

IROHIN

EMPOWERING WOMEN AND YOUTH INNOVATORS

2016

Taking Africa to the Classroom



The title 'IROHIN 2016' is presented in a clean, sans-serif font. The text is centered and enclosed within a decorative frame consisting of two large, dark gray brackets on the left and right sides. The top bracket is positioned above the word 'IROHIN', and the bottom bracket is positioned above the year '2016'. The entire title is centered on the page.

Dr. Agnes Ngoma Leslie **EDITOR**

Amanda Jansen **GRAPHIC AND LAYOUT DESIGNER**

TABLE OF CONTENTS

Center for African Studies Outreach Program	3
Understanding the Size of Africa	4
Women Empowerment in Rwanda and Other African Countries ALICIA ESPRIELLA	5
Changing the Narrative of Africa: Empowering Youth Innovators JOHORA WARREN	8
Kgotla in Botswana: A Model Democracy in Africa DENIELLE WEBB	11
Ubuntu: Understanding the Past to Transform Our Future AMY MELISSA BROCK	13
Why Are There So Many/ Few Countries In Africa, and Can We Expect More? MICHAEL ALLARD	15
Transforming Traditions: Contemporary African Artists Creating New Meanings TIFFANY MATYAS DREW	18
Graffiti as an Art Form: Re-Imagining and Re-Designing Public Space GRISELDA RODRIGUEZ	21
The African Art of Story Telling DEON STUPART	23
Climate Change: How Will Africa Respond? ROBIN MILLER EDWARDS	26
Understanding the Realities of Ebola...and Its Mark AUSTIN COUNCIL	28
Works Cited	31

CAS OUTREACH PROGRAM

The Center for African Studies (CAS) is partially funded under Title VI of the Federal Higher Education Act as a National Resource Center on Africa. One of only nine 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. The following are some of the regular activities that fall under the Outreach Program:

Jambo!

Each summer, the Center holds a high school language program to introduce the students to an African language.

Publications

The Center publishes and distributes teaching resources including *Irohin*, a publication for K-12 teachers.

Summer Institutes

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 and articles in this issue of *Irohin* were written by participants in the 2014 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>. The Summer Institute is free to teachers. To apply for next year, see the application on the back page.

Community & School Presentations

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

Teachers' Workshops

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



These articles were written by the K-12 teachers in this picture who participated in the Summer Institute 2015: Deon Stupart, Griselda Rodriguez, Michael Allard, Tiffany Matyas Drew, Denielle Webb, Robin Miller Edwards, Dr. Agnes Ngoma Leslie (Institute Director), Alicia Espriella, Johora Warren, Austin Council, Dr. Rose Lugano (Presenter) and Amy Melissa Brock.

UNDERSTANDING THE SIZE OF AFRICA

For those of us who have only experienced Africa through images and maps, it can be difficult to understand the true size of Africa. The hard facts don't often resolve our misconceptions. It's understandably difficult to appreciate the vastness of 11.67 million square miles (the area of Africa). Instead consider this: have you ever flown—or driven!—across the US? If you have, then you can appreciate the size of the US; you've seen the variety of terrain; you've heard the accents shift; you've sat and sat and sat. Now consider this: Africa is more than three times the size of the contiguous United States; there are more than 500 extant languages spoken across more than 50 countries; and the landscape spans from desert to rainforest. Languages, cultures, scenery and even the hemispheres change as you traverse Africa. This map may help us understand the true size of Africa and it's diversity.

The True Size of Africa

A small contribution in the fight against rampant *Immappancy*, by Kai Krause

Graphic layout for visualization only (some countries are cut and rotated)
But the conclusions are very accurate: refer to table below for exact data

COUNTRY	AREA x 1000 km ²
China	9.597
USA	9.629
India	3.287
Mexico	1.964
Peru	1.285
France	633
Spain	506
Papua New Guinea	462
Sweden	441
Japan	378
Germany	357
Norway	324
Italy	301
New Zealand	270
United Kingdom	243
Nepal	147
Bangladesh	144
Greece	132
TOTAL	30.102
AFRICA	30.221



WOMEN EMPOWERMENT IN RWANDA AND OTHER AFRICAN COUNTRIES

ALICIA ESPRIELLA

Introduction and Overview

When you hear the phrases “gender equality” or “female empowerment,” the United States of America may come to mind. Have you ever considered Rwanda to be a land of opportunity and gender equality? With today’s messages from media and misinformation about Rwanda and African countries in general, one may not immediately assume this to be true. The home is now not the only place for women to work and they are filling high political and decision-making positions in record numbers. According to Ailli Tripp, “Today, Africa is a leader in women’s parliamentary representation globally” (2013). In addition, it has been leading in the number of female presidents. By 2016 Africa has had four female presidents. In 2005, Ellen Johnson-Sirleaf became the first female president in Liberia, Africa. From 2012 to 2014 Joyce Banda was Malawi’s 4th president. In 2014, Catherine Samba-Panza was elected interim president of the Central African Republic. In 2015, Ameenah Gurib was elected president of Mauritius.

At 64%, Rwanda has the highest percentage of women in Parliament in the world. South Africa has a representation of 42% women in parliament. Uganda has 35% of women in parliament (Women in National Parliaments, 2015). The continent also has a record number of female speakers of the House or Parliament. This is something that needs to be praised and acknowledged.

Road to Empowerment

The Rwandan Genocide in 1994 brought great strife and unrest to many.

Mass murders and rapes of Tutsi people had an immense impact on Rwanda and its neighboring countries. On the Day of Remembrance (April 7th), Rwandans annually commemorate those that were killed, hurt, and affected during this unthinkable time.

Due to the mass genocide of Rwandan males, women made up 70% of Rwanda’s population after 1994, which meant that women were desperately needed to help lead their country to recovery. Tragedy struck in other African countries as well, such as South Africa and Uganda. The South African apartheid occurred between 1948- 1994, and Idi Amin Dada’s dictatorship in Uganda from 1971- 1979. The ethnic and racial discrimination, mistreatment, segregation, and murders that were part of these conflicts led to women’s eagerness to organize during the transition period, to ensure new regimes would benefit female as well as male citizens (2003). During this time, an astonishing number of women moved away from their traditional roles and into the political sphere. They wanted to be certain to break the bonds of ethnic inequality and be certain their voices were being heard in order to ensure equal representation and just policies. They also demanded significant female representation in parliament and government positions.

Quota Systems and Laws

Not only are women motivated to run for decision making positions to prevent catastrophes, there are laws encouraging and supporting gender equality in government positions! The Quota System is a structure set in place



Ellen Johnson Sirleaf

by some countries, including Rwanda, Uganda and South Africa that ensures that women hold at least 30 percent of the seats in parliament. This ensures that women have a voice that reflects the needs of all.

In Uganda, seats are reserved for women, and the constitution calls for their representation in parliament. Article 78 of their Constitution states, “the parliament shall consist of one woman representative for every district” (IDEA, 2015). The election takes place on a certain day, apart from the regular Election Day, where residents vote for their one female representative. Women can also run during the regular election.

In 2003, Rwanda included a Gender Quota System at the constitutional level and has articles enforcing this law. The constitution states that there must be a multi-party system with elections and democracy. It also states that 30% of

positions in decision, making positions be reserved for women (Bennett, 2014). Rwanda's innovative measures have greatly enhanced female representation, including the way elections and votes are held. At a local level, each voter receives three ballots, including one with only women candidates.

“Indirect elections to the next higher levels are structured to ensure that at least 20 per cent of those elected are women. Through this procedure of multiple ballots and indirect elections to each higher level, 24 of the 80 seats in the lower house of parliament are reserved for women. In addition, Rwanda has instituted a system of all-women councils at the grass-roots level. The head of each women's council also holds a reserved seat on the general local council, forging a connection between the two bodies and ensuring that the concerns of the women's council can be communicated to the members of the general council.” (Kantegwa, 2005)

Having female representatives at both the grass-roots level and higher levels, help encompass women's necessities in daily life, no matter their rankings.

According to Harvard Kennedy School's Public Policy Journal, “of those elected to the Rwanda House of Deputies in 2008, 56 percent were women. In 2013, women's representation rose even further to 64 percent” (Bennett, 2014). Rwanda is the only country in the entire world with a majority of female members. The government also enacted laws prohibiting genocide ideology, and any form of dissent, which is all to prevent history from repeating itself.

South Africa also has laws instituted that promote gender equality very effectively. It has a multi-party system. In 2006, one of the major political parties, the ANC (African National Congress) required at least 50% female representation in local elections, and extended it to national elections in 2009. The ANC is the current ruling party, and dominant party in South Africa with 264 seats in the National Assembly. (IDEA, 2015). South Africa also adapted their

constitution in 1996 to include more rights for women and children that are based on economic, social, and cultural rights.

In order to guarantee an even more balanced representation in parliament, the ANC combines with the PR (Proportional Representation) electoral system.

“Under the PR system, political parties present lists of candidates for the National Assembly and the nine provincial legislatures. Voters...use two ballots - one national and the other provincial (with nine variations on the provincial list) - to cast votes for the party of their choice. In this electoral system, half of the 400 members of the National Assembly are chosen from the nine provincial lists, and the other half from single national lists prepared by the parties. (Parties may also choose only to construct provincial lists.)” (eisa.org, 2015)

Between the PR system and the ANC's quota system, South Africa maintains a very well rounded and balanced representation in parliament and aims to reach higher ratios of men to women in decision-making positions.

Impact of Having Women as Leaders in Rwanda

Women have strived for and accomplished major changes in Rwandan politics and society as a whole. Below are just a few developments and improvements that have been enforced since women and men have begun to work together to enact gender-sensitive laws and an equality in society.

Source: Documentary “Gender Progress in Rwanda,”

- Women are encouraged to start their own businesses and are not dependent on men;
- The number of children in primary school has risen to 92%;

- In 2009, the 9-Year Basic Education Program gave children 6 years of primary education and 3 years of secondary education free of charge;
- Law punishing gender-based crimes-labels it as illegal and a serious crime;
- Divorce rate is increasing, women feel empowered to leave husbands with no fear of being unable to sustain themselves;
- 1999 Law on Matrimonial Regimes, Liberalities, and Successions. Women have the right to inherit property. Because of the genocide, land was destroyed and families separated and Rwanda was in a state of crisis. Women realized the importance of creating this law so land and food production would not be taken from them;
- Establishment of The National Council for Women in 1996;
- Community Based Health Care Programs allow more women to seek healthcare, which has caused women and infant mortality rate to drop significantly;
- 2001 Law on Rights and Protection of the Child Against Violence explains the rights and responsibilities of children and criminalizes dehumanizing acts;
- The establishment of the Ministry of Gender and Family Promotion. Their mission:

Guarantee secure environment for all family members
Empower women and girls
Non-discrimination, and gender equality promotion
Design and implement positive masculinity
Eradicate gender-based violence
Reinforce family unity and positive parenting

Conclusion

In the past, without equal representation, women's needs were not always met. Many African countries have realized that in order to have a more democratic government, more women need to be involved. Goetz and Hassim, authors of "No Short Cuts to Power," mention, "about one-third of government councilors in both countries (Uganda and South Africa) are women (pg. 1). Although many Rwandan women got involved in politics out of necessity, what a major accomplishment it was for them to have gone through that type of tragic loss and still be able to step up to the plate in a world that had been traditionally male in a society that held women in submissive positions...and still take care of their families! What an amazing and much admired role reversal.

The United States has 18% in House and 20% in Senate, which is below the world average of 22.1% with both houses combined (World Bank, 2014). It's taken America 200 years to get roughly 20% of women represented in parliament. Yes, other African countries still have a ways to go to have true gender equality and representation, but so do most countries. How long will it take for men and women to have equal political representation in the U.S.?

While learning more about the quota systems in Rwanda, South Africa, and Uganda and researching Rwanda's miraculous example of equality, I contemplated how I could incorporate these themes and ideas in my classroom. As teachers, it is vital for us to strip the idea of gender roles and look to Rwanda as a shining example of what a successful non-gender biased government and society should look like. It is our job to shape young minds and open eyes to the importance of acceptance, and gender equality. I invite you to take a look at the tips and lesson plan ideas I have listed below and I encourage you to take the ideas and adapt them as your own. It is up to us to empower America's youth to be the best they can be, no matter their gender.



Former Secretary of Defense, Chuck Hagel meeting then Malawian President, Joyce Banda when she visited the U.S. in 2013.

Tips and Lesson Plan Ideas for Incorporating Gender Equality and Female Empowerment in your Classroom.

Elementary

"I will be a Hummingbird" narrated by Wangari Maathai is a video on YouTube. This is a great video to show your students at the beginning of the school year. Discuss Wangari Maathai and her accomplishments and have students write a journal entry about the meaning of the video. Share aloud.

For Presidents Day, show female presidents from Africa and around the world. Some examples are Ellen Johnson Sirleaf, Catherine Samba-Panza, Remi Sonaiya, and Cristina Fernandez De Kirchner.

For primary grades have students draw an image of what they picture when they hear the words "doctor", "lawyer", and "president". Have a discussion afterwards and show pictures of female leaders in those areas to dissolve the bias.

Create a "Game of Life" board game that cancels out gender stereotypes. Students choose a career path but the career cards can read, "work at home dad" or "president" (with a woman on the front). The idea would be that by allowing children to play this game, gender stereotypes could be broken.

Host a career day and have parents and volunteers come in from "non-gender stereotyped" careers as an example of influential women in the work force.

Middle/ High School

Have students choose a profession that seems to be dominated by one gender and do a report of a successful female in that field.

Have students write a mock letter to their state senator that has to do with promoting gender equality and have them present their letter to the class.

Research a famous female politician and come up with a day for her (example: MLK day). Have students write a report about why this person was chosen, why he or she chose that day, and why the woman is important.

Have students write a report or journal entry on this topic: "If you were president, what kind of laws would you create to ensure gender equality and why?"

At all grade levels:

Class libraries, posters, and projected images should be gender-equal. Try to promote tolerance and equality; these should be the underlying themes in your teaching. Be sure to hold high expectations for both males and females in your classroom.

CHANGING THE NARRATIVE OF AFRICA: EMPOWERING YOUTH INNOVATORS

JOHORA WARREN

In her TED Talks video entitled “The Dangers of a Single Story,” Chimamanda Ngozi Adichie spoke briefly about her American roommate in college. Adichie said, “She had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronizing, well-meaning pity. My roommate had a single story of Africa: a single story of catastrophe. In this single story, there was no possibility of Africans being similar to her in any way, no possibility of feelings more complex than pity, no possibility of a connection as human equals” (2009).

The single story of Africa, one in which many Americans believe, view Africa as a place with “beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves and waiting to be saved by a kind, white foreigner” (Ngozi Adichie, 2009).

What this single story fails to acknowledge are the stories of arguably the continent’s most important citizens—Africa’s youth. The youth in Africa are doing what westerners thought was impossible: they are helping themselves and their countries. The youth of Africa are changing the narrative of Africa, and thus changing the misconceptions that contribute to the single story of Africa. And they are doing this through innovation.

William Kamkwamba

William Kamkwamba was born in Malawi, a country in the southeastern region of Africa, between Zambia, Mozambique and Tanzania. Malawi tends to

have natural disasters of two extremes—both drought and heavy rainfall (BBC News, 2015).

In 2002, the country was struck with famine, leaving thousands dying of hunger. Kamkwamba was attending Kachokolo Secondary School when the famine hit, and soon his family was unable to afford to pay his school fees. Kamkwamba was forced to drop out of school and help his family with farming. During this time, he learned to play chess and other games, but Kamkwamba decided he needed a better hobby to take his mind off of how much he missed school. He remembered a small library that opened at a nearby primary school and was stocked with books donated by the American government. Kamkwamba began to spend time reading in the library, gravitating toward science books. He quickly became consumed with learning. One day, Kamkwamba found a textbook called, “Using Energy,” and this is the book he says changed his life (Kamkwamba & Mealer, 2009).

Armed with this book, Kamkwamba realized that the windmills detailed within it would be the answers to some of his problems. A windmill could generate electricity for him and his family but most important of all, a windmill could also rotate a pump for water and irrigation! Living in a society dependent on farming, a water pump would be necessary for survival. Crops could be irrigated and his family could harvest twice a year instead of depending only on rain. Kamkwamba said, “A windmill meant more than just power, it was freedom” (Kamkwamba & Mealer, 2009, p.159).

He searched his village for scrap material that he could recycle in the build-

ing of his windmill. He also perused the roughly drawn pictures and plans from the textbook, modifying it as he needed. As he attempted to build the windmill Kamkwamba was often teased by his neighbors and called *misala*, which translates to “crazy.” However, at the age of 14, he had done it! Kamkwamba had built a 16-foot tall windmill that could power four light bulbs and two radios in his family’s home (Kamkwamba & Mealer, 2009).

His story reached the TED organization and he was able to attend TEDGlobal on a fellowship. There, Kamkwamba was able to share his invention with the world. Following this success, Kamkwamba was able to attend the African Leadership Academy in Johannesburg, South Africa, which seeks to transform Africa by identifying, developing, and connecting the next generation of African leaders (Africanleadershipacademy.org, n.d.). Following the African Leadership Academy, he went on to attend and graduate from Dartmouth College in Hanover, New Hampshire. Additionally, Kamkwamba has detailed his life in the autobiographical book called “The Boy Who Harnessed the Wind: Creating Currents of Electricity and Hope” (there is a Young Readers’ Edition as well) and a feature-length documentary called “William and the Windmill” based on the documentary short, “Moving Windmills” (Ted.com, n.d.).

Nicola Jacobs

Nicola Jacobs, a 17-year old from South Africa, was driving home one Thursday afternoon when she passed an informal settlement. Informal settlements are home to millions living in South Africa and many of the settlements do not have adequate lighting or infrastructure. A random thought suddenly came to Jacobs' mind. "I wondered how emergency personnel locate the homes of people who need their attention in serious, life-threatening situations at night," Jacobs said. She thought the absence of lampposts in addition to the infrastructure and inadequate lighting would make it very difficult for emergency personnel to reach residents in times of need. Jacobs wanted to come up with a solution, but first deemed it necessary to interview residents living in the informal settlements. Through her research, Jacobs learned that often residents waited hours for emergency personnel to locate their homes. After learning this, Jacobs knew something had to be done.

Jacobs formulated the simple yet effective idea of using a 40cm x 40cm wooden sign that would have the number of the dwelling written on it using glow-in-the-dark fluorescent paint. She called this invention the Lumo Board. Jacobs hoped the Lumo Board would help save lives by cutting down the response time for emergency personnel to locate those in need who live in the informal settlements.

Jacobs presented this idea to Innovate the Cape, a program created by the international organization Global Minimum Inc. (GMin) that promotes innovative learning in order to solve problems in South Africa. Her idea won for her school and she was awarded the chance to participate in the competition. Jacobs and her team researched ways to make the Lumo Board more eco-friendly and sustainable. Based on the feedback from the residents and improving its efficiency, Jacobs hoped to provide Lumo Boards to every resident in an informal settlement South Africa by 2020.



William Kamkwamba, self taught how to build windmills in Malawi.

Kelvin Doe

Kelvin Doe is another young person who saw a need in his community and came up with a solution. He grew up in Sierra Leone, a country located in the western part of Africa. Doe describes his town as having little electricity, where people could go without for a month or longer (15-Yr-Old Kelvin Doe Wows M.I.T., 2012). This led him to create his own battery to help power lights in the houses of the people in his community, despite having no formal training. Using soda, acid and metal, he dumped these materials into a tin cup, waited for his mixture to dry and wrapped tape around the cup to make a battery. Doe tried several times until he had succeeded in creating his own battery (Sengeh, 2012). Doe was just 13 at the time and learned by being creative. He learned by taking things apart, looking at it, and trying to reverse-engineer the object.

After Doe created this battery, he moved on to create his own FM radio transmitter, using scrap pieces he found. By the age of 15, Doe had created his own radio station using recycled scraps and discarded materials. His reasoning for creating a radio station was simple: Doe wanted to give a voice to the youth in his community. Additionally, Doe created his own generator to power his radio station. Upon its inception, Doe has

hired some friends to assist as reporters and station managers, the average age of his crew being 12 (Sengeh, 2012)! At his radio station and in his community, he uses the handle "DJ Focus" because, "I believe if you focus, you can do an invention perfectly" (15-Yr-Old Kelvin Doe Wows M.I.T., 2012).

It wasn't long before Doe caught the eye of David Monina Sengeh, a graduate student at Massachusetts Institute of Technology (MIT) Media Lab, while Doe was attending a summer program Sengeh runs in Sierra Leone called Innovate Salone. This program is also run through GMin (Sengeh, 2012). Sengeh arranged for Doe to travel to the United States and participate as a three-week resident at MIT's "Visiting Practitioner's Program," making Doe the youngest person in history to do so. While in the U.S., Doe was also able to attend the 2012 World Maker Faire in New York and participate on the "Meet the Young Makers" panel. Additionally, Doe visited Harvard University, met with the president of the university and lectured with undergraduate students there as well as at MIT (Sengeh, 2012). Doe says his next invention will be a windmill to create even more electricity for his community (15-Yr-Old Kelvin Doe Wows M.I.T., 2012).

Global Minimum Inc. (GMin)

Fortunately, there are organizations within Africa that have recognized the importance of promoting and encouraging youth innovation. Global Minimum Inc. (GMin) is one of these organizations. According to the GMin website, “Global Minimum Inc (GMin) is a 501(c)(3) charitable international organization that encourages young innovators and leaders in Africa to engage with critical thinking skills and hands-on learning programs to tackle challenges affecting their communities” (Gmin.org, n.d.). GMin currently works with young people aged 13-18 in the countries of South Africa, Sierra Leone and Kenya by providing workshops, mentoring opportunities, tools and resources. GMin says that providing these resources ultimately equips “young people in Africa with unique opportunities to take their future into their own hands” (Gmin.org, n.d.). GMin also hosts Innovate Challenges (InChallenges), which are innovation challenges in those countries in which students propose an idea for the opportunity to make a tangible solution for a problem plaguing their communities. These InChallenges include Innovate the Cape in South Africa, Innovate Salone in Sierra Leone and Innovate Kenya in Kenya (Gmin.org, n.d.).

The Anzisha Prize

Other organizations have also discovered the importance of investing in Africa’s youth. The African Leadership Academy and the MasterCard Foundation have teamed together to create the Anzisha Prize, Africa’s premier award for young entrepreneurs. According to the Anzisha Prize website, “the Anzisha Prize seeks to award young entrepreneurs who have developed and implemented innovative solutions to social challenges or started successful businesses within their communities”. Finalists for this prestigious prize get an all-expense-paid trip to South Africa to attend a weeklong conference on entrepreneurship held at the African Leadership Academy. Winners of the Anzisha Prize, called “Anzisha Fellows” and are

supported for life through an ongoing mentorship program also hosted by the African Leadership Academy. According to the Anzisha Prize website, their reasoning for hosting this competition is the “#AnzishaEffect.” The #AnzishaEffect “is the power of these amazing stories to encourage others to follow in the footsteps of the Anzisha Fellows” (Anzishaprize.org, n.d.). Each year the Anzisha Network grows larger, generating more support from the community as well as more competitors from across the continent.

Conclusion

There are many more stories than just those of William Kamkwamba, Nicola Jacobs and Kelvin Doe, and it is our duty to acknowledge those stories. David Monina Sengeh, mentor for Kelvin Doe, wrote a poignant article for CNN about the need for Africa’s youth to step forward and change the narrative of Africa. Sengeh says, “Africa’s future towards sustained and equitable growth lies in the hands of its capable youth. With a little help and encouragement, we will re-write, re-build and share our stories of Africa” (Sengeh, 2013).

Lesson Plan (Grades 3-5)

Essential Question: How can youth make a difference in our community?

Vocabulary: innovation, invention, harness

- Introduce the lesson by reviewing key vocabulary.
- Discuss the continent of Africa and key geographical facts. Locate Malawi on a map.
- Ask students what people used prior to electricity. Are there other types of energy that can generate electricity? (solar energy from the sun, wind energy from the wind)
- Read the picture book version of “The Boy Who Harnessed the Wind.”
- Have students share their reactions of the book. What did they like? What surprised them? How would you describe William Kakwamba?
- Ask students to identify problems in their community. List those problems on a flip chart paper.
- Have students quietly reflect on how

they could choose one of those problems and come up with a solution to solve it. Allow students to write about this and draw a picture.

Extension:

- Watch Wangari Maathai’s “The Hummingbird” video on YouTube. Also watch YouTube video on Kelvin Doe.
- Continue with the writing and allow students to create physical manifestations of their ideas.

Lesson Ideas

- Ask students to do research on different tribal governments around the world. Because there are indigenous populations around the world, there should be many different examples. Have students compare and contrast the different way each tribal government interacts with the national government.
- Conduct a mock kgotla. Have students create a problem that needs to be resolved. Maybe a goat was stolen by a young neighbor and you need to have a kgotla to resolve the conflict. Students can pick roles or you can write the roles on pieces of paper and have each student pick them out of a hat. Have student sit in a semi-circle or better yet go outside and sit near a tree. Remember that only one person can speak at a time with no interruptions. The meeting can’t end until there has been a consensus and everyone who wants to speak has had a chance to speak.

THE KGOTLA IN BOTSWANA: A MODEL OF DEMOCRACY IN AFRICA

DENIELLE WEBB



Inside Botswana's parliament, one of the most democratic in Africa and it can be traced to the Kgotla system.

When we think of democracy and its traditions, there is a common belief that it exists primarily in Western countries. On the contrary, the African continent has had many examples of early democratic-like systems of governance in the past and even currently. Some African societies had a history of pre-colonial traditional rule that promoted democracy. Unfortunately, many of those traditional systems were disrupted by colonial rule. Despite the colonial oppression and control, there have been some countries that have managed to hold on to their traditional democratic values. One great example is the case of Botswana. Long before the Europeans arrived, Botswana had a traditional form of decentralized governance that possesses core components of democracy. Due to the unique blend of the traditional ethnic governance known as the kgotla system and modern democracy, Botswana enjoys being one of Africa's

most stable and successful nations today. Botswana's success can be attributed to the role of the kgotla and its impact on its modern government.

What is Kgotla?

"The movement under the trees caught my eye. There were a group of people sitting around in the open air, talking, gesticulating, engaged in some intense activity. What were they doing? This was my first exposure to a kgotla in Botswana, southern Africa, in 1981." (Griffiths, 1998, p. 588)

Kgotla, pronounced like "hotla," means meeting place. A Kgotla is a kind of traditional court where members of a village or township come together and discuss issues or concerns. It is also a place where the local kgosi (chief) receive feedback from the public on matters that have been previously discussed in private with advisors (Denbow, 2006, p. 22). During a Kgotla meeting, the

chief acts as a kind of presiding judge as he listens and facilitates discussion amongst the members of the village. The kgosi are traditionally given authoritative power, but it is also important to note that the people of the village or township have expectations for their chiefs. Denbow (2006) states that "the people expect the kgosi to be modest, compassionate and diligent while showing respect for tribal customs and practices in his daily life as exemplified in the often-recited proverb "kgosi ke kgosi ka batho" (literally, a kgosi is a kgosi by the grace of the people)-(p. 22). If the majority of his "constituents" do not think the chief is practicing according to tribal laws and customs, they are able to remove him from power.

A Kgotla meeting traditionally took place outdoors under a tree where villagers would gather in a semicircle with the chief and his advisors at the head. Depending on the issue, it could take hours for a meeting to conclude, due to its nature of giving every voice a chance to be heard. The general rule is that if someone is speaking, no one else is allowed to interrupt. No one else can speak until the current speaker is completely finished. In order for a meeting to conclude there must be a consensus where all members of the meeting have come to an agreement. According to Denbow (2006), when a meeting has concluded everyone yells 'pula' which means 'let there be rain!' This saying is like a blessing and given that Botswana is a very arid land, it would be considered a sign of good luck and abundance. (p. 23). Pula is also the name of the Botswana currency.

Kgotlas provide a space for free speech and consensus, and allow for all

members of the society to take part of the decision-making process that affects their daily lives. "Everyone has a space to dance, stomp, run and jump on it without hindrance. In other words, participation and attendances are open to all members of the community; therefore anyone regardless of social stratification has a space to partake (Moumakwa, 2010, p. 4). These practices are the cornerstone of every democracy. In some ways, kgotlas are beyond democracy because they rely on consensus rather than the majority rule. In that sense, Botswana's local governments has succeeded most Western democracies at least on a local level.

Kgotla influence on Botswana's government

During the pre-colonial era, Botswana was governed by decentralized chiefdoms where the chiefs had the most authority and control over local townships. When the British arrived, there was contention about how Botswana's modern state would be governed: by a modern political party system or a traditional chiefdom? (Molutsi, 2011, p. 28). After much negotiation, the result was a kind of dual system of government giving parliament (national government) more national power under the Constitution of Botswana. Local chiefs would have jurisdiction over local issues and laws. The chieftaincy also has a role in modern national government by means of an advisory board that works with the parliament on issues that pertain to customary or traditional laws and practices. Today the parliament and tribal advisory board are part of one building, which displays a sense of cohesion and cooperation in processes of governance.

Criticisms of Kgotla

Not all systems are perfect and there are some legitimate concerns about the kgotla process. Traditionally, most of the time women were not allowed to enter the Kgotla and if they were given permission they were required to wear

long-sleeve dresses and sit in the back. This has changed over time but to this day men dominate this space.

Another criticism is the nature in which chiefs gain power. Moumakwa (2010) shares, "A chief has to be born into the royal family and that it is only his children that can inherit the chieftainship has indeed probed some questions on its democratic 'voice' (p. 73).

Others question the use of corporal punishment that is known to occur within a kgotla. Retaliation and retribution is what some would say is the result of certain kgotla meetings, but overall the premise is to provide reconciliation and mend the harm done (Moumakwa, 2010, p. 73).

Contemporary uses of kgotla and its implications

The kgotla is still very widely used throughout Botswana. In almost every village you will find a structure where the kgotla takes place. It is mostly used as a means of retaining cultural identity and traditions as well as conflict resolution. The Kgotla has been and continues to be used to promote local land protection from international companies. One example is case of the Southern Okavango Integrated Water Development Project in 1991. The project required the dredging the Boro River in Ngamiland. In order to voice concerns, a kgotla was conducted with local officials, environmentalist and the members of village. There was a unanimous decision to stop the project because they felt that the dredging of the river would result in the degradation of the local ecosystems that contain specific fish and plant species the village citizens rely on for survival. As a result, the project was suspended indefinitely (Ngwenya and Kgathi, 2011, p. 256).

In many ways the kgotla has been adapted to modern ways. Traditionally, the position of the kgosi was exclusive to men, but now women are allowed to be chiefs and essentially anyone can be appointed a chief since many are now

appointed by elected government officials.

Another way that traditions of kgotla have adapted is the education of chiefs. In the past, most chiefs were not literate since most villages were from the oral traditions. Today many chiefs are highly educated and have degrees in law (Molutsi, 2011, p. 30).

There are of course some villages that still have strong traditional connections but are given the authority to take all matters into their own hands without respect to national laws. In most cases the traditional law cannot overrule national law, as was the case of a young chief who wanted to practice the customary "deviance" law where someone could be flogged if they were suspected of "deviant behavior." The national law prohibits this act and over ruled the chief's jurisdiction in accordance to national law.

Moreover, the democratic practice of the Kgotla has gained popularity around the world. The premise of the kgotla is such an effective tool for conflict resolution and community building. It's no surprise that people from outside cultures would want to utilize this practice. There are many companies that have conducted workshops to implement Kgotla into the decision making process. In particular, there is a well-known company called Kgotla, based out of Netherlands, that promotes and conducts workshops to teach companies and organizations how to implement kgotla into their workplace in order to promote an optimal working environment and open dialogue between employees and management. The Kgotla company has been successful in helping international companies in Netherlands, Germany and South Africa since 2003 (kgotla.com, n.d.). Gaborone, Botswana, is one of the fastest growing cities in Africa. The country's democracy has its roots in the traditional Kgotla system.

UBUNTU: UNDERSTANDING THE PAST TO TRANSFORM THE FUTURE

AMY MELISSA BROCK

History of Ubuntu

Ubuntu is the ancient South African philosophy that has its premise in the understanding that we are all one human family. It is said to have originated from one of the Bantu languages of South Africa, and is pronounced “uu-Boon-too.” South African Archbishop Desmond Tutu is one of the key people who has popularized the concept of Ubuntu: “I am, because you are.”

South Africa has a varied climate which includes Mediterranean climate and therefore the soil can support crops that Europeans were familiar with. South Africa was colonized by the Dutch and English at different times during the 17th and 18th century. The resulting unstable capitalism that was forced upon the people destabilized their culture. Through social and civil unrest, and the actions of a few governing people, a period of time known as apartheid was imposed on the country. Under apartheid, black South Africans were segregated and not allowed to own land or vote. Apartheid ended in 1994. Nelson Mandela, the first post-apartheid president of South Africa, fought tirelessly for the freedom of his people. Mandela was a sounding board for justice and said, “To be free is not merely to cast off one’s chains, but to live in a way that respects and enhances the freedom of others.”

Once apartheid ended a new era of reconciliation began. The idea of Ubuntu had a resurgence as a way to return some of the original South African culture back to the people. Communities began thinking in terms of Ubuntu as a way of reclaiming their African history. Archbishop Desmond Tutu, famous for

his role in ending Apartheid in South Africa, has spoken about Ubuntu many times. He has said, “A person with Ubuntu is welcoming, hospitable, warm and generous, willing to share. Such people are open and available to others, willing to be vulnerable, affirming to others, do not feel threatened that others are able and good, for they have a proper self-assurance that comes from knowing they belong in a greater whole.”

Contemporary Ubuntu

Understanding the historical context of Ubuntu’s beginnings and the resulting struggle that South Africans have had in protecting their culture is paramount to the comprehension of a contemporary Ubuntu community. Today in South Africa, the philosophy of Ubuntu is taught largely to the children and modelled by community elders. Ubuntu essentially is an understanding of mercy and reconciliation. Many of the South African religions share beliefs of the ancestors being mediators. The people go ancestors in prayer to intercede in times of strife. Community members believe in living an Ubuntu lifestyle with the hope that one day they will be an ancestor that others will revere.

Ubuntu in the workplace

In his book “Ubuntu!” Stephen Lundin writes about Ubuntu in the global business world. He tells an all too familiar tale of workplace negativity generated from lack of staff motivation. We’ve all heard the old adage, “20% of the people do 80% of the work.” Lundin’s book applies Ubuntu thinking to the business world; he discovers a solution and

creates a revolution of thinking in his workplace. He explains that in non-Ubuntu thinking, people focused on their individualism will tell themselves any type of negative rationale to explain events that happen in their lives. Instead, being connected to others provides a necessary opportunity to challenge these negative stories that may be sabotaging performance and inhibiting growth. According to Lundin, “Ubuntu is a philosophy that considers the success of the group above that of the individual. It says that we exist because of our connection to the human community. I am a person through other human beings.” When the company that Lundin wrote about employed Ubuntu thinking to their business model, employee morale increased so did productivity. Adopting Ubuntu in the workplace looks like people engaged with each other with a desire to see each other succeed.

We need Ubuntu in our classrooms

When applying Ubuntu thinking to American classrooms, many parallels can be made with the aforementioned business plan. The same complaints of lack of motivation have resulted in a teacher assessment system enforced by government that has a major impact on the students. This lack of trust then pits administration, teacher, student, and parent against each other. This is a contentious system that the philosophy of Ubuntu could help resolve.

Administrators, teachers, and parents can intentionally forge positive teams with the main goal of fostering success in each student. Teachers can engage with other teachers and collaborate.



Archbishop Desmond Tutu pictured with his daughter, Mpho, an Episcopal priest, is one the key people who have popularized the Ubuntu tradition.

Collaborative teacher teams should work first to truly understand the needs of the student. These needs should then take center stage and teachers should apply their professional skills and creativity to help the students, thereby creating a safety net where not only is no child left behind, but the child's self-esteem and confidence increases and a desire for learning is fostered. Ubuntu schools would be a place of shared accountability in which everyone participates.

Students in an Ubuntu classroom would be placed in leadership roles at every grade level. This is not to create a culture of one, but to provide students the opportunity to learn by leading and understand the consequences for actions. Self-respect, responsible stewardship and cooperative learning are all Ubuntu-inspired lessons that our students should be learning every day.

Archbishop Desmond Tutu eloquently speaks of Ubuntu self-assurance. He says, "[They] know that they are diminished when others are humiliated, diminished when others are oppressed, diminished when others are treated as if

they were less than who they are." This self-assurance creates a knowledge of the whole that we are all connected just by being human.

Conclusion

I plan to take this philosophy of Ubuntu with me. I want to paint it on the walls of my classroom, pin it to the sleeve of every student, and offer it as a constant reassurance to my students' parents that I will be Ubuntu with their child. I recognize and love our differences and will help each child develop a sense of pride in their own personal culture and family history. I will not lose an opportunity to share our similarities and will build in them a fire for learning that will not dwindle as the child moves on to the next grade level, but will become in them all consuming and will spread to others.

Extension Activity

El Anatsui's "Old Man's Cloth":

Students are asked to bring in items that can be transformed into Kente cloth much the same way that El Anatsui used bottle caps to make "Old Man's Cloth" on display at The Harn Museum at the University of Florida in Gainesville, FL. Students could bring in wrappers or bottle caps of their favorite foods and connect the items using bread ties, or string. Students will learn about Kente cloth and the "Old Man's Cloth" at the Harn Museum. In the end all of the individual "Kente" prints will be woven together to provide a visual representation of "I am because we are." As each individual students' project may differ from the next, when we weave them together we see a larger picture that helps us understand our similarities.

Few

WHY ARE THERE SO MANY COUNTRIES IN AFRICA, AND CAN WE EXPECT MORE?

MICHAEL ALLARD

It's a question that vexes many people: Why are there so many countries in Africa? Given the size of the continent, the second largest in the world according to World Atlas online (Africa, World Atlas), it shouldn't be surprising that there are so many, especially considering that it is nearly three times as large as Europe ("Continents by Area,"), which consists of 49 countries (Europe, World Atlas). In fact, given its size, the question one has to ask is not why are there so many countries in Africa, but why are there so few? And might there be more at some time in the future?

Part of the answer of why there are so few countries on a continent so large lies in Africa's colonial, most specifically beginning with the 1885 Berlin Conference where Western powers divided the continent into economic spheres. While, according to John D. Hargreaves (1984), the General Act of the Berlin Conference's "stated aims radiate a benevolent internationalism" (p. 17), the practical effects of Articles 34 and 35 of the General Act, which state that Signatory Powers must notify the remaining parties when possessing and commanding territories on the continent ("General Act of the Berlin Conference on West Africa"), encouraged, even justified, the European decision to divide the continent among themselves (Aronson, 2003). Without waiting for explorers and geographers to report back on the realities of the interior of Africa, the Europeans began slicing up Africa to meet their own interests. Doing this required that "the Europeans divided areas and drew borders in



Africa is not a country!

maps, without taking into account local conditions and the ethnic composition of the areas" (Michalopoulos & Papaioannou, 2-3).

Three-quarters of a century later, during the transition from colonialism to independence, those ethnic compositions were not part of the equation in transferring from colonial rule to local rule. By pairing Europeans with Africans, often trained abroad, it "was a relatively simple matter of one generation of African officials copying the methods and lifestyles of European colonial administrators" (Armah, 30). No consideration appears to have been taken to re-draw these colonial borders. In fact, African countries' continued commitment to these borders is exemplified in the dispute over the Bakassi Peninsula. In 2008, Nigeria handed over control of the region to Cameroon following a fight

over sovereignty of this region. The case was brought by Cameroon, which it won in a 2002 World Court ruling, "for which both countries supplied copies of yellowing colonial-era documents to justify claims to territory that had brought them to the brink of war." Not surprisingly, perhaps, there may be oil in the disputed peninsula (Tostevin, 2008).

Conflict between countries is only part of the heritage of the colonial era maps. According to The Guardian, there were more than twenty secessionist movements in Africa in 2012 (Chonghaile, 2012). An interactive map produced by The Guardian (visible at www.theguardian.com/world/interactive/2012/sep/06/africa-map-separatist-movements-interactive) indicates that such separatist movements can be found in virtually all regions in Africa,



Political Map of Africa

from the tiny Kabylia movement in Algeria to the Islamist Boko Haram in Nigeria, and from the Matabeleland movement that seeks to divide Zimbabwe into four separatist movements in Somalia. One of the two separatist movements in Angola, the United Kingdom of Lunda Tchokwe, even has its own Facebook page (Torres, et al, 2012).

Even Kenya is currently affected by a separatist movement. Writing from Mombasa, Clar Ni Chonghaile reported in September of 2012 that the Mombasa Republican Council (MRC) was concerned that outsiders to the region, known as wabara, were arming themselves. Two years later, Reuters reported that the chairman of the MRC had been arrested, charged with

meeting illegally and planning to breach the public peace (Akwiri, 2014). Unrest in Kenya is not unusual. In the fifty years since gaining its independence, unrest has always been part of Kenya's ongoing struggle to maintain unity.

According to Jeffrey Steeves (2011), in many places within Kenya, there may be a semblance of order, but there is also an underlying "seething hatred for 'the other' which has wrought the devastation and scarring of Kenya's dominant communities" (p.459). If only these invasive 'others' could be removed from ancestral homelands, then the proper residents "could prosper and educate their children" (p. 459). There is a great deal of inter-ethnic violence, often associated with political organizations. Some "[m]ilitants engaged in the violent

rape of women from the target tribe do so as a means of potent humiliation of the ethnic other" (p. 459). Ethnic loyalty has encouraged conflict, including the taking up of arms against neighbors. Even within churches, ethnic groups in Kenya often self-segregate, especially during post-election periods (p. 459).

Part of the problem, according to Steeves, is that political parties are often aligned along ethnic lines, which also appeal to solidarity and rewards within the intra-ethnic community. "[C]ross tribal political alignments ... show weakness and ... potentially dilute the spoils of victory" (Steeves, 2011, p. 462). Political parties based on ethnic bases are at the heart of the problem in Kenyan politics and the violence that erupts after national elections, which

has led to violence, despair, and the rise of the idea that citizenship is based on ethnicity. Kenyans, it seems, would often rather vote for those with whom they share an ethnic relationship than for the good of the country as a whole (p. 462).

Strangely, a solution to the multi-party ethnic divisiveness might be found in Somalia. In Brian J. Hesse's "Lessons in successful Somali governance," (2010), he notes that the constitution of the break-off Republic of Somaliland, a functioning government found in the northern portion of Somalia, "expressly prohibits any political party based on regionalism or clannism" (p. 74). For a political party to even gain recognition within the Somaliland parliament, it must get 20% of the vote from four of the nation's six regions in a general election. This requires that the party appeals to and attracts support from across regions and clans. Somaliland's upper house, the House of Elders, includes guaranteed representation from each of the clans and sub-clans in the region. In its system of checks and balances, the House of Elders acts to supervise both the lower house and the presidency, reviewing bills and laws promulgated by either, as well as having the ability to introduce their own legislation for consideration by the other branches of government (ibid.).

This does not mean that Somaliland has resolved the problems of self-government in Africa. Hesse reports that the country received ratings of 5 and 4 on political and civil freedoms, respectively, from Freedom House in 2009 (Hesse, 2010, 75). This is on a scale of 1 through 7, with 7 being the worst. Additionally, Torres, et al (2010), report in *The Guardian's* separatist map that Somaliland has acquired its own secessionist state. That said, within the region, Somaliland's Freedom House figures are better than average. None of its immediate neighbors score higher than a 6 (2015 Freedom in the World).

So, can we expect to see a Republic of Somaliland represented in the United Nations in the near future? That question is tied to the more complicated issue of Somalia. As Hesse notes, it

was the collapse of the government of Somalia in 1991 that led to the formation of Somaliland. Somalia's general collapse was not caused by the creation of Somaliland within its borders, which came after, but is substantially related to its former status as a colony of Britain and Italy. Hesse notes that authorities in both the British and Italian colonies created clan chiefs, whereas "Somali shir custom obliges all adult males in a clan to deliberate and decide political and economic affairs by council rather than by individual chiefly fiat." (Hesse, 2010, p. 71). Colonial powers also favored some clans over others when filling posts in the newly independent Somalia after 1960. The tensions that arose because of these situations, the jealousy and envy between clan groups, were similar to those that arose in Kenya. Whereas Kenya has continued to maintain national sovereignty, Somalia's internal strife brought the country's government down, creating a failed state.

In the interim, things have changed in Somalia. Today, the officially recognized government of Somalia is the Transitional Federal Government of Somalia (TFG), which is, according to the Council on Foreign Relations, "the fourteenth attempt to create a functioning government in Somalia" (Hanson & Kaplan, 2008). The TFG did not formally meet on Somali soil until 2006, approximately a year and a half after its creation. It wasn't until 2012, when the "new internationally-backed government was installed, that the country began to enjoy a measure of stability." (Somalia profile - Overview, 2015).

Despite the TFG's nominal success and international recognition, the Republic of Somaliland's government continues to hang onto its claim of sovereignty. E.W. writes in *The Economist* (2014) that, while it has failed to win international recognition, it continues to act as if it were an independent nation. *The Economist* also reports that its case for independence is strong: "it sticks to old colonial borders favored by the international community," and its "[i]ncreased financial security" supports its cause (W, 2014). Sadly, Western

governments are requiring that the African Union must first recognize Somaliland's independence before they will act. "The chances of that happening look slim," reports the *Economist*. "The African Union is scared that acknowledging Somaliland could create momentum for other separatist bids." (W, 2014). Regardless of Somaliland's stability, the *Economist* continues, security concerns remain a priority (W, 2014).

Despite Somaliland's general successes in governance and maintaining stability in a region noted for instability, it seems highly unlikely that the African Union will recognize its independence. The African Union Border Programme (AUBP) acknowledges the continent-wide problems of the poorly defined colonial borders as "a recurrent source of conflicts and disputes." (African Union Border Programme (AUBP, 2013)). Instead of barriers, however, borders ought to be considered bridges that link states to each other. The AUBP is intended to assist in those efforts with its vision is: "A united and integrated Africa with peaceful, open and prosperous borders." As that is the stated position of the African Union, and Western powers will, for now, abide by such decisions, it seems unlikely that we will see many more "new" countries on the continent of Africa in the near future.

However, regardless of whether the Republic of Somaliland gains its independence or a Pan-African state is created out of the efforts of the African Union wherein the borders have become bridges between peoples, the choice to reduce inter-ethnic conflict in the Republic of Somaliland by ensuring positive representation of all parties in a unified government might provide a model for the rest of Africa. Divisive multi-party politics where the parties are defined by ethnic kinship must end. We may not see new countries arising anytime soon, but we might see more stability in those that already exist.

TRANSFORMING TRADITIONS: CONTEMPORARY AFRICAN ARTISTS CREATING NEW MEANINGS

TIFFANY MATYAS DREW



Chimamanda Ngozi Adichie, Nigerian novelist, non-fiction writer and short story writer.

Almost all expressions of art, including music, dance, literature, visual arts, or myriad other categories, seek to convey meaning. Though some artists may ascribe to the “l’art pour l’art”, or “art for art’s sake”, school of thought (Art for Art’s Sake, n.d.), most attempt to use their art as a means for personal expression, for giving a voice to struggle, for social commentary, for honoring—or rebelling against—tradition, and for making sense of the very real, and sometimes very intense, human experience. Every culture and society that has ever existed has created some diverse forms of art. Over time, these forms have been nurtured, sometimes destroyed but other times revived, and altered until they find new expression and new forms with contemporary artists. There are

many contemporary African artists of relevance, some so deeply enmeshed in modern explorations that it is almost impossible to discern their country of origin; however, other artists have been unable or unwilling to create art that is far removed from their particular cultural traditions. Artists such as Marcia Kure, Magdalene Odundo, and Abdoulaye Konaté utilize traditional iconography, materials, and people as inspiration and means to transform their ties to culture into meaningful works of contemporary art and social commentary.

Marcia Kure and the Uli Painting Tradition

Marcia Kure was born in Kano, Nigeria in 1970 (“Marcia Kure,” 2004) and attended the University of Nigeria, Nsukka, where she graduated with a B.A. in painting in 1994 (Smith, 2010, p. 62). Kure’s art takes on a variety of forms including paintings and sculpture rich in the use of mixed media, “a term used to describe artworks composed from a combination of different media or materials” (“Mixed Media,” 2015). In her art, Kure draws inspiration from the Uli art tradition of the Igbo people as well as early African cave drawings. While she primarily uses watercolors when she paints, she often tints her colors by using extract from the kola nut (Smith, 2010, p. 62), an important plant in the Igbo tradition.

In Southeastern Nigeria, art has been a constant of Igbo society as a means to express spirituality and contemplate the mysteries of the world (Okpara, 2012, p. 897). Uli painting on the body and structural walls by young girls and women has been a common art form since pre-colonial times (Okpara, 2012, p. 899). Uli art is made by smashing the seeds of uli plants to produce a liquid that is then used to draw freehand designs on the body with wood and metal tools (Willis, 1989, p. 62). Uli designs were considered to heighten the beauty of the person wearing them and were applied for a variety of important events—including weddings and births, the awarding of titled status, and funerals (Willis, 1989, p. 62)—“transform[ing] the painted

female into a mobile vivified painting” (Haig, 1998, p. 72). The design would remain on the body for several days (Peck, 2002). Designs were also employed by dance groups to differentiate themselves from groups from neighboring villages, and men were believed to have worn the designs during events such as celebrated wrestling matches (Willis, 1989, p. 62). Similar to the way in which the body painting was utilized, Uli designs were also drawn on the walls of compounds and shrines for rituals and festivals (Willis, 1989, p. 62).

Kure’s use of uli painting is understandable considering her study at the University in Nsukka, which focused heavily on incorporating the traditional art form. Prior to Kure’s time at the school, nine “rebellious” students formed an art society and issued a manifesto in which they called for a “critical evaluation” of the tradition and its meaning. These students, led by the now famous Uche Okeke, began to re-imagine and re-interpret the art form. As such, contemporary “Uli art has come to signify the struggles of (an) African people for cultural and ideological emancipation in the artistic domain” (Haig, 1998, p. 72).

In an interview with Polly Brock, Marcia Kure describes herself as someone who “attempts to communicate ideas about identity through a synthesis of traditional and contemporary modalities of art making” (as cited in Smith, 2015). Kure goes on to remark that she is concerned with themes of identity; as such, she uses “story and tradition” to define her “understanding of place” while also attempting to redefine her own sense of identity (as cited in Smith, 2015). In her mixed media explorations she utilizes textiles and refers to traditional art: “For me the relationship between the body and textiles or costume is manifest in Uli body painting, and my exploration of clothing as a medium is a way of communicating or accessing this Uli ideology” (as cited in Smith, 2015). Though she is fundamentally connected to the Igbo artistic traditions, Kure’s vision of her own art and the themes she address-

es, is truly a contemporary fusion, and, paradoxically, a juxtaposition of both the traditional and the modern.

Abdoulaye Konaté and the textiles of Mali

Mali has a long history linked to textiles, the most well known being the Bògòlanfini, or mud cloth, and indigo dyed cloths. In fact, when exploring the burial tombs in Mali’s Bandiagara Escarpment, in the 1960s, an archaeological expedition discovered a cache of raw white and indigo dyed cloth that dated back over one thousand years (Samaké, 2012, P. 21). These cloths were a crucial export for the Malians in the trans-Saharan trade (Samaké, 2012, P. 21). All the Malian handwoven textiles are woven into small bands, which are then compiled into “strip-cloths” (Samaké, 2012, p. 22). Producing the cloths has traditionally been a community effort with both men and women participating. Women harvested the cotton and spun it into threads, while men were responsible for weaving the thread into bands of cloth (Samaké, 2012, p. 22). In some areas, once arranged into patterns and dyed, the cloths are given names (Samaké, 2012, p. 26). In others, for instance, those inhabited by the Tamshek people, the indigo dyed cloth becomes traditionally distinct clothing, which cannot be separated from their cultural identity (Samaké, 2012, p. 25).

Born in Diré, Mali, Abdoulaye Konaté, attended both the Institut National des Arts in Bamako, Mali and the Instituto Superior des Arte in Cuba where he studied painting (“Biography,” n.d.). Konaté turned to the use of Mali’s traditional dyed and woven textiles when paint and canvas were no longer materials he could obtain (“Abdoulaye Konaté,” n.d.).

Konaté produces large-scale pieces that are, primarily, textile based, and provide social commentary on environmental and political issues by depicting “scenes of societal turmoil, military conflict, sovereignty, faith, globalisation, ecological shifts and the AIDS epidemic” (“Abdoulaye,” n.d.). Though he focuses

on these pertinent and important issues that many African societies face, he does not address his concerns with negativity and defeatism; rather, his art responds with “hope, exploring the human condition through thoughtful and critical expression” (“Abdoulaye Konaté,” n.d.). Even his use of traditional materials, in the form of the Malian cloth, is positive in that it not only helps the local economy but allows Konaté to use his art to acknowledge the West African practice of utilizing textiles to “commemorate and communicate” (“Abdoulaye Konaté,” n.d.).

In his 2011 installation, “Pouvoir et Religion (Power+Religion),” Konaté explores the influence of Christianity and Islam on West Africa in terms of politics and culture. Konaté uses the symbols of religion and government superimposed on a gray scale background reminiscent of the feathers of the guinea fowl, a bird that is important in the mythical symbolism in sub-Saharan Africa (“Abdoulaye Konaté,” n.d.), one that “man keeps... in his heart” (as cited in “Abdoulaye Konaté,” n.d.). In his more recent works, Konaté focuses on rays of rich light and complimenting colors rather than depicting some of his more politically charged imagery. Konaté explained this change, or re-focus, in a 2015 interview, remarking that while he has consistently worked with both color and political commentary, “some themes are so violent, you need to create gaps, breathing and reflection spaces for yourself” (as cited in Schneider, 2015).

Kenyan Ceramics, the Female Form, and Magdalene Odundo

A native of Kenya, born in Nairobi, Magdalene Odundo was first trained as a graphic artist while attending college in both India and Britain (Resume, n.d.). Upon her return to Africa, she began to study the ceramic making techniques of women in both Nigeria and Kenya, techniques that relied on hand-building and firing (Magdalene Odundo, n.d.). Part of Odundo’s decision to change was due to meeting two renowned potters, Bernard Leach and Michael Cardew, and then

spending a summer in Cardew's Abuja Centre where she learned the pottery techniques practiced by Gwari women (Simpson, 2006, p. 53).

The tradition of hand crafted pottery throughout the world seems to be a craft primarily occupied by women. Simpson (2006) asserts that "the association with the earth, the connections to giving life to new forms, even the practical domestic aspects of ceramic use" explains the dominance of women in the field (p. 51). Perhaps this cultural tradition helps to explain the connection to the female form that Odundo highlights in her works.

While continuing to use the traditional techniques—shaping her pieces with a "coiling technique" and staunchly avoiding using a potter's wheel—Odundo celebrates expressions of femininity (Berns, 1996, p. 62), molding physical representations of women with traditional techniques. Where pregnancy is embodied in the "generous curve of a pot's belly [that] echoes the swollen womb" and other pieces tip "backward in long, graceful sweeps, evok[ing] the elongated foreheads" and "flaring coiffures of Mangbetu women" (Berns, 1996, p. 64). Although she maintains the traditional methods of creating, Odundo explains that what actually drew her to pottery was not the connection to Africa so much as the "way the figure was represented," which portrayed strength and balance (Odundo, 2008, p. 53). The craft technique of working the soft and pliant clay is representative of "the way womanhood is treated or was treated during my mother's time, a total manipulation of the woman" (Odundo, 2008, p. 53). However, as the clay was molded and fired, it moved back and forth between states of fragility and strength, which Odundo finds fascinating (Odundo, 2008, p. 53). Thus, form and technique are continuously married in expressions of tradition and femininity.

Conclusion

Artistic expression, in any medium, in any form, is deeply personal. It is certainly not a requirement that an artist include traditional themes or materials in their work; indeed, there are many relevant and respected contemporary artists who do not. Bodys Isek Kingelez, from the Democratic Republic of the Congo, creates fantastically intricate and colorful models of urban landscapes, for instance, and from Ethiopia, Julie Mehretu's large-scale paintings are reminiscent of abstract masters such as Kandinsky. These artists' creations are almost a rebellion against traditional imagery; however, they are no less striking because of it. Still, traditions matter because culture matters because people matter. It is useful and vital that every person feels connected and valued. One of the most fundamental ways for that feeling to be nurtured is through our cultural ties and traditions. Artists, writers, dancers, and musicians who know this, embrace and exalt in it, generally bring those influences and practices with them and, in turn, let them infuse the art they create. In this way, tradition becomes intrinsically bound to their art in ways that layer and deepen meaning, making it all the more relevant and personal for the rest of us.

Ideas for the Classroom

In an art course, at any level, I would imagine that understanding the cultural traditions of an artist or artistic movement and how that influences a particular artist would be invaluable. The methods of incorporating this in an art class would be virtually endless. Though I am a teacher of literature in English for tenth and twelfth graders, culture and tradition is no less important. Providing context for works of literature is imperative for students to grasp the full meaning of a text and its relevance and significance in a specific time period or movement. Exploring the culture of an author, through the art of that culture, helps to give students valuable background information which they can then access to place a work or author

in context. It helps them get to know, if you will, the culture and history of a society. It gives them insight to the creative thinking and, in some cases, the political and societal concerns of the time.

Generally when introducing a specific literary work, I give my students information about the author's life, the country and time period of the work, relevant literary or artistic movements, and cultural practices. Similar to the way in which understanding how cultural tradition influences a piece of art or a specific artist aids the observer in unpacking the underlying meaning of art, understanding how the cultural traditions and concerns shape a literary work enhances comprehension and critical analysis of the author's purpose, theme, as well as identifying when that work is also functioning as social commentary.

This kind of study could also help when introducing creative writing. It is useful for students to grasp how personal in nature writing can be. Opening a creative unit with a study of art and how traditions affect and inspire an artist can then be connected to how authors use autobiographical elements, historical events, and cultural traditions to create their works. Using smaller writing assignments wherein students are asked to incorporate aspects of their own specific cultural beliefs, practices, and traditions will help them in writing larger pieces of poetry or prose.

GRAFFITI AS AN ART FORM: RE-IMAGINING AND RE-DEFINING PUBLIC SPACE

GRISELDA RODRIGUEZ



Graffiti art is very popular in South Africa

History

Graffiti – writings or drawings scribbled, scratched, or sprayed illicitly on a wall or other surface in a public space.

Graffiti is not culture-specific and it is common to a variety of cultures throughout human history (Spociter, p. 294). Greek and Roman structures are riddled with graffiti, where it was primarily an individual mark that was not aimed for a larger audience (Obiozor, p. 5). Part of Western Civilization includes the imposition of boundaries that define public and private spaces. Public spaces become a creation of the established government as opposed to the community and are reinforced through laws. As a result, the general population of a society is disassociated from their community space. The popularization of graffiti as an art form in recent years is

a re-imagining and re-defining of public space through ownership.

The Museum is an institution that formally creates permanency and defines importance through inclusion and exclusion. It does so by designating and defining certain objects as art and preserves them as pieces that a community ought to value. These designations do not require public consensus and The Museum, as an institution, becomes an exclusive space that has the ability to marginalize those outside of the designated artistic sphere. The Museum is not a creation or collaboration of a community and its government. It is most often a creation of government or private owners with the means to develop such an institution.

In recent decades, communities around the world have expanded graf-

fiti from small marks on walls to large displays of politics, power, culture, and education. In essence, street artists are echoing the sentiments of their communities and reflect on the human condition in ways that speak to everyone, not only the elite.

Nigeria – The Igbo People

The Igbo people of Southeastern Nigeria have a long history of graffiti in their cultural practices. Graffiti artists use pidgin, English, and local Igbo dialects to transcribe information to the general community on any surface – “walls, cars, trucks, buses, arches, pavements [and] bridges” (Obiozor, p. 10). In addition to communication, graffiti projects are used for educational purposes to train and teach the youth about history, current events, politics, war, etc.

Unlike in the Western world, especially in the United States and Europe, graffiti does not have a negative connotation in the Igbo culture. However, Westernization and Christianity have introduced a conflict between graffiti and Christian beliefs that has contributed to the decrease of the use of graffiti in Igbo culture.

South Africa

In the 1980s, there was mounting opposition against South Africa’s apartheid system. In the efforts to quell the resistance, the government instituted a series of censorship tactics against the media, particularly newspapers. As a result, the opposition used public space to continue to communicate the political and

cultural thoughts of the public. Graffiti became the primary outlet of resistance demonstration. Pro-government graffiti also sprung up but was likely done by military forces related to the government rather than public support.

Graffiti proliferated in Cape Town, South Africa, and in 2010, the city passed by-laws that made graffiti widely illegal. Repercussions for graffiti include, but are not limited to, immediate removal of graffiti at the cost of the artist, fines, and imprisonment. The by-laws require permits for any inscription on public space, whether it's for one letter or an entire wall of graffiti, and allows graffiti to be on display for a limit of three months.

In spite of these regulations Cape Town has yielded a number of world-renowned street artists, male and female, such as Falko One (also known as Falko Starr), Rasty, Nard, and Daisy. As Falko states, "a lot of graffiti then had little political connotation in it. We kind of all just made it up. We were just doing it out of social cause, trying to make a change in our society because it was still apartheid then" (Glauberman, 2011). Falko developed the concept of "split-piece," which is one large mural painted on different walls in different places that together are read as a singular piece where each part speaks to each other, thus symbolizing of unity across space.

Egypt

The youth of Egypt were at the forefront of the 2011 Egyptian Revolution that was a response to poverty, unemployment, and government corruption. The widespread use of technology among the youth to communicate about politics and organize demonstrations led to a strict government censorship of the Internet. Almost immediately, the same youth that relied on the Internet for political expression turned to street art and graffiti to continue to communicate their thoughts on the current events that impacted them. Graffiti in Egypt was not born out of the 2011 Revolution, but did garner the attention of mass media because of it (Lennon, p. 247).

One of the most famous images of the 2011 Egyptian Revolution is that created by Mohammad Fahmy, aka Ganzeer, which shows a military tank aiming its turret at a young man carrying Egyptian bread on his head and riding a bicycle. This image, entitled "Tank vs. Bike," became iconic to the contradicting forces of the Revolution that was largely driven by the youth but overtaken by military forces. It also became a centerpiece of political expression as other street artists altered the piece to express the evolution of the Egyptian events and political thought during this time period (Lennon, pp. 237-239).

Graffiti projects are flourishing in Egypt and artists have used the art form as a platform for women's issues. In 2013, the initiative Women on Walls (WOW) was created to encourage discussion of the political, social, and economic issues that are particular to women and to encourage female graffiti artists.

(Inter)national Connections Brazil

In Brazil, street art was legalized in 2009 as long as the artist had consent from the property owner. In 2014, Rio de Janeiro made street art completely legal in the city as long as it was not on historically designated property. These decrees were responses to the growing street art/graffiti culture that has been growing in Brazil for a couple of decades. Brazilian culture differentiates graffiti from tagging, where "the tagger wants to put his name on the wall...the street artist is interested in aesthetics and the community" (Young, 2012). Graffiti is pervasive in all Rio de Janeiro neighborhoods, regardless of class or race. Its legalization is really a reflection of the government's response to population's opinion.

As in Africa, Brazilian street art is about politics as much as it is about aesthetics. During the 2014 World Cup, Brazilian citizens used graffiti as a way to express their disappointment in their government, as citizens saw an influx of money alongside continued poverty and lack of education funding.

Miami, FL

In the United States, Miami, FL has become synonymous with "international." Its diverse population from around the world contributes to a melding of different cultures and provides a wide range of opportunity for the arts. Like in many places where graffiti art is prolific, street art is illegal unless commissioned. The Miami Design District, also known as Wynwood, has used graffiti to develop the area in terms of aesthetics and tourism. Artist investors built on the already existing graffiti and made street art a centerpiece of Wynwood. Today, people come from all around the world to see the graffiti in the Design District and international artists are commissioned to add to the Wynwood Walls.

Conclusion

The evolution of graffiti and its increasing acceptance as art, rather than vandalism, demonstrates the changing perception of agency and ownership that communities are developing. Graffiti is a resource to marginalized communities and people in response to exclusive institutions, such as governments and The Museum. The Museum cannot collect street art or appropriate it from a culture in the same way that artifacts have been in the past. Graffiti is community specific and relies on the surfaces of a particular community to exist. Additionally, governmental legalization of graffiti does not empower government to control it – the community remains in control. Globalization allows people in different regions to connect in such activities like street art. There is no single location responsible for defining contemporary street art, as the study of graffiti in different African countries shows. As we see in the above examples, graffiti is used to express the range of human emotions and struggle, from empowerment to poverty and destitution. Graffiti has the potential to unite communities, foment necessary political discussions, and pay tribute to cultural memory.

THE ART OF AFRICAN STORYTELLING

DEON STUPART

“The art of storytelling around a fire was an essential dimension of life in the countryside. Many evenings, at the end of a day in the fields, children would gather and listen to stories their mothers would tell as they waited for the meal to cook over an open fire and three stones. Children also told stories around the fire. Stories were a way to keep children entertained-and awake-as they waited for dinner, and could be as short or as long as the cooking required..... Many of the stories had become very elaborate and subtle, like myths, because they had been told in various forms over many generations. Kikuyu stories were filled with animals with human characteristics-both bad and good.” (Maathai, 2006)

The oral tradition of storytelling is inextricably linked to African culture, mores and beliefs. Storytelling in the African culture has been a way of passing down traditions, codes of behavior, as well as maintaining social order. Even though remnants of narrative poetry in Swahili, and several literatures, known as *ajami*, have been recovered from as early as the eighteenth century, writing had not been formally developed in ancient Africa. Due to this lack of a written language system, the oral tradition was the main way in which many Africans transmitted their thoughts, beliefs, and feelings. This took the form of not only stories, but proverbs, songs, poems and historical accounts. Africans utilized various forms of art, myths and ceremonies to communicate, educate and entertain.

Africa is the second-largest continent, with more than a thousand different languages spoken among the various

ethnic groups. The tradition of African storytelling is one of the most ancient in African culture. Initially, African stories were tools for celebrating the heroic grandeur of the African past; then it was used for anti-colonial struggle. Later, it was employed as a weapon for depicting the postcolonial disillusionment in African nations. Now it tells the story of the past, the present and those who have been ignored. The story has always been connected to the experiences of the peoples of the continent. Thus, the storyteller played a vital role in the community (Keyinde, 2004). In West Africa, the most common name used is *griot*, a French word denoting an expert in oral history. However, among the Yoruba, the storyteller is called *Akewi*; Maroka among the Hausa; and *Imbongi* among the Xhosa people (Wilson, 2002).

Griots and Griottes

The griots were originally counselors of Kings. “They conserved the constitution of kings by memory and work alone.” Although the griots of West Africa are associated with many ethnic and linguistic traditions, they consider their roots to be tied to the thirteenth century Malian empire and its founder, Sundiata, Keita. The griots, and their female counterparts the griottes, possessed extraordinary memory. The griot/griotte profession was one that passed down from one generation to the next; boys and girls learned from their parents who were griots. They not only relayed the history of the society and of those who had passed on, but they were historians, genealogists, musicians, messengers, praise singers and advisors to nobility. The female griottes however, usually played a lesser role. Traditionally, griots specialized in history conveyed through

the spoken word while griottes focused on praise through song. When a woman is married, a griotte would sing to her to prepare her for her new life. Griottes also used songs to express their independence and self-reliance. The songs offered comfort, encouragement, and empowerment to other women. These songs, of course, would be performed with traditional African instruments (Utley, 2008). According to Joanna Lott (2002), the griots can sing your praises but doom your death. They sing praise songs and tell stories that would last for an extended period of time. These early storytellers were invaluable pre-colonial Africa, as they counselled, memorized a wealth of historical information, entertained, resolved conflicts and were religious figures in their villages.

Aesop, Ananse and the Animal Angle

African folktales are one of the primary oral literary forms found among the African people, and were originally told and retold by the early oral storytellers. Just as they had much influence on society, they also impacted the new breed of storytellers to later come out of the continent. These tales reflected relations among humans, men and women and the animal world. They offered explanations of natural phenomena, taught morality, provided African people with a sense of identity, and were entertaining as well as instructive (Utley, 2008). Perhaps some of the most well-known folktales are Ananse stories, and the stories of the famous mythological storyteller; Aesop. Most westerners are familiar with “fables” because of those attributed to Aesop. However, stories using animals as characters have been told on the continent since ancient times. Interestingly, because of his style

of storytelling and the myth surrounding his existence, some historians believe that Aesop may have been of African descent, enslaved and lived between 620 – 560 BC in Greece.

In many Aesop's fables, and similarly in Ananse and other animal stories told by traditional storytellers, human feelings and desires were attributed to particular animals and ethical ideas were derived from their behavior. These stories had messages that were used to teach good and bad behavior, and additionally lessons on what would happen if certain societal expectations were not met. They were told to villagers to instruct them in the ways of what was acceptable and what was not. They were also used to glorify the actions of ancestors and warn villagers of what would happen if they failed to follow communal rules. They would at times portray a particular animal as the eternal shy-ster that never seemed to learn these lessons. Some of these animals were Ananse the spider; Edshu, a messenger god in Yoruba folklore; Sunguru, a hare in Central and East African folklore; and Irimu, a dragon in Kenya Kikuyu's culture. The Ananse folktales are the most commonly known. They were originally told in Ghana, Africa. "Ananse" is a Ghanaian name for spider. Ananse, like many other animals in African stories, played human roles when his deeds are successful. In time of tragedy however, especially when Ananse is humiliated, he shows his true image as a real spider. There was always a lesson to be learned from Ananse, whether he was trying to outwit someone or show people as weak. These two genres, folktale and fables, became the most common inspirational for many future African writers.

The Influence of Colonialism, The Fight for Independence, and the Male Voice.

During the period of colonialism, while the oral tradition of storytelling continued to be important, Africans started to venture into a more Western manner of telling their story. The written form therefore became popular. While pre-colonial oral storytelling was



Gambia's first female griotte, Sona Jobarteh playing the 21-string Kora.

more concerned with religion, entertainment, recounting the past deeds of ancestors and glorifying the splendor of the continent, there was a major shift during the colonial period. Colonial African literature was male-dominated and concerned itself with the fight for independence. Writings that were churned out during this period, before the 1960s, addressed colonial life and occupation. The main characters were male, which of course made the issues discussed male-centered. Some examples were South African Peter Abraham's *Mine Boy*, and Senegalese author Bakary Diallo's *Force-Bonté (Great Goodness)*, an account of his assimilation into French life during the first World War (Ngate, 2014, p. 213). In addition, African writers like Chinua Achebe and Wole Soyinka focused on the effects of colonialism on the traditional African patriarchal village life, while Ngugi wa Thiong'o discussed the struggles of Njoroge, a young Kenyan boy, in *Weep Not Child*.

All in all the story of Africa from independence to the present is best told not in its history books but in its novels, short stories and poems. Post-colonialism in Africa refers in general to the era between 1960 and 1970, during which time many African nations gained political independence from their colonial rulers. Many authors

writing during this time, and even during colonial times, saw themselves as both artists and political activists, and their works reflected their concerns regarding the political and social conditions of their countries. Much of early postcolonial writing reflects this sense of freedom and hope.

In the years that followed, as many African nations struggled to reinvigorate long-subservient societies and culture, writers of postcolonial Africa began reflecting on the horrors their countries suffered following decolonization, and their writing is often filled with a sense of despair and anger, at both the state of their nations and the leaders who replaced former colonial oppressors (Pavlovski, 2004). This sense of disillusionment is reflected in such works as Ayi Kwei Armah's, *The Beautiful is Not Yet Born*, set in the last days of Ghana's post-colonial Prime Minister turned President Kwame Nkrumah's rule. It tells the story of a railway clerk, "the man," who makes his way into a greedy and corrupt world. Storytelling had begun to become more politically charged, and rightly so; reactive. Regardless of this transformation, African novelists like Achebe often incorporated traditional oral forms such as proverbs, myths, folktales, fairy tales, and fables into literature. One of the many

examples from his *Things Fall Apart* is “Ikemefuna’s Song,” a shortened version of an Igbo folktale. Another Igbo folktale used by Achebe is “Tortoise and the Birds,” an Igbo folktale/fable which involves a “trickster animal,” recounted in chapter 11 of *Things Fall Apart*. Also in Thiong’o’s *A Grain of Wheat*, he juxtaposes his native Gikuyu proverbs with verses and parables from the Bible. This spoke to the fact that the oral traditional form had a strong influence on these writers, and there was still a solid connection.

“Until the story of the hunt is told by the lion, the tale of the hunt will always glorify the hunter.”

Stories have specific meaning in the lives of those who tell them, referring to personal situations and experiences. In pre-colonial and colonial Africa, stories were mainly told by male writers so they basically mirrored the experiences of these men. However, in the period after colonialism and especially in the last thirty years, there emerged female writers who filled a deep literary silence surrounding women’s lives. Unlike the female storytellers of the past, whose role was limited to praise songs, female writers are responding to their male counterparts by giving voice to women’s concerns and telling their story. However, like the earlier female storytellers, they used their stories to empower and encourage women. One example is Nigerian Buchi Emecheta, whose *The Joys of Motherhood* (1979) examines marriage and the family from a woman’s perspective. Another is Ama Ata Aidoo’s collection of short stories, *No Sweetness Here*, which highlights the problem women face with Westernization, standards of beauty, and the absence of husbands and fathers. Tsitsi Dangarembga’s *Nervous Conditions* (1988) is another work that tells the story of the double bondage of colonialism and patriarchy on African women (p. 222). These women were giving a feminine face to storytelling, one that was told previously from a masculine point of view or in some cases not at all. Their works have become compa-

rable with those of their male counterparts addressing issues previously ignored or distorted. Despite the different perspective, what is remarkable is that the topics discussed by these women are just as deeply rooted in the oral culture as that of the male writers. One of the many examples is Nigerian author Chimamanda Adichie’s *Half of a Yellow Sun*, which is blended with elements of Igbo folktales, riddles and proverbs. Also, included in the novel *Efuru* by Flora Nwapa is the Myth of Uhamiri, an Ibo goddess of the lake. Additionally Ama Aita Aidoo reveals the inspiration of her play *Anowa* when she says, “I come from a people who told stories. And my mother talks stories and sings songs. *Anowa*, for instance, grew directly from a story she told me” (Gilbert, p.97). These examples thus illustrate that male and female writers, despite discussing different subject matters, shared this one thing in common: a link to their oral tradition.

The art of African storytelling has deep roots that are strong, and that have traveled far. Evolving from past to present, oral to written, pre-colonialism to the present, African storytelling has also always reflected the experiences of the African people. Whether it was happy or troubling times, the story was always told to mirror the concerns of the speaker. They have been stories that regale a people, draw attention to issues, right wrongs, or reveal desires. The form of storytelling despite adapting to Western styles and discussing various issues, has come full circle, connecting the past with the present. There has still been the influence of the oral traditional form evident in the work of past and present storytellers. The African writer has found in the sources of the African oral heritage a new enrichment. By incorporating the oral literacy structures into the novel form, these innovative writers are gradually working toward the Africanization of the story form (Sackey, 1991).

This speaks to the fact that the African’s experience is deeply planted in their cultural heritage, a heritage these writers have not forgotten, ignored or denied. As Solomon Iyasere puts it in *Oral Tradition in the Criticism of African Literature*:

“...the modern African writer is to his indigenous oral tradition
as a snail is to its shell. Even in a foreign habitat,
a snail never leaves its shell behind.”

Lesson Ideas

1. Think of an issue that affects your school/community, e.g. bullying, peer pressure, homelessness, child hunger/abuse. In the tradition of Aesop, create a fable using animals of your choice that focuses on a lesson you believe needs to be learned or a message that needs to be exposed about this issue.
2. Pretend that you’re a West African griot/griotte (storyteller) who is relating past tales of the African village in which you live. Make up an “Ode” poem dedicated to your village. This poem should express why the village, its traditions and its people are so special. Be prepared to perform your Ode to music, similarly to the tradition of the griot/griotte.
3. Create a short story (one page) about a typical African trickster animal, in which he/she instead performs a heroic act to help the animals around him/her. Make sure the story has a moral or life lesson.
4. Think of a story that you have heard or read that had male characters in the main roles. Rewrite that story with females as the main characters, discussing important issues that you believe affect women now.

CLIMATE CHANGE: HOW WILL AFRICA RESPOND?

ROBIN MILLER EDWARDS

There has been much talk about climate change, also known as global warming. It seems everyone has an opinion from the scientific community to politicians to corporations. After many years of debate, science has shown that the earth's temperature is rising. Although Africa produces less than 4% of the world's greenhouse gases, it is particularly vulnerable to the effects of global warming. U.N. environmental experts have said (Dixon, 2008). There is a critical need for education and action before it's too late.

Why the urgency? When climate change occurred at a slower, natural rate, the earth adapted well to it. Today, the rate of global warming is much faster than at any time in the past, due to the contribution of fossil fuels creating the Greenhouse Effect. Even a small increase of 2 degrees C, can have devastating effects. The impact is clearly visible on both natural as well as human systems.

The adaptations needed to survive will not come without a price. Not only will there be expense involved, countries will also need to educate their people and implement new procedures. Change is never easy, but everyone will need to work together if they are going to succeed. "Africa is one of the continents least responsible for climate change and is also least able to afford the costs of adaptation," said South African Environment Minister Marthinus Van Schalkwyk. "Africa" will remain vulnerable even if, globally, emissions peak and decline in the next 10 to 15 years" (Dixon, 2008).

What does this mean for Africa?

The Intergovernmental Panel on Climate Change's most recent regional report certainly raises concern. It predicts a minimum 2.5 degrees C increase in temperature in Africa by 2030; drylands bordering the deserts may get drier and wetlands bordering the rainforests may get wetter (see map) (Drying Up and Flooding Out 2007). Increases in temperature, precipitation, and other climate variables - results in global changes in soil moisture, an increase in global mean sea level, and increased frequency and intensity of more severe events, such as of temperature and precipitation, with floods, droughts, cyclones, and so on, in some places (IPCC, 2007). These changes will negatively affect the health, availability of food and water, ecosystems, and tourism in Africa.

Deforestation

Forests are crucial in the fight against global warming because they absorb carbon dioxide and return oxygen to the earth. They also store water and their roots help hold soil in place and keep it from eroding into rivers and streams.

Deforestation in countries such as the Democratic Republic of Congo are complicating the challenges Africa will face as global warming undermines agriculture and leads to further desertification and erosion (Dixon, 2008). "If we lose forests, we lose the fight against climate change," declared more than 300 scientists, conservation groups, religious leaders and others in an appeal for action at the U.N.-sponsored climate conference in Bali, Indonesia. The

burning of trees sends more heat-trapping carbon dioxide into the atmosphere than all the world's planes, trains, trucks and automobiles (Harris, 2008).

Forests, which cover 20% of Africa, are disappearing faster than on any other continent. Deforestation is a major concern in 35 African nations (Dixon, 2008). Unfortunately, Africa is now a leader in deforestation. U.N. specialists estimate 60 acres of tropical forest are felled worldwide every minute, up from 50 a generation back (Harris, 2008). From 2000-2005, the continent lost 10 million acres a year, including big chunks of forest in Sudan, Zambia and Tanzania, up from 9 million a decade earlier, the FAO reports (Harris, 2008).

Many countries in Africa are beginning to replant their forests and have established programs that will give the land back to the people, rather than to companies that only want to make a profit. Several communities in Nigeria have also imposed a new licensing system. Anyone who wants to cut down one of the forest's massive, valuable mahogany trees or other hardwoods must obtain a license and negotiate which tree to fell with the nearby community, which shares in the income. The logs can't be taken away whole, but must be cut into planks in the forest (Harris, 2008). This not only provides jobs for the locals but also protects the forests.

Food Security

The Intergovernmental Panel on Climate Change suggests the supply of food in Africa will be "severely compromised" by climate change, with crop yields in danger of collapsing in some countries

(IPCC, 2007). Adding to these findings the projected doubling of the population to 2 billion in Africa by the year 2050 (The 10 Youngest Nations, 2015) creates a desperate situation in which swift action is crucial to the survival of Africa's people, plants, and animals.

There will be more loss of livestock and crops due to drought. In the drylands, loss of water will become a critical issue as soaring temperatures and erratic rainfall dry up surface water. For example, Lake Chad, which was once the second-largest wetland in Africa and supports 20 million people, is down to 5% of its size in 1973 (Dixon, 2008).

Approximately 70 percent of African people are farmers and 40 percent of all exports are agricultural products. (WRI, 1996). One-third of the income in Africa is generated by agriculture, and crop production and livestock farming account for about half of household income. Agricultural production in many African countries and regions is projected to be severely compromised by climate variability and change areas suited for agriculture. In some countries, yields from rain-fed agriculture could be reduced by up to 50% by 2020 (Climate Change, 2015).

There are many solutions being presented and implemented right now. For instance, Dr. Machena, director of the Africa Resources Trust, has proposed that countries invest in drought-resistant crops and promote forestation projects around farmlands, which would protect watersheds and create belts of vegetation to link up national parks and other habitats threatened by climate change (World Resource Institute). This approach coupled with hardier new varieties of staple crops, drip irrigation schemes and technologies such as solar power should help Africa adapt to climate change (Drying Up and Flooding Out, 2007).

In addition, in communities like Abo Ebam, near Nigeria's border with Cameroon, the Cross Rivers government is working with farmers to learn other trades such as beekeeping or raising fist-sized land snails, a regional delicacy

(Harris, 2008). This will help preserve the local economies by helping farmers who are unable to grow traditional crops due to drought.

Tourism

A Look at Mt. Kilimanjaro

Mt. Kilimanjaro is a popular destination for many tourists. Yet, during the 20th century, the extent of Mt. Kilimanjaro's ice fields decreased by about 80%. It has been suggested that if current climatological conditions persist, the remaining ice fields are likely to disappear between 2015 and 2020 (Thompson et al., 2002). These ice fields contribute to the beauty and wonder of this iconic mountain.

Kilimanjaro is a major revenue generator for Tanzania, one of the world's poorest counties. If its appearance dramatically changes, will it still attract the 35,000 to 40,000 tourists that come to this region every year to visit? Or will they find new destinations, taking their almost \$50 million with them? (Ansari, 2015).

People: Africa's Greatest Resource

Utilizing Africa's greatest resource, its people, may be its best hope. Africa has one of the youngest populations of any continent with 67% of its inhabitants under the age of 25 (Wu, 2015). This means that many young people are key stakeholders and future decision-makers for managing the long-term climate risks. As future leaders, university students from 12 universities in South Africa participated in focus groups to understand how they could change from being just recipients of information on climate to actually contributing to formulating and implementing solutions.

The focus group includes undergraduates in various disciplines including journalism, law, social, work, and environmental science. These students shared their frustration with the negativity and complexity in the communication by experts and how this leads to a lack of involvement. Students focused on public attitudes and the outcomes when people, like themselves, are the

informants or contributors rather than receivers of such information (Leisnerowitz, 2010). MacDonald et al. (2013) highlighted that "globally, youth voices and their experiences, observations, and perceptions about climatic and environmental change and variability are relatively absent in the published literature to date."

Students often felt that their opinions would not be welcomed or taken seriously. One participant expressed his inability to gain the trust of the elders in his community when discussing the risks of climate change and the possibilities for alternative lifestyles: "Our wisdom is subjected to opinions of elders; I come from a traditional community; difficult to change elders' minds. They say we have been doing this for so long... If you try talking to adults, they won't listen or respect you; makes you doubt yourself...Most of youth are questioning authority, that's what they (elders) are worried about" (Betour, 2014).

In order to empower the youth, participants in focus groups discussed ways that students could become more involved in finding solutions. They highlighted the need for the media to cover local initiatives, teamwork and partnerships with positivity and humor in communicating about climate change (rather than fear-inducing messages), guided leadership, and greater access to information through technology. "We need to move away from youth vs adults. Give us a bigger role in making decisions. It's our future on the line and we need to work" (Betour, 2014).

Planning for the Future

Sharing knowledge will play a key role in the success of African countries if they are going to endure the changes that global warming brings. All people, young and old, will need to work together; indigenous people and scientists need to respectfully collaborate on solutions as though their world depends on it, because it does.

UNDERSTANDING THE REALITIES OF EBOLA...AND ITS MARK

AUSTIN COUNCIL

A Culture of Hysteria

If you were like any other American citizen in 2014, the first reaction that came to mind upon hearing the word “Ebola” was a combination of fear and cynicism. Fear of the unknown with what the disease was and how it could be transmitted, and cynicism from what was being portrayed in media outlets around the world. News headlines such as “Ebola scare” and “Fear of outbreak” all but flooded Western media outlets, and they all had a commonality: the portrayal of negativity. Despite the many assurances from the Centers for Disease Control and the World Health Organization explaining that the Ebola virus is spread only by direct contact with bodily fluids and not from the air, and the risks of an epidemic in the U.S. near to zero, public anxiety was still rampant. Regardless of the news network, several things became apparent in any broadcast involving Ebola: alarming language, frightful future scenarios and quick conclusions drawn from opinions of various doctors and guests appearing on live television (Salles, 2014).

In October of 2014, Thomas Eric Duncan became the first person to be diagnosed with Ebola on U.S. soil shortly after he arrived in Dallas, Texas from Liberia. He would later die from the infection (Brown & Constable, 2014). Doug Henry, associate professor of anthropology at the University of North Texas deemed the culture around Texas and throughout America following Duncan’s death an “emotional epidemic.” “I was troubled by how the media and politicians exploited the situation,” Henry said. The reality of this situation

was that although more than 100 people were quarantined in Dallas, only three Ebola cases were diagnosed: Duncan and two of his hospital caretakers. Both of those hospital caretakers would later survive (Jacobsen, 2014). The problem with this is simple; major news networks in the United States tend to present one side of the story: negativity from the outside looking in.

The Hazard of a One-Sided Perspective

Surprisingly, there was little coverage of the Ebola outbreak from the African perspective. Former UN Secretary General and Nobel Peace Prize laureate Kofi Annan argued that a misconstrued representation of Africa had become apparent during the outbreak of Ebola in 2014. “When they say Africa or West Africa already you have people who would think Africa is one big jungle somewhere, so if you don’t differentiate, you cast a dark cloud over the whole continent,” Annan mentioned (Bryer, 2014). These sentiments presented by Mr. Annan portrayed the reality of the situation. To put things into perspective; Africa is the second largest continent in the world, with a population of over 1.1 billion people (Grosz-Ngaté, M. Hanson, 2014). Of all the fifty-five countries on the continent, only three had experienced a severe outbreak of Ebola: Liberia, Sierra Leone and Guinea. Despite these reassuring facts, the perspective on Ebola in the West continued to be negative. The question we should be asking ourselves is how can we make a paradigm shift of thinking in order to better understand the epidemic rather than speculate about its occurrence?

Instead of looking at the outbreak from the outside, a gleaning of the situation should take place from exactly what happened in the continent. By studying the situation inside the continent we can see how the entire continent played a unifying role in the triumph amidst this ongoing struggle (Achilli & Edge, 2015).

Unnoticed Bravery

In understanding the response to the Ebola crisis, it had been a common practice among media outlets in the West for attention to be given solely to the various international organizations and aid workers who traveled to West Africa from other parts of the world. TIME Magazine, in 2014, named “The Ebola Fighters” as its Person of the Year, calling international aid workers and volunteers who came to Liberia, Sierra Leone and Guinea from other parts of the world “unsung heroes” (Gibbs, 2014). This accentuation on international staff, specifically doctors and nurses, provided a confusing imprint about who was responsible for the relief effort in West Africa, and the huge contribution that the national staff made in their fight against Ebola. For example, in Sierra Leone, for every one doctor and three nurses working at an Ebola treatment unit, there were nearly twenty-six water, sanitation and hygiene (WASH) staff that were recruited locally. These WASH staff members were responsible for cleaning and disinfecting clinics and mopping up human excretion and vomit, all while wearing extensive, uncomfortable layers of protective gear. The vast majority of these staff members were former teachers who



lost their jobs when schools around the region closed as a result of the outbreak. Astonishingly, only a small number of these workers had worn protective gear before or had any previous experience in the medical field. The WASH staff were also at significant risk in the Ebola treatment centers. They were exposed to Ebola the same, if not more, than the doctors and nursing staff because of how often they came in direct contact with infectious patients. To truly understand the sacrifices that were made during this epidemic, we must recognize the bravery displayed from members of local West African communities such as the WASH staff (McGowan, 2015).

African Doctors Unite Amidst the Crisis

Despite the constant news reports covering the worsening conditions in West Africa, the reality of the Ebola outbreak was that it was defeated, largely because of the unification of many African countries working together to overcome the epidemic. In South Africa, a multinational team of doctors and medical researchers from Zambia, Tanzania, Mozambique, South Africa and the Democratic Republic of Congo worked together to develop a better understanding of the Ebola virus's natural transmission and how to prevent future outbreaks. Most notably, this team, which was based in Johannesburg, developed mobile laboratory units (MLU) to be used in outbreak sites.

Since the Ebola outbreak affected many rural villages and remote communities throughout West Africa, the creation of these units allows on-the-ground diagnoses for persons infected with Ebola, eliminating any delay seen by testing victims in patient facilities in urban areas (Nevin, 2015).

Using Soccer as a Catalyst for Prevention

In the sports realm, British actor Idris Elba, along with the CDC foundation and a host of other international organizations, have partnered with a global team of African soccer stars including Yaya Toure (Ivorian), Carlton Cole (Nigerian and Sierra Leonean descent), Kei Kamara (Sierra Leone-born) and

a number of others to develop a global health communications campaign known as Africa United. The centerpiece of the campaign was to offer public service announcements in the form of educational materials, videos, radio messages, billboards and other methods of social media. In one of the videos, titled “We’ve Got Your Back,” the players were shown wearing the names of different health-care workers on the back of their jerseys to recognize the fact that these were the true heroes in the fight to end Ebola. The purpose of the Africa United initiative was to raise the general awareness about the Ebola virus and to educate the different communities within West Africa on how to prevent the disease from spreading (2014).

Stopping Ebola with Music

Music also played a dramatic role in the education and prevention of Ebola throughout West Africa. Some of the continent’s most well known musicians, including Amadou & Mariam, Salif Keita and Oumou Sangaré, banded together to record a song that inspired hope, courage, and education for the prevention of the spread of Ebola. The title of the song, “Africa Stop Ebola,” which is sung in French along with a variety of indigenous languages widely spoken throughout West Africa, hoped to achieve two things: helping West Africans rebuild trust with healthcare workers in light of misinformation and myth about Ebola, as well as spreading hope that the disease can be overcome. Lyrics in the song include choruses such as “follow the advice of medical authorities” and “respect their advice.” The song was distributed to radio stations across Africa in conjunction with the World Association of Community Radio Broadcasters. A video was also broadcast on television stations in Europe and across Africa and on YouTube (Jones, 2014).

Technology Becomes Power

Technology also brought many Africans together in the journey to defeat Ebola. In Nigeria, for instance, Michael Chu’no Ike developed a mobile phone

service known as HaltEbola. This service was to be used in the rural areas of Liberia, Sierra Leone and Guinea, where citizens were afraid to call the authorities to ask for help. With HaltEbola, citizens in an infected region could receive a voice message recorded by local community leaders and celebrities informing them of safety precautions and sanitation techniques to keep them clean and safe. According to Ike, members of many rural West African communities were more likely to respond to well-known voices rather than a foreign doctor or healthcare worker whose expressions were unfamiliar to them (Court, 2014).

Moving Forward

The reality of the Ebola outbreak is that the fight was waged largely in West Africa. Over eleven thousand people were killed as a result of the epidemic. On May 9th, 2015, Liberia, the country that had experienced the highest number of cases of the infectious disease, was declared Ebola-free by the World Health Organization. The main reason why Liberia triumphed amidst the crises was a multitude of sources, many of which included strong leadership from President Ellen Johnson Sirleaf, community activism throughout the country, and coordinated international aid. The international community applauded President Sirleaf’s efforts in her swift decisions, numerous public communication efforts, and overall strong charisma during the outbreak.

Within Liberian communities, local volunteers helped in Ebola treatment centers, ambulances, sanitation efforts, and burial assistance. These activists stressed the importance of working together as West Africans to win the trust of community leaders amidst mistrust and misinformation. Lastly, the international response, although at first was slow, was overwhelmingly positive for the nation. Organizations such as Doctors without Borders, the United Nations, the World Health Organization and the Red Cross, provided aid in the form of money, equipment, medical teams, and treatment centers in order

to lower the number of cases (2015). Toward the end of the PBS Frontline documentary entitled *Outbreak*, Bruce Ayward, Assistant Director of Emergencies for the World Health Organization mentions that “there was a huge fear of [Ebola] and they [the Liberians] changed their behaviors in ways that slowed down and suddenly took the heat out of this thing. That’s what turned it around; Liberians turned their country around. We got in there a little bit afterward and took a lot of credit” (Achilli Edge, 2015).

Although it may be wishful thinking to believe that many Westerners, including Americans, could possibly shift their views about how the African continent responded to the Ebola outbreak, one thing is very clear: what the people of West Africa and around the continent did to stop Ebola went largely unnoticed. In her 2010 memoir titled *This Child Will Be Great: Memoir of a Remarkable Life by Africa’s First Woman President*, Liberian President Ellen Johnson Sirleaf states, “The size of your dreams must always exceed your current capacity to achieve them. If your dreams do not scare you, they are not big enough.” It was the dream of all Africans to end this tragic disease once and for all, and because of the unity across the beautiful continent and indeed the international community, the battle is being won.

WORKS CITED

Women Empowerment in Rwanda and other African Countries

ALICIA ESPRIELLA

- Alvarez-Rivera, M. (2014). The Republic of South Africa Electoral System. *Election Resources on the Internet*. Retrieved from <http://electionresources.org/za/system/>
- Bennett, E. (2014). Rwanda strides towards gender equality in government. *Harvard Kennedy School's Public Policy Journal*. Retrieved from <http://harvardkennedyschool-review.com/rwanda-strides-towards-gender-equality-in-government/>
- Gender Monitoring Office (Producer) & Image Media (Director). (2003). *The Secret Behind* [documentary film].
- Goetz, A. M. & Hassim, S. (2003). *No shortcuts to power: African women in politics and policy making*. London, UK: Zed Books
- Hill, S. (2014, March 07). Why does the US still have so few women in office? *The Nation*. Retrieved from <http://www.thenation.com/article/178736/why-does-us-still-have-so-few-women-office#>
- Kantegwa, J. (2004). *Women's participation in the electoral processes in post-conflict countries: The case of Rwanda*. Retrieved from <http://www.un.org/women-watch/osagi/meetings/2004/CSW48Panel/csw48panel-kantengwa.pdf>
- Kende, M. (2003). Why the South African Constitution is better than the United States. Retrieved from <http://academic.udayton.edu/race/06hrights/georegions/africa/safrica03.htm>
- Kethusegile-Juru, B.M. (2003). Quota systems in Africa: An overview. 1-9. Paper presented at the International Institute for Democracy and Electoral Assistance (IDEA)/ Electoral Institute of Southern Africa (EISA)/ Southern African Development Community (SADC) Parliamentary Forum Conference
- Ministry of Gender and Family Promotion. (2013). Mission and Vision. Retrieved from <http://www.migeprof.gov.rw/?Mission-and-Vision>
- Since genocide, Rwanda's women have helped lead the recovery. (2014, April 06). *NPR News*. Retrieved from <http://www.npr.org/2014/04/06/299686785/since-genocide-rwandas-women-have-helped-lead-the-recovery>
- Powley, E. (2006, December). Rwanda: The Impact of Women Legislators on Policy Outcomes. *State of the World's Children 2007*. UNICEF. Available at <http://www.unicef.org/sowc07/docs/powley.pdf>
- Women in National Parliaments. (2015). Retrieved from <http://www.ipu.org/wmn-e/classif.htm>

Changing the Narrative of Africa: Empowering Youth Innovators

JOHORA WARREN

- 15-Yr-Old Kelvin Doe Wows M.I.T. (2012). [Video file] Retrieved from <http://video.mit.edu/watch/self-taught-sierra-leonean-teen-visits-mit-13319/>
- Anzisha Prize Overview - Africa's premier youth entrepreneurship award (n.d.) *Anzisha Prize*. Retrieved from <http://www.anzishaprize.org/about-anzisha/>
- [Global Minimum Inc.] About Us (n.d.) *GMin.org*. Retrieved from <http://gmin.org/about-us/>
- Jacobs, N. (n.d.) A glow-in-the-dark lifeline for informal settlements. *The State of the World's Children 2015* [interactive digital presentation]. Report from UNICEF. Retrieved from <http://sowc2015.unicef.org/stories/a-glow-in-the-dark-lifeline-for-informal-settlements/>
- Kamkwamba, W., & Mealer, B. (2009). *The boy who harnessed the wind*. New York, NY: William Morrow.
- Malawi country profile. (2015). *BBC News*. Retrieved from <http://www.bbc.com/news/world-africa-13864367>
- Ngozi Adichie, C. (2009). The danger of a single story [Video file]. Retrieved from http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story?language=en
- Sengeh, D. (2012, November 14). DIY Africa: Empowering a new Sierra Leone. *CNN.com*. Retrieved from <http://www.cnn.com/2012/11/14/tech/diy-africa-empowering-a-new-sierra-leone/index.html>
- Sengeh, D. (2013, April 23). Young innovators can change how world sees Africa. *CNN.com*. Retrieved from <http://www.cnn.com/2013/04/23/opinion/david-sengeh-opinion/>
- William Kamkwamba. (n.d.) TED.com Retrieved from http://www.ted.com/speakers/william_kamkwamba

The Kgotla in Botswana: A Model of Democracy in Africa

DENIELLE WEBB

- Denbow, J.R. & Thebe, P.C. (2006). *Culture and customs of Botswana*. Westport, CT: Greenwood Publishing Group.
- Griffiths, A. (1998). Reconfiguring law: An ethnographic perspective from Botswana. *Law & Social Inquiry*, 23(3), 587-620
- Molutsi, P. (2011). The role of traditional governance institutions in promoting democracy and managing internal conflict. *Customary governance and democracy building: Exploring the linkages*. Report from 2010 conference of the International Institute for Democracy and Electoral

WORKS CITED

- Assistance. Available at <http://www.idea.int/publications/customary-governance/loader.cfm?csmodule=security/getfile&pageid=47665>
- Moumakwa, P.C. (2010). The Botswana kgotla system: A mechanism for traditional conflict resolution in modern Botswana. Case study of the Kanye kgotla [Master's Thesis]. Available at <http://munin.uit.no/bitstream/handle/10037/3211/thesis.pdf?sequence=1>.
- Ngwenya, B.N. & Kgathi, D.L. (2011) Traditional public assembly (kgotla) and natural resource management in Ngamiland, Botswana. In D.L. Kgathi, B. N. Ngwenya & M.B. K. Darkoh (Eds.), *Rural livelihoods, risk and political economy of access to natural resources in the Okavango Delta, Botswana* (ch. 12). Nova Science Publishers, Inc.
- Ubuntu: Understanding the Past to Transform the Future**
AMY MELISSA BROCK
- Battle, M. (1997) *Reconciliation: The Ubuntu theology of Desmond Tutu*. Cleveland, OH: Pilgrim Press.
- Egan, A. (2014, October 20). I am because we are. *American Magazine*. Retrieved from <http://americanmagazine.org/>
- Lief, J. (2015). *I am because you are: How the spirit of ubuntu inspired an unlikely friendship and transformed a community*. Emmaus, PA: Rodale Books.
- Lundin, S.C. (1994). *Ubuntu!: An inspiring story about an African tradition of teamwork and cooperation*. New York, NY: Broadway Books.
- Manda, D.S. (2009). Ubuntu philosophy as an African philosophy for peace. *Africa Files*. Retrieved from <http://www.africafiles.org/articles.asp?ID=20361>
- The History of Apartheid in South Africa. (n.d.) Retrieved from <http://www-cs-students.stanford.edu/~cale/cs201/apartheid.hist.html>
- Why Are There So Many Countries In Africa, and Can We Expect More?**
MICHAEL ALLARD
- 2015 Freedom in the World. (2015). Freedom House [interactive digital illustration]. Retrieved from <https://freedomhouse.org/report-types/freedom-world#.VYMIMkY7LCa>
- African Union Border Programme (AUBP) - Uniting and integrating Africa through peaceful, open and prosperous borders. (2013, July 22). *Africa Union: Peace and Security*. Retrieved from <http://www.peaceau.org/en/page/27-au-border-programme-aubp#>
- Akwiri, J. (2014, October 14). Kenya arrests leader of separatist coastal movement. *Reuters*. Retrieved from <http://www.reuters.com/article/2014/10/15/us-kenya-politics-idUSKCN0I41WX20141015>
- Armah, A.K. (2010, February). Remembering the dismembered continent [Cover story]. *New African*, 492, 26-31.
- Aronson, G. (2003). The Berlin conference 1884. *Then Again*. Retrieved from <http://www.then-again.info/WebChron/Africa/BerlinConf.html>
- Continents by Area. (2014). *MIStupid.com: The Online Knowledge Magazine*. Retrieved from <http://mistupid.com/geography/continents.htm>
- Chonghaile, C. N. (2012, September 6). Kenya coast secessionists play on fear of outsiders - the wabara. *The Guardian*. Retrieved from <http://www.theguardian.com/world/2012/sep/06/kenya-ocean-coast-secessionist-party>
- Eritrea profile - Timeline. (2015, June 15). *BBC News*. Retrieved from <http://www.bbc.com/news/world-africa-13349395>
- Fisher, M. (2012, September 10). The dividing of a continent: Africa's separatist problem. *The Atlantic*. Retrieved from <http://www.theatlantic.com/international/archive/2012/09/the-dividing-of-a-continent-africas-separatist-problem/262171/>
- Gebreluel, B., & Tronvoll, K. (2013, December 8). Ethiopia and Eritrea: Brothers at war no more. *Al Jazeera*. Retrieved from <http://www.aljazeera.com/indepth/opinion/2013/12/ethiopia-eritrea-brothers-at-war-no-more-201312111228604587.html>
- General act of the berlin conference on West Africa, 26 February 1885. (1885). *About.com*. Retrieved from http://africanhistory.about.com/od/eracolonialism/1/n_Berlin-Act1885.htm
- Hargreaves, J. D. (1984). The Berlin West Africa conference: A timely centenary. *History Today*, 34(11), 16.
- Hanson, S., & Kaplan, E. (2008, May 12). Somalia's transitional government. Council on Foreign Relations. Retrieved from <http://www.cfr.org/somalia/somalias-transitional-government/p12475>
- Hesse, B. J. (2010, January). Lessons in successful Somali governance. *Journal of Contemporary African Studies*, 28(1), 71-83. doi: 10.1080/02589000903542608
- Michalopoulos, S., & Papaioannou, E. (2011). The long-run effects of the scramble for Africa. *The National Bureau of Economic Research*. Retrieved from <http://www.nber.org/papers/w17620>
- Somalia profile - Overview. (2015, May 5). *BBC News*. Retrieved from <http://www.bbc.com/news/world-africa-14094503>
- Steeves, J. (2011, November). Democracy unravelled in Kenya: multi-party competition and ethnic targeting. *African Identities*, 9(4), 455-464. <http://dx.doi.org/10.1080/14725843.2011.614418>

- Torres, L., Chonghaile, C. N., Sheehy, F., & Allen, P. (2012, September 6). The separatist map of Africa [interactive digital illustration]. *The Guardian*. Retrieved from <http://www.theguardian.com/world/interactive/2012/sep/06/africa-map-separatist-movements-interactive>
- Tostevin, M. (2008, August 14). Colonial borders. Does Africa have a choice? *Reuters Edition: World Wrap*. Retrieved from <http://blogs.reuters.com/world-wrap/2008/08/14/colonial-borders-does-africa-have-a-choice/>
- W., E. (2014, January 9). Somaliland: Can't get no recognition. *The Economist*. Retrieved from <http://www.economist.com/blogs/baobab/2014/01/somaliland>

Transforming Traditions: Contemporary African Artists Creating New Meanings

TIFFANY MATYAS DREW

- Abdoulaye Konaté |Useful Dreams (n.d.). *BlainSouthern*. Retrieved from <http://www.blainsouthern.com/exhibitions/2015/useful-dreams>
- Abdoulaye Konaté (n.d.). Art from West Africa today. *We Face Forward*. Retrieved from <http://www.wefaceforward.org/artists/abdoulaye-konate%C3%A9>
- Art for Art's Sake (2015). *The Art Story*. Retrieved from <http://www.theartstory.org/definition-art-for-art.htm>
- Berns, M. (1996). Magdalene Anyango N. *Odundo African Arts*, 29(1), 60-65
- Biography (n.d.). *BlainSouthern*. Retrieved from <http://www.blainsouthern.com/artists/abdoulaye-konate>
- Brock, P. (2015, March 9). Forged and forced: Interview with Marcia Kure. *Art/Ctualite*. Retrieved from <http://www.artctualite.com/?p=5103>
- Haig, D. (1996). ULI ART Master Works, Recent Works. *African Arts*, 29(1), 71-74
- Magdalene Odundo: Ceramic Forms (n.d.). *Longhouse*. Retrieved from <http://www.longhouse.org/art/edu-exhibitions/category/magdalene-odundo-ceramic-forms>
- Marcia Kure (2004). Galerie Peter Herrmann. Retrieved from <http://www.galerie-herrmann.de/arts/kure/>
- Mixed media (n.d.). *TATE*. Retrieved from <http://www.tate.org.uk/learn/online-resources/glossary/m/mixed-media>
- Odundo, M. (2008). Magdalene Odundo: The manifestation of containment. *Studio Potter*, 37(1), 53-61.
- Odundo, M. (n.d.). Resumé. Magdalene Odundo. Retrieved from <http://magdaleneodundo.com/resume.html>
- Okpara, Chukwumeka Vincent. (2012). The Igbo Art and cultural heritage: Changing time, changing form. *Sociology Study*, 2(12), 897-907
- Peck, J. (2002). Body Arts - Uli. *Pitt Rivers Museum*. Retrieved from <http://www.prm.ox.ac.uk/uli.html>

- Samaké, C. L. (2012). Indigo Dyeing in Mali, West Africa. *Piecework*, 20(4), 20-26.
- Scheider, R. (2015, April 13). You can judge a bird from its feathers. *Exberliner*. Retrieved from <http://www.exberliner.com/culture/art/abdoulaye-konate-interview/>
- Simpson, P. (2006). Woman Potters. *Woman's Art Journal*, 27(2), 51-53
- Smith, S. (2010). *Uli: Metamorphosis of a tradition into contemporary aesthetics* [electronic thesis or dissertation]. Retrieved from <https://etd.ohiolink.edu/>
- Willis, L. (1989). Uli Painting and the Igbo world view. *African Arts*, 23(1), 62-67 and 104.

Graffiti as an Art Form: Re-Imagining and Re-Defining Public Space

GRISELDA RODRIGUEZ

- Berger, M. (2004). *Museums of tomorrow: A virtual discussion*. Baltimore, MD: Center for Art and Visual Culture, University of Maryland Baltimore County.
- Bishop, C. (2006). *Participation*. London: Whitechapel.
- Crimp, D., & Lawler, L. (1993). *On the museum's ruins*. Cambridge, MA: MIT Press.
- Fagenson, Z. (2014, December 6). Graffiti artists cover Miami neighborhood, wall-to-wall. *Reuters*. Retrieved from <http://www.reuters.com/article/2014/12/06/us-usa-miami-graffiti-idUSKBN0JKOGE20141206>
- Friday Feature #5: Graffiti Girls. (2013, March 29). *Graffiti South Africa*. Retrieved from <http://www.graffitisouthafrica.com/news/2013/03/29/friday-feature-5-graffiti-girls/>
- Glaubergerman, M. (2011, August 12). A-List: A South African graffiti artist with a penchant for politics. *One.org*. Retrieved from <http://www.one.org/us/2011/08/12/a-list-a-south-african-graffiti-artist-with-a-penchant-for-politics/>
- Graffiti. (2015). *Merriam-Webster.com*. Retrieved from http://www.oxforddictionaries.com/us/definition/american_english/graffiti
- Graffiti By-Law, City of Cape Town, July 9, 2010. (2010). Cape Town [government website]. Retrieved from <https://www.capetown.gov.za/en/ByLaws/Promulgated%20bylaws/Graffiti%20By-law%202010.pdf>
- Lennon, J. (2014). Assembling a revolution: Graffiti, Cairo and the Arab spring. *Cultural Studies Review*, 20(1), 237-275. Retrieved from <http://search.proquest.com/docview/1521717087?accountid=10920>
- Lilly, C. (2012, September 24). My Miami: Diana Contreras and Cristina Isabel Rivera talk street art, pastelitos, and creepy guys. *Huffington Post*. Retrieved from http://www.huffingtonpost.com/2012/09/24/wynwood-street-art-diana-contreras-cristina-isabel-rivera_n_1910697.html

WORKS CITED

- Mallonee, L. (2014, May 7). The Politics of Rio Graffiti and Unrest Over the World Cup. *HyperAllergic*. Retrieved from <http://hyperallergic.com/124388/the-politics-of-rio-graffiti-and-unrest-over-the-world-cup/>
- Obiozor, W. E. (2008). Language and graffiti of exceptional individuals: Pedagogical strategies in West Africa. *African Journal of Criminology and Justice Studies: AJCJS*, 3(2), 1-34. Retrieved from <http://search.proquest.com/docview/200336030?accountid=10920>
- Peirandrei, E. (2013, July 1). Egypt: This is Not Graffiti. *Muftah*. Retrieved from <http://muftah.org/egypt-this-is-not-graffiti/#.VYLDfBNViko>
- Spocter, M. A. (2004, July). This is my space: graffiti in Claremont, Cape Town. *Urban Forum*, 15(3), 292-304.
- The graffiti of South Africa. (1986, Dec 28). *Chicago Tribune*. Retrieved from <http://search.proquest.com/docview/170899073?accountid=10920>
- Timeline: Egypt's revolution – A chronicle of the revolution that ended the three-decade-long presidency of Hosni Mubarak. (2011, February 14). *Al Jazeera*. Retrieved from <http://www.aljazeera.com/news/middle-east/2011/01/201112515334871490.html>
- Worldwide graffiti [digital photo gallery]. (n.d.). *FatCap*. Retrieved from <http://www.fatcap.com/geograffiti.html>
- Young, M. (2012, February 13). The Legalization of Street Art in Rio de Janeiro, Brazil. *Untapped Cities*. Retrieved from <http://untappedcities.com/2012/02/13/the-legalization-of-street-art-in-rio-de-janeiro-brazil/>
- ## The Art of African Storytelling
- DEON STUPART
- Achebe, C. (1994). *Things Fall Apart*. New York: Anchor Books
- Abrahams, R.D. (1983). *African Folktales: Traditional Stories of the Black World*. Toronto: Pantheon Books
- Agatucci, C. (2011). *African Storytelling* [online course materials]. Central Oregon Community College. Retrieved from <http://web.cocc.edu/cagatucci/classes/hum211/afr-story.htm>
- Gilbert, H, T. 2001 *Post-Colonial Plays*. New York: Routledge
- Habila, H. (2011). *The Granta Book of the African Short Story*. London: Granta Publications
- Iyasere, S. O. (1975). Oral tradition in the criticism of African literature. *The Journal of Modern African Studies*, 13(1), 107.
- Kehinde, A. (2004). Post-independence disillusionment in contemporary African fiction: The example of Meja Mwangi's. *Nordic Journal of African Studies* 13(2), 228–241. Retrieved from <http://www.njas.helsinki.fi/pdf-files/voll3num2/kehinde4.pdf>
- Lott, J. (2002, May 1). Keepers of History. *Penn State News*. Retrieved from: <http://www.rps.psu.edu/0205/keepers.html>
- Maathai, W. (2006). *Unbowed*. New York: Random House Publishers
- Ngate, M.G. et al. (2014). *Africa*. Bloomington, IN: Indiana University Press
- Pavlovski, L. (2004). Introduction to Twentieth-Century Literary Criticism. *Enotes*, 146. Retrieved from: <http://www.enotes.com/topics/postcolonial-african-literature#critical-essays-postcolonial-african-literature-introduction>
- Sackey, E. (1991). Oral Tradition and the African Novel. *Modern Fiction Series*, 37(3), 389. Retrieved from <http://muse.jhu.edu/journals/mfs/summary/v037/37.3.sackey.html>
- Utley, O. (2008). Keeping the tradition of African storytelling alive. Yale National Initiative [online course materials]. Retrieved from: http://teachers.yale.edu/curriculum/viewer/initiative_09.01.08_u
- Wilson, M.L. (2002). African and African American storytelling. In *Colonial North Carolina. Learn NC [online textbook]*. Retrieved from: <http://www.learnnc.org/lp/editions/nchist-colonial/2031>
- ## Climate Change: How Will Africa Respond?
- ROBIN MILLER EDWARDS
- Ansari, A. (2009, November 2). Glaciers disappearing from Kilimanjaro. *CNN.com* Retrieved June 18, 2015, from <http://www.cnn.com/2009/TECH/science/11/02/kilimanjaro.glaciers/>
- Betour El Zoghbi, M., & El Ansar, W. (2014). University students as recipients of and climate change: Insights from south Africa and implications for well-being. *Central European Journal of Public Health*, 125-132.
- Boko, M., I. Niang, A. Nyong, C. Vogel, A. Githeko, M. Medany, ... P. Yanda (2007). Africa. In M.L. Parry, O.F. Canziani, J.P. Palutikof, P.J. van der Linden and C.E. Hanson (Eds.), *Climate Change 2007: Impacts, Adaptation and Vulnerability*. Contribution of Working Group II to the Fourth Assessment Report of the Intergovernmental Panel on Climate Change (pp. 433-467). Cambridge, UK: Cambridge University Press
- Climate Change. (n.d.). *EarthHour*. Retrieved from http://www.wwf.org.za/what_we_do/climate_change/#causes
- Dixon, R. (2008, June 11). Africa most vulnerable to effects of global warming, U.N. says. *Los Angeles Times*.
- Drying up and Flooding out. (2007, May 12). *The Economist*, 383, 59.
- Harris, E. (2008, February 3). A vicious cycle of deforestation; logging of tropical forests in Africa and other regions is adding to global warming, which dries trees. *Los Angeles Times*.

Koro, E. (2004, February). Africa braces for the fallout of global warming [press release]. *WRI Features 2*(2). Washington, DC: World Resources Institute

Leiserowitz, A., Maibach, E., & Roser-Renouf, C. (2010). Climate change in the American mind: Americans' global warming beliefs and attitudes in January 2010 [interview data]. New Haven, CT: Yale University and George Mason University.

MacDonald, J.P., Harper, S.L., Willox, A.C., Edge, V.L., & Rigolet Inuit Community Government. (2013). A necessary voice: Climate change and lived experiences of youth in Rigolet, Nunatsiavut, Canada. *Global Environmental Change 23*(1), 360-71.

Maathai, Wangari (2006). *Unbowed: A memoir*. New York: Anchor Books.

Rabe, B., & Borick, C. (2008, December 10). *Climate change and American public opinion: The national and state perspectives*. Charlottesville, VA: Miller Centre of Public Affairs, University of Virginia.

World Resources Institute. (1996). A Guide to Global Environment, 1996-1997. World Resources Institute. Report in collaboration with United Nations Environment Programme and the World Bank. New York: Oxford University Press.

Wu, A. (2015, February 10). The 10 Youngest Nations by Population? They're Mainly in Africa. *PassBlue*. Retrieved from <http://passblue.com/2015/02/10/the-top-10-youngest-nations-by-population-theyre-mainly-in-africa/>

Understanding the Realities of Ebola...and its Mark

AUSTIN COUNCIL

Beah, I. (2014, September 20). The west ignores the stories of Africans in the middle of the Ebola outbreak. *The Washington Post*. Retrieved from <http://search.proquest.com/docview/1563799354?accountid=10920>

Brown, D. L., & Constable, P. (2014, October 17). West Africans in Washington say they are being stigmatized because of Ebola fear (posted 2014-10-17 23:46:17). *The Washington Post*. Retrieved from <http://search.proquest.com/docview/1613659505?accountid=10920>

Bryer, T. & Cosgrave, J. 2014, October 22. Kofi Annan: Media need to watch how they portray Ebola. *CNBC*, p.1. Retrieved from <http://www.cnn.com/id/102110713>

CDC foundation and actor Idris Elba partner with African soccer stars, health organizations, corporations to launch "Africa united" campaign to help fight Ebola. (2014, December 19). *Entertainment Newsweek*, 65. Retrieved from <http://search.proquest.com/docview/1634931358?accountid=10920>

Court, A. (2014, November 13). Battling Ebola: The African

responses that 'will win this war'. *CNN.com*. Retrieved from <http://www.cnn.com/2014/11/13/world/africa/africa-ebola-responses/index.html>

Gibbs, N. (2014, December 10). Person of the year: Ebola fighters—The choice. *TIME [special issue]*. Retrieved from <http://time.com/time-person-of-the-year-ebola-fighters-choice/>

Grosz-Ngaté, M., Hanson, J., & O'Meara P. (2014). *Africa* (4th ed.). Bloomington and Indianapolis, IN: Indiana University Press.

Jacobsen, S. (2015, February 6). Dallas' Ebola outbreak fed 'epidemic of misunderstanding,' SMU panel says. *The Dallas Morning News*. Retrieved from <http://www.dallasnews.com/news/community-news/park-cities/headlines/20150206-dallas-ebola-outbreak-fed-epidemic-of-misunderstanding-smu-panel-says.ece>

Jones, S. (2014, October 29). African musicians band together to raise Ebola awareness. *The Guardian*. Retrieved from <http://www.theguardian.com/global-development/2014/oct/29/african-musicians-record-song-ebola-awareness>

Lovell, T. (Editor), & Edge, D. (Director). (2015, May 5). Outbreak [television series episode]. In Achilli, S. (Producer) & Edge, D. (Producer). *FRONTLINE*. Liberia, West Africa. A FRONTLINE production with Mongoose Pictures and Quicksilver Media in association with the BBC. Retrieved from <http://www.pbs.org/wgbh/pages/frontline/outbreak/>

McGowan, C. (2014, September 1). Unsung Heroes on the Ebola Frontline. *The Huffington Post United Kingdom*. Retrieved from http://www.huffingtonpost.co.uk/dr-catherine-mcgowan/ebola-outbreak-unsung-heroes_b_6443284.html

Nevin, T. (2015, January). African scientists take the lead on Ebola research. *African Business*, 415, 64-65. Retrieved from <http://search.proquest.com/docview/1654891808?accountid=10920>

Overcoming Ebola stigma takes time. (2014, October 31). *IRINnews*. Retrieved from <http://www.irinnews.org/report/100775/overcoming-ebola-stigma-takes-time>

Salles, J. (2014, October 7). Ebola is bringing out the worst in cable news. Think Progress, p. 1. Retrieved from <http://thinkprogress.org/health/2014/10/07/3576799/ebola-cable-news-coverage/>

Sirleaf, E.J. (2010). *This Child Will Be Great: Memoir of a Remarkable Life by Africa's First Woman President*. New York: Harper Perennial. Retrieved from <http://www.who.int/mediacentre/news/statements/2015/liberia-ends-ebola/en/>

WHO Statement. (2015, May 9). The Ebola outbreak in Liberia is over. *The World Health Organization Media Centre*. Retrieved from <http://www.who.int/mediacentre/news/statements/2015/liberia-ends-ebola/en/>



TEACHERS' SUMMER INSTITUTE

The Center for African Studies at the University of Florida is offering a two-week Summer Institute for ten K-12 teachers. The objective of the institute is for participants to increase their knowledge about Africa, including its geography, history, and culture. Participants will develop lesson plans for use in their classrooms. Participation in the summer institute is free.

In addition participants will receive a stipend of \$700. Alachua County teachers will receive continuing education credit. Participants are responsible for their accommodation.

HOW TO APPLY

Complete the application below and include the following items:

- A brief statement of at least one page outlining
 - What you teach
 - How you would benefit from the institute
 - How you would incorporate those benefits in your teaching

- A complete curriculum vitae
- A letter supporting your application from your school

SEND APPLICATIONS TO:

Dr. Agnes Ngoma Leslie, *Outreach Director*
427 Grinter Hall, P.O. Box 115560,
Gainesville, FL 32611-5560
T | 352.392.2187
F | 352.392.2435
E | aleslie@africa.ufl.edu

TEACHER'S SUMMER INSTITUTE APPLICATION

Name	Email	
_____ / _____ / _____ DOB	_____ / _____ Telephone: Office / Personal	
School Affiliation & Address	Home Mailing Address	
Grades & Courses You Teach		
Highest Degree	Discipline	Institution



...



Center of African Studies
427 Grinter Hall, PO Box 115560
Gainesville, FL 32611-5560
www.africa.ufl.edu
T: 352.392.2183 | F: 352.392.2435

UF College of Liberal
Arts and Sciences
UNIVERSITY of FLORIDA