

SPRING 2005

IROHIN

TAKING AFRICA TO THE CLASSROOM

A PUBLICATION OF THE CENTER FOR AFRICAN STUDIES

UNIVERSITY OF FLORIDA

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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 ONLY 9 IN THE U.S., 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.



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LIBRARY

TEACHERS MAY BORROW VIDEOTAPES AND BOOKS FROM THE OUTREACH OFFICE.

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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'S LIBRARIES.

EDITOR'S NOTE

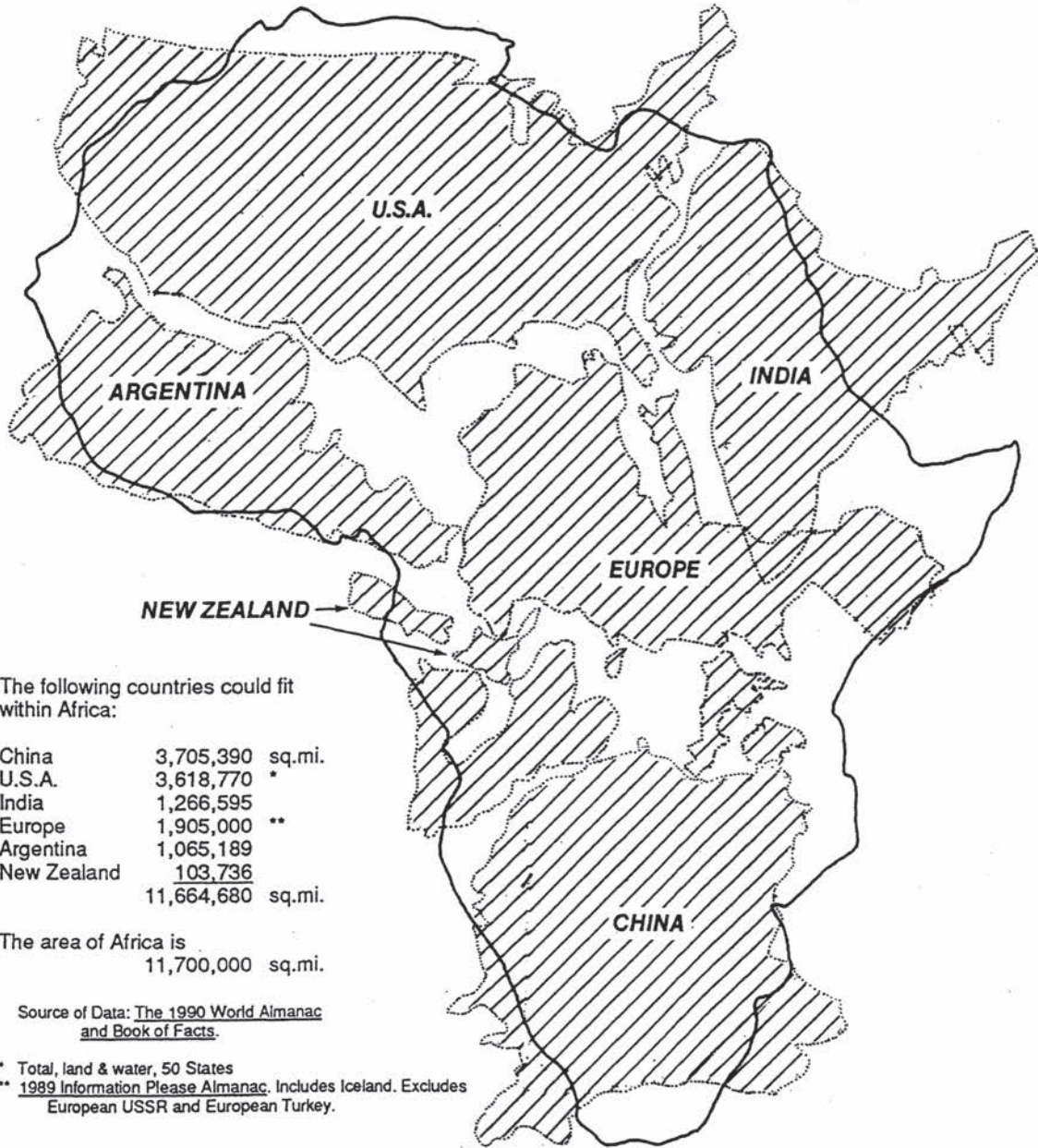


PARTICIPANTS IN THE 2004 SUMMER INSTITUTE: PEGGY CHANCE, DAWN MOORE, DIANNE GREGORY, JAMIE ROBINSON, KRISTER STAFFAN BJÖRN, ANN PARKER, LYNN MORALES, AGNES NGOMA LESLIE (DIRECTOR), JAN MAZER, JOSEPHINE BADINGA (PRESENTER), ROBIN SMITH, ANTOINETTE D'ASSOMPTION (PRESENTER), AND DIANE RIED.

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 *Irohin* were written by participants in the 2004 institute. Please feel free to use these materials in your teaching and share them with other teachers. Write or call the Center for African Studies for additional copies or download this issue as well as previous ones in PDF format at <http://www.africa.ufl.edu/Outreach/>

SINCERELY,
AGNES NGOMA LESLIE

WOULD YOU BELIEVE?



The following countries could fit within Africa:

China	3,705,390	sq.mi.
U.S.A.	3,618,770	*
India	1,266,595	
Europe	1,905,000	**
Argentina	1,065,189	
New Zealand	103,736	
	11,664,680	sq.mi.

The area of Africa is
11,700,000 sq.mi.

Source of Data: The 1990 World Almanac and Book of Facts.

- * Total, land & water, 50 States
- ** 1989 Information Please Almanac. Includes Iceland. Excludes European USSR and European Turkey.

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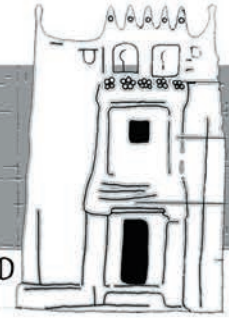
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T

IMBUKTU, THROUGH HISTORY AND EDUCATION

DIANE RIED



Timbuktu is located in western Africa in the nation of Mali. The Niger River peaks at the edge of the Sahara Desert and then flows south just around the location of Timbuktu. This became a perfect meeting point for the Trans-Saharan traders and those West African traders using the Niger River to transport goods.

The Tuareg people founded Timbuktu in the 11th century at the site of an ancestral well. The name may derive from Tin Abutut, an old Tuareg woman who is believed to have lived at the well. Overtime, it became Timbuktu, a natural meeting place for Songhai, Wangara, Fulani, Tuaregs, and Arabs.

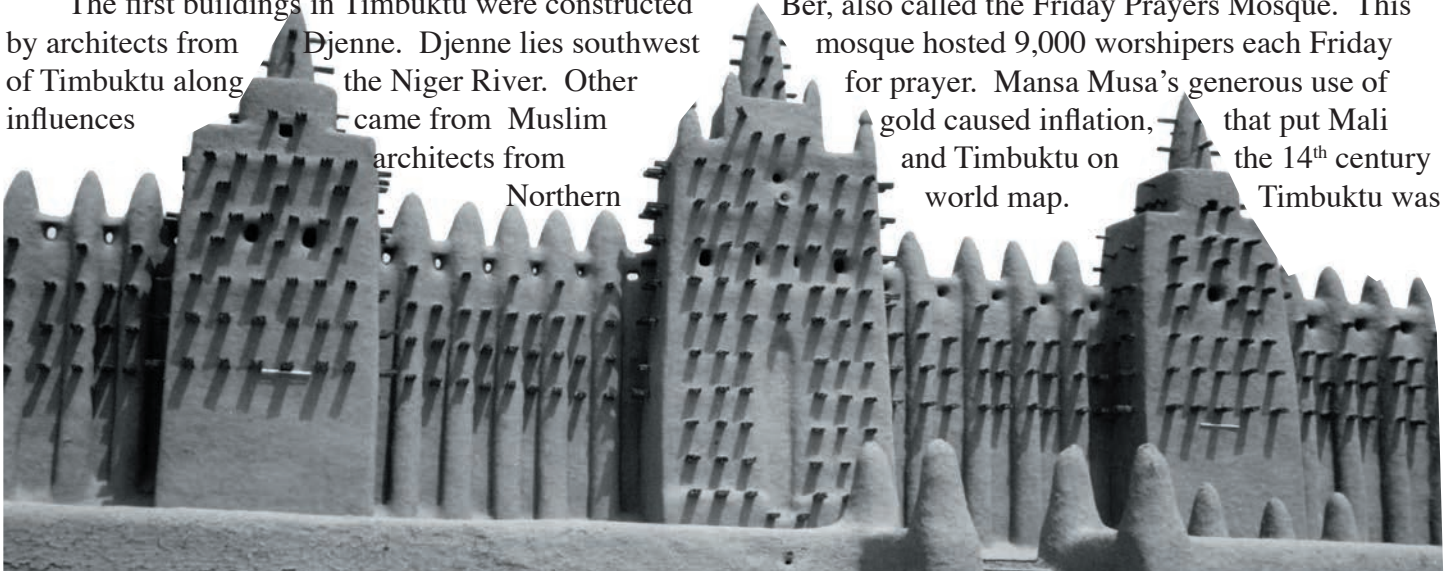
Prosperity came from trade between the salt miners of the Sahara and the gold miners of the southern coastlands of West Africa. Timbuktu became the center for trade and developed the reputation for fairness, knowledge and wisdom. Timbuktu is the crossroad where “the camel met the canoe”. The gold-salt trade brought prosperity which provided the economic foundation needed for cultural development. Soon scholars were brought to Timbuktu to educate the children of the wealthy traders. Others soon followed.

The first buildings in Timbuktu were constructed by architects from Djenne. Djenne lies southwest of Timbuktu along the Niger River. Other influences came from Muslim architects from Northern

Africa. The Sidi Yahya Mosque is the earliest style dating back to the 12th century. The mosque at Jingaray Ber, built by an Egyptian architect, dates back to 1325. At present some buildings are suffering from erosion, but Malian preservationists and international groups are working to preserve these historical monuments.

Islam spread through Northern Africa in the 8th century. By the 12th century, Timbuktu was already a well-known center of Islamic learning. Timbuktu had three universities and 180 Qur’anic schools. There was a population of 100,000 in Timbuktu and 25,000 university students. The three universities were centered at the three great mosques of Sankore, Jingaray Ber and Sidi Yahya. Books were written in Timbuktu and many private and university libraries were established.

Mansa Musa, the emperor of Mali from 1307-1332 captured the city in 1325. Mansa Musa was Muslim and was impressed by the learning centers of Timbuktu. He brought architects and scholars of the Islamic world to teach and study at Timbuktu. In 1325 Mansa Musa paid for the building of Jingaray Ber, also called the Friday Prayers Mosque. This mosque hosted 9,000 worshipers each Friday for prayer. Mansa Musa’s generous use of gold caused inflation, that put Mali and Timbuktu on the world map. Timbuktu was



THE GREAT MOSQUE AT DJENNE, MALI WAS BUILT AND RE-BUILT MANY TIMES. THE MOSQUE THAT STILL STANDS WAS BUILT FROM 1906-1907. THIS MOSQUE IS A VERY IMPORTANT EXAMPLE OF MUSLIM ARCHITECTURE. Photo Courtesy of Alioune Sow

controlled by many different leaders over its history. Under the Askia Dynasty (1493-1591) Timbuktu prospered intellectually and economically. In 1591 a Moroccan army invaded, plundered the city, burned libraries and deported many scholars to Fes and Marrakech. Hundreds of manuscripts left Timbuktu under this Moroccan invasion.

From 1893-1960 the French dominated Mali. Timbuktu lost even more manuscripts to French museums and universities. The current poverty in much of Mali today has left Timbuktu drifting economically and intellectually. Scholars still try to preserve the remaining manuscripts and cultural heritage sites, but funds are needed. The evidence

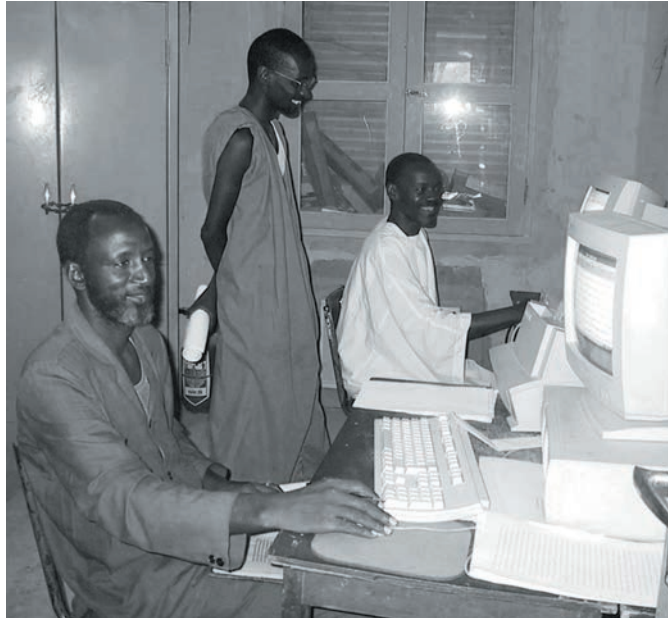
shows that West African civilizations were host to great intellectual life and scientific studies. Timbuktu was certainly one of those great centers of civilization.

THE LIBRARIES AND MANUSCRIPTS OF TIMBUKTU

Timbuktu has over 50 libraries associated with the University. These libraries contain many books and manuscripts, which have scholarly, diplomatic and economic significance. Careful study of these documents has shown the great intellectual history of Timbuktu.

The Scholarly significance of the manuscripts has been compared to the discovery of the Dead-Sea Scrolls. At a time when the scholars of Africa are battling the old western view of Africa as a “Dark Continent” the manuscripts shed new light on pre-colonial Africa. The manuscripts contain the knowledge of Muslim Imams, scholars and professors that studied in Timbuktu over many centuries. The evidence of great scientific and intellectual thought should profoundly change western views of African history. Africa should be better seen as one of the hallmarks of civilization rather than as a “Dark Continent”.

A tradition of Peace shows the diplomatic significance of the manuscripts. African scholars guided leaders of Malian empires throughout the centuries. The manuscripts show that governance was based on



RESEARCHERS AT THE AHMED BABA CENTRE FOR DOCUMENTATION AND RESEARCH IN TIMBUKTU, MALI. THE LIBRARIES PROJECT THAT THEY ARE WORKING ON SERVES TO PRESERVE AND PROMOTE THE HISTORIC MANUSCRIPTS OF THE TIMBUKTU AREA

Photo courtesy of Alida Boye. Timbuktu Libraries Project.

tolerance, a multi-ethnic state, and peaceful means of resolving conflicts. Some of the manuscripts written in the 13th and 14th centuries have been on display in the USA showing valued examples of peaceful conflict resolution. African scholars today hope to use the manuscripts to rally diverse groups of Africans around their common cultural heritage.

The economic and social significance of the Mali manuscripts is hopeful. Scholars are digitizing and cataloging documents hoping to revive the book industry once so strong in Timbuktu. In the 15th and

16th centuries, Timbuktu had a thriving book industry, which was comparable to Italian intellectual leadership in the European early Renaissance. Increased national and international (global) support is needed for these efforts to really take hold. A revival of the libraries could bring increased tourism and encourage the economic growth of other local crafts and industries.

Scholars value the Timbuktu manuscripts as keys to pre-colonial African civilization. These keys could open the doors to a wider interpretation of Africa’s historical importance. They could also help Mali to reclaim its place as a world leader in study and commerce. Meanwhile, the manuscripts must be preserved for the future generations.

THE UNIVERSITY SYSTEM OF TIMBUKTU

A. WHERE IS TIMBUKTU?

1. University System is organized around 3 great mosques of Timbuktu
 - a. Sidi Yahya dates to the 12th century, built by Mandika people
 - b. Jingaray Ber dates to 1325, built by Mansa

Musa

- c. Sankore dates to early 15th century, built by Mohammed Naddi

2. About the 12th century, the University of Timbuktu had 25,000 students in a city with a population of 100,000.

- a. Students came from all over Africa
- b. They studied Islamic Sciences and the Qur'an
- c. Students studied for approximately 10 years
- d. Classes were held in the open courtyards of mosques and in private homes
- e. Graduates were awarded a turban representing the divine obligations and responsibilities of Islam.

3. In the 1590's a Moroccan invasion deported many of Timbuktu's best scholars and many valuable manuscripts were lost or taken.

- b. Students researched questions, presented arguments, and defended their positions in front of professors and other students
- c. Students found a Sheik (Master) to guide them in this higher stage of learning.
- d. Graduates were expected to be good Islamic models for future generations

4. Circle of Knowledge

- a. Consisted of a committee comprised of Muslim *Imams*, scholars, and professors
- b. Had deepest understanding of the Qur'an and manuscripts
- c. Discussed issues pertaining to Islam and government
- d. Government leaders frequently asked the Circle of Knowledge for advice
- e. Each scholar was expected to research any issue and share their perspectives with the group
- f. The Circle of Knowledge would then issue a "Fatwa" or legal Islamic ruling to which the government must abide
- g. Today a 20 - member Circle of Knowledge continues to meet every morning to discuss current issues.

B. INTELLECTUAL LIFE IN TIMBUKTU

1. Primary Degree: Qur'anic School

- a. Students memorized the Qur'an
- b. Mastered Arabic grammar
- c. Learned effective writing
- d. Received basic science instruction

2. Secondary Degree: General Studies Level

- a. Further studies of Islamic Sciences: grammar, commentaries of the Qur'an, prophetic narrations, jurisprudence, mathematics, geography, history, Islamic schools of thought, physics, astronomy, and chemistry

- b. Learn a trade and business ethics: business, carpentry, farming, fishing, construction, shoe-making, tailoring, and navigation

3. Superior Degree

- a. Sankore had the most prestigious faculty



TWO RESEARCHERS AT THE MOHAMED TAHER LIBRARY IN TIMBUKTU.

Photo courtesy of Alida Jay Boye, Timbuktu Manuscripts Project

CLASS EXERCISE:

APPLYING TO TIMBUKTU UNIVERSITY

Materials needed:

Part 1: Questions on overhead or board or copies for the student groups.

Part 2: A copy of each of the following for each group:

- Application for Admission to Timbuktu University
- Academic Calendar
- Tuition Charges
- Course Listings

Part A: Ask students to answer the following questions either individually or as a group.

1. What makes a person educated?
2. What is a school?
3. How many years should you attend school?

4. What subjects should every student study?
5. For what purpose should you be educated?

Part B: In small groups have students complete the following: You have decided to attend Timbuktu University. Complete the admissions application and write 4 sentences expressing why you should be allowed to study at Timbuktu University.

Process: Problem Solving Group-work – skill builder
Materials needed:

Copies of questions for student groups

One copy of pictures, each group will discuss one picture/poster. (You may use 4-6 pictures from text or another site)

Put students in small groups to analyze “posters” in the following steps

1. Sketch poster
2. Identify any symbols
3. Discuss poster’s relationship to the topic
4. Record the answers/guesses to the following questions:
 - a. Where does this take place?
 - b. When did this happen?
 - c. Write a caption for the poster
 - d. What does the artist/photographer want you to see/understand?

Sunshine State Standards for World History:

Objectives addressed

Benchmarks addressed

Objective 1: SSB2.4.1, SSB2.4.6

Objective 3: SSA2.4.8, SSA3.4.3, SSA3.4.4

Objective 4: SSA1.4.1, SSA1.4.4

BASIC LEARNING OBJECTIVES:

Students will be able to

1. Locate Timbuktu on a map of Africa
2. Explain the ancient University System
3. Explain 5 key ideas of the history of Timbuktu
4. Give 3 reasons for the importance of the Timbuktu manuscripts

LESSON ADAPTATIONS:

This lesson can be used at a variety of grade levels and with students with a variety of learning styles. The teacher can use all or parts of any of the activities. The readings and graphic organizers were created with 9th grade World History in mind. “History Alive!” is the inspiration for this lesson plan, but the Center for African Studies at the University of Florida is the foundation.

GRAPHIC ORGANIZER A

4 Degree Levels of the University System

Directions: list the main qualities of each degree level.

<p><u>1. Primary degree:</u></p>
<p><u>2.. Secondary degree:</u></p>
<p><u>3. Superior degree:</u></p>
<p><u>4. Circle of Knowledge</u></p>

GRAPHIC ORGANIZER B

THE TIMBUKTU LIBRARIES

Directions: Briefly describe the significance of the manuscripts of Timbuktu.

1. Scholarly significance of the manuscripts:_____

2. Diplomatic significance:_____

GOLD-SALT TRADE

Gold was mined in the ___11___ and salt was mined North of Timbuktu in the ___12___. The gold-salt trade gave Timbuktu the reputation for ___13___, ___14___, and ___15___.

ARCHITECTS OF DJENNE

The first buildings of Timbuktu were the work of ___16___ architects. The ___17___ Mosque dates to the ___18___ century. Other architects came from ___19___.

CENTER OF ISLAMIC LEARNING

By the ___20___ century Timbuktu was a well-known center of ___21___. Timbuktu had ___22___ universities and ___23___ schools. The university centered at the ___24___ great mosques.

MANSA MUSA

Mansa Musa was the emperor of ___25___ from ___26___ to ___27___. In 1325 Mansa Musa had the ___28___ Mosque built. Mansa Musa's use of gold caused ___29___ in much of North Africa.

THE FRIDAY PRAYERS

This is another name for the mosque at ___30___. Every Friday, ___31___ worshippers would come to pray. This mosque was built by ___32___ in 1325.

THE ASKIA DYNASTY

Another kind of leadership came with the ___33___ Dynasty, who dominated Timbuktu from ___34___ to ___35___. Timbuktu was able to ___36___ economically and intellectually under this rule.

FRENCH COLONIZATION

Mali was one of the many areas to fall under European colonial control. The ___37___ moved into this part of West Africa in ___38___. Timbuktu and Mali won their independence in ___39___.

GRAPHIC ORGANIZER C

2 COLUMN NOTES

HISTORY OF TIMBUKTU

EXERCISE: FILL IN THE BLANKS

LOCATION OF TIMBUKTU

Timbuktu is located in ___1___ the nation of ___2___. To the north is the ___3___ Desert. The ___4___ River flows nearby.

FOUNDED BY THE TUAREG

The Tuareg people founded Timbuktu in the ___5___ century. The city's name may derive from ___6___. Many ethnic groups meet to trade here.

NIGER RIVER

The Niger River flows first north to the edge of the ___7___ Desert. Then turns ___8___ again. The trade in ___9___ and ___10___ depended on the use of this river.

ANSWERS:

- 1.) Western Africa
- 2.) Mali
- 3.) Sahara
- 4.) Niger

- 5.) 11th
- 6.) Tin Abutut

- 7.) Sahara
- 8.) South
- 9.) gold
- 10.) salt

- 11.) southern coastlands
- 12.) Sahara
- 13.) fairness
- 14.) knowledge
- 15.) wisdom

- 16.) Djenne
- 17.) Sidi Yahya
- 18.) 12th
- 19.) the north

- 20.) 12th
- 21.) Islamic learning
- 22.) 3
- 23.) 180
- 24.) 3

- 25.) Mali
- 26.) 1307
- 27.) 1332
- 28.) Jingaray Ber
- 29.) inflation

- 30.) Jingaray Ber
- 31.) 9,000
- 32.) Mansa Musa

- 33.) Askia
- 34.) 1493
- 35.) 1591
- 36.) prosper

- 37.) French
- 38.) 1893
- 39.) 1960

REFERENCES

Timbuktu Heritage Institute
<http://www.timbuktuheritage.org>

Libraries of Timbuktu
<http://www.sum.uio.no/research/mali/timbuktu>

People of Timbuktu
<http://www.timbuktufoundation.org>

The Global African Community
<http://www.cwo.com/~lucumi/timbuktu>

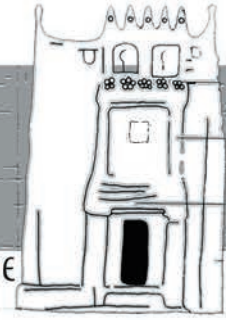
<http://www.historyforkids.org/learn/economy/pictures/timbuktu>

<http://www.afropop.org/multi/feature/ID/193>

W

ONDERS OF AFRICA

PEGGY L. CHANCE



INTRODUCTION

Returning to teaching after nearly two decades, the most intimidating challenges are the use of technology as a method, and Africa as a subject. Both have changed tremendously. The goal of this lesson is to explore Africa's "World Wonders" & "World Heritage Sites" and how their preservation is aided by technology.

significance, in 1972 UNESCO established The World Heritage Site list in an effort to preserve such "wonders" for future generations. As of July 2003, that list included some 754 properties worldwide.

WHAT MAKES A WONDER?

More than 2000 years after ancient Greek writers drew up their lists of what they considered to be the greatest man-made "sights", which are so amazing in size and splendor they became known as "wonders" (*thaumata*), man's fascination for selecting great marvels has yet to be diminished. Each was chosen due to its magnitude in scale, technology and artistry.



ONE OF THE SEVEN NATURAL WONDERS, THE VICTORIA FALLS IS LOCATED AT THE BORDER OF ZAMBIA AND ZIMBABWE.

OBJECTIVE 1:
STUDENTS WILL BE
ABLE TO ANSWER:

1.1 "WHAT are the 7 Wonders of the Ancient World?"

It is common for people to have heard of "The Seven Wonders of the World", but most would have difficulty naming more than one or two. Following is the most frequently agreed upon list of

HOW MANY WONDERS EXIST?

The oldest list of World Wonders dates to the fifth century B.C., and was compiled by the Greek historian Herodotus. Some have speculated that had the Greeks traveled further there may have been seventy wonders of the ancient world. The most widely accepted list of seven wonders was first compiled in 130 B.C. In addition to the Seven Wonders of the Ancient World (which have changed several times), there are also Seventy Wonders of the Modern World, and Seven Wonders of the Natural World. Recognizing many of these as having global

The Seven Wonders of the Ancient World:

- The Great Pyramid of Cheops at Giza (Egypt)
- The Hanging Gardens of Babylon (Iraq)
- The Statue of Zeus at Olympia (Greece)
- The Temple of Artemis at Ephesus (Turkey)
- The Mausoleum at Halicarnassus (Turkey)
- The Colossus of Rhodes (Greece)
- The Pharos (Lighthouse) of Alexandria (Egypt)

SUGGESTED ACTIVITIES: (DOWIT!)

DISCOVER- Have students list the 7 wonders of the ancient world they already know.

UNCOVER - Have students work in 7 teams each assigned a “wonder”. Using the internet and/or printed resources, students will gather information on 1) when that “wonder” was built, 2) its description, 3) its purpose and 4) its demise.

WONDER - Have students look through Wonders of the Modern World for the most similar “wonders” of the ancient world, ie: modern pyramids, colossal statues, etc... How do their answers compare? Have students find at least two modern wonders that no longer exist. How does their demise compare to those of the ancient world?

INCORPORATE - Have student groups decide how they can best convey what they learned to others. Provide ample time for their “creations”.

TELL - Have students share what they learned with other classes.

1.2 “HOW many of the WONDERS are in Africa?”

2 of the original 7 Wonders of the Ancient World are in Africa:

- 1) The Pyramids of Giza (Egypt)
 - 2) The Pharos (Lighthouse) of Alexandria (Egypt)
- One of the 7 Natural Wonders of the World is in Africa
- 3) Victoria Falls (border of Zambia & Zimbabwe)

SUGGESTED ACTIVITIES TO INTEGRATE THE CURRICULUM: ALL GRADES

There are a number of resources available to help students uncover “WHAT” the 7 Seven Wonders of the Ancient World are (see Appendix A, also Resources). They range from elementary level pop-up books and viewmaster disks to Eddie Bauer’s “Seven Wonders of the World” Compass & Book (recently advertised on E Bay). U.F.’s Rare Book Collection contains 4 children’s books dated from 1812-1819 with drawings and text about The 7 Wonders of the World.

GEOGRAPHY/LANGUAGE ARTS/MATH/FINE ARTS

Students of all ages can use a wall map to locate the site where each of the “Wonders” originally stood. The history of these areas can be explored using an interactive website (see Resources), by sharing stories of the tallest building, statue, lighthouse they’ve ever seen and/or drawing their unique renditions of a “wonder” of their

choice. Geometric shapes can be used to describe each of the seven wonders in visual art, dance or dramatic presentations can also be created.

OBJECTIVE 2: STUDENTS WILL BE ABLE TO ANSWER:

2.1 “What is a World Heritage Site?”

In 1972, UNESCO created “The Convention Concerning the Protection of the World Cultural and Natural Heritage” for the purpose of identifying and protecting cultural and natural sites of “universal value”. Cultural sites may be: monuments, groups of buildings, and individual sites of historic, aesthetic, archaeological, scientific, ethnologic or anthropologic value, historic areas of towns, or ‘cultural landscapes’. Natural sites may be sites with amazing physical, biological or geological formations, those with outstanding universal value to science or natural beauty.

2.2 “How Does a World Heritage Site Differ from a World Wonder?”

Each World Heritage Site is designated by The World Heritage Committee to be either: “cultural”, “natural” or “mixed” sites. Natural World Wonders, as well as the last remaining Ancient World Wonders, are included amongst World Heritage Sites.

2.3 “How Many World Heritage Sites are in Africa?”

There are 754 World Heritage Sites as of July 2003, (582 cultural, 149 natural and 23 mixed properties) in 129 areas worldwide. Currently 95 of the 754, or 12.6%, of the World Heritage Sites exist within 31 African countries.

SUGGESTED ACTIVITIES TO INTEGRATE CURRICULUM: UPPER ELEMENTARY/MIDDLE SCHOOL

- 1.) Have students write to UNESCO and request a Map of World Heritage Sites.
- 2.) Color maps of Africa, include locations of World Heritage Sites.
- 3.) Read about Dr. Livingstone’s Travels in Africa
- 4.) View & Do: Nova’s “Treasures of the Sunken City” Video (w/Lesson Plans)

OBJECTIVE 3: STUDENTS WILL BE ABLE TO ANSWER:

3.1 “What is Visitor Management?”

The field of Visitor Management arose from the need to preserve properties of universal cultural and natural significance, while providing an enjoyable and educational experience for its visitors. Visitors need to be managed so that the sheer weight of numbers neither distracts from the visiting experience of individuals, nor has any adverse effect on the historic resource. Ironically, a state requests a site be placed on the W.H.L. because it is being threatened. And, as soon as a new site appears on the list, numbers of visitors to that site skyrocket, exacerbating the very same problems the W.H.L. designation is supposed to reduce. Unfortunately, only the best-managed and best-funded attractions utilize the well-known ways of managing visitor behavior, including the natural tendency of people to turn left when entering any space, and ways to spread visitors out by drawing their attention to less well-publicized routes or features (Shackley, 1998).

3.2 “How is Visitor Management Affecting The Pyramids of Giza?”

UNESCO commissioned a Masterplan for managing the pyramids and monuments of the Giza Plateau when its level of degradation became unacceptable in 1992. Shackley (1998) reports significant portions of the site have been degraded both by tourists, due to unsuitable seating or lack of facilities, and local people by the encroachment of Cairo onto the site fringes. GIS and technology such as “Virtual Reality” could be used to aid in site interpretations, giving an overview of the area, and allowing its exploration as a “fly-through” model.

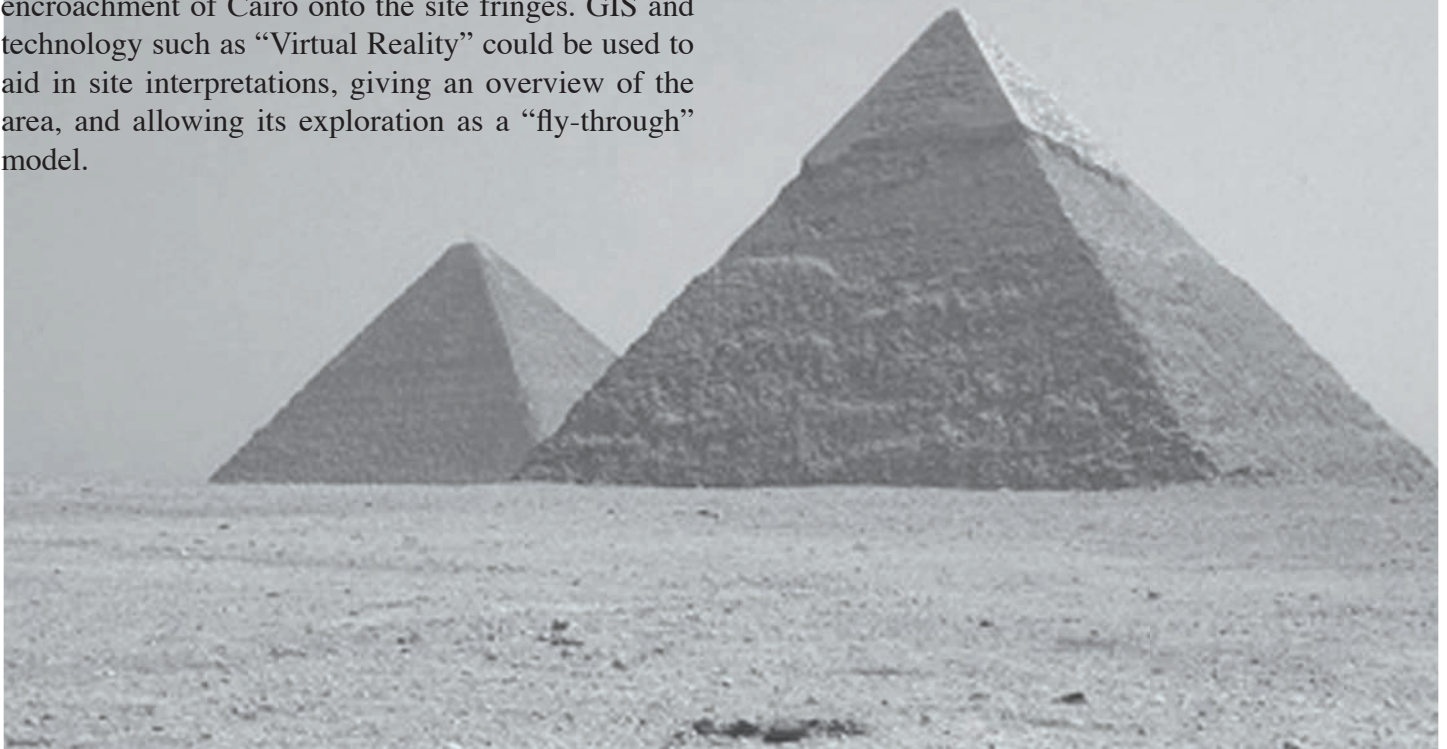
3.3 “If World Heritage Site Designation increases tourism, then how does that help?”

Ethiopia’s historic rock-cut churches of Lalibela and Victoria Falls in Zambia and Zimbabwe find the benefit of increased tourism significant to their economies. For Lalibela, tourism is necessary to support priests, services and festivals but some question the dual role of the Church to minister and to conduct a commercial enterprise. Victoria Falls is increasingly catering to thrill seeking Westerners with bungee jumping and fly-overs increasing noise and litter pollution. Ultimately, proper visitor management will help create a balance of the needs of all stakeholders so that the preservation needs of the sites become well-funded through tourism.

SUGGESTED ACTIVITIES TO INTEGRATE CURRICULUM: MIDDLE/HIGH SCHOOL

Draw up plans for Park Management: have group 1 research the history of the pyramids at Giza, have group 2 write and create a “tourist guide”, have group 3 research “camels”, have group 4 plan a “tourist shop” and what could be sold in it. Do an in-depth study of the Victoria Falls & its role in times of flood and drought.

Plan an imaginary trip to the Victoria Falls using a variety of tourist guides. Discuss the role of water globally and in Africa in particular.



RESOURCES

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A

FRICAN DIVINERS: INTERMEDIARIES AT THE CROSSROADS

DIANNE GREGORY



WE DO NOT SEE GOD; WE ONLY SEE HIS WORKS
--Ethiopian proverb

Two thousand years ago, a diviner in Ethiopia used his intuition combined with the skills of his profession to learn that a royal child had been born. He set out with his bag of divination objects and instruments to travel the hundreds of miles to the palace of this recently born king to pay his respects. Along the way Balthazar met at least two (some say ten) other diviners who had also read the signs and were drawn to this new king. Of course, the royal baby born under such unusual signs was never destined to live in a palace, but the tiny towns of Bethlehem and Jerusalem.

Balthazar came from an already long tradition of men and women who could see beyond the boundaries of the physical world. Accounts from every corner of the world verify this remarkable ability. Today, many diviners are still at work in Africa. In fact, Rene Devisch states, "People from all social classes continue to consult diviners." (493)

PARALLEL TIME

In many traditional cultures past and present can be viewed as existing in parallel time structures rather

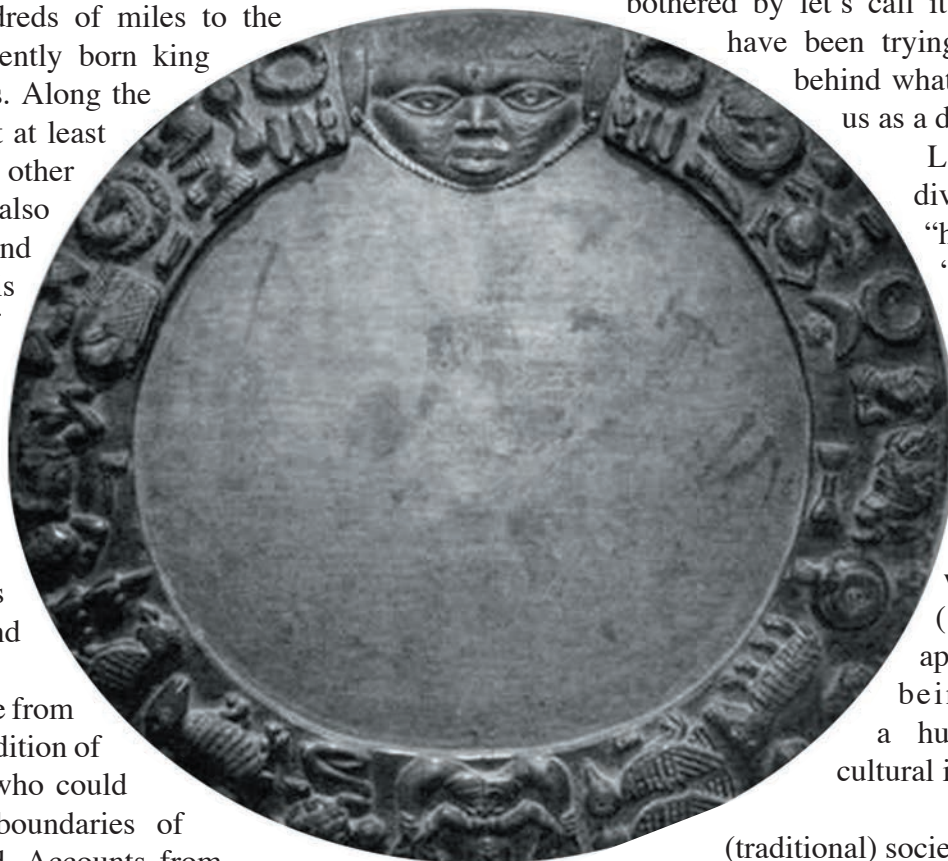
than linearly. The structural anthropologist Claude Levy-Strauss set out an organized way of viewing these simultaneous understandings of time so different from the Western concept. "Since I was a child, I have been bothered by let's call it the irrational, and have been trying to find an order behind what presents itself to us as a disorder (3).

Levy - Strauss divided cultures into "hot" and "cold."

"Hot" societies place past and present on a single continuum.... History is a category inherent in certain societies, a way in which hierarchical ('hot') societies apprehend their own being.... History is a human construct, a cultural invention.

In contrast, 'cold' (traditional) societies conceive of the present as at once emerging from the past and as parallel to it. This mythical past continues to exist, in a kind of a-temporal mode, embodied in nature.

In 'cold' societies there is indeed, says Levi-Strauss, a 'before' and an 'after,' but their function is to reflect one another." (Wiseman and Groves, 98-99)



THIS TRAY IS USED FOR DIVINATION IN THE YORUBA TRADITION.

WHAT IS DIVINATION?

Given Levy-Strauss' theory of non-linear time, we can look at diviners as individuals particularly skilled in tapping into these "parallel" periods of past and future, and we can understand traditional African cultures' uncritical acceptance.

According to Rene Devisch:

Divination involves heightened modes of sensory awareness, such as a keen sense of smell, touch, and hearing, as well as clairvoyance ["clear seeing," seeing outside the tangible world]. People look to divination to discover the social origin of a misfortune, such as an insoluble conflict, disaster, exceptional loss, [an accident], mysterious illness or even death. The oracle identifies remedial or preventive measures to be taken and restores peace of mind.

A diviner, who may be male or female, is called upon to lay bare the family dynamics and the broader social issues involved in the problem. Most diviners assume the role of medium. The medium's task is to provide insight into the invisible backdrop of spirits and forces behind the problem and eventually reveal possible solutions for the client. Most often the diviner is able to help the afflicted to select the appropriate treatment, or interventions, or both.

(Devisch 494)



A DIVINER AT WORK IN IFE NIGERIA.

Photo Courtesy Hearst Museum, Berkeley

The diviner then might be seen as a psychologist or clergyman—plumbing the depths of a client's ("client" because the diviner is paid for his or her services) psyche or soul for the source of the misfortune. Diviners are also consulted at the time of life transitions, such as marriage, birth, a journey of significance, a new job, or as Camara Laye discusses in *The Dark Child*, going off to school. The diviner works through a set of questions represented by a grid, which may be drawn with white chalk, or in the sand. These questions probe into the client's social relations with family and community as well as health, resources and ancestors. At times, the problem lies beyond the present-day world of the client, in the life of a parent or grandparent—or even in

the circumstances of their death and burial.

CROSSROADS AND BOUNDARIES

Indeed, one of the main metaphors for the divination ceremony is crossing a boundary. In a very real sense, that boundary is between knowledge and uncertainty. "The crossroads image is a strong one in African culture and it aptly symbolizes the need to make a decision and to end ambiguity." (Salamone 122)

...[D]ivination functions to allay uncertainty, locate blame, or overcome misfortune. ...The very practice of discussing their problems helps to clarify them and to set

out alternative courses of action. ...Divination often legitimates the making of problematic decisions. Divination is a dramatic means to solve problems. Its theatrical nature contributes to its efficacy. ...[At the core of divination] is a drive to restore harmony, and divination is the means for that restoration by divining what is disharmonious. (Salamone 120)

THE DIVINER'S TOOLS

Many different tools are used by diviners from different African cultures. Some use animals to track through the grid, such as the "pale fox" used by the Dogon people of Mali. Other animals employed are spiders, mice, crabs or dogs. Inanimate tools might include tortoise shell, seeds, or seashells, such as the cowrie used by the Yoruba people of southern Nigeria. The divinatory basket might contain parts of animals, birds, or insects (such as bones, fur, hair, teeth, nails or hoofs), kept for their representation of strength, keen sense of smell, hunting prowess or ability to live in more than one element, such as an otter or a bird or insect. Some Americans' predilection for rabbit feet and four-leaf clovers as talismans are reflective of this metaphoric representation of a part for the "flavor" of the whole.

THE INTERMEDIARY—AN INDIRECT APPROACH

Why go to a diviner rather than trying to tough it out or determine the cause of one's own distress? This indirect appeal to divinity by way of an intermediary reflects the African culture in general (Akinyemi, 2004). For example, children are expected never to look their elders directly in the eye, but to avert their gaze respectfully, which is so different from the Western emphasis on eye contact.

How can an individual state their case to the Supreme Being when many African cultures eschew "tooting your own horn." Only thoughtless braggarts self-promote. In fact, a recent discussion with a Kenyan academic revealed his dismay to discover that he was expected to bargain for his salary when he was hired at a major university in the U.S. recently. "Why would they have a range of salary for the same position?" To him, haggling over a professional salary is decidedly unprofessional.

Another aspect of this circuitous African approach is the arranged marriage. A young man from Dakar, Senegal, aged 27, recently returned home from six years of school in the United States to two suggested marriage partners, one right after the other. Both matches were found inappropriate by a diviner, which, as we might imagine, was a somewhat humiliating experience. He is a handsome, educated young man who is ready to marry. But, his family—and the diviner—must agree with him on the appropriate mate.

One last example of this gracious idea of the indirect approach is the path leading to the entrance of a home. Think how much more attractive a curving path is that does not run in a straight line from street to front door. The Chinese study of energy movement also teaches that indirect is best—nature exists with few straight lines.

So, addressing the Supreme Being directly is just not done. Therefore, the diviner steps in to be the necessary intermediary between the seeker of guidance and the Supreme Being. But, the diviner, too, does not address the Supreme Being directly, rather he interprets the "signs" delivered by the messenger between the mundane world and the Powers That Be.

THE YORUBA SYSTEM OF DIVINATION

"The Yoruba [of southern Nigeria] may have the most complex system of divination in Africa." (Salamone 121) In their culture, the diviner is known

as a *Babalawo*. He or she asks for guidance from the Supreme Being, known as *Olodumare*. But, because *Olodumare* is the Most Supreme Being, he is designed to handle requests from the world of man through *Orunmila*. As the Babalawo seeks communication with *Orunmila*, he tumbles objects, often kola nuts onto a tray. This tray nearly always has the face of *Esu*, the messenger of the gods, along the rim, facing the diviner. *Esu* carries the offerings and questions to *Orunmila*, the god of divination. This ritual of divination is called *Ifa*. The haphazard pattern (to the untrained eye) of multi-faceted kola nuts reveal the answer carried back to the diviner by *Esu*.

Esu could be considered to be the sanctioner of these messages delivered through the diviner, while *Orunmila* is the guide, the actual dispenser of messages. And, *Olodumare*, the Most Supreme Being, remains above the fray.

MULTIPLE WAYS OF KNOWING

In discussing non-linear, or so-called "irrational" means of knowing, we must keep in mind that Western science has described the way we establish facts in the West. However, that's not to say there aren't other ways of knowing just as valid. Consider the following passage from Hunter Havelin Adams:

Because of the extensive influence the European has had on the world, their [sic] way of knowing, values, ideas, etc (i.e. their reconstruction [representation] of reality) has become the model for the rest of the world and this has given the appearance of the overall superiority of their contributions to human history and the superiority of the present period to ancient and medieval periods of human history.

...Nobody has a monopoly on truth. There is no one correct way of knowing: there are ways of knowing. And Western conceptual methodology cannot discover any more basic truths to explain the mysteries of creation than can a symbolic/intuitive methodology.

...Albert Einstein understood the dilemma perfectly well when he said 'there is no inductive method which could lead to the fundamental concepts of physics. Failure to understand this constitutes the basic philosophical error of so many investigators of the 19th century.' Einstein also felt that 'there is no logical path to these laws: only intuition, resting on a sympathetic understanding of experience, can reach them.' He, in fact, is said to have discovered this theory of relativity by actually seeing himself riding on a beam of

light [in a dream]. Neils Bohr himself disclosed that in his dreams the structure of the atom was revealed. ...Astronomers, biologists, and physicists are gradually coming around to accepting that there is something transcendental behind the empirical. ...As David Bohm points out, if you have a fixed criterion of what fits, you cannot create something new because you have to create something that fits your old idea...and that limits what we can think. (27-46)

We can accept the story of Balthazar, the wise man from Ethiopia, because we've heard how he followed the bright star ever since we can remember. But how did he and his companions understand the meaning of that star?

And, here's another "star story" to ponder. The Dogon people of Mali have written records dating back 700 years describing, with illustrations, the complex Sirius star system. "These West African people have not only plotted the orbits of stars circling Sirius but have revealed the extraordinary nature of one of its companions—Sirius B—which they claim to be one of the densest and tiniest of stars in our galaxy. What is most astonishing about their revelations is that Sirius B is invisible to the unaided eye." (Adams 27)

Neither the telescope nor Europeans had yet made their way to the hills of Mali, or to Ethiopia 1000 years earlier. Interpreting the universe has been man's most important function since he could stand erect—which also happened, we'll recall, in Africa. Today, we have science and religion—and many other perspectives in between—to help us understand our place in the world.

Divination provides a means for resolving ambiguity. The skill of the diviner aids people in exploring their options and resolving issues. It forces them to make a choice and understand why that is the best choice. Through seeking sources of personal and community problems, and aiding people to resolve those problems in a way that restores peace and harmony, divination can be considered a sacred and healing process—connecting man effectively with the divine.

SUGGESTED CLASS ACTIVITIES

1. Before any discussion of divination, ask the class to freewrite a few minutes on seeing into the unseen. Ask them to carefully choose the words with which they refer to this concept. Who "sees" into the future? For

what purpose?

2. Assign a short paper on traditions of divination in non-African culture. Include who the diviner is, what are the tools, and how does the diviner obtain information.

3. Assign a longer paper on any aspect of another one of the ethnolinguistic groups found on the accompanying map of Africa. Include the name of the group, the geographic location including the present-day country in which this group is found. Also include the contemporary status of this group—are they still extant; is the social organization similar to what it was historically; what climatic or geophysical conditions contribute to the particular aspect of this group that you are writing about.

"NO ONE SAW THE BEGINNING, NONE SHALL SEE THE END, EXCEPT GOD"- Ghanaian Proverb

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T

THE AFRICAN GRIOTS: WHO ARE THEY? PAST AND PRESENT

JAMIE T. ROBINSON



What is an African griot? This writer thinks that if this question was asked of most people, many would not be able to give a correct answer. *Griot* (gree-oh) is a French term that is used to cover a wide range of

similar terms used throughout the continent of Africa, which is comprised of, 54 nations with over 5,000 languages spoken! For instance, in Mandinka, a griot is called *jali*, in Soninke, it is *jaare*, in Malinke, it is

Xasonke, and in Arabic, it is *iggiyo*. The griot is the traditional historian in many parts of Africa. This person was responsible for recording events in their memory. Therefore, when necessary, the griot must be able to recall the event and orally describe what took place.

Griots are especially important in West Africa. There are heavy populations in Senegal, The Gambia, Mali, and Guinea. Griots have been traced back to the 13th century empire of Mali, which was founded by the magnificent Sundjata Keita. The most well-known recollection of any griot is probably the story of Sundjata Keita's rise to power. Traditionally, griots were employed by kings or wealthy families to record the great deeds of their ancestors. Often griots were also responsible for recording the village history too. Griots are often compared to medieval European minstrels, because of the people who usually employed them. In essence, the griot is a walking library that can entertain

people too.

Becoming a griot use to be an art that was passed on from father to son. It was a long arduous process consisting of many years of study and memorization.

For example, the Mandinkan griot, Foday Musa Suso, mastered over 111 traditional songs by the time he was 18 years old. Many of those songs are over ten hours long!



GRIOTS HAVE A STORYTELLING TRADITION SIMILAR TO THAT OF WESTERN BARDS. THE KORAS ARE THEIR INSTRUMENT OF ACCOMPANIMENT.

Photo courtesy of www.wovenweb.org

Moreover, being a griot often meant that one had to learn to play a very complicated instrument as well. Given the centrality of music in African society, it is essential in the recitation of history by the griot. There are many instruments that are used by griots. Many times it depends on where the griot is located. The two most well-known instruments are the *kora* and the *balaphone*. The *kora* is a 21-stringed harp-like instrument with a calabash body. The *balaphone* is a wooden xylophone-like instrument that uses empty gourds underneath its wooden keys to help produce the desired sound. But, there are many other musical instruments related to the life of a griot. The *iggiyo* (Arabic) prefers the *tidinit* and *ardin*. The Jaare (Soninke) prefers the *gambare* and the *gewel* (Wolof) prefers the *xalam* and the *tama*.

So as one can see, griots have always been an important part of their society. Throughout history they have served as historians, geneologists, royal courtiers and entertainers. Now, the question is what is the role of the griot in the modern world? Well,

believe it or not, griots have traditionally come from a lower socio-economic status. They are in a class with shoemakers and weavers. Of course, a griot's individual lot is much improved if hired by royalty or an aristocrat. Some Africans feel that the griot has mystic powers.

Their popularity is steadily growing. Their presence is still seen as essential for any kind of celebration or ceremony. Today, griots can vary from the traditional to public relations type figures who charge high fees. They are hired for weddings, naming ceremonies, and other social events. Modern advancements like paved roads, airplanes, radio, video recordings and satellite are helping to spread the popularity of the griot beyond the continent. Also, women are playing more important roles as griots today. Another reason the griots will continue to prosper is because they are very adaptable. Most of the national African musical ensembles are dominated by griots. This is a nice way to help increase one's income.

Finally, griots will continue to prosper because they have been linked by musicologists to American jazz and blues. Music played by griots has been linked to and recognized as the forerunner of these two styles of music, which encourages more people to learn about this great style of art.

LESSON PLAN

Objective: To introduce the concept of the African griot to students and to let the students know the importance of this class in people to the recollection of the oral history of many parts of Africa before the establishment of a writing system.

LEVEL: Middle to high school

SUBJECT AREAS: History, music, geography

Materials Needed:

- 1.) Audio clips of griot music. (easily obtained off the internet)
- 2.) Map of Africa
- 3.) Fishing twine
- 4.) Construction paper
- 5.) Cardboard boxes
- 6.) Glue
- 7.) Markers, colored pencils, crayons, etc
(All materials should serve as extras for the "have-not" students.

ACTIVITY: First Day--Divide students into groups of three. Have students visit the library. Using both books and internet sources have students look up information on types and pictures of different instruments used by African griots.

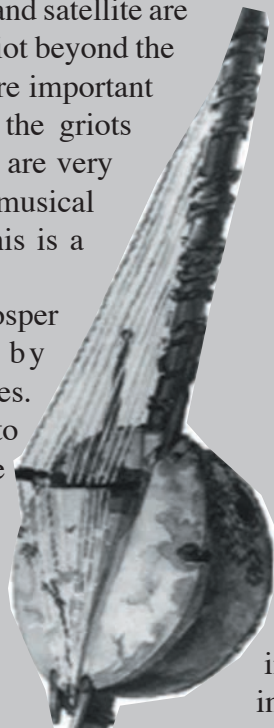
HOMEWORK:

Collect materials around the home to construct an instrument similar to one the student saw in the research. Bring to class the next day.

ACTIVITY: Second Day-- Have students construct their instruments in class and choose a part of the previously covered material which they are going to present in traditional griot style.

DISCUSSION: Talk about difficulties in making instruments and memorization of what each student had to recite. Draw comparisons between abilities of what the students had to do for one day to what the griot does for his/her livelihood.

ASSESSMENT: Completion of project. Do not expect perfection. Students should be graded on completion and effort put into the project. Most important is the information that the students are trying to relay as they attempt to play their instruments. Everyone in the group must take part in the preparation and presentation.



THE 21 STRING KORA USED BY THE GRIOTS

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M

MUSICAL INSTRUMENTS OF AFRICA

ANN PARKER



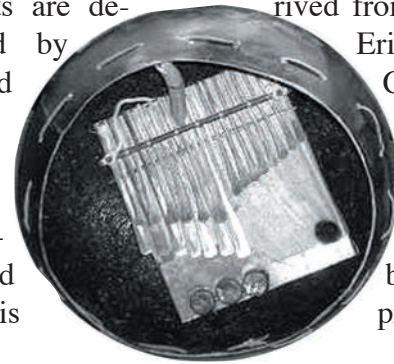
INTRODUCTION

Until the 19th century, little notice was taken of African music. Why? Mainly, because of the concept of what was considered music held by Americans and Europeans. Unless the music could be sung or even whistled, or a masterwork of Beethoven performed on orchestral instruments, it was not considered to be music. Since there was no “African Beethoven”, African people were only “making noise”. And as for musical instruments, African instruments were like nothing ever seen in orchestras. Christian missionaries of the 19th century promoted such reasoning even more so. Music that was not considered to be morally and spiritually uplifting was prohibited or discouraged. This kind of thinking only promoted erroneous beliefs regarding African music. However, the most significant reason for European and Americans not accepting African music is rooted in their attitudes toward African people. Africa had been oppressed and enslaved by Europeans and Americans for many years. And there can be a connection between the way one feels about a group of people and the music they perform. Since the Africans were looked upon as coarse and unequal, their music must be inferior, as well. Thus, there was no need to give credence to their music.

However, today there is a vast interest in African music. But one should be careful not look at African music as if it is some small, unified type of music. For just as the continent is vast, with many countries and groups, each with its own traditions, so is its music. Western civilizations look upon music mainly as entertainment and not a vital part of its existence.

For African people, music represents much more. Africa is a society where music is a part of the total living process and represents the sounds of its people

at work or at play. Music permeates every aspect of African life and goes far beyond mere entertainment. It is connected to many ceremonies and rituals, especially those of birth, rites of passage, marriage, death and initiation. The art of performance is taken very seriously by its people. Musicians, particularly drummers, are trained at a very early age. The basic classifications of instruments are derived from the system established by Erich Von Hornbostel and Curt Sachs in 1914. In this system, instruments are generally grouped by world musicologists, in a way that is accepted by musicologists. Instruments are produced by the way

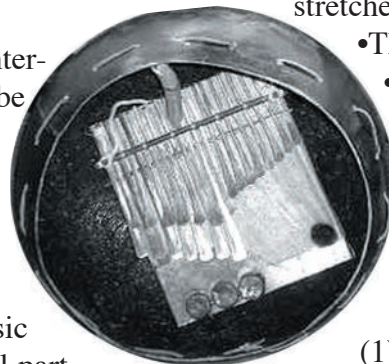


MBIRAS OR THUMB PIANOS ARE AN EXAMPLE OF AN AFRICAN MELODIC IDIOPHONE.

Photo courtesy of Johan Botha algorhythm.co.za

IDIOPHONES

- Literal meaning: self-sounding
- Any instrument that does not need the addition of a stretched membrane, vibrating string or reed.
- The entire instrument body vibrates.
- Includes but not limited to: rattles, bells, xylophones, mbira



There are two major categories: (1) those used mainly for rhythm and (2) those played independently as melodic instruments.

- (1) **Rhythm Instruments:** shaken, struck, concussive, scraped, friction, and stamped.

The most common are the shaken instruments or rattles.

Rattles are divided into two major groups: primary rattles (held in the hand and played) and secondary rattles (worn on the performer's body and triggered by the performer's movement (or these rattles may be attached to another instrument and used as a "modifier"). Primary rattles include those of the gourd family. These rattles may be covered with nets of cowries, pieces of bone, bamboo, metal or beads. The gourd may be sphere-shaped, may or may not contain a handle, or the neck of the gourd may serve as the handle. Gourds come in different sizes. The largest ones are of the shekere of the Yoruba people of Nigeria. Other variations have one or more rattles strung together on a rope or held together with a stick that serves as a handle. The *sistrum* is a type of rattle made with metal discs hanging on rods. It plays a vital part in Ethiopian church worship, as well as in areas of West Africa. In some locales it is decorated and used in some rituals connected with the life cycle.

Instruments of the struck variety would be formed from wood or stone slab which would then be struck by a smaller piece of like material. Other instruments included in this category are: two flat sticks that are struck together as clappers, two round sticks of the same size that are hit together or one long wooden log which is surrounded by a group of people who kneel and strike in rhythm. Other types may be single or double bells, which are different in size. Animal horns or tortoise shells are sometimes used instead of bells. Varieties of iron castanets and the wooden slit drum are included in this subgroup of idiophones that are struck. They are found in West Africa, as well as central Africa. They are used as musical instruments and as a speech substitute. One example would be the talking drums, used by the *Lokele* people and other societies. Another subgroup of struck idiophones would include iron cymbals, connected with the Ashanti kings of Ghana. These would be categorized as concussion idiophones, in that they make their sound by being clashed together.

Scraped or Friction idiophones include the rasp, notched bamboo, or a palm branch scraped by a stick. People of the Cameroon use a notched stick that is passed through a dried fruit shell.

Stamped idiophones comprise even another category found in musical performance. There are two types:

stamping sticks and stamping tubes. Stamping sticks produce a sound by hitting the ground, in a vertical motion and are used to accompany singers. Among the Ga of Ghana, bamboo is cut, leaving one end closed. The closed end is hit against hard ground or a slab of stone,



BALAPHONES OR XYLOPHONES CAN BE USED FOR ANYTHING FROM CELEBRATIONS TO FUNERALS, AND OFTEN PLAYING ONE OF THESE INSTRUMENTS IS A GREAT HONOR.

which is generally carried to the performance. About three bamboo sticks are cut at different lengths to produce different pitches and then played together, each one playing a different rhythm pattern. Instruments of this type are used for accompanying female choruses. Stamping tubes are usually made of long, narrow gourds. Instruments of this type are played by Ashanti women in Ghana and by Hausa women in Nigeria. However, the two are not similar in terms of shape and the way they are played.

(2) **Melodic Idiophones** include the *mbira* (hand piano) and the xylophone. These instruments are tuned to a desired pitch, but in no way are used as a substitute for the human singing voice.

The **mbira** (Sansa, hand piano) is composed of a series of metal or wooden strips (*lamellae*) that are arranged on a flat surface, then mounted on a gourd, box or a tin. The strips can be made of rattan or raffia palm, iron or in some cases, though rare, brass. These strips are fastened into position by a cross bar, leaving one end of the strip free so that it can be plucked. Other materials like snail shells, pieces of metal or chain are attached to the bottom of the board in order to increase the sound. Since the thumbs are used for the plucking technique, it has led some to call the instrument a "thumb piano." Mbiras have been found in other areas however, it is primarily an African instrument and has over one hundred different African names. The tuning of the instrument is not universal. Each society tunes according to those melodic scales used by the musician.

The xylophone is indigenous to West, Central, East, and Southeast Africa. These instruments can be used as accompaniment to singing and dancing. They can be played alone, with drums, or in xylophonic orchestras. Their melodic range can be from just a few notes to as many as thirty different notes. There maybe one, two or as many as six performers on one xylophone. A single performer may use as many as four mallets during a presentation. The performer usually kneels or sits on the floor, with the instrument in front of him. They can be constructed in a variety of ways and materials. Some log xylophones are made of wooden keys, arranged in order of pitch, which are laid across banana stems and held in place with sticks. Other types, found in West Africa, are composed of wooden keys, with each key having a gourd or calabash resonator underneath. Still another kind of xylophone is the pit xylophone, in which a series of wooden slabs or keys are mounted over a pit, trough or box. In areas where the xylophone is the principal instrument, they are played for recreation and during rituals. Central African log xylophones are dismantled after each performance. Among some people of northwestern Ghana, xylophones are used for special announcements, such as funerals, with any number of tunes that function specifically for this purpose. These melodies can indicate whether it is a woman, man, an elder or child who has died.

The human body has avoided classification by scholars, and yet it is more widely used as a percussion instrument than the drum. The body has been used as percussion instrument in Africa probably more effectively than anywhere else in the world. Movements such hand clapping, feet stamping, tongue clicking, thigh or chest slapping, tapping one's open mouth while singing and listening for the changes in the sound of your voice, are some examples.

AEROPHONES

- Sound is produced by the vibration of air (wind instruments)
- Includes, but not limited to flutes and trumpets

FLUTES

These instruments are made from material with a natural bore, such as bamboo, cane husk, millet stalks, or the tip of a gourd or horn. An alternate material may be carved wood or metal tubing, as seen among the Dagomba (Ghana) and the Zaramo (Tanzania). It can be played vertically or transversely; they may be open-ended or stopped. The embouchure of end-blown

or vertical flutes may be notched or round. The number of finger holes depends on the way the instrument will be used. Flute ensembles may involve drums, voices, or both. Other groups may include lyres, drums and rattles in their performances. Many African people associate the sound of the blown instruments (whistles, flutes, etc.) with voices of spirits.

TRUMPETS

Aerophones of this type are made from animal horns or elephant tusks and are designed to be side-blown. Sections or entire pieces of bamboo are attached to a bell made from a gourd. Some trumpets are made of metal and covered with leather or skin. Trumpets made from gourds or bamboo are designed to be end-blown, although there are some side-blown varieties. Some are also carved from wood and are found in western, eastern and central African societies. These are side-blown. Trumpets can be played singly, in pairs or larger groups. They can be used for signals and verbal messages, along with playing music. Horns are associated with chiefs and kings.

CHORDOPHONES

- These instruments produce sound by the vibration of strings.
- Some playing methods involve plucking and striking.
- Includes, but not limited to: the musical bow (most common) and mouth bow, and zither.

THE MUSICAL BOW AND MOUTH BOW

The simplest of all stringed instruments, it is composed of a single string attached to each end of a bendable bow. The same bow can be used for hunting as well. Some are played with resonators (such as half gourds, half coconut shells, etc.) attached. The mouth bow involves the player holding a section of the bow string in the mouth. The shape and size of the altered mouth cavity determines the amplification of the string. Mouth bows may be played with a stick or some other material.

ZITHERS

These are instruments have strings that run the entire length of the body and are parallel to it, as well. Although the entire body resonates, other resonators might be added. Varieties include trough, tube, raft, and simple stick types. Another type, the ground zither, is quite common in Africa.

LYRE

The African lyre is unusual in its design. Unlike zithers or harps, the strings run parallel from a yoke to a resonator. It appears to be concentrated in east Africa. It has eight to twelve strings and is used in religious activities. Additional chordophones include the lute (bow and harp), fiddle, and harps.

MEMBRANOPHONES

- Sound is made by the vibration of a stretched membrane or skin.
- Includes, but not limited to: drums and the *mirliton* (an instrument that makes its sound by blowing or humming into the instrument).

THE DRUM

The most widely used instrument in Africa is the drum. During important occasions the drum is the most important instrument played and the status of the player is very high. Drumming has a very important meaning in African life; it says something and serves a purpose. The talking drums of the Ashanti people of Ghana serve as language drums. Many African languages are tonal and so a drum of a higher pitch represents the high-pitched syllable, while the lower-pitched drum stands for the low-pitched syllable. Thus, a master drummer or highly skilled drummer could send messages because he could play the many rising and falling pitch levels, which are common to most languages. A master drummer becomes such after years of practice and experience. Once he becomes one, he is recognized publicly as a distinguished musician. Drums are generally used within an ensemble or drum orchestra. At times, rattles and bells are included. There are a variety of shapes: cylindrical, conical, barrel, hourglass, goblet, footed, long, frame, friction, kettledrums.

THE MIRLITON

Instruments of this type produce sound by having the sound changed in some way by blowing or singing into it. One example is the horn flute (Nigeria). This instrument modifies the sound of the human voice and consists of a cow horn tube and a membrane from the substance spun by spiders to protect their eggs. This instrument is the forerunner of our modern day "kazoo."

ACTIVITIES

- Have students complete a K-W-L chart about Africa.
- Learn to count in one of the African languages.
- Learn a simple poem in Swahili. If you know someone who signs, ask them to teach you the sign language for this poem. The signs are quite simple. *Umoja, Umoja* means we work together. In sunshine and rain time, And all kinds of weather. Note: *Umoja* means unity in Swahili and is one of the principles of Kwanzaa. (Music & You music series-- MacMillan Pub.)
- Make rattles, drums and shakers from easily found materials. Then let students accompany simple songs.
- Display any African instruments you have and allow class to view and play. See if students can categorize any instruments. Great recycle connection.
- Use names of countries in a rhythm pattern.

VOCABULARY

- idiophones •membranophones •aerophones
- chordophones •concussion (as it relates to music)
- rhythm •embouchure •bore •cylindrical
- conical •resonator

SUNSHINE STATE STANDARDS:

The student performs on instruments, alone, or with others, a varied repertoire of music. The student understands music in relation to culture and history.

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Photo courtesy of Pro Bali Drums

B

EADS OF AFRICA

JAN MAZER



INTRODUCTION

Beads have been manufactured and worn as body decoration for thousands of years. Historical sources refer to glass beads used by traders, travelers, explorers and missionaries in exchange for goods as diverse as land, cattle, gold, ivory, slaves, copper, tobacco, and tortoise shells. The Copts in Egypt first practiced the art of making beadwork around 100 A.D. The earliest known glasswork in South Africa is recorded from the Iron Age around 1150 A.D. By the time they were introduced to South Africa the technologies used to create them and the trade routes used to deliver them were thousands of years old.

History shows that glass beads play an active role in social relations within particular contexts; they are presented as gifts and have a protective function against evil spirits. They were often considered as valuable as gold and semi-precious stones were the preferred medium of trade and used as currency among many ethnic groups. They were also an integral part of the culture in the form of beaded clothing, decoration, communication, religion, and symbolism.

The word "bead" is defined as a small perforated body of a variety of materials used as an ornament either strung in a series to form a necklace, etc., or sewn upon various fabrics. The beads from West Africa and Central Africa are made of both man-made and natural materials. As in East and South Africa, early beads were made of seeds, wood and clay, and terra-cotta. Such beads did not survive well and were eventually replaced with shell, stone, metal, coral and glass. The glass beads were imported from outside Africa and the earliest were found in West Africa among the Igbo-Ukwa culture in southern Nigeria around 700-1020 A.D..

BEAD MANUFACTURE

There are several different techniques for manufacturing glass beads.

Powdered glass – the crudest beads are formed by pouring powdered glass into clay molds, inserting a stick into the center and then firing the beads in a clay

oven.

Wound beads - are made by winding a thread of glass around a thin metal rod.

Folded beads - very similar to round beads but are made using flattened rods of glass.

Pressed beads - molten, glass that is pressed into squares, hexagons, or other geometric shapes.

Blown beads - glass is blown to form individual ellipsoid beads (Venetian glass)

Drawn beads – for mass production, the preferred technique is to take a molten lump of glass from the oven at the end of a metal rod and work it into a funnel shape.

SECTIONS OF AFRICA WHERE BEADS ARE FOUND:

NORTH AFRICA – EGYPT

More than 4000 years ago there was a lively trade between India and the Mesopotamian civilization, and when Egypt became a world power the riches of the east came via Babylon to the Mediterranean. It is of interest that some Egyptian and Syrian beads found their way along the silk route to China and Japan.

WEST AFRICA

The standard round black and white eye bead can be found all over West Africa. The feather bead is found mostly in Mali and Nigeria and was exported to Ethiopia in great numbers also. It is reddish-brown in color with the feather pattern in blue and white. Dance panels, sword sheaths and bags for priests are covered in beads. Cowries are neatly sewn to hide the stitched seams which secured the garments.

In Nigeria, the *ade* or crown of Yoruba king is the greatest symbol of the king's authority. Completely beaded, the *adenla's* veils of beads hang down over the king's face to protect his inner head which links him to his royal ancestors who have become gods. The birds on top are symbolic of women's powers. Only

the king has the right to wear such elaborate, colorful beaded designs setting him apart from the commoners.

The elephant or leopard masks of Cameroon are associated with the king and are elaborately decorated with beads and the maskers wave poles with blue and white tips and edged in horsehair. These ornate masks display wealth due to the large quantities of beads sewn on them. They are actually referred to as “things of money”. The glass beads or “seed” beads are trade beads of the 19th century Venetian or Czechoslovakian manufacturers and were used as a medium of exchange in the slave trade.

EAST AFRICA

Records date back to 1884 of the first land sale of glass beads in Kenya. Various raw materials were used long before the white settlers, however. They were used for personal adornment as well as indicating status within the group. The Turkans are known for their ostrich eggshell discs. The Samburu collect wild seeds and string them onto wild-grass fibers. Natural objects such as horn, clay, bone, shell, wood, reeds, teeth and stone were used as well as porcupine quills.

Merchants had used the monsoon trade winds for centuries. They blow towards East Africa from the northeast from November to February and then reverse direction between April and September. Beads were shipped out of Africa from the port of Negapatam on the southeast coast of India. As well as crossing the Indian Ocean, sailing vessels also hugged the coastline. Excavations along Kenya’s coast indicate a long history of importation dating back to the mid-ninth century. The variety of beads include crystal, cornelian, agates, coral and fish vertebrae. The coral may have been local while the others came from West India, where stone beads had been manufactured for several centuries. At Kilwa, there was a bead-making industry using a stone called aragonite, named after Aragon in Spain.

Imports to Zanzibar at first included metal tools and weapons, wine and wheat. By the 13th century products

included Chinese porcelain, cotton and silk from India, and beads. In 1859, 9% of the beads were re-exported to other trading centers in East Africa. There are no records of these beads being worn on articles of jewelry or clothing, they were used solely for barter. They were usually bartered for such commodities as gold, salt, ivory, and cocoa. Vast tons of beads were also exchanged for slaves. The slave trade lasted for 450 years and many millions of beads came to West Africa during this dark period of the continent’s history.

A dark pink bead forms part of the traditional Samburu married woman’s necklace. One of the world’s greatest mysteries is how that bead came from Venice, Italy to northern Kenya. Nairobi has recently emerged as an important bead center for East Africa. Small glass beads in a wide range of colors are imported and familiar in Kenya. They are used by the Masai and Samburu in all their beautiful beadwork.

SOUTH AFRICA

In the Republic of South Africa and Zimbabwe are found the Ndebele people who are known for their beautiful jewelry. In the past, they wore bracelets and anklets every day. Young girls wore beaded bracelets and necklaces around their necks and arms. They never took them off and as they got older they added more and more beaded jewelry. For special events Ndebele women wore up to fifty pounds of jewelry.

Many Ndebele women no longer wear the heavy jewelry on a daily basis, but the skill of making beautiful jewelry is still very important to the Ndebele people. Among the several types of beaded clothing *pepetu* (a young woman’s apron) and *mapoto* (a married woman’s apron) used to be commonly worn. Today they are reserved for special ceremonies and ritual use. The color of beads which indicated wealth in the past is now a matter of choice. In the past, only glass beads were used, but today plastic beads may be sewn on the aprons. The symbols are original depending on the local environment of the woman.



YORUBA BEADED ADE (CROWN). THE BIRD FIGURES ARE SYMBOLS OF THE KINGS POWER AND ARE ALSO ATTRIBUTED TO THE POWER OF WOMEN AS LIFE BEARERS

Photo courtesy of Hamill Gallery

All the traditional Zulu beadwork relates in some way to courtship and marriage. Symbolic coding is influenced by a number of factors:

- 1.) The combination and arrangement of colors;
- 2.) The use of an object. It utilizes one basic geometric figure, the triangle and a maximum of seven colors: black, blue, yellow, green, pink, red, and white. Each color holds positive and negative meanings. Black next to white signifies marriage, red next to black signifies an aching heart. Yellow following a black red combination means withering away or pining for, and blue, the pivoting color, followed by yellow, red, black demands a response.

The three corners of the triangle represent father, mother, and child. As a basic unit of design it can have various meanings:

- 1.) Apex inverted pointed downward represents an unmarried man;
- 2.) Apex pointed downward represents an unmarried woman;
- 3.) Apex joined with another to form a diamond represents a married woman;
- 4.) Apexes that form an hourglass shape symbolize a married man.

There are many ways of combining colors using them in certain items rather than in others, or emphasizing meaning by increasing the number of beads of a certain color. One well-known item *Ibheque* (generally sold as a love letter in souvenir shops supplied with a small tag and simplistic interpretation of colors) illustrates the factors listed above. During the early colonial period, beads would have been carried by farmers, travelers, hunters, soldiers, missionaries, and explorers. Beads were a source of profit to the Xhosa society and not merely for barter or decoration. Their insistence on beads and lack of interest in red ochre prove this.

NEW TRADE ROUTE

A new trade route has now developed within Africa, using neither camel nor waterway as were once used. Bead dealers fly into Nairobi bringing stone beads from West Africa, glass beads from Ghana and Nigeria, and old Venetian, Dutch and Czech glass trade beads. Beads are also made in Kenya from *Kisii* stone (soft soapstone), horn, bone, and shell. Colorful glazed ceramic beads are also made there. The history of beads in Africa has reversed and now many are exported to Europe and the United States.

SUGGESTED ACTIVITIES

LANGUAGE ARTS

- 1.) Introduce lesson using African music and some jewelry hidden in a closed container to arouse the interest of the students. In elementary or middle school levels read the tale *Mansa Musa- The Lion of Mali* by Kephra Burns. In higher levels of school, bring in pictures of ornate jewelry or royal depicting beading.
- 2.) Complete a KWL chart on beads of Africa.
- 3.) Divide the class into small groups and "jig-saw" the background information on beads. Write 5 sentences telling the most important points of the section your group read. Each group sequentially presents their findings to the whole class. Make up your own definition of the word "bead". Write a story based on the life of a bead as it traveled from foreign lands to Africa. Include who, what, where, when and why. Answers as you describe in detail the daily events that occur.
- 4.) Pretend that you are an explorer in search of a precious bead and are on your way to Africa. Make a list of what you would need to take with you.
- 5.) Write the step-by-step directions explaining to a stranger how to make a powdered glass bead.

SOCIAL STUDIES

- 1.) Locate the different countries mentioned in the article on a map of the continent of Africa.
- 2.) On a world map trace the trade routes to and from foreign countries and Africa (i.e. India, Portugal, and the United States of America).
- 3.) Compare pictures of beading in Native American life with that of African life.

MATH

- 1.) Using graph paper, design a South African beaded apron. Calculate how many beads you would need for each color. If each bead cost 2 cents how much would the apron cost to make? How much change would you give to a customer who gave you \$50.00?
- 2.) Make a time line of the history of beads in Africa using the information in the article.
- 3.) Set up a "trade market" in your classroom where students bring different items they want to trade. Encourage bargaining strategies and use of oral language. Use beads as money.

ART

1.) Make your own beads of the following materials:

Salt Beads- Mix 2 parts table salt to 1 part flour and knead into a dough. Use dry tempera paint or food coloring for color. Shape. Pierce with toothpicks and let dry.

Paper Beads- Cut colorful magazine pages into 1 inch strips. Wind strips around pencils and glue ends of strips. Alternate stringing on yarn or string with metal washers.

2.) Create your own African design using graph paper, colored pencils, or markers. Focus on design using symmetrical and geometric patterns and color.

3.) Use re-cycled jewelry with shells and beads to create an embellished "royal" object (i.e. a stool or chair). The class could use it as a fund raiser for African books in the media center.

DISCUSSION QUESTIONS

1.) Discuss special clothing people wear for special occasions in our culture, such as funerals, birthdays, or sports events. What are the differences in the role of genders regarding these occasions? Compare this to the way beads are used in some African cultures.

2.) Why are beads so often found in archeological digs?

3.) How have beads been significant as trade items? Why have they been?

4.) What are some reasons why people first wore beads.

5.) List as many uses as you can for beads in African societies.

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BEADED BASKETS WITH COWRIE SHELLS.

Photo courtesy of Sujaro

CLOTHING AND COMMUNICATION IN EASTERN AFRICA

LYNN K. MORALES



OVERVIEW OF CLOTHING AND MEANING

Cloth, and more specifically the clothing made from it, is one of the most noticeable aspects of material culture. To understand how clothing is connected to culture, the purpose of wearing clothing must be considered.

Protection—Clothes may be worn for protection when either the natural environment or work environment necessitates. In the cool, wet highlands of Ethiopia and Eritrea, some people wear a rain cape made of tightly woven grass.

Identification—Clothes may indicate a person's occupation, gender or economic status.

Kente cloth, now a widely known symbol of Africa, was first created in northern Ghana only for royalty.

Expression—Clothing may indicate a person's mood, aesthetic ideas or political view. During the colonial period, batik wraps with political motifs were used to subtly comment on British or French rulers by positioning the fabric in a way to 'accidentally' sit on their image.

Rituals and Customs –

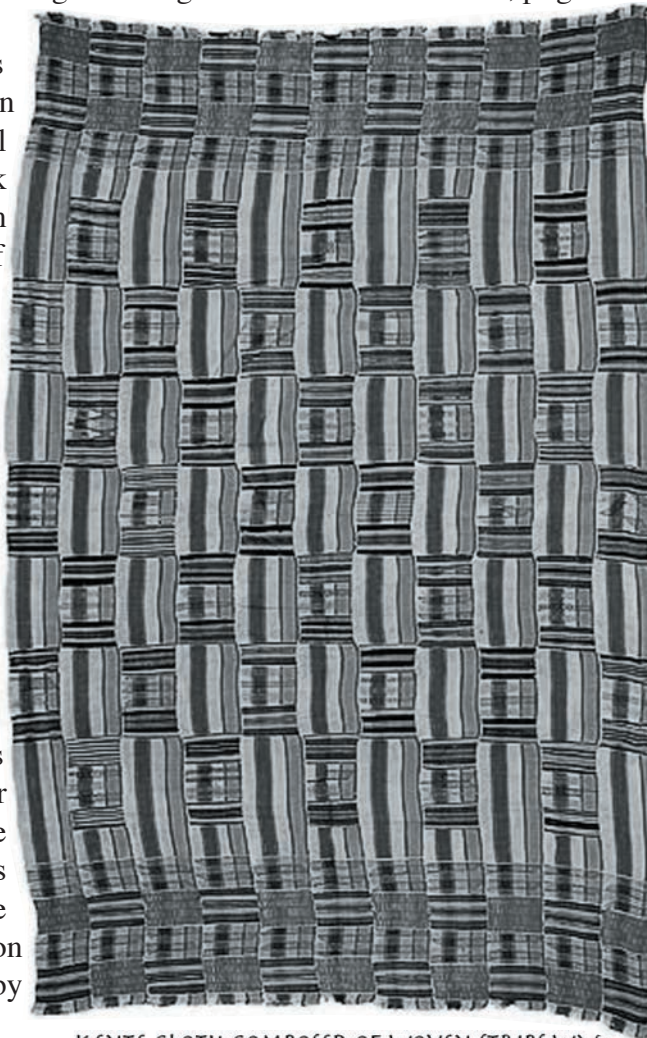
Clothing may be worn as a symbol of religious beliefs or societal values. An ethnic group of northern Africa known as the Tuareg uses a head-cloth to indicate that a young man or woman was initiated into adulthood. Keep in mind that symbols and aesthetic ideals are

neither constant nor universal. For example, it would not be appropriate to characterize all contemporary North Americans as people that wear feathered headdresses, pilgrim outfits, cowboy hats, poodle skirts or bell bottoms. Similarly a visitor traveling throughout Africa should not expect to see everyone in traditional dress, let alone that of a particular ethnic group. Some people living in various African countries wear more traditional outfits or modifications of them, but many others wear jeans, T-shirts, business suits and other modern fashions.

CLOTHING IN EASTERN AFRICA: FOCUS ON ETHIOPIA, KENYA, TANZANIA

While it is crucial to emphasize the reality of modern dress in Africa, the historical and cultural knowledge gained from studying traditional clothing should not be understated. Africa has 54 countries and a variety of different ethnic groups within each country. It is beyond the scope of this paper to cover the immense richness of diversity in the

textiles of Africa. Therefore, only a few examples of clothing produced in Eastern Africa will be addressed, specifically clothing from Ethiopia, Kenya and Tanzania.



KENTE CLOTH, COMPOSED OF WOVEN STRIPS WAS FIRST INTENDED FOR ROYALTY IN NORTHERN GHANA

ETHIOPIA

If you doubled the size of Texas, you would have a close approximation of the size of Ethiopia. Due to a variety in altitudes, Ethiopia has tropical, subtropical and cool zones. Ethiopia is unique in that it is the oldest independent country in Africa; it was the only country to maintain freedom from colonial rule. There are many different ethnic groups living in Ethiopia, including the Oromo, Amhara and Tigre, and, there are many different languages spoken. Most Ethiopians are either Muslim or Christian, but there is a small percent of the population that practices traditional religions. Most Ethiopians work in agriculture, but there is a textile industry which makes up two percent of the gross domestic product. Textiles are exported to Italy, Sweden, Belgium, Djibouti and Kenya.

NETELA OR NETALA CLOTH: Netela cloth is a white cloth often made with a small, colorful border at each end. Many of the designs on the border include some type of cross motif demonstrating the influence of the Ethiopian Orthodox Church. Hand woven by men in the south central Gamo region of Ethiopia; this cloth has been described as being light and gauze-like. (The Gamo region is in South-Central Ethiopia)

HOW TO WEAR NETELA: Netela cloth is most commonly used for clothing. Netela cloth made in pieces measuring 63 inches by 102 inches are sometimes called *shamma*, and they are worn by both women and men. Women wear netela as head coverings that hang over the shoulders and torso. These head wraps can be worn with traditional dresses, as it was originally intended, or they may be worn with western-style clothing. With traditional dresses, the designs on the borders of the netela often match the designs on the border of the dress.

KENYA AND TANZANIA

Tanzania was once called Tanganyika. In 1964, Tanganyika joined with the island of Zanzibar to create the nation of Tanzania. Tanzania is larger than Kenya, with the size of Tanzania equaling a little more than twice that of California and the size of Kenya equaling a little more than twice that of Nevada. Both countries have a tropical climate along the coast of the Indian Ocean. In addition both countries are made up of many different ethnic groups and a small minority of Asians, Europeans and Arabs. Kenya has a higher percentage of Christians, Tanzania has a higher percentage of Muslims, and the island of Zanzibar remains predominantly Muslim. English and Swahili are widely spoken in both

countries, and Arabic is widely spoken in Zanzibar. Agricultural industries employ eighty percent and seventy-five percent of the labor force in Tanzania and Kenya, respectively. Both Kenya and Tanzania produce textiles for export, although it is an insignificant part of gross domestic product.

KANGA CLOTH: The *kanga* is a colorful, rectangular cloth made from cotton with a border all around it. Kangas are usually sold in pairs, with each one measuring about forty-three inches by fifty-nine inches. Early kangas most likely had a spotted pattern, because kanga is also the Swahili word for the crested guinea fowl.

Kangas can be worn by men to sleep in, but women wear kangas both inside and outside the home. There are many ways for women to wear kangas. Some styles are more traditional and some are more modern. Other uses of kangas include wall hangings, backpacks, baby carriers, curtains, tablecloths, and more.

HISTORY OF THE KANGA: The first kangas were made on the coast of East Africa about 1860, in either Kenya or Tanzania. According to some books, the first kanga was made by sewing together six white handkerchiefs decorated by print blocks made out of sweet potatoes or other vegetables. Jeanette Hanby claims that the idea came from some “stylish ladies on the island of Zanzibar or Mombasa” who bought printed kerchief material in the length of six kerchiefs. They cut the material in half and sewed it to make a 3-by-2 sheet. Whichever story is correct, it is clear that the first kanga was made out of imported hand kerchief material. Shopkeepers in Kenya and Tanzania took advantage of the new fashion and began to import printed material of the proper size. Many kangas are now designed and printed in Kenya, Tanzania and other nearby countries, and are popular throughout eastern Africa.

SWAHILI SAYINGS: Today kangas are a means of communication and expression. In the early twentieth century, kangas started to be printed with Swahili sayings, first in Arabic script and soon after in Roman letters. Some sayings are proverbs; others express emotions or display specific messages. For example one set of kangas says, “*Kujaliwa wazazi ni neema*,” which means “Having good parents is a blessing.” Another one says “*Punguza hasira kua na subira*,” which means “Don’t be angry, be patient.” New designs were introduced in a variety of motifs, from abstract art to political events. The diversity in the kangas are what makes them good gifts for husbands to give to their wives, children to give to their parents or for people to

give to their friends.

ACTIVITIES

Elementary School: Art/Literature/Social Studies

1) Show the students a map of Africa and point out Ethiopia and the other countries of eastern Africa: Eritrea, Djibouti, Somalia, Kenya, Tanzania and Uganda.

2) Present the background information on Ethiopia. (Provided above)

3) Read *Fatuma's New Cloth* by Leslie Bulion. Remind the students to pay attention to the various types of cloth in the story. Discuss the story and the history of the kanga.

4) If you do not have a kanga, pre-cut a sheet of some fabric to the appropriate length. Demonstrate a few ways to wear a kanga. (see image)

5) Give each child a square of material to decorate with stamps or pre-cut vegetables.

Have some students work on the center squares, and others on the border. A parent volunteer can sew them together to make kangas to hang in the classroom. Don't forget to choose an appropriate Swahili saying.



NETALA CLOTH STYLED AS A PANT SUIT AND MODELED BY CAROL HINKSON, AN ALACHUA COUNTY TEACHER

SECONDARY SCHOOL: SOCIOLOGY/ ECONOMICS/WORLD HISTORY/ART

A. Have students compare expression and symbolism in clothing in their own culture with that found in the various countries of Africa. Discuss how cultures influence each other.

B. Have students design their own kangas, first on paper and then on fabric. The center design could be painted, stamped, or printed with Soft-Kut print blocks that can be carved with linoleum cutters. To print a pattern around the border, students can carve designs into foam

rollers or use the Soft-Kut print blocks. Note: If you are using the print blocks, you will also need water-soluble ink, brayers and inking plates.

C. Economic overview and Trading Game: (adapted from Masoff) Have students look at a map of Africa. Provide students with background information on Kenya, Tanzania and Ethiopia. In addition provide the students with the following information from the CIA website and ask for their comments.

ETHIOPIA: Imports: food, live animals, petroleum, chemicals, machinery, motor vehicles, cereals, textiles (major import partners: Saudi Arabia, China, Italy, India)
Exports: coffee, gold, leather products, live animals, oilseeds (major export partners UK, Djibouti, Germany, Italy)

KENYA: Imports: machinery, petroleum, motor vehicles, iron and steel, resin, plastic (major import partners: UAE, Saudi Arabia, South Africa)
Exports: tea, horticultural products, coffee, petroleum products, fish, cement (major export partners Uganda, UK, US)

TANZANIA: Imports: consumer goods, machinery, industrial raw materials, crude oil (major import partners: South Africa, Japan, India, UAE, Kenya)
Exports: gold, coffee, cashew nuts, manufactures, cotton (major export partners UK, France, Japan, India, Netherlands)

1.) Ask students what items listed above are necessities and what items are luxuries.

2.) Think about the global economy. What would happen to Ethiopia's economy if UK, Germany and Italy could no longer buy Ethiopian products? (Ethiopia's economy would decrease.) For extra credit ask students to research what products we buy from

Kenya and to share where they found the information. (The US Census Bureau has foreign trade statistics that will confirm that the US imports all the products listed under Kenya's exports.)

GAME:

For each group of 3-4 students that you have, make up the following cards:

4 blue cards / to symbolize water

6 red cards / to symbolize meat/fish

6 green cards/ to symbolize vegetable

6 yellow cards/ to symbolize bread

6 purple cards / to symbolize clothing

1 gold card / to symbolize gold

1 white card / to symbolize salt

In each group, have the students take turns drawing one card at a time (without looking) until all the cards have been drawn. Explain to the students that their goal is to trade within their group to try and get at least one of each color. They are to assume that they are living in a rural area, and therefore cannot count on getting supplies elsewhere or on using a chilling mechanism for the meat. Therefore it is crucial that they obtain water to live. Also remind them that obtaining extra meat is of no use unless they have salt to preserve it. When they are finished, discuss why the distribution worked out the way that it did and what would have made it easier.

D. Have students view the following Swahili sayings and literal translations from Hassan Ali's web site. Ask them to figure out the most common meanings.

1.) *Paka chume mtaani kwenu, halahala vitoweo vyenu:*
A stray cat is wandering around your neighborhood, watch out with your "vitoweo" (fish or meat)

2.) *Shanuo baya pale linapokuchoma:*
A comb becomes bad when it hurts you

3.) *Msilolijua litawasumbua:*
You will be troubled with what you have no knowledge of

4.) *Ukali wa jicho washinda wembe:*
An eye is sharper than a razor

5.) *Mtumai cha ndugu hufa masikini:*
He/she who relies on his/her relative's property, dies poor

6.) *Mdhaniaye ndiye kumbe siye:*
The one whom you think is the right one is the wrong one

7.) *Mti hawendi ila kwa nyenzo:*

A log moves only with proper tools

8.) *Moyo wangu Sultani, cha mtu sikitamani:*

My heart is like Sultan, I don't long for anybody else's property

9.) *Usisafirie nyota ya mwenzio:*

Don't set sail using someone else's star

10.) *Nilikudhani dhahabu kumbe adhabu:*

I thought of you as gold but you are a torment

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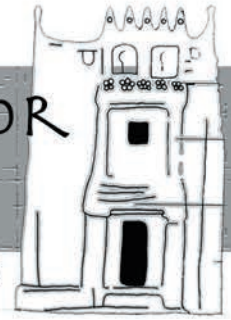
The World Factbook

<http://www.cia.gov/cia/publications/factbook/>.

T

HE AFRICAN GARDEN: A CENTER FOR TEACHING ABOUT AFRICA

KRISTER BJÖRN



Need an exciting way to begin your teaching of African Issues? Then focus on the African Garden as a thematic unit. Not only is it great for kinesthetic learners, it can be multi-disciplinary and makes a great team teaching project.

BACKGROUND

Africa has a rich agricultural heritage. Indeed, great civilizations emerged in Africa because the indigenous people had a great ability to feed themselves. And yet today, when most Americans think of Africa, we think of food shortages and famine. What went wrong?

COLONIALISM

When colonialism came to Africa, in many places it displaced the African gardener with the European settlement farmer. The best farmlands were often taken by force. Local peoples were either subjugated or driven off the land. With the settlement farm came non-native crops, the concept of farming for profit, and a vast array of mechanization and farm chemicals. However, in colonial Africa, almost all commercial contracts for food production were given to European farmers. In addition, the capital owners planted crops that would sell on the European markets such as sugar, cocoa, tea, and tobacco. Because the colonial powers saw Africa primarily as a source for raw materials, tariffs were often placed on goods that

were processed. To this day, food-processing plants are seriously undeveloped.

Prior to colonization, Africa had a strong culture of subsistence farming. Subsistence farms are where farms are designed to cover the needs of feeding the family, or in many African cases, the village. Excess crops were sold for profit or used in trading. As Africans began

competing with farms growing ever more large and modern, they too began to grow cash crops, devoting more of their own capital into single crops, often crops designed for export.

Independence for Africans did not return the farmlands to African people (with a few exceptions). Nor did it give the large amounts of capital to African farmers. Today, African farmers selling their crops on the global market, not only face a complex system of tariffs that subjugates them to the strength of their newly emergent country's currency, they compete with modern corporate farming giants. Where the average African commercial farm is about one hectare, the average western farm is about 135 hectares. Not surprisingly, African farmers have found it difficult to compete.



TWO TEENAGERS FROM THE GAMBIA SHOWING OFF A VERY LARGE CASSAVA CROP

Photo courtesy of Claudia Ho Lem, REAP-Canada

URBANIZATION AND FOOD SECURITY

Many people have argued that the modern western farm is simply another tool to maintain dependency of the African economy on western goods. Modern farming

relies heavily on expensive machinery, agri-chemicals produced by western countries, genetically modified or genetically engineered seeds and an abundance of land and water. In contrast, sustainable and organic farming is typically done on much smaller crops of land, and can use much less mechanized means of production. It is more culturally similar to traditional African farming because it involves the production of several crops in order to have a balanced eco-system. It relies on farm produced fertilizers and is often more conservative of water because organic farms tend to raise more diverse, even indigenous crops. Finally, organic crops tend to bring much higher prices on the global market. Not surprisingly, many people are hoping sustainable and/or organic farms will grow in Africa.

Some 38% of Africans live in cities today and that number is expected to grow to 53% by 2030. One of the greatest causal factors of social unrest is food shortage. As poor Africans move to the cities, they often find they cannot afford to buy food due to either sheer poverty or price inflation: a cause of famines. Many newly urbanized Africans attempted to protect themselves against these shortages by maintaining farms planted in front yards, in abandoned lots, often times to the dismay of city planners and local authorities who made such practices illegal fearing it could lead to even more growth, squatters, polluted living conditions etc. But further study by groups such as the *Mazingara Institute* in Kenya have found that these efforts actually play a vital role and if managed properly, can be an effective way to foster food security. The role of such gardens has been studied in Dar es Salaam, Tanzania, Nairobi, Kenya, and Kano, Nigeria. Organic urban gardening has been credited for stabilizing Cuba and is currently being promoted in many western cities.

GUERRILLA GARDENING ON CAMPUS

A great way to introduce these issues to your class would be to plant a small garden somewhere on campus. It would be a real challenge to see if you too can outwit local authorities and ward off petty thieves in addition to testing your gardening skill. While there is a great tradition of African school gardens worthy of being explored (see web resources list), valuable technical support may come from western web resources. The sites listed have well-made ready to use lesson plans, and are incredibly helpful in teaching organic practices.

INDIGENOUS CROPS: sorghum, millet, yams, wheat, lentils, chick peas, cow peas, okra, coffee, greens

PRE-COLONIAL TRADE: oranges, mango, papaya, guava, many spices

COLONIAL CROPS: corn, tomatoes, potatoes, cocoa tobacco, pepper

TYPICAL AFRICAN URBAN GARDEN CROPS: corn, okra, lettuce, greens, carrot, peppers, mango, pomegranate

ACTIVITIES:

1.) Use your garden to explore the role of diet in future developing countries. They say the water needed to feed one person on an American diet can feed 32 people on a plant-based diet. Plant some spinach in a pot and have students measure the amount of water it takes to bring it to maturity. If water were scarce, would they feed it to a goat to produce meat? How has this factor shaped African cuisine?

2.) Read some examples of the African garden in literature (for example, Chapter 4 of Camara Laye's *Dark Child*). Have student's write a memory essay about a gardening experience.

3.) Follow any of the many activities on the journey to forever website such as making a compost bin, or determining the composition of soil.

4.) Have students write a persuasive essay that argues for or against allowing urban gardeners to grow on empty city lots.

WEB RESOURCES

Resources for lesson plans and gardening advice for our school garden:

www.journeytoforever.org
www.edibleschoolyard.org
www.riceromp.com

NGO's working in Africa to promote sustainable farming practices:

www.grolink.se/epopa/
www.cgjar.org
www.attra.org
www.ocia.org
www.fibl.org
www.etcgroup.org
www.southcentre.org
www.fao.org

Resources for info on sustainable and organic agriculture:

www.kerrcenter.com

www.renaissancealliance.org

www.sustlife.com

www.new-agri.co.uk

Sites devoted to urban gardening in Africa and around the world:

www.nal.usda.gov/afsic/

www.cipotato.org/urbanharvest/about_us.htm

<http://members.optusnet.com.au/%7Ecohousing/cuba/welcome.html>

www.cityfarmer.org

Sources for hard-to-find African seeds:

www.seedman.com

www.gardensalive.com

www.nextharvest.com

www.greendealer-exotic-seeds.com

Sites to learn about African school farms:

<http://www.nbi.ac.za/education/pret4.htm>

www.seedsforafrica.org

www.trees.co.za

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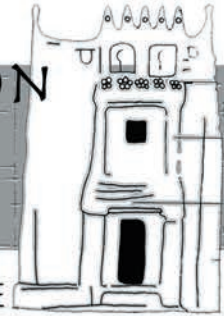
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TEACHING CHARACTER EDUCATION USING PROVERBS AND STORIES OF AFRICA

DAWN L. MOORE



Stories are an important way to teach character to children. This article explores African literature and identifies some books which may be used to teach character. This article provides the books, the summaries, and the major characters.

OBJECTIVES:

Students will be able to:

Identify characters, setting, plot, problem, and solution.

Identify the moral of the story.

Learn facts about African countries.

SUNSHINE STATE STANDARDS:

This article addresses the following

Benchmark: (L.A.A. 1.1.2) Identifies words and constructs meanings from text, illustrations, graphics, and charts using the strategies of phonics, word structure, and context clues.

Benchmark: (L.A.A. 1.1.3) Uses knowledge of appropriate grade, age, and developmental level vocabulary in reading.

Benchmark: (L.A.A. 1.1.4) Increases comprehension by rereading, retelling, and discussion.

Benchmark: (L.A.C. 1.1.4) Retells specific details of information heard, including sequence of events.

Benchmark: (L.A.E. 1.1.1) Knows the basic characteristics of fables, stories, and legends.

Benchmark: (L.A.E. 1.1.2) Identifies the story elements of setting, plot, character, problem, and solution/resolution.

Benchmark: (L.A.E. 2.1.1) Uses personal perspective in responding to a work of literature, such as relating

characters and simple events in a story or biography to people or events in his or her own life.

LESSONS:

RESPECT

"If you do not step on the dog's tail, he will not bite you." –African proverb from Cameroon

Read the book *Why the Sky is Far Away*

Author: Mary-Joan Gerson

Illustrator: Carla Golembe

Publisher: Boston, New York, London: Little, Brown, and Company: 1974.

Country: Nigeria

Summary of story: The sky used to be very close to the Earth. People started cutting parts of it for themselves. They became greedy and did not respect the gifts of nature and the sky moved away.

RESPONSIBILITY

"He who does not cultivate his field, will die of hunger." –African proverb from Guinea

Read the book *What's Cooking Jamela?*

Author: Niki Daly

Illustrator: Niki Daly

Publisher: New York: Farrar, Straus, & Giroux, 2001.

Country: South Africa

Summary of story: Jamela goes with her mother to pick out the Christmas chicken. She names the chicken Christmas and takes care of it. When it is fat enough, it is supposed to be Christmas dinner. Jamela believes that you cannot eat friends and goes to great lengths to protect her friend from being eaten.

CITIZENSHIP

"A good deed is something one returns." –African proverb from Guinea.

"One must talk little and listen much."
–African proverb from Mauritania

Read the book *Beatrice's Goat*

Author: Page McBrier

Illustrator: Lori Lohstoeter

Publisher: New York, NY: Atheneum Books for Young Readers, 2001.

Country: Uganda

Summary of story: Beatrice longs to wear a uniform and go to school. Through the kindness of others, her family receives a goat. She names the goat Mugisa, which means luck. She sells the goat's milk to make money for her family. As she helps her mother in the home with chores and taking care of her siblings and the goat, her hard work and obedience is rewarded in a way she does not expect.

COMPASSION

"There is no one-way friendship."

—African proverb from Kenya.

Read the book *Monkey for Sale*

Author: Sanna Stanley

Illustrator: Sanna Stanley

Publisher: New York: Frances Foster Books, Farrar, Straus, and Giroux, 2002.

Country: Democratic Republic of the Congo

Summary of story: Luzolo and Kiese love going to the market. Their parents tell them to spend their money wisely. After their money is spent, they discover that Mama Lasufu is selling a monkey. In an effort to save the monkey, they embark on an interesting journey of bartering and the lessons of supply and demand.

COOPERATION

"When spider webs unite, they can tie up a lion."

—African proverb from Ethiopia

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

Author: Verna Aardema

Illustrator: Yumi Heo

Publisher: New York: Alfred A. Knopf, Inc. 1996.

Country: Kenya

Summary of story: Mongoose offers to help Ostrich get her baby chicks back from the lioness.

COURAGE

"Two small antelopes can beat a big one."

—African proverb from the Ashanti

Read the book *Mansa Musa*

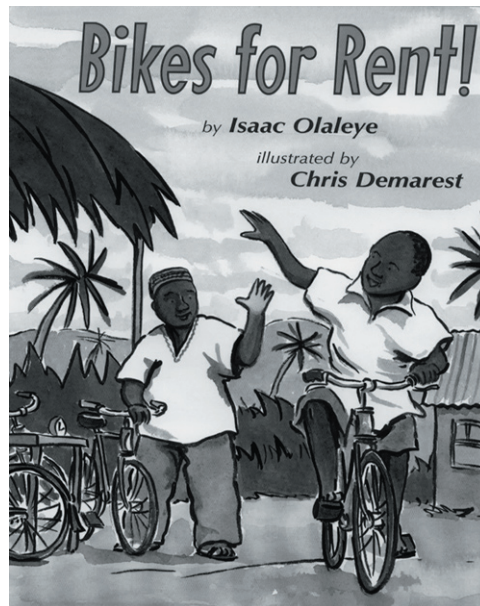
Author: Khephra Burns

Illustrator: Leo & Diane Dillon

Publisher: Orlando, FL: Gulliver Books of Harcourt, Inc. 2001.

Country: Mali

Summary of story: Young Kankan Musa, who taken by slave traders. As he makes his way back to his home, he embarks on a journey of self-discovery and becomes a great leader of Mali.



BIKES FOR RENT IS SET IN NIGERIA AND TEACHES PERSISTENCE

PERSEVERANCE

"A loose tooth will not rest until it is pulled out."

—African proverb from Ethiopia

Read the book *Bikes for Rent!*

Author: Isaac Olaleye

Illustrator: Chris Demarest

Published by: New York, NY: Orchard Books, 2001.

Country: Nigeria

Summary of story: Young Lateef wants to rent a bike but he cannot afford it. He finds ways to make money to save to rent a bike.

COURTESY

"If you offend, ask for pardon. If offended, forgive."

—African proverb from Ethiopia.

Read the book *Anansi Finds a Fool*

Author: Verna Aardema

Illustrator: Bryna Waldman

Publisher: New York: Dial Books for Young Readers, 1992.

Country: Ghana

Summary of story: Anansi tricks Bonso into going fishing and doing his work for him. He soon discovers that if you dig one hole for someone, you might as well dig one for yourself.

HONESTY

“The end of an ox is beef, and the end of a lie is grief.” –African proverb from Madagascar.

Read: *Mabela the Clever*

Author: Margaret Read MacDonald

Summary of story: One day a cat comes to the village to invite the mice into a secret society. Mabela thinks the cat is up to no good. In the end, the cat learns that honesty is the best policy. The mice learn to listen, look, pay attention, and move fast if you have to.

WISDOM

“Knowledge is better than riches.” –African proverb from Cameroon. “He who learns, teaches.” –African proverb from Ethiopia. “Don’t be fooled by the color.” “The good flavor of tea is the sugar.” – African proverb from East Africa.

Read the book *Fatuma’s New Cloth*.

Author: Leslie Bulion

Illustrator: Nicole Tadgell

Publisher: North Kingstown, RI: Moon Mountain Publishing, 2002.

Country: East Africa

Summary of story: Fatuma goes to the market with her mother who has promised to buy her a new Kanga cloth. Each vendor claims to hold the secret to chai tea. Fatuma learns that what counts is on the inside.

ACTIVITIES:

Discuss characters, setting, plot, and moral of the story. Have students complete character education and folktales handout.

Show students an African country on a map and share details about the country and its people. Show a video or read a book about the country.

As more than one country is covered, have students complete a Venn diagram using two or three of the countries.

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WORKSHEET 1:

NAME: _____

TITLE OF THE STORY: _____

AUTHOR: _____

ILLUSTRATOR: _____

CHARACTERS: _____

SETTING: _____

PLOT: Draw Pictures telling the events in order as they happened in the story: Under or next to each box, describe what is happening in the picture.



TITLE OF THE STORY: _____

AUTHOR: _____

ILLUSTRATOR: _____

CHARACTERS: _____

SETTING: _____

WHAT HAPPENED IN THE STORY? (PLOT):

MORAL OF THE STORY/CHARACTER TRAIT
DISPLAYED:

MORAL OF THE STORY/CHARACTER TRAIT
SHOWN: _____

—

—

—

—

WORKSHEET 2:

NAME: _____

SOUTH AFRICA'S HISTORY, HOLIDAYS, AND CELEBRATIONS

ROBIN SMITH



In order to appreciate and understand the many national, religious, and multicultural holidays that are celebrated by South Africans, you first must know something of South Africa's history.

GEOGRAPHICAL INFORMATION

Africa is a continent that has land in all four hemispheres. At the southern tip of Africa is the country of South Africa. South Africa touches the Atlantic and Indian Oceans. Namibia, Botswana, Zimbabwe, and Mozambique border South Africa. South Africa sits in the southern hemisphere. The sun's most powerful rays strike the southern hemisphere during the northern hemisphere's winter season. The seasons of the northern and southern hemisphere will always be opposite of each other. Therefore, South Africa's summer is during the United States' winter. The school children are out on their summer breaks during the months of December and January.

HISTORY OF SOUTH AFRICA

For many years an ethnic group called the Khoisan populated South Africa. A Bantu speaking people from the north migrated to South Africa, pushing the Khoisan south and west, settling in what became known as Kwa Zulu-Natal. The descendents of the Bantu-speaking migrants are known today as the Zulu, Sotho, Tswana, Ndebele, and Xhosa.

In the late 1400's, the first Europeans arrived in South Africa. It is believed that Bartholomew Dias, a mariner from Portugal, was the first European to

discover the Cape of Good Hope in 1488. In the mid-1600's the Dutch East Indian Company set up a settlement in South Africa. In the late 1700's and early 1800's, a large British occupation of South Africa took place. By 1860, the first immigrants from India arrived in South Africa. Europeans began seeing South Africa as their property. They pushed the indigenous Africans from their lands and began to rob them of their rights.

In the 1800's the Zulu people became very powerful. They began taking over land claimed by the Afrikaners and British. In 1838, Zulu warriors and Afrikaners fought and thousands

of Zulu warriors were killed.

That battle is known as the Battle of Blood River. The British defeated the Zulu in 1879. This battle is remembered every year on December 16.

APARTHEID

In 1948 the National Party enacted apartheid laws. Apartheid was a system of separateness. It classified the South African population into four groups: white, Indian, colored, and black. The laws were different for each group. Under the apartheid system, whites were given the best lands and had more freedom than any other group. Blacks were on the end of the spectrum with the least amount of rights and the least amount of land. The land that the black population was assigned to live on was called homelands. The homelands were the smallest and most unfertile land. Seventy-five percent of South Africa's population was black but only received thirteen percent of the land. The people of mixed race in South Africa were classified as colored. The colored



THIS MEMORIAL IS DEDICATED TO THE YOUTHS WHO DIED IN THE STRUGGLE AGAINST APARTHEID IN SOUTH AFRICA.

rights than the black population, but fewer rights than the white population. Under the apartheid laws, all public property such as buses, parks, swimming pools, and public bathrooms all had separate sections assigned to the different ethnic groups. These laws were very similar to the laws of the United States before the civil rights movement of the sixties. White children received the best education under the apartheid system, while black children were encouraged to do manual labor.

Many people resisted apartheid laws when possible. Large protest and demonstrations were held regularly, usually ending in the government responding with violence and arrest against the protesters. An example of a protest that ended in violence against the black population the Sharpeville Massacre. Blacks were required to carry a passbook with them so that the government could control their movements around the country. On March 21, 1960, in a township called Sharpeville, a group of protesters gathered and burned their passbooks. The police fired on the demonstrators, injuring 180 people and killing 69 protestors. This brought disapproval of these laws from countries around the world. March 21 is remembered every year as Human Rights day. Another example of a protest against apartheid laws was in 1975. The government had changed the required language in schools to a language known as Afrikaans. Most of the teachers and students in many of the schools did not know this language. On June 16, 1976, students marched to a stadium to protest this new law. Police responded to the students protest with violence resulting in the death of hundreds of children. June 16 is now a national holiday called Youth Day. In 1992, after years of opposition, the apartheid laws were repealed. The first national free election was held in 1994. This election is remembered every year on April 27, as Freedom Day.

NATIONAL HOLIDAYS OF SOUTH AFRICA

21 March: HUMAN RIGHTS DAY

Holiday celebrated to honor the people who were killed at the Sharpeville Massacre.

27 April: FREEDOM DAY

Celebrates the first free election held after apartheid end.

1 May: WORKER'S DAY

This day honors the contributions of workers to society.

16 June: YOUTH DAY

This honors the children who lost their lives protesting the language laws enacted by Bantu Education and Apartheid. Also known as the Soweto uprising.

9 August: NATIONAL WOMEN'S DAY

Honors the contributions women have made to society.

24 September: HERITAGE DAY

This day celebrates South Africa's diverse cultures.

16 December: DAY OF RECONCILIATION

This day is also known as the Day of the Vow. This honors those that defeated a Zulu army at the Battle of Blood River. It is also remembered as an important day to those who fought to overthrow apartheid. It is also celebrated as a day of overcoming conflicts in South Africa.

NOTE- A more detailed calendar of significant dates may be found "<http://africanhistory.about.com./library/bl/blsaholidays.htm>"

CULTURAL AND RELIGIOUS HOLIDAYS AND CELEBRATIONS

The great diversity of many different cultures, ethnic groups, and religions result in a variety of celebrations. As immigrants from other lands moved into South Africa, they brought their customs and religions with them.

TRADITIONAL RELIGIOUS RITUALS

Many South Africans have converted to other world religions, but they may still practice aspects of traditional African beliefs. Most South Africans believe that there is one Supreme Being who created the world, but is not involved in the daily lives of the South African family. The traditional belief is that the South African's ancestors are in charge of what happens in daily life. If the ancestor is happy, life will run smoothly, but if the ancestor is unhappy, chaos may erupt in the South African's household. Often rituals will take place in the South African home to keep the ancestor happy. This may happen even if the South African practices another world religion such as Christianity, Islam, Hinduism, or Judaism.

ISLAM

Islam is a growing religion in South Africa. The