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Taking Africa to the Classroom



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CENTER FOR AFRICAN STUDIES

Outreach Program at the University of Florida

The Center is partially funded under Title VI of the federal Higher Education Act as a National Resource Center on Africa. It 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 which fall under the Outreach Program.

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Puppet from the Bamana group in Mali
image courtesy of Hamill Gallery

Teachers' Workshops

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

Library

Teachers may borrow videotapes and books from the Outreach office.

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

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Presentations

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

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

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

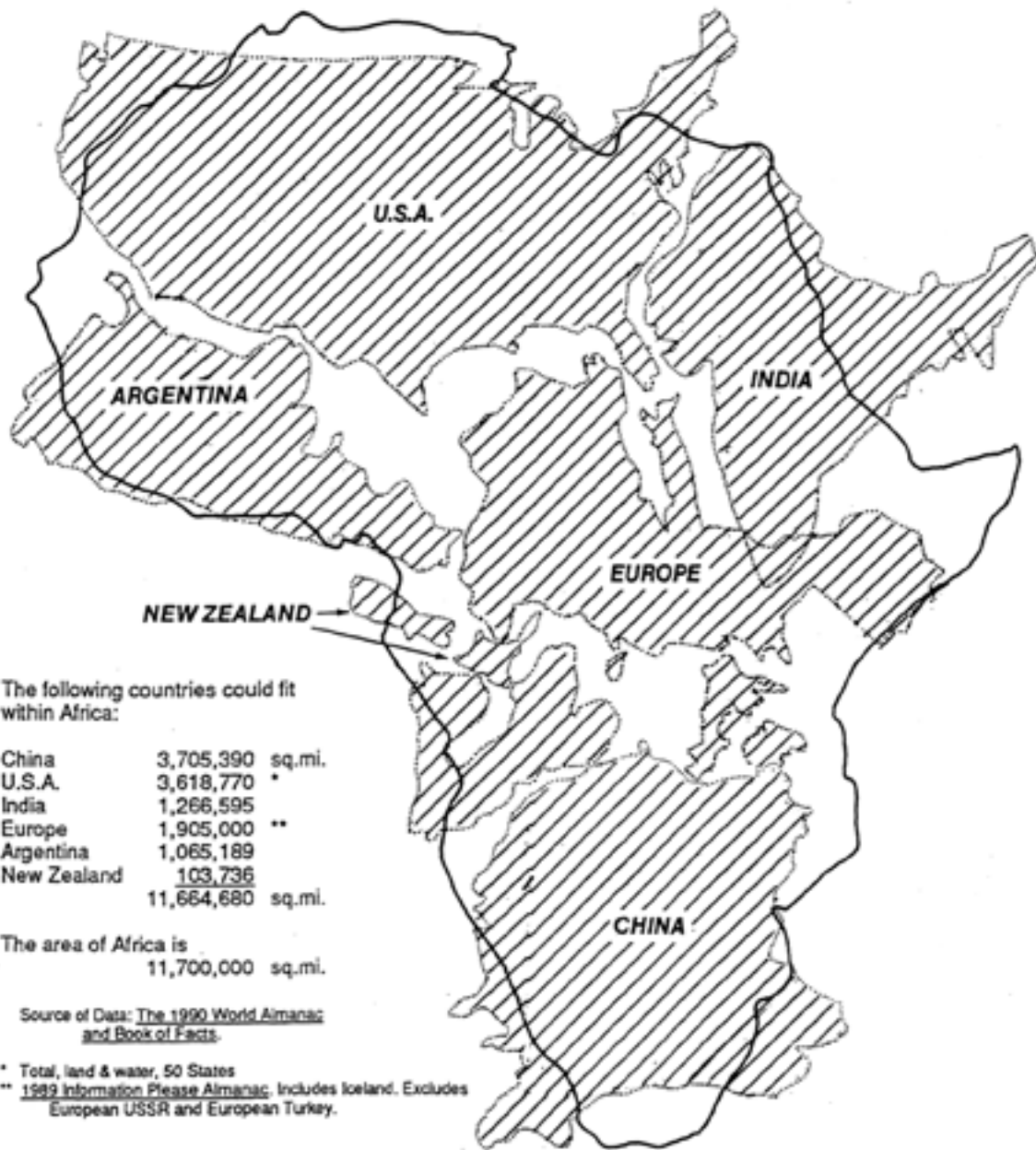
E DITOR'S NOTE

Each summer, the Center for African Studies at the University of Florida hosts a K-12 Teachers Institute. The objective of the institute is to help teachers increase their knowledge about Africa and develop lesson plans to use in their classrooms. The creative lesson plans and articles in this issue of *Irohin* were written by participants in the 2005 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>



Participants in the 2005 Summer Institute: Lonna Dickinson, Sarah Reynierson, Rachel Daignault, Dr. Rose Lugano (presenter), Khaled Mohammed, Jessica Morey, Jacqueline Smith, Celestine Bonzongo (presenter), Thérèse Mitchell, Belinda Howerton and Dr. Agnes Leslie (institute director). Not in the picture Robin Dodd.

WOULD YOU BELIEVE?



The following countries could fit within Africa:

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

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

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

* Total, land & water, 50 States

** 1989 Information Please Almanac. Includes Iceland. Excludes European USSR and European Turkey.

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AFRICA'S MATRIARCHAL TRADITIONS: A KEY TO THE PAST AND PRESENT

SARAH REYNIERSON



The first relationship we have is with our mothers; it begins before we enter the world. “One of the commonest names we give our children is *Nneka*, or ‘Mother is Supreme’” (Achebe 133). Family relationships are the basic units for building communities and states. In many traditional African societies, matriarchal and matrilineal social structures provide a key to kinship, ownership, and leadership. In the past, the status of women fluctuated during the colonial period as the influence of patriarchal European powers changed every aspect of life in Africa. Today, groups which continue to follow matrilineal and matriarchal structures are believed by some scholars to experience fewer of the social and economic woes which preoccupy western media coverage of Africa. Acknowledging the role of Africa’s matriarchal traditions contributes to a more well-rounded understanding of Africa’s complex societies, and such an understanding is an essential foundation for the study of African literature and culture.

Throughout African history, women have held positions of great influence, many of them in patriarchal societies. For example, during the early 1800’s, Yaa Akyaa was the Asante queen mother who negotiated with the British (Berger 86-88). Nehanda of Zimbabwe was a spiritual leader who held her people together during a violent assault by the British (Sweetman 91-95). From the pre-colonial period, Hatshepsut of Egypt is probably the best known, but she was outnumbered by

the queens of Meroë, which grew prominent as Egypt declined—Candace, Bartare, Amanerinas, Amanitere, and several others (Sweetman 1-16). The Kikuyu of Kenya trace their nine clans back to the nine daughters of the patriarch Gikuyu, and traditionally all Kikuyu girls were given one of the names of these nine matriarchs (“Mount Kenya”). These are only a few of the

women who have wielded political power in the past.

Nigerian sociologist Ifi Amadijume asserts that “the traditional power of African women had an economic and ideological basis, and derived from the sacred and almost divine importance accorded to motherhood” (Amadijume, 146). In practice, women’s economic importance came from their roles as agriculturalists, home-keepers, and market sellers. Furthermore, the importance of motherhood came into play when questions of wealth inheritance and lines of succession for community leadership were addressed. During the pre-colonial period, even in patriarchal societies where the line of descent was patrilineal—that is, to the oldest son of the father—the mother of the oldest son might have considerable political influence over



Ellen Johnson-Sirleaf is the President of Liberia and the first female president in Africa.

community affairs. However, the legacy of patrilineal kinship structures in today’s struggling economies becomes painfully clear when relatives in patrilineal families grab property from widows and their children after the father has died (LaFraniere, “AIDS”). Although disputes arise over inheritance under any kinship system, a matrilineal or bilineal system allows

women ownership of wealth and thus the social status that goes along with improved economic status.

In some societies patriarchy and matriarchy co-exist to the advantage of the entire community. For example, the Ohafia in Nigeria have a double descent system for inheritance. “In Ohafia, agricultural land is held by maternal descent groups, while residential land is held by paternal descent groups” (McCall 180). Among the Chewa of Malawi, the wealth of men goes to the sister’s son (Holden). Likewise, in the Igbo village of Nnobi, Nigeria, women control the marketplace, while men control community politics (Amediume 84-5).

Thus women’s power is based on a central economic role in the community. Amadiume argues that European colonial leaders could not recognize women’s status in African societies, because there were few precedents among European women—most stayed at home and had no public economic role (102).

Furthermore, she says, modern sociologists have continued this lack of understanding in their profiles of African societies.

With misconceptions about traditional African societies continuing to shape perceptions of Africa, filling in cultural and historical background is essential in the study of African literature. For example, Chinua Achebe’s *Things Fall Apart* has been the foremost African novel to reach western readers for over forty years. The hero Okonkwo shows little regard for the social status of women, equating them with men of low rank: “That was why (Okonkwo) had called him a woman. Okonkwo knew how to kill a man’s spirit” (26). Okonkwo’s clansmen express disapproval mainly of his pride; a reader who is not aware of the strong traditional roles of Igbo women might assume that Okonkwo’s attitudes toward women are typical of Nigerian men.

Three incidents in *Things Fall Apart* reveal that Okonkwo is out of step with the respect accorded women in traditional Igbo society. First, the elders

criticize Okonkwo’s behavior toward his wives: “Your wife was at fault... but you would still have committed a great evil to beat her” (30). Second, the priestess Chielo’s holds a respected dual role in the community: “It was not the same Chielo who sat with her in the market... It was a different woman—the priestess of Agbala, the Oracle of the Hills and Caves” (107). Third, when Okonkwo is exiled to his mother’s village for a “female” crime, his uncle Uchendu scolds him for his self-pity: “Your mother is there to protect.... Is it right that you, Okonkwo, should



Botswana's first female paramount chief (*kgosi*) Kgosi Mosadi Seboko. Image courtesy of Keith Jefferis <http://www.kolobeng.fusioncentral.com>

bring to your mother a heavy face and refuse to be comforted? Be careful or you may displease the dead” (134). Despite all these subtle clues for readers outside Nigeria, Okonkwo’s personality is so powerful that his viewpoint dominates the novel. In the end, we see him as a flawed but great man. Without understanding pre-colonial Nigeria, western readers may not understand the status of women in traditional societies.

Ironically, Okonkwo’s views of the status of women have more in common with the British colonial government that condemns him, whereas the views of his clan reflect the balance of gender roles many pre-colonial societies achieved.

Traditionally and even today, these balanced roles include the matrilineal descent systems which help keep ownership of land within the community and avoid squabbles about land use rights. The Asante of Ghana, the Chewa of Malawi, and the Herero of Botswana and Namibia are societies which trace descent through the mother. Among the Bemba of Zambia, matrilineal descent grows out of a cosmology which honors motherhood. Their God is both mother and father. The Bemba view the earth as a womb to which we return at death. The seasons of the year reflect human conception and birth—the female earth is a womb that receives the male rain during the growing season. Among the Bemba, there is a ceremony at puberty for girls but not for boys, and at marriage

a husband moves in with his wife's family. Similarly, land rights for women are more secure among several other groups in Zambia which follow a matrilineal descent system (Kajoba, 1992).

Where matrilineal descent is followed even in patriarchal societies, it is more than a vestige of Africa's traditional matriarchal past. Matrilineal descent provides women with a social structure that can help protect them from exploitation as agricultural laborers and home-keepers. Ownership of property and its accompanying economic status give women a chance to vie for political influence as well. The future success of African societies may well depend on each country's ability to accord a strong place for women again both economically and politically. Amadiume points out how ironic it is that post-colonial African states formed independent governments that were modeled on the centralized political systems of their former patriarchal colonial oppressors (89-90).

A hopeful example may be found in Botswana's Kgosi Mosadi Seboko, first female paramount chief (*kgosi*) of the Baletes. As the daughter of a chief in a patriarchal society, Mosadi Seboko has waited patiently since 1966, while first her uncle and then her brother led the Baletes. In 2001, with the support of her mother and seven sisters, Seboko stood up to cousins and elders to claim her right of succession, based on the Botswana constitution's promise of freedom from discrimination. "She has endeared herself... by balancing calls for change with respect for tradition. Some men—and women—suggest quietly that she is too outspoken in defense of women's rights. But many say she has proved herself with her straightforward manner, accessibility, and focus on the problems of Ramotswa's youth" (LaFraniere, "Tribe"). The most important difference between Kgosi Mosadi Seboko and her male counterparts seems to be her willingness to speak for the interests of all members of her community.

Acknowledging the social roles of women as well as men leads to a greater understanding of how a state may succeed or falter. Political leaders following the patriarchal model might adjust their thinking to accept women as partners, looking to the traditional matrilineal and bilineal social structures for inspiration. As governments struggle with economic and political pressures, history shows that there is much to be gained. Meanwhile, our understanding of the social setting for studying Africa's literature and culture is greatly enhanced by recognizing that the place of

women in many African societies has grown out of a rich matriarchal tradition.

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AFTER THINGS FALL APART: INCORPORATING AFRICAN LITERATURE BY WOMEN INTO THE CURRICULUM

JESSICA MOREY



“African literature allows the young student to see Africa—not through the prejudices of reporters or the preoccupations of the anthropologists, not through the observations of travelers or the tales of missionaries, but in the words of the Africans themselves. In their literature they express their concerns, their awareness, their response to the painful and complicated history of the colonialism that has been the African experience during the twentieth century.” –John Povey

Almost thirty years ago, John Povey, then teaching at UCLA, made the strong case that African literature by Anglophone writers belonged in our English curriculum. In his article “African Literature in Paperback,” Povey discusses benefits of inclusion such as “providing evidence of what is happening to the English language itself”, “the awareness of literature beyond the narrow confines of the British-American novel”, and the provision of “some sense of the great richness of another culture, appreciation and understanding for its principles and needs.” Povey then goes on to suggest anthologies, novels, poetry, and dramas that his peers might find adaptable to their courses.

A careful examination of the authors mentioned reveals that they are all male. These “many voices of men” offered students in the late 1970s an inroad to African culture generally, but many have argued that they left women’s voices unheard. Fortunately, the last three decades have produced a wealth of African literature written by African women. These novels not only respond to the role of women often produced in earlier works by male authors, but they also provide insight into the emotions and perspectives of women themselves.

All African novels provide a lens by which we can introduce our students to Africa. The addition of African novels by women will provide students with still greater perspective. I suggest here a beginning curriculum for using four African novels to teach about Africa from the late 19th century to the present, beginning with Chinua Achebe’s *Things Fall Apart*, followed by Buchi Emecheta’s *The Bride Price* and *The Joys of Motherhood*, and culminating with Mariama Ba’s *So Long a Letter*.



Chinua Achebe is the Nigerian author of *Things Fall Apart*.

There is good reason to begin a study of African literature with Chinua Achebe’s *Things Fall Apart*. *Things Fall Apart* is often the only African novel that makes it on an American student’s reading list. The book is very accessible and a quick search of the Internet will link teachers with a myriad of lesson plans, study guides, and instructional strategies using technology that are meshed with the book. The novel has been thoroughly tested on high school students. Its praises are so many that I will not elaborate any more. However, as typical of many male writers of traditional novels published in the 1950s and 1960s, *Things Fall Apart* touches on women with a “conventional attitude”, casting “all women in the strict sexist role of mothers and wives, submissive to the norms and regulations that restrict them.” Rendering women voiceless was not Achebe’s intention in the novel. His true goals were to show Africans themselves and the world at large the richness of culture in pre-colonial times and to combat the stereotypes of savagery and backwardness. Achebe spoke of this role as a teacher, “I would be quite satisfied if my novels (especially the ones I have set in the past) did no more than teach my (African) readers that their past—with all its imperfections

was not one long night of savagery from which the first Europeans acting on God's behalf delivered them".

The novel should be honored before it is dissected (for its portrayal of women). *Things Fall Apart* is the story of the Ibo village of Umuofia in pre-colonial Nigeria. The protagonist of the story is Okonkwo, a strong individual trying to overcome the legacy of his lazy and drunken father. He struggles to attain this goal because of an inadvertent shooting of a clansman, but also because the Umuofia society itself changes from within through encounters with Christian missionaries. *Things Fall Apart* not only reveals how the traditional village life was affected by the coming of the white man (What next, green? one character jokes in the novel), but it also lends us a caricature of what an Ibo village may have been like in the 1880s and 1890s, and the values and customs that were held dear. *Things Fall Apart* is an excellent portrayal of one village's first encounters with colonial powers.

As with almost all things African, it would be important to remind your students that the perspective of the Ibo village in Nigeria of *Things Fall Apart* is fiction and not representative of the continent. There is always time for a quick geography lesson. Africa has 54 countries, is several times the size of the United States, and is home to more than 600 spoken languages, several religions, and a multitude of people and places. The diversity of Africa cannot be stressed enough.

Buchi Emecheta's *The Bride Price* picks up close to where *Things Fall Apart* ends. The story begins in Lagos in Nigeria and we are introduced to the lead character Akunna, a thirteen-year-old girl. The opening chapters deal with the tragedy of her father's death (resulting from an injury he suffered fighting in the wars of Europe) and her mother's absence during his last days as she sought to recharge her fertility. Emecheta uses the discussion of the funeral to introduce the impact of colonialism on traditional culture.

"Ezekiel Odia's funeral was, like all such ceremonies in colonial Africa, a mixture of the traditional and the European. Emphasis was always placed on the European aspect. The European ways were considered

modern, the African old-fashioned. Lagos culture was such an unfortunate conglomeration of both that you ended up not knowing to which you belonged." (*The Bride Price*, 29)

This would be an excellent place to introduce colonialism with your students. You could discuss the factors that brought Europeans to Africa, the division of countries by Europe, and the varying ways in which colonial powers conducted themselves in the African territories.



Continuing on in the novel, Akunna and her Ma, Blackie, and brother must return to the village of Ibuza, where they will be taken into her uncle Okonkwo Odia's compound. Upon their entrance into the village, Ma Blackie must go into mourning in her house for nine months. In a dispute over the clothes she will wear in mourning, her uncle makes it clear that he will take Ma Blackie as his fourth wife when she is through mourning his late brother.

Meanwhile, Akunna and her brother Nnanndo are doing well. Both are attending school and this sets them ahead in other's eyes. Some are even jealous, including Okonkwo's wife who believes it is a waste to send a girl to school, even though it is Ma Blackie herself who works to pay the children's school fees. Okonkwo sees the value of the education, as it will increase her bride price. With more money he hopes to further his attempts to become an *Obi* (a respected title). However his wife knows that Ma Blackie will want to use the money for furthering Nnanndo's education. In her bitterness, she discloses her idea that Akunna is an *ojbanje*, or "living dead". In the Ibo tradition, an *ojbanje* is someone who is expected to die young because the other world calls them back. By tradition, girls often die at the birth of their first baby. This same outcome is also expected for girls whose suitors do not pay their bride price. In this way, it turns out that Akunna shall be cursed by just such a condition, for Akunna falls in love with a "slave".

This slave's name is Chike, and he is Akunna's

teacher at her school. Despite warnings from both families that such a love will be forbidden by society, the two fall in love anyway. When Akunna is kidnapped and married off to a cruel and crippled schoolmate, Chike rescues her after she escapes consummating the marriage by taunting her husband of her previous liaisons with the sullied slave. Chike rescues her and they leave the village and are married themselves. Akunna becomes pregnant but is haunted by the curses she knows are on her by Ibo traditions. She begs and reminds her husband to pay her bride price, but her uncle Okonkwo will not accept it. In the end, Akunna does die giving birth to a daughter which she quickly names Joy. The book ends in a way that Emecheta has been sometimes criticized for, in that it is believed to reflect a backwardness to Ibo society:

“So it was that Chike and Akunna substantiated the traditional super-station that they had unknowingly set out to eradicate. Every girl born in Ibuza after Akunna’s death was told her story, to reinforce the old taboos of the land. If a girl wished to live long and see her children’s children, she must accept the husband chosen for her by her people, and the bride price must be paid. If the bride price was not paid, she would never survive the birth of her first child. It was a psychological hold over every young girl that would continue to exist, even in the face of every modernization, until the present day. Why this is so, as the saying goes, anybody’s guess.”(*The Bride Price*, 168)

The traditional curse surrounding the bride price does come true in the novel, but it is a work of fiction. Its strength lays not in its ending, but in Emecheta’s depiction of a traditional Ibo village (Ibuza), Ibo customs, and the inclusion of a woman character’s emotions and frustrations. *The Bride Price* is set at a time when Nigeria is on the cusp of the modern world; however, the village is sheltered from most of these outside influences. Emecheta’s *The Joys of Motherhood*, acclaimed as “her most crafted novel”, takes us on a reverse journey from the village to the city, and shows the impact of colonialism in Nigeria’s urban areas.

The Joys of Motherhood begins with a woman running toward a wished-for death. She is in Lagos, and the year is 1934. She blames her grief on her *chi*, her personal god, “a slave woman who had been forced to die with her mistress when the latter was being buried.” We do not know what Nnu Ego is run-

ning from, and to find out the story commences again with the story of Nnu Ego’s mother.

Nnu Ego’s mother was called Ona. She was not her father’s only child but she was his great joy, despite her gender. He maintained that she must never marry, but that she was allowed to have men. “And if she bore a son, he would take her father’s name, thereby rectifying the omission nature had made.” Ona had a lover, a wealthy chief named Nwokocha Agbadi who loved her but was upset that she would not marry him. When Ona became pregnant, a deal was struck that if Ona had a son, he would belong to her father, but if she had a girl, she would belong to Agbadi. The love child born was Nnu Ego. Ona passed away a couple of years later after bearing a premature son, and her dying words to Agbadi were of her daughter, “Allow her to be a woman.”

Nnu Ego had a happy childhood and when she came of age, she was married to a man named Amatokwou. Despite all her prayers, Nnu Ego did not become pregnant, and Amatokwou took on a second wife who became pregnant almost immediately. Nnu Ego helped to care for second wife’s son and was caught breast feeding him. Amatokwou beat her and took her back to her father’s. Agbadi understood that Nnu Ego would be unhappy to return to Amatokwou, and returned her bride price to him. Nnu Ego was given a second chance with a new husband. Unfortunately, he was not in the village of Ibuza, so Nnu Ego was taken to live with her new husband in Lagos.

This new husband, Nnaife, had a job for a white couple washing their clothes. He was round and pale and Nnu Ego was not impressed. She found him womanly and in these first few years would berate him so. She did perform her wifely duties and became pregnant soon after. Nnu Ego also began a petty trading business in the city markets, selling matches and cigarettes to buy her additional lappas to wear. She bore her son, but at four weeks old, she awoke to find him dead. It was at this point we encountered her first running towards the bridge and her *chi*.

Nnu Ego was rescued from her jump and went on to bear eight more children, seven of which survived. Nnaife lost his job washing clothes but found work around Lagos before being kidnapped into the white man’s army. Nnu Ego struggled to raise her children in the traditional ways she believed were correct, which was harder than ever to do in a city like Lagos, the capital of Nigeria. Her eldest surviving son Oshia, who Nnu Ego put all her toils and hard work

into, to keep him in school, ended up going on to the United States for a higher education and did not take care of her as Ibo tradition would have expected him to. Nnaife spent most of his time with palm wine; Nnu Ego did not reprimand this habit as she felt it was an expected part of his life since he was a man. In the end, Nnu Ego dies alone in a ditch back in the Ibuza village, and women afterwards come to pray to her for their own fertility. *The Joys of Motherhood* is an ironic title, for a novel about a woman who nearly committed suicide over the death of her first child but who was aggrieved by her living children in her later years.

The Joys of Motherhood opens up several themes for discussion in the classroom. First, you can consider the role of Ona, Nnu Ego's mother. She is an oddly independent woman on the surface, yet she is still tied down between her father and her lover. Second, the contrast between life in the village and life in the city can be considered. How does the environment affect the expectations and lifestyle of both men and women? One well-made point by T. A. Ezeigbo is Emecheta's depiction of the evils of polygamy in the modern context.

"In the past, polygamy seemed to have been supported by both men and women because a large and polygamous household attracted high social status. There were few conflicts between co-wives because of the 'hut complex' which enabled each wife to own her own hut and become the matrifocal centre of her children and other dependents. But this is not the case today, as we see in *The Joys of Motherhood*, where a household has to share a single room in the city." (Ezeigbo, 161)

Another theme is the impact of colonialism. A discussion can be built around the changes it brought to men such as Nnaife, to women such as Nnu Ego and Adaku (the second wife), as well as to the children. Is the impact for better or for worse, and for whom? What conflicts are there between the two cultures and what are the effects? This conversation could be brought up to the present day and would make for excellent research for students.

In bringing the conversation up to the present day, we leave Nigeria to look at Senegalese author, Mariama Ba's, *So Long A Letter*. This is a short book, but it is incredibly rich and beautiful and brings in so many threads of the discussion on modern Af-

rica. The novel is a reflective letter from Ramatoulaye to her good friend Aissatou, on the event of the death of Ramatoulaye's husband Modou. In the letter she records the ups and downs of the five years since her husband abandoned her emotionally and physically for a second wife as young as her daughter.

One of the interesting features of *So Long a Letter* is that the story is so contemporary that you forget you are even reading about a place in Africa. It paints a picture of modern Dakar and the heartfelt feeling of a middle-aged woman in such a sympathetic, realistic way that you feel as though Ramatoulaye might be a neighbor next door. The entire novel sets an important example for students that Africa is not exotic, nor are its people and their lives.

Ramatoulaye and her correspondent, Aissatou, are products of modern Africa themselves. Both were educated, trained to be teachers, and became caricatures of today's working mothers. Both were married to men of their own choices, despite concerns from family in the case of Ramatoulaye and society in the case of Aissatou (she was in a lower level of society than her husband Mawdo). The women both lived well and worked hard. One was married to a lawyer, the other to a doctor; neither had needed a dowry to marry. Aissatou gave birth to four sons and Ramatoulaye had twelve children. They were both Muslims and devoted on various levels. And yet what befell these two women?

Both Aissatou and Ramatoulaye were struck down (at least temporarily) by the choice their husbands made to take second wives. Although allowed according to their religion, this was still unacceptable to the women personally. Aissatou's husband took a second wife first. Her reaction again reveals this New Africa; she left him taking her four sons with her. Aissatou left her husband a note:

"I will not yield to it. I cannot accept what you are offering today in place of the happiness we once had. You want to draw a line between heartfelt love and physical love. I say that there can be no union of bodies without the heart's acceptance, however little that may be. If you can procreate without loving, merely to satisfy the pride of your declining mother, then I find you despicable. At that moment you tumbled from the highest rung of respect on which I have always placed you." (*So Long a Letter*, 31-32)

Aissatou left her husband and went on to form

an independent life; she worked for the Senegalese Embassy in the United States. By contrast, when, after twenty-five years of marriage, Ramatoulaye's husband married a young girl (his eldest daughter's friend!) in secret (he sent his friends to tell his first wife the news!), Ramatoulaye did not leave him. She shares her emotions during the five years of her near-abandonment in her letter to Aissatou; she discusses the changes time and childbirth have made to her body, the way men glance over their wife's shoulders, the tips of her griot (praise singer) neighbor, her children's encouragement to leave and their disgust at their father's behavior. And yet Ramatoulaye remained with her husband. She found new delights in attending the cinema and spending time with her children. When her husband gave the young wife a car, Aissatou bought one for Ramatoulaye.

The second half of the book focuses on Ramatoulaye's life after mourning her late husband. She takes suitors, including Daouda Dieng, the man she spurned to marry Modou. He is a member of Senegal's National Assembly and she enjoys verbally jousting with him on issues of the day:

"We have a right, just as you have, to education, which we ought to be able to pursue to the furthest limits of our intellectual capacities. We have a right to equal well-paid employment, to equal opportunities. The right to vote is an important weapon. And now the Family Code has been passed, restoring to the most humble of women the dignity that has so often been trampled upon."

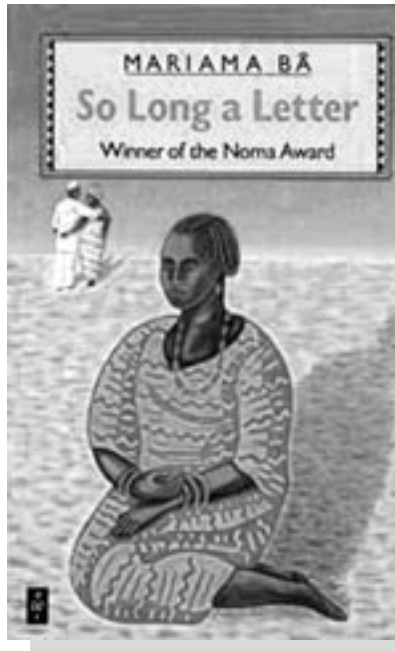
"When will education be decided for children on the basis not of sex but of talent?"

"Developing a country is not easy. The more responsibility one has, the more one feels it; poverty breaks your heart, but you have no control over it." (*So Long a Letter*, 61-62)

There are so many discussion starters found in these pages for use with your students! Mariama Ba is an excellent example of a writer who writes, not just to entertain, but also to teach. In the end, Ramatoulaye

rejects Daouda's offer of marriage:

"You think the problem of polygamy is a simple one. Those who are involved in it know the constraints, the lies, the injustices that weigh down their consciences in return for the ephemeral joys of change. I am sure you are motivated by love, a love that existed well before your marriage and that fate has not been able to satisfy. It is with infinite sadness and tear-filled eyes that I offer you my friendship." (*So Long a Letter*, 68)



So Long a Letter is an exquisite novel with rich themes such as progress, friendship, love, education, reflection, family, compassion, and the search for happiness. It also excels as providing an in-depth portrait of a woman in modern Senegal and is a reflection of women all over Africa. For students, it may challenge their presumptions of Africa and will hopefully help them rethink about Africa in a new light.

The four novels discussed, *Things Fall Apart*, *The Bride Price*, *The Joys of Motherhood*, and *So Long a Letter* trace parts of Africa from the pre-colonial village to the modern city. Above all, they are

all beautiful works of literature that could easily and appropriately find a home in today's curriculum. It is our job as teachers to prepare our students to be global citizens and exposing them to literature by African authors of both genders is a step toward increasing knowledge about the continent.

(reference on next page)

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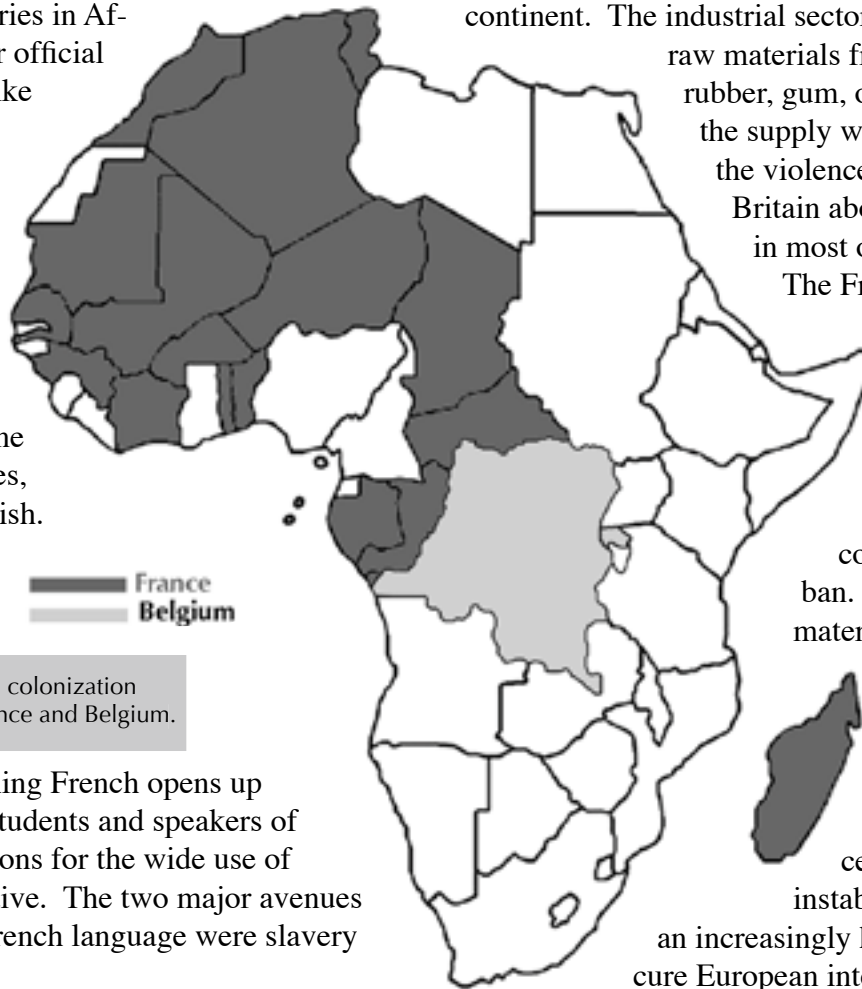


FRENCH LANGUAGE IN AFRICA

RACHEL DAIGNAULT



One cannot help but notice that many of the countries in Africa use French extensively. In fact, twenty-two countries in Africa use French as their official language. For some, like Côte d'Ivoire, French is the only official language, while other local languages are used among ethnic groups. For others, like Madagascar, French shares official language status with one or more other languages, such as Arabic or English. While still others, like Morocco use French as the official trade



This map shows the colonization of Africa by France and Belgium.

language. While teaching French opens up much of the world to students and speakers of the languages, the reasons for the wide use of French are not so positive. The two major avenues for the spread of the French language were slavery and colonization.

French Colonialism in Africa

The history of French colonization in Africa began in 1659, with founding of the trading post at Saint-Louis, an island at the mouth of the Senegal River. From this strategic point, the French were able to conduct profitable trading in slaves and rubber. The Enlightenment and the Industrial Revolution in Europe and the Americas provided motives for the abolition of slavery. Many Europeans campaigned for the

abolition of the slave trade on moral grounds, especially as ideas of equality spread throughout the continent. The industrial sector saw the need for raw materials from Africa, such as rubber, gum, oils, and coffee but the supply was in danger due to the violence of the slave trade. Britain abolished the slave trade in most of its colonies in 1833. The French soon followed in 1848. The slave trade continued by traders of other countries, and the British and French navies patrolled the coast to enforce their ban. The trade of raw materials from Africa led to the establishment of small coastal settlements. An economic depression in Europe at the end of the 19th century and economic instability in Africa led to an increasingly hostile scramble to secure European interests in Africa. Business and government leaders in France believed that the development and protection of markets outside of Europe would solve the trade problems created by the shrinking markets of its neighbors. In 1884-1885, the European powers held the Berlin Conference to set up regulations for the formation of colonies in Africa and diplomatic protection of free trade along the coasts and rivers. Until this momentous event, exploration into the interior of the continent of Africa had been limited, but soon Euro-

pean merchants, soldiers and missionaries were moving rapidly inland. These explorers and settlers were driven by different ideologies, but the commonly held notion of “civilizing” savage cultures through modernization or Christianization was very prominent. The philosophy of social Darwinism also provided the excuse of a stronger culture conquering and civilizing a more backward one. The Europeans were not able to partition Africa amongst themselves without meeting resistance from the different African groups. Most groups were unsuccessful at resisting militarily, except those that used guerilla tactics, such as the general Samori who engaged the French for seven years in West Africa.

Even before the Berlin Conference, France had already gained control of Algeria and Tunisia in North Africa. In 1870, Algerians who applied for French citizenship were so granted, and Jews and Europeans born in the country were also granted citizenship. Because of continuing conflict with the Moroccans, the French found that they were drawn further inland, as they sought to protect newly occupied territory. In West Africa, the already established trading posts of Senegal provided bases from which traders and forces could establish control over the inland inhabitants, especially those along the southern rivers. After the initial expansion, fueled by grandiose projects, such as uniting the French African Empire by railroad or attempting to dislodge the British from Egypt, French colonists faced the task of forming governmental systems in their new territories. It proved difficult to combine the ideals behind the Republic of universal human rights and the goals of French nationalism and commercial interests.

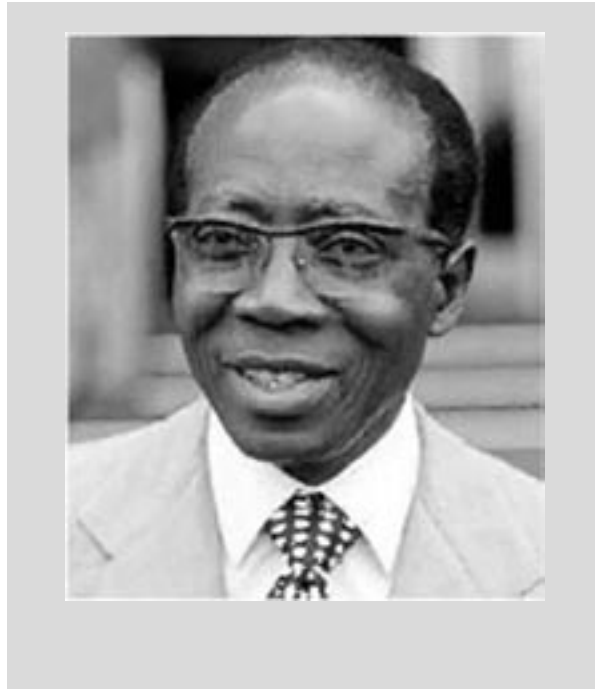
France favored the method of direct rule, which de-emphasized and even ignored local indigenous leaders. The direct rule method was practised differently in different colonies. Algeria, for example, was made a département of France with representation in the Senate and Chamber of Deputies. Morocco

and Tunisia, as nominal protectorates, retained flags, national anthems and monarchs, though the Moroccan and Tunisian ministers had French officials attached to their offices. Sub-Saharan Africa was divided into two federations—French West Africa and French Equatorial Africa. The countries today that made up French West Africa are Mauritania, Senegal, Mali, Niger, Benin, Côte d’Ivoire, and Guinea. French Equatorial Africa consisted of Chad, Central African Republic, Republic of Congo, and Gabon. These federations were administered by a governor-general who had no

legislative authority but could recommend legislation to the Minister of Colonies in Paris. Each colony had a lieutenant governor, which oversaw the political situation. African chefs de canton were responsible for the administration of the African population, who were considered “subjects”, but not citizens. These chiefs were chosen either based on traditionally held authority or because of perceived loyalty or French literacy.

The generally accepted philosophy of French colonialism was “assimilation,” that is, making French men and women of the colonized population. This was supported by a French system of

education, which taught French history and ideas. After independence, there has been an ongoing struggle in the former African colonies to define the role of the French language in their countries: in government, in literature, and in education. Guinea’s first president, Sekou Touré, eliminated French from the education system, leaving a generation with poor knowledge of the language. French was reintroduced to the primary education system in 1984. In Senegal, however, the first president, Léopold Sedar Senghor, a well-known poet and writer, standardized the indigenous languages of his country, while also retaining French as an official language. He was later inducted into the Académie Française.



Léopold Sedar Senghor founded the Senegalese Democratic Bloc. He was elected president in 1960.

(Continued on pg. 18)

Examples of Altered French in West Africa

Word	Definition	Country	Origin/comparison to standard French
un maquis	Small inexpensive restaurant	Senegal, Côte d'Ivoire	The word <i>maquis</i> means bush or scrub in French. Maquis were originally clandestine establishments that served alcohol. Now the word is used for a small restaurant that serves drinks and cheap local cuisine. The word maquis was used in France during WWII to talk about the underground resistance.
une dibiterie	A stand or small restaurant that sells grilled meat and, specifically, dibi, a dish of grilled lamb with hot mustard sauce.	Senegal	The word dibi originates from the French verb <i>débit</i> , which means to sell. Those familiar with French will recognize that the suffix <i>-erie</i> indicates a store that sells the product (or is run by the person) that is represented by the base noun. For example a <i>fromagerie</i> has fromage (cheese) for sale. Thus a <i>dibiterie</i> sells dibi.
un chantier	A street food stand	Cameroon	<i>Chantier</i> literally means construction site. Perhaps a street food stand is called a <i>chantier</i> , because it is not an actual fully constructed building.
cadeauter	To give a gift	Mali	The verb <i>cadeauter</i> has been formed from the noun <i>cadeau</i> [a gift]. The standard way to express this concept would be <i>offrir un cadeau</i> [to offer a gift].
siester	To take a nap		This is another example of a verb being formed from a noun. The standard French expression is <i>faire une sieste</i> . <i>Siester</i> has made expressing this concept more efficient.
mille kilos	22 seat 1 ton mini-bus	Mali	<i>Mille kilos</i> means 1000 kilograms. This numerical phrase has been adapted to describe an object.
un Américain	Missionary	Burkina Faso	The term <i>Américain</i> , which means American in French is used here to refer to a missionary regardless of nationality or religious affiliation, because the first missionaries to arrive were English speaking Protestants.
une essencerie	Gas station	Senegal	This word again combines a noun, in this case essence (gasoline), and the suffix <i>-erie</i> to indicate that gasoline is sold here. The creation of this word is attributed to the Senegalese president Léopold Sedar Senghor. The usual term for gas station is station service.

Belgian Colonialism

When speaking of the use of French in African countries, it is necessary to mention the former Belgian colony, Democratic Republic of Congo. The Belgian expansion into Africa was at the impetus of its king, Léopold II. Concerned with economic profit and supported by Belgian merchant bankers, he convinced his colleagues at the Berlin Conference to recognize his Congo Free State (the product of his Congo Association) as a sovereign state. This area, therefore, became basically a privately owned company and not a free state. King Léopold encouraged Belgian firms to form companies in league with the Congo Free State to monopolize the rubber exploitation. Armed mercenaries under Belgian supervision inhumanly carried out the rubber trade. Under heavy criticism from independent and missionary observers, the Congo Free State was ceded to Belgium in 1908, just as the rubber trade was waning and mineral exploration was beginning. The Congo Free State was ruled under the philosophy of creating productive and efficient Belgianized Africans. There was a push for Belgian education, embodied in state-subsidized Roman Catholic mission schools. The Belgian state was most concerned with an exploitation type of trade, manifested by removing the resources it could from the Congo to the profit of Belgian business and to the detriment of people indigenous to the Congo area. Many Congolese people died during this time.

Conclusion

Although the French language unifies the topic of Francophone Africa, it is important to point out that it is an artificially applied commonality. Students of French should also be made aware, apart from the exploiting aspects of colonialism, that unique and developed cultures existed and indeed still exist in the areas of French and Belgian colonization. Although much of the population in these countries speaks French, opening a vast world for communication by speakers of French, students must be aware that they also speak many other languages including Wolof, Sangho, Yoruba, and Somali. These cultures should not be mistakenly grouped as one African culture as was done during colonialism. One way to introduce these concepts is through the variation of French in each country, especially where the local languages and cultures have altered the ways in which French is spoken.

Differences in French in Africa

Just as English is spoken differently in different English speaking countries, French has also evolved in the different Francophone countries. While changes in vocabulary are more drastic in some countries, the indigenous or other official languages have influenced the spoken French. A different cultural setting may also necessitate the development of new vocabulary or alternate definitions to existing words, as well as different standards for formality in spoken language. Certainly, this phenomenon happens within France itself in the development of slang, etc. When teaching standard French, it is important, but also fun, to point out how real speakers throughout the world have adapted the language. Because official French is regulated by the Académie Française, alternate words from other francophone countries may not be included in a student's basic dictionary. A good source for discovery of this kind of vocabulary and usage is, of course, French speakers from the Francophone countries themselves, especially those who are aware of "official" or "textbook" French. Some other sources are tourist guides, both in printed and Internet forms, which usually include a section on common or useful phrases. Also, there are dictionaries dedicated to "Francophone" French, which include terms used by French speakers worldwide. The examples of altered French are numerous and vary from country to country. Please refer to the chart on pg.17 to see examples of the alterations made to French in Francophone West Africa.

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TEACHING SWAHILI IN THE ELEMENTARY SCHOOL

KHALED MOHAMMED



Study of a foreign language in the elementary school allows students to learn a new language at the optimum age. Research shows that there is a direct correlation between the length of time spent studying a language and the language proficiency the students achieve.

Cognitive, listening, memory and communication skills are enhanced when learning a new language. Also, studying a foreign language builds self esteem and confidence.



At the Muheza Lutheran Parish School class is administered in Swahili but the children are also taught English. Image courtesy of Pastor Mark of St. Paul Lutheran Church

There are several positive benefits of teaching a foreign language in the elementary school. Personal experience and the resources available led us to select Swahili as our foreign language. The foreign language curricula will be integrated into the after school program. Faculty participation will be a key component in the success of the program.

I spent a month in Kenya several years ago. Most of my time was spent in Lamu. Though many people spoke English, there were many who wanted to converse me but were unable to because I did not speak Swahili. That was a frustrating experience. I regretted that I did not learn more of the language before going to Kenya.

Learning Kiswahili will allow us to incorporate a second language into our core curriculum les-

sons. We are hopeful that our students will be highly motivated and enthusiastic about learning another language.

We acknowledge that a great injustice was done to Africans during and after slavery. This project affords us the opportunity to include an African language in our curriculum and provide our students with a vehicle that may positively impact their intercultural views and relationships.

Vocabulary

1	One	Moja	(mo-jah)
2	Two	Mbili	(mm-bee-lee)
3	Three	Tatu	(tah-too)
4	Four	Nne	(nn-nay)
5	Five	Tano	(tah-no)
6	Six	Sita	(see-tah)
7	Seven	Saba	(sah-bah)
8	Eight	Nane	(nah-nay)
9	Nine	Tisa	(tee-sah)
10	Ten	Kumi	(koo-mee)

Square	Mraba
Circle	Duara
Triangle	Pembetatu
Oval	Enye Umbo La Yai
Red	Ekundu
Yellow	Rangi Ya Manjano
Blue	Buluu; Samawati
Green	Kijani Kibichi
Sun	Jua(ma)
Moon	Mwezi

Direct Instruction Lesson Plan

Grade: K-5

Learning Objectives:

1. Students will learn new Swahili words.
2. Students will learn to say the numbers 1-10 in Swahili.
3. Students will do mathematical operations and write the answer in Swahili.
4. Students will draw, label, and color geometric shapes.

Sunshine State Standards:

MA.A.1.1, MA.A.3.1, MA.C.1.1, SC.A.1.1, FL.A.2.1, FL.C.1.1, FL.D.1.1

Materials:

Vocabulary list, colored pencils, paper, worksheet



The Muheza Lutheran Parish School in Tanzania
Image courtesy of Pastor Mark of St. Paul Lutheran Church

Student Grouping:

Introduction: Whole Group
Presentation: Whole Group
Guided Practice: Whole Group
Independent Practice: Individual

Introduction:

Today we are going to learn some new Swahili words and learn how to count from one through ten in Swahili. Also we will do some mathematical operations and write the answer in Swahili. Then we will draw, color, and label some geometric shapes.

Presentation:

Say each of the vocabulary words. Then repeat them again having the students say each word after you.

Guided Practice:

Hand out worksheets to the students. Guide them through problems number 1, 4, 7 and 10.

Independent Practice:

Instruct students to solve the remaining problems on their worksheet independently. Circulate around the class for individual help.

Evaluation:

Collect the worksheets at the end of the class and assess each student individually.

Worksheet

Please note that answers may be found on the vocabulary sheet provided.

Simple Math in Swahili

Add:

- 1.) $sita + mbili =$
- 2.) $nnne + tatu =$
- 3.) $tano + mbili =$

Subtract:

- 4.) $sita - mbili =$
- 5.) $nane - saba =$
- 6.) $kumi - tisa =$

Multiply:

- 7.) $mbili * nnne =$
- 8.) $tano * mbili =$
- 9.) $tatu * tatu =$

Draw, color, and label the following geometric shapes.

10.) **Square**

11.) **Triangle**

12.) **Circle**

13.) **Oval**



Students from the summer 2005 Jambo Institute try on different types of African clothing. This institute is a two week long Swahili language and culture program hosted by the Center for African Studies at UF for high school students.

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MALIAN PUPPET TRADITIONS: REFLECTING ON SELF AND SOCIETY

ROBIN DOLD



In September 2004, the Handspring Puppet Company of South Africa and the Sogolon Puppet Troupe of Mali opened their collaborative show “Tall Horse.” The show uses many types of puppetry, live, actors, music, dance, and video production. The tour began in South Africa and traveled through Europe and the USA. An exhibit of Malian puppets was held concurrently.

The summary of the production as provided by the Handspring Puppet Company is as follows: Tall Horse is based on the life of a giraffe that was caught in southern Sudan, taken up the River Nile in a felucca (a narrow boat) and shipped across the Mediterranean by the Viceroy of Egypt to be presented as a gift to the King of France. It wintered in Marseilles and in the spring of 1827 took several months to walk to Paris, creating a sensation along the route and, some say, inspired the design of the Eiffel Tower. The story of this extraordinary journey is told by the giraffe’s handler, Atir, who, with wit and irony, interprets his discovery of France in this multimedia production.

For Adrian Kohler and Basil Jones, founders of Handspring, the giraffe represents all things African borrowed and/or taken by Europe, from the artistic origins of Cubism and modern dance and jazz to the natural resources (gold, diamonds, human beings) taken before and during colonialism. For South Africans, the endeavor also represents a re-connection with the rest of Africa. Seems an emotional, highly charged topic? To address such a topic, no method may be better qualified to open the discussion than the Bambara (Bamana) puppet tradition.

Bamana Puppetry

The Bamana, also called Bambara, are an

ethnic group in central Mali. They are one of the largest ethnic groups today with 2.5 million people. The general form, who performs, the time of year, even the time of day of their puppetry traditions was well established by the end of the nineteenth century. Mary Jo Arnoldi, a Smithsonian scholar of African Arts and a specialist on Malian puppetry, refers to the practice as ‘masquerades’ since there is no distinction between masks, full-body costumes, and puppets in Malian culture. The practice of performing masquerades became part of the Bamana tradition only after they shifted from a warrior lifestyle to an agrarian/hunter way of life. The Boso, an ethnic group living in the Segou region of Mali, is credited with having first performed the masquerades. The Boso have traditionally been fisher people. Their masquerades, considered the oldest by all groups who engage in the masquerade tradition, were made of river grass. The Bamana innovated the intricate carving of the admired rod puppets still being made today.



Puppet from the Bamana group in Mali
Image courtesy of Tim Hamill of the Hamill Gallery

The Bamana were compelled to shift from warrior activities to agriculture and hunting with the onset of French colonialism. Before the French arrived, the Bamana performed the *keleko nyenje*, a war dance. The Bamana incorporated their values and stories into the masquerades, which were less threatening and drew less attention from the French.

There are and have been many puppet performances that occur during the dry season, November to May, but the most public is the *sego bo*, performed by the *kamalen ton*, or young men’s association. The production of the puppet masquerades is part of a larger curriculum for the young men (there is a parallel organization for young women) which

includes public works projects and communal agriculture or fishing activities, depending on the primary occupation of one's ethnic group. Each ethnic group maintains their own *kamalen ton*. The unique aspects of each ethnicity are proudly incorporated into the masquerade performances; however, in certain domains such as the workplace, schools, or mosques, ethnic affiliation does not play a major role in affecting social relationships. Although the making of the puppets is done entirely in secret, however the creators will discuss casually with friends and other puppeteers the innovations or seek technical advice. During the performances, the men perform with the puppets and the women form the chorus that tells the story (the puppets are voiceless and another group of men perform with drums).

Each year, the young men create a new masquerade based on what they learned about the puppets that came before. New stories are told based on the stories that came before, and are updated according to what the puppeteers and the chorus believe to be relevant topics. There is so much specific symbolism imparted by the design of the masquerade, the movements of the puppeteer, the tempo of the singing and drumming, that the impression of any given audience member depends heavily on his ethnicity, occupation, age, and gender. These masquerades function as what we may identify as a town hall meeting, but because the presentation is theatrical, everyone in the community, across age, gender, ethnic, and social boundaries can be part of the conversation because everyone has their own eyes and ears with which to witness the same masquerade. Recent masquerades have incorporated such subjects as divorce and polygamy while maintaining references to common heritage and ethnicity.

The masquerades also communicate societal norms and expectations to the young. They evoke a connection with the past. Hunters are portrayed as heroes. The *sogofin* or dark animals of the bush are feared and respected because of their great strength or

life force. Mary Jo Arnoldi argues that because of the heroic role of hunters in the masquerades, the Bamana easily adapted their warriors to these roles.

Masquerades also have played an important role in indigenous religious practices, however, these are kept secret. Practitioners at the highest spiritual levels of the masquerade perform only for other masters because of the powerful nature of the puppets and the act of invoking various spirits. The nature of the masquerade, especially the most public *sogo bo*, changes with the times. The performances attract attention from tourists and scholars alike: a group of business people in the Segou region have organized

a yearly festival (www.festivalsegou.org) incorporating the performances into the discussion on how to create a sustainable cultural tourism industry.



An image from the Handspring Puppet Company's production of *Tall Horse*. The company is based in South Africa.
Image courtesy of Handspring Puppet Company.

Tall Horse, Bamana, and world puppetry

Yaya Coulibaly is a Bamanan puppet master and founder of the Sogolon Puppet Troupe of Mali. The members of his family have been master puppeteers for seven generations. He began his apprenticeship to his father when he was ten. He later studied at the Bamako National Institute of the Arts and at the Institute de la Marionnette in France. Besides being a master puppeteer, he is often cited as the custodian of the largest collection (over 1,000) of indigenous puppets in the world, some dating from

the nineteenth century. The publicity he has received as a result of *Tall Horse* has caused him to begin the enormous project of building and soliciting funds for a center to restore, maintain, and provide educational opportunities based around his collection of puppets.

The collaboration of South Africa's Handspring Puppet Company and Coulibaly's Sogolon Puppet Troupe has lasted five to seven years. Melding the styles was not a process that any of the collaborators wanted to gloss over. The Malian puppet traditions are in general much more physical and improvisational than the Russian and European influenced

Handspring styles. The actual making of the puppets also had to be done in person, as opposed to the new norm of electronically or physically sending sketches and comments back and forth. Coulibaly described the collaboration as “two lungs with one heart.” Coulibaly does not make any sketches or plans, he goes directly to carving the puppets out of wood. The political and controversial nature of the subject matter, that is, Africa’s gifts to Europe through the eyes of Africans, fits right in with the Bamana puppet traditions of encouraging tolerance and acceptance of diversity. The Bamana masquerade performances also promote a reflection by the individual of her role in society, as well as the dynamics of the society as a whole. In a new century, when the oldest members of society recall colonialism in their furthest memories, and most people have vivid memories of a post-colonial era, we must use the past as prologue to form new relationships, both between African countries and between Africa and Europe and the United States. There are issues to be addressed, but, as Coulibaly said, “When you want to change history, all of history must have a say.”

Every culture in the world has developed some form of puppet theater. One reason, generally held to be true by puppeteers is that puppets are allowed to say things that human actors could not as easily get away with, therefore they are a means of critical commentary. Also, the puppets can portray acts that are impossible for human actors, from acrobatics to grueling fight scenes to flight. Puppets also represent the relationship of man and god and are therefore a conduit to the supernatural. We may invoke our connection to the divine by exploring our connection with the puppet.

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▲ South African Masquerade
Image courtesy of <http://www.joburg.org.za/>

B

EAUTY IN AFRICAN HISTORY

BELINDA HOWERTON



Historical Background

For over 5,000 years, the peoples of Africa, the Middle East and India have used henna for a myriad of purposes. Henna is considered to be a symbol of love, eternal youthfulness, prosperity and long life. In 1998, henna as an art form became more popular in the West when celebrities such as Madonna sported it in her music video “Ray of Light”. Henna was brought as a gift from the Egyptians to Queen Mumtaz who ruled India in the 1600’s.

She was the first Indian queen to be decorated with henna. Egyptian mummies from 1200 BC were found to have henna on their fingers and toes. At the British Museum in London, you can view paintings from the New Kingdom Period, circa 1050 BC, where the songstresses of Amun-Re are depicted with henna painted nails. Ani, a mummified scribe (1400 BC), had fingernails stained with henna. The Pharaohs’ hands and feet were

dipped in henna prior to mummification to deter fungal blooms and make the skin appear more lifelike. It also conditioned the skin and prevented it from drawing back. They have found evidence that a group of Neolithic people in Catal Huyuk, from the 7th millennium BC, known as the *Sisala*, used henna in festivals to honor the fertility goddess. It was also used in a *Sisala* funeral in Tumo, Ghana. Medieval paintings portrayed the Queen of Sheba decorated with henna on her journey to meet Solomon. Henna, called

“Camphire” in the Bible, is mentioned in the Song of Solomon, as well as in the Talmud. Henna is also known as “Al-Khanna,” “Alhenna,” “Jamaica Mignonette,” “Mehndi,” “Mendee,” “Egyptian Privet” and “Smooth Lawsonia.” Lawsonia Inermis is its botanical name. It was named after Issac Lawson, an 18th century Scottish army doctor who was a friend of Carl Linnaeus. Carl Linnaeus (1707-1784) was

a famous doctor and botanist who lived, studied, and traveled in pursuit of finding plants for new medical breakthroughs. Henna is a shrub that at times is planted as a protective and ornamental hedge to keep unwanted animals out of vulnerable or valuable gardens. The shrub can grow up to 7 meters in height and produces extremely fragrant flowers and

thorns which hinder and persuade hungry animals to go elsewhere.

Henna grows in areas where mini-

imum temperatures are above 50 F (11 C). It thrives primarily in low moisture areas with high heat like Northern Africa, the Middle East, and in parts of India. It will grow in other limited areas, but the tannin levels (which cause pigmentation) will be lower. Tannin levels increase after the plant is two years old and the highest tannin levels are found in the younger leaves. Flowering will not take place until the plant is five to six years old and the thorns grow during dormant periods after two years.

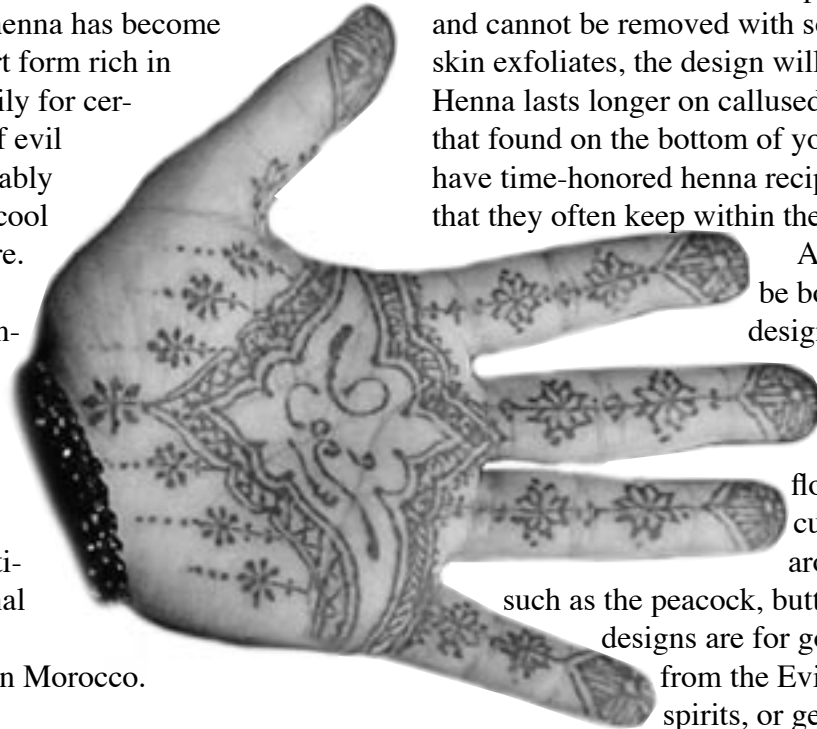


An Ethiopian henna design
Image courtesy of Catherine Cartwright Jones
www.hennapage.com

The Prophet Mohammed's favorite scent was henna. He used henna in his hair and beard, and liked his wives to color their nails with it. People around the world continue to use henna for cosmetic purposes such as hair dye. In Africa, where it is rooted in tradition, people still use it for medicinal healing and spiritual purposes. Henna is inexpensive and readily available and is used throughout Northern Africa.

Art

Over the centuries, henna has become known as an intricate art form rich in symbolism used primarily for ceremonies and to ward off evil spirits. Henna was probably applied as a method of cooling the body temperature. Many believe that form followed function, meaning that body decoration came about by chance, during a medical function. The result being the formation of this ritualistic and beautiful art form. Professional henna artists are called *hannayas* or *naqashas* in Morocco.



This Egyptian henna pattern incorporates the word "Saud" meaning "fortunate", and designs from Siwa Oasis, Egypt. Image courtesy of Catherine Cartwright Jones

Both men and women use henna art; masculine designs are usually basic, simple and small in design. However, as modern day society is wiping out old customs, it is used mostly by women, children and teens.

The application of henna doesn't require piercing and isn't painful or poisonous. The most popular use of henna is for weddings and bridal preparation. These designs are more ornate and cover larger areas of the body, especially the hands and feet. Henna art is an important part of wedding ceremonies where the bride's hands and feet are decorated. A paste made of powdered henna leaves mixed with hot water is applied to the skin and allowed to dry. When finished it will stain the skin and can be reapplied to make it darker. The henna powder can be mixed with other substances to get different colors or a longer lasting stain. Sugar, olive oil, coffee, tea, indigo, cloves and lemon juice are a few of the substances that can be added. Sugar

and olive oil are said to work best. Once the powder is thoroughly mixed, you should wait at least an hour (but no more than 24) before applying it. Some formulas take days for the dye to be released and then it can be applied. Some say it can be refrigerated to increase the longevity. Henna needs to be stored in a cool, dry place where it will not be exposed to the sun which weakens the potency. It is then usually extruded through a cone shaped bag. The stain can last anywhere from 2 to 12 weeks depending on the quality and cannot be removed with soap and water. As your skin exfoliates, the design will begin to fade away. Henna lasts longer on callused and thicker skin like that found on the bottom of your feet. Many Africans have time-honored henna recipes using ingredients that they often keep within their family.

African patterns tend to be bold, large, geometrical designs with angular lines.

For example, Swahili women use designs consisting of large bold floral patterns, while other cultures tend to be based around people and animals such as the peacock, butterfly and fish. Some designs are for good luck, protection from the Evil Eye and *djinn* (desert spirits, or genies), female *camaraderie* and beauty. Stencils are available for those who are artistically challenged. Patterns were also painted onto animal skins to make drums and lamps, as well as on horses during festivals or warfare. Henna was used to dye fabric and textiles. Silk, wool, and other materials are dyed by making a decoction (boiled extract). Different colors could be attained by adding pigments and minerals such as indigo. The common colors are varying shades of yellow, red and brown. The textiles are given a bath in which they are submerged and heated to set the color. The dye is permanent when applied to fabric, textiles and wood. Egyptian hieroglyphs were made by using pigments and minerals found in nature. Egyptians used henna, clay and urine to form some of the paint they used in the tombs. Sometimes sap or animal fat were used instead of urine as the binder.

Cosmetic

Although no one knows exactly when henna was first used to decorate the body, they know that ancient

Egyptians as early as 3400 BC used it to dye their nails, hair, lips and beards. Many Egyptians shaved their heads for hygienic reasons and wore wigs dyed with henna. Working class Egyptians had their hands and feet dipped into henna to form a solid covering, which differed from the ornate designs used for weddings and other celebrations. Historians arguably claim that it's been used for at least 5,000 years in cosmetics and for medicinal purposes. When chewed, the twigs would form a brush which whitens teeth and the bark would then stain the lips red. Oil derived from the henna flower was used to scent the hair and skin. Henna blossoms have been used in perfumes since 1500 BC. The oil is used in perfumes that supposedly smell similar to jasmine, rose, and mignonette. This oil is also used to groom hair and massaged onto the face and body to improve the complexion and alleviate aching muscles. The most widely use of henna cosmetically is in hair dye. It's now used world wide. African women use henna in a paste form to dye their graying hair. It also serves as a conditioner that improves the shine and strength. Henna was used to cover scars and to treat vitiligo (pale patches on the skin where pigment is lost). Dying the nails not only prevented infection, it made nails smooth and stronger, which was important when sewing or weaving. Henna is revered as one of the safest cosmetics ever used.

Spiritual/ Celebrations

The art of henna is now practiced in some nine religions including Hindu, Sikh, Jewish, Muslim, Christian and Pagan. Berber tribes of North Africa were known to use henna tattoo designs to ward off evil forces that could enter through the eyes, nose and mouth. They painted their feet also, to protect themselves from evil spirits left behind in footprints called 'soul material'. Researchers believe Ancient Egyptians, believed that the naturally derived substances of ochre, blood and henna had qualities that improved human awareness of the earth's energies. Therefore they applied it to help keep people in touch with their spirituality.

Throughout time, henna has been associated with celebrations such as weddings, naming ceremonies, circumcision, rites of passage, war, pregnancy, the eighth month of pregnancy, birth of a child, the 40th day after a child's birth, Eids and other religious holidays. During Eids, women tried to look their best by wearing new clothes, 24 karat gold and applying henna to their hair, hands and feet. In Northern Ni-

geria, they dye horses' tails, manes and hooves red to celebrate Mohammed's birthday, Eids and the end of Ramadan. The Zar in North Africa used it in their healing ceremonies. Weddings are probably the most common celebration where Moslem and non-Moslems alike used henna. It is said that a wedding without henna is no wedding at all. It's like a birthday without a cake or balloons. The 'Night of Henna' parties practiced by Sudanese women are where the bride is pampered, washed, and her hands and feet are decorated with intricate patterns or symbols. Sometimes these patterns cover large areas of her body. These are believed to bring love, health, prosperity, safety in childbirth, protection from harmful spirits, and assure happiness in death. In some countries like Morocco, they hide the initials of the bride and groom in the patterns. If he is able to find them on the wedding night it will bring him luck. If he's unable to find it, it signifies that the bride will dominate their relationship. It is also believed that the darker the dye is the more she will be loved by her mother-in-law. The bride isn't expected to work until the henna stain disappears. The married women share the secrets of marriage with the bride-to-be the day before she is to be married.

When a child was born in Siwa Oasis, Egypt, they would keep her secluded from everyone except her midwife. Seven days after the child's birth relatives would bring food to eat in honor of Saint Sulayman. The child would be named by the mother, if it was a girl. If it was a boy, the father would name him. Once the child was named, the people were allowed to have a look. The midwife would mark the child with henna on the child's cheeks, nose and legs to protect him from the Evil Eye, which could attack him through their admiring gazes. The marks would appear as imperfections to the Evil Eye making him less desirable. Women would bring a large clay bowl to the mother's room and fill it with silver and water. The silver and water were to distract the Evil Eye. They believed the Evil Eye was attracted to the blood of childbirth, the health and fertility of the mother, the joy of the family, as well as the beauty of the child. They then recited blessings to bring good health and happiness. The women would then raise and lower the bowl seven times and then smash it. After it shattered, the Evil Eye was expelled and the mother and child were safe.

Siwan families celebrated circumcision by shaving shaving the boy's head, and applying henna to his hands. They would invite friends and family to eat and receive gifts. The parents would sacrifice a sheep

to celebrate this rite of passage. If they were wealthy, they would invite the whole village. They would take him the following day to Tamusi Spring for cleansing and return him home, dress him in his finest clothes and place him on the bed. He would then be circumcised by the barber or someone skilled with knives and have henna smeared on the circumcision to ward off infection.

Medicine

Henna is sometimes called the ‘Magic Plant’ because of its healing properties. Henna was used to treat a vast number of ailments from beriberi to infections. Mixing fresh leaves with vinegar or lime juice and bandaging them to the soles of the feet had a cooling effect for a symptom of beriberi called ‘burning feet’. It was used as a sunscreen, to treat burns, ulcers, insect stings and wounds. An ointment made from the small fruit was used for itching. It also was used to treat dandruff, eczema, jaundice, scabies and fungal infections. Staining fingernails kept away infections due to exposure to soggy irrigated fields. Oil derived from the henna flower when applied to the forehead treated headaches. The seeds were used to cure fevers. Ground leaves could be applied to sore joints to cure rheumatism. Powdered leaves have been used to treat intestinal amoebiasis- a protozoan infection of the intestine. The oil of the flower was used to relieve muscular pains and bruises. It was used as an astringent, detergent, to cool the scalp and skin. Some Africans stained their hands and the bottoms of feet during the summer months to keep cool. Also, the henna flower was used as a sedative and to induce sleep. Henna leaves, seeds and oil were used as a deodorant, anti-perspirant and to regulate menstruation. Henna bark was used to treat jaundice, enlargement of the liver and spleen. Henna bark as well as the shoots, leaves and flowers were used to treat smallpox and leprosy. Sterility and loss of passion is said to be cured by simply inhaling the flowers scent.

In rural Morocco, some women were known to wash their babies only with henna and olive oil until they were two years of age. This was done because they believed evil spirits were in the water bringing death and sickness. Later, they realized the infections, diarrhea, and cholera came from pollutants in the water. It’s used today in Africa and around the world as part of the Ayurvedic System to treat certain forms of cancer and protect sickle cells from damage. The henna is also used throughout the world to mark

the body for radiation. It doesn’t leave a permanent reminder, and ensures accuracy in treating isolated tumors. The United Kingdom has a patent on its anti-microbial uses. Ancient civilizations had to use herbal medicine to survive. The African people’s ingenuity and skill is still being unraveled today. Traditions, left unwritten, handed down from generation to generation are becoming the marvels of modern day science.

Suggested Activities

~ Plan a Kwanzaa Celebration

Plan to incorporate parents and community. Have ethnic food, music, clothes, book discussion and speakers if possible; do a KWL chart on Africa and its celebrations.

<http://teacherlink.ed.usu.edu/tlresources/units/byrnes-africa/erirat/index.html>

~ Make a cartouche

This one could be adapted. Use the Egyptian symbols for numbers instead of the alphabet. Great for algebraic thinking and expanded notation.

<http://www.dia.org/education/egypt-teachers/langarts/bouler/activity.htm>

~Make paper hennaed hands

<http://teacherlink.ed.usu.edu/tlresources/units/byrnes-africa/margar>

Florida Sunshine State Standards

Applications to Life

Standard 1: The student makes connections between the visual arts, other disciplines, and the real world. VA.E.1.2

Creation and Communication

Standard 1: The student creates and communicates a range of subject matter, symbols, and ideas using knowledge of structures and functions of visual arts. VA.B.1.2

Communication

Standard 1: The student engages in conversation, expresses feelings and emotions, and exchanges opinions. FL.A.1.2

Comparisons

Standard 1: The student recognizes that languages

have different patterns of communication and applies this knowledge to his or her own culture. FL.D.1.2
Standard 2: The student recognizes that cultures have different patterns of interaction and applies this knowledge to his or her own culture. FL.D.2.2

Culture

Standard 1: The student understands the relationship between the perspectives and products of culture studied and uses this knowledge to recognize cultural practices. FL.B.1.2

Connections

Standard 1: The student reinforces and furthers knowledge of other disciplines through foreign language. FL.C.1.2

Experiences

Standard 1: The student uses foreign language within and beyond the school setting. FL.E.1.2

Time, Continuity, and Change [History]

Standard 1: The student understands historical chronology and the historical perspective. SS.A.1.2

Standard 2: The student understands the world from its beginnings to the time of the renaissance. SS.A.2.2

The Nature of Science

Standard 3: The student understands that science, technology, and society are interwoven and interdependent. SC.H.3.2

Number Sense, Concepts, and Operations

Standard 2: The student understands number systems. MA.A.2.2

Listening, Viewing, and Speaking

Standard 2: The student uses viewing strategies effectively. LA.C.2.2

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O MARKET, TO MARKET

LONNA DICKINSON



Throughout pre-colonial Africa goods were produced and consumed while excess goods were sold or traded. In early times trading markets developed as places where exchanges could be made more easily.

Markets were of two types: small village markets and larger markets situated on the borders between different geographical zones (forest and savannah, for example) or between two ethnic groups such as the Gikuyu and the Masai (Wickins, 1981).

Indigenous markets were prevalent throughout West Africa with a few exceptions, Liberia, south-west Ivory Coast and the plateau region of Nigeria.

Even in these areas people engaged in trade and benefited from the markets of contiguous areas (Skinner, 1964).

Some pre-colonial, rural markets of West Africa operated daily. In Nigeria, every village and town had a market which operated throughout the day. Daily markets were local exchange points. Periodic markets were held on a cyclical basis which allowed traders to attend different markets on different days (Falola, 1985:105).

Markets in southern Africa were initially not as well developed as in West Africa (Bohannon, 1964 p206), but there was much trade. The Tsonga, a coast-

al people traveled by canoe up the Limpopo (Wickins, 1981).

“The basic form and function of markets (especially open-air markets) retain a striking continuity across both time and place.” (Spitzer and Baum, 1994) Markets are a customary part of life throughout much of the world. They are gathering places. People visit markets for many reasons. A market is a hub of

social activity, as well as a place to exchange or purchase goods.

The Mossi markets of Ghana were arranged in a configuration to perform a social function by making it easy to find ones friends, to have a drink, to send a message to a village or to find help when needed (Skinner, 1962).

Markets have also played a role in educating

children. Chief Ayorinde, who specializes in Yoruba folklore, indicates that the market was important in teaching children about numbers, counting and money. Children learned to buy and sell in the company of their mothers and were sometimes allowed to sell wares of their own to help gain confidence and as a test of their understanding of the value of money.

Markets are still prominent in many modern African cities. Abidjan, Cote D’Ivoire, is home to the



Friday Market in Accra, Ghana
image courtesy of the Centre of African Studies at the University of Cambridge

National Museum and the National University of the Ivory Coast. Here you will find apartments over modern stores as well as a large open market. The market in the Treichville district is famous for its extensive variety of foods. Vendors called “maquis” hawk fresh fruit and spicy dishes. Shoppers are expected to bargain or haggle. One can also find *Juju* doctors who make “*gris gris*” or good luck charms from such objects as fur and animal teeth. This is true in Kwa-zulu-Natal as well, where Warwick Street Triangle and Multi-Market, the largest of its kind in the southern hemisphere, offers insight into many traditional beliefs and cultural practices. Some vendors come from deep rural areas and possess a wealth of botanical and zoological knowledge which is of increasing interest to western pharmaceutical companies (Derwent, 1999).

Dakar is a major port and capital of Senegal. At the city center there is an open air market where shoppers can purchase locally grown food, traditional medicines, hand woven fabrics and art work. “Women arrive by bus and some on foot from nearby farming and fishing villages balancing straw baskets and plastic basins filled with pineapples, peanuts and fish on their heads” (Chiasson, 1987). Their wares are displayed next to air conditioned banks, offices and restaurants.

In 1904 Durban, South Africa had “sixty African traders and twenty-five eating stalls in the Grey Street area.” A 1924 census showed over 220 African traders, the majority of whom were meatsellers, herbalists and general hawkers (Tichman 2005). Today almost every town has its little craft market, some markets are well known. Cape Town’s Green Market Square is a legend. Here you will find clothing, shoes, jewelry and more. Bruma Market is reputed to be the largest in the southern hemisphere. You will find pieces from all over Africa.

The market plays an important role in food distribution in parts of Africa. Some urban markets can cover several square miles. Unlike malls, vendors

have independent stalls. Markets are colorful, vibrant and exciting. At times some markets may seem chaotic, but there is usually some organization or hierarchy and local customs and practices vary widely within the continent of 54 countries. What is found at one market place would not necessarily be found at another. The people of North Africa are skilled in pottery-making and carpet weaving. In Tangier, locally produced oranges and other fruits and vegetables are for sale. In Senegal, melons, peppers, exotic fruits and vegetables are sold.



A view of modern Gaborone, Botswana

Bargaining is expected in many markets, but in some places, prices may be fixed. In some areas vendors may be pushy by western standards, in other areas this would be considered rude. In Cameroon, a wealthy person would be expected to pay more than an average school teacher and a poor person may be given things for free. A market may be distinguished by having only

women sellers or only men

sellers. In some areas women and men sell together. In Senegal and Mali it is usual for women to sell textiles, clothes, fish and food, while men sell electronic goods, religious effects, household furnishings and tourist art. Traditionally markets in many areas have been predominantly the domain of women and have served as an avenue of social mobility for women. Those who are adept can become quite affluent.

In some traditional marketplaces, a shrine can be found. The purpose of the shrine is to maintain peace in the marketplace. However, most markets have a leader in charge of settling disputes. In Kumasi, Ghana, rhetorical strategies used in handling market disputes mark rising elders as candidates for future leadership positions.

Markets are meeting places for diverse groups of people. Here, too, there may be a meeting of the mind as differing thoughts and ideas are exchanged. Markets draw people together, rural and urban, young and old. Many social exchanges take place in the course of buying and selling in the marketplace. At the market children learn, through exposure to dif-

ferent kinds of people, useful lessons about life and society (Langdon, et al, 1990).

When choosing children's literature to teach about markets, beware of stereotypes! In addition, be certain that you include not only the rural and traditional, but the modern, urban setting as well. Listed below are some good choices for early elementary. A lesson plan designed for kindergarten follows.

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Fatuma's New Cloth by Leslie Bulion

Lesson Plan
Kindergarten

Objectives:

1. Students will be able to name some items found in a market.
2. Students will identify the purpose of a market.
3. Students will learn the word “kanga” and be able to describe patterns found on some kangas and on the pages of the book (math).
4. Students will learn the word “chai” and will describe its taste.
5. Students will identify the lesson Fatuma learns.

Procedures:

1. Ask students if they have been to a market. List things found at a market or things they think might be found in a market.

2. Show the cover of the book, *Fatuma's New Cloth* by Leslie Bulion. Discuss the following question: Who is Fatuma? Do you think she lives in our town? Where might she live? What might she find in a market? etc. Read the story and discuss. Read about the author and illustrator. Look at a map of Africa and name some east African countries.

3. Make and drink chai using the recipe in the back of the book. As children drink their tea, have them describe its taste and have them use descriptive language to tell what color kanga they would choose. Students can also have a snack with their chai.

4. Have the following activity areas set up for children to use following their snack:

- Dress up – have pieces of fabric for the students to use as kangas and a teapot with cups for chai.
- Art – supply strips of inexpensive fabric (such as muslin), fabric paints or even tempera (warn parents not to wash with clothes.), kitchen implements such as mashers ricers, or potatoes cut to use in making patterns.
- Painting – let children use watercolors to create the “colors of the deep sea and sky”, “the color of tomatoes and the night sky,” etc.
- Drawing/writing – have students draw and write about their favorite part of the story.
- Blocks/writing – Students can build a market and make signs to tell what is for sale.

5. After cleaning up, bring the children back together to add to their list of things found in a market. Talk about what they learned today.

6. Follow up later in the day or later in the week with other stories about marketing (such as *Mcheshi Goes to the Market* included in the book list provided).



Introduction:

It is the year _____ and the principal of _____ (your school) has called a special assembly. She/he tells the children that the school has been given a surprise gift. The school has received a gift of \$25,000 for students to travel to Botswana, Africa, to participate in the appreciation of their wonderful culture.

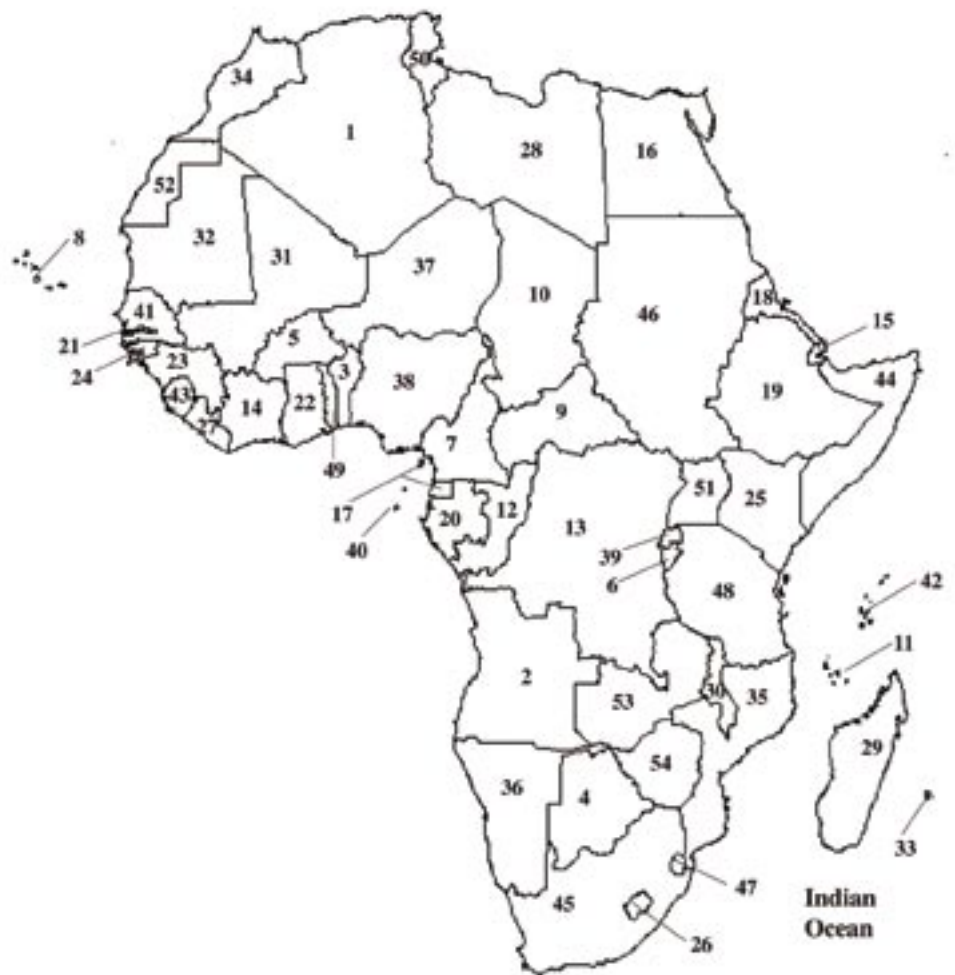
The requirements before the trip are that the students need to make a passport and learn as much as they can about Botswana and of course get parent permission. Teachers will be chaperones for the trip.

Lesson Objectives:

Students will be able to:

- *locate Botswana on the map
- *know the countries in Africa
- *recognize a passport
- * learn what a retreat is
- * learn about stereotyping
- * keep a journal
- * follow a research rubric
- * report findings
- * create a Jeopardy game
- * learn facts about the Botswanian people, their economy, money, education, food, wild-life, and current events
- * learn how to appreciate another culture

NAME THE COUNTRIES OF AFRICA



Passport to Botswana- A Wonderful Retreat

Activity 1. Name each African country

Look at the map on the previous page and label all of the African countries. You may use a book to find the answers.

Grading Rubric: A=45-54 correct B= 44-37 correct
C= 36-25 correct D= 24-12 correct F= 11-0 correct

Answers:

1 . Algeria	
2 . Angola	
3 . Benin	
4 . Botswana	
5 . Burkina Faso	
6 . Burundi	
7 . Cameroon	
8 . Cape Verde	
9 . Central African Republic	
10 . Chad	
11 . Comoros	
12 . Congo, Republic of	
13 . Congo, Democratic Republic of The	
14 . Cote d'Ivoire	
15 . Djibouti	
16 . Egypt	
17 . Equatorial Guinea	
18 . Eritrea	
19 . Ethiopia	
20 . Gabon	
21 . The Gambia	
22 . Ghana	
23 . Guinea	
24 . Guinea-Bissau	
25 . Kenya	
26 . Lesotho	
27 . Liberia	
28 . Libya	
29 . Madagascar	
30 . Malawi	
31 . Mali	
32 . Mauritania	
33 . Mauritius	
	34 . Morocco
	35 . Mozambique
	36 . Namibia
	37 . Niger
	38 . Nigeria
	39 . Rwanda
	40 . Sao Tome and Principe
	41 . Senegal
	42 . Seychelles
	43 . Sierra Leone
	44 . Somalia
	45 . South Africa
	46 . Sudan
	47 . Swaziland
	48 . Tanzania
	49 . Togo
	50 . Tunisia
	51 . Uganda
	52 . Western Sahara
	53 . Zambia
	54 . Zimbabwe

Activity 2.

We are going to complete 8 open ended statements. You have 5 minutes to complete these responses. Write the first thing that comes to your mind.

1. Africa is _____
2. African people are _____
3. When I hear the word Africa I think _____

4. People from Africa probably think that America is _____

5. People from Africa probably think that Americans are _____

6. Some things that I know about Africa are _____

7. I would like to go to Africa because _____

8. I would not like to go to Africa because _____

Follow up Activity:

Write the definition for the word stereotype. Discuss findings. You may also include a math lesson and make a graph.

Directions for doing research about Africa

Use this rubric to answer questions about Africa when doing your research. * Each student will choose their own African country to research.

The Peoples of Africa Worksheet

Africa is the second largest continent. It is three times the size of the United States. It is divided into 54 independent countries and has the third largest population in the world. The land is as varied as its people with striking contrasts and great natural wonders.

Use complete sentences to answer the following questions as you discover more about the diverse peoples across this vast continent.

What group of people are you researching? _____

Economy

Botswana has its own currency. Botswana has maintained one of the world's highest economic growths since their independence in 1966. Through fiscal

discipline and sound management, Botswana has transformed itself from one of the poorest countries in the world to a



middle income country. Most Botswana were dependent on farming until the discovery of diamonds. Four decades of uninterrupted civilian leadership, progressive social policies, and significant capital involvement has created one of the most dynamic economies in Africa. Mineral extractions, primarily diamond mining, dominates economic activity. The people did not go crazy when they found the diamonds, instead they reinvested the money in their communities. The people there keep reserves and do not take wealth for granted. The people and the government work hand in hand. Tourism is a growing sector due to conservation practices and extensive nature reserves.

On the downside: the government must deal with high rates of unemployment and poverty. Twenty four percent of the people are unemployed, but unofficial estimates place it closer to 40% . HIV/AIDS also threatens Botswana's impressive economic gains.

People of Botswana

There are eight major ethnic groups in Botswana. They have a common history, language, and social organization.

The San, whose ancestors were the original inhabitants of the country, spoke a click language which got its name because of the sound produced when the tongue hits against the roof of the mouth. The Botswana now speak Setswana (the official language).

There are black and white people living in Botswana. The zebra on the coat of arms represents this. Most of Botswana's population live in small villages or towns. Over 20% live in Gaborone, the modern capital city. The first president of Botswana was Sir Seretse Khama. He was succeeded at his death by Sir Ketumile Masire.

What games or sports are played? _____

Name some of their favorite foods. _____

Are there some important ceremonies or celebrations? _____

How are they celebrated? _____

Is there any other interesting important information you have found?

What is the meaning in context of the word retreat?

Sentence: Botswana is a special retreat.

Meaning: A place affording peace, quiet, privacy or security, or a period of seclusion or solitude.

Adventure:

Botswana is a perfect holiday choice if you want to be removed from a routine. You will have a natural experience of tranquility and peace connected to the cosmos. Another answer to the call of adventure is to take an African safari. While on safari you may also get a fascinating view of wildlife without any crowds around you. Your mode of transportation would be a large beautiful elephant. The route will be across the Kalahari Desert. You can also enjoy the rivers flowing, the crocodiles, hippos, and birds. Canoeing is also available.

Local Recreation:

For the local Botswana, sports are a very important part of the country's social life. Soccer is called football in Botswana. There are intense rivalries between the villages. Botswana also enjoy storytelling, dancing, and movie-going.

Education

The classes are small and 80% of the children attend elementary school. Wealthy people send their children to private schools. The University of Botswana offers undergraduate education in several fields, including educational and medical degrees.

African Jeopardy Game By Mitchco Inc.

After the research is completed, you will create and make your own Jeopardy Game using at least 20 of the facts learned. Note: You will read your findings orally to the class before the game is played and your classmates will write facts in their journal about your African country as you read.

Directions to make and play the game:

You will need 3x5 index cards, scotch tape, a pen or computer, and a box of markers/crayons to color the flag.

1. Write the question on the front of the index card.
2. Make 20 small colored flags from your country (about 1/4 the size of the index card).
3. Tape the flag on the back of the index card (top of the flag only).
4. Write the answer to the question under the flag.

Playing Rules:

- You may divide the class into teams. The researcher reads the question and the first person to raise their hand (from any team) will have a chance to guess the answer. If the response is correct, that team wins a point. If the response is incorrect the next person to raise their hand gets a chance to answer. If any person shouts out the answer or tells their teammate the answer, then the opposite team gets an automatic point for their team. The team with the most points are the winners.
- The game can also be played as a class. Students will number their own paper from 1-20 and when the question is given each student will write his/her own response to each question read. After all questions are read, students can exchange papers and all answers will be read. The person with the most correct responses wins the game.

Jeopardy Questions (Cut and Paste Q & A - 3x5 cards) Questions and Answers

How many major ethnic groups are there in Botswana?

Who was the first president of independent Botswana?

Who was the second president of independent Botswana?

Is it true or false that black and white people live in Botswana?

What is the capital of Botswana?

What percentage of children attend elementary school in Botswana?

Is it true or false that the government and the people of Botswana work well together?

Name three countries that border Botswana.

How many parks are there in Botswana?

Name the two parks in Botswana.

When did Botswana gain its independence from Britain?

What kind of mines are found in Botswana?

What threatens Botswana's economic growth?

What is the money from Botswana called?

Name two types of birds found in Botswana.

True or False: Gaborone is a modern capital?

True or false: Most of the San men were hunters and the women gathered plants.

True or false: The people from Botswana give half of the money earned from the sale of diamonds to the government.

What do kings hold in their hand as a traditional African symbol of authority?

What is the national language of Botswana?

True or false: Tourism is now an industry in Botswana to help the economy.



What are Folktales?

Folktales are “stories” that grow out of the lives and imaginations of the people. They are a form of traditional literature, which began as an attempt to explain and understand the natural and spiritual world.

Categories of Folktales

1. **Cumulative Tales**- not much plot involved, but they carry a lot of rhythm. Events are in a pattern of cadence and repetition.

2. **Talking Beast Stories**- stories in which animals and creatures talk just as humans do. The stories teach a lesson such as the rewards of courage, ingenuity, and independence.

3. **Drolls or humorous tales** - tales meant for fun and nonsense-silly stories. They are revolved around a character that makes unbelievably funny mistakes.

4. **Realistic stories** deal with characters, plots, settings that are possible.

5. **Religious tales** are another form of literature from the oral tradition

6. **Romances**- magic reunite separate lovers.

7. **Tales of magic**- fairy tales that deal with magic or enchanted in plot, characters and setting.

Elements of Folktales

1. The introduction which introduces the characters, time, place of the story, and the conflict or problem.

2. The development- actions or events until it reaches

the climax, where the problem or conflict will be resolved.

3. Conclusion-everything is resolved.

Going Beyond the Folktale

Introduction:

Throughout history, folktales have been passed on from one generation to the next. Folktales prepare young people for life, as there are many lessons to be learned from the tales. Folktales features human beings and animals, individually or grouped together. The animal takes on human characteristics of greed, jealousy, honesty, loneliness, and other characteristics. Through their behaviors, meaningful lessons are learned. Also, the surroundings in which the tales take place highlight the history of a particular culture.

Unfolding the history of Ethiopia

In this lesson, you will see that Ethiopia has a very diverse and sophisticated folklore. Each group has a variety of myths, legends, folktales, riddles, proverbs and sayings that embody culture and tradition which are important elements in Ethiopian cultural heritage.

Silly Mammo: An Ethiopian Tale is a wildly colorful and entertaining folktale retold by Gebregeorgis Yohannes and illustrated by Bogale Belachew that children of many different ages and backgrounds will enjoy.

Summary

Silly Mammo is the name of a country boy whose well intentioned efforts to help his mother by contributing to the household is ruined by his silliness.



With each mistake, his mother advises him on how to do better the next time. But Mammo takes it too literally and continually repeats his dramatic errors. In the end, however, his silliness pays off when he makes the beautiful but sad daughter of a rich businessman break out into peals of laughter. Mammo emerges the hero when his reward is to wed the lovely Tewabech.

Reasons for using Folktales in the classroom

There are many ways to use folktales in the classroom. They inform of the history and tradition of other cultures. Secondly, values are taught that are essential to the existence of groups. Also, folktales validate the oral culture that has traditionally been slighted, and they provide a context for language. Lastly, students go beyond the textbook and actively use what they have learned. As educators, we need to inform students that African culture has contributed so much to American culture.

Effective uses of folktales

1. Teach on universal themes of love, family, responsibility, obedience, human error and good intentions
2. Cultural diversity.
3. Instructional value for children learning Amharic or just being introduced to languages other than their own.
4. The illustrations in the book contain many other details of Ethiopian culture and society that children can discuss with each other, parents and teachers. For example, children can talk about traditional food, houses and clothing illustrated throughout the story.

Activities

1. Introduce the topic of folktales by having children recall several favorites. Brainstorm what makes these stories alike. Tell students that you will begin your folktale lesson with a story from East Africa.
2. Draw an outline of Africa on the board and ask the students to guess what it is? Ask them what they think of when they hear the word "Africa." Write responses on chart paper and use them later as a resource for vocabulary exercise.

3. Do features of the African Continent (handout A). Use the Africa outline you drew on the board to model where to put some of Africa's geographical features.
4. Introduce the history of Ethiopia. Groups will research different aspects of Ethiopia and present to class.
5. Read the story in groups. When groups are finished, students can map the story. (Handout B)
6. Focus on different aspects of the story (setting, characters, etc.). Complete a game called "Guess the character."
7. Do Mapping the Continent (handout) and discuss why map makers use different colors to distinguish the borders of countries.
8. Quartering the story creating their folktale. (Handout C)
9. Use Scramble Summary after reading the story. Students will be given sentences from the story that are not in order. Students must put in the correct order.