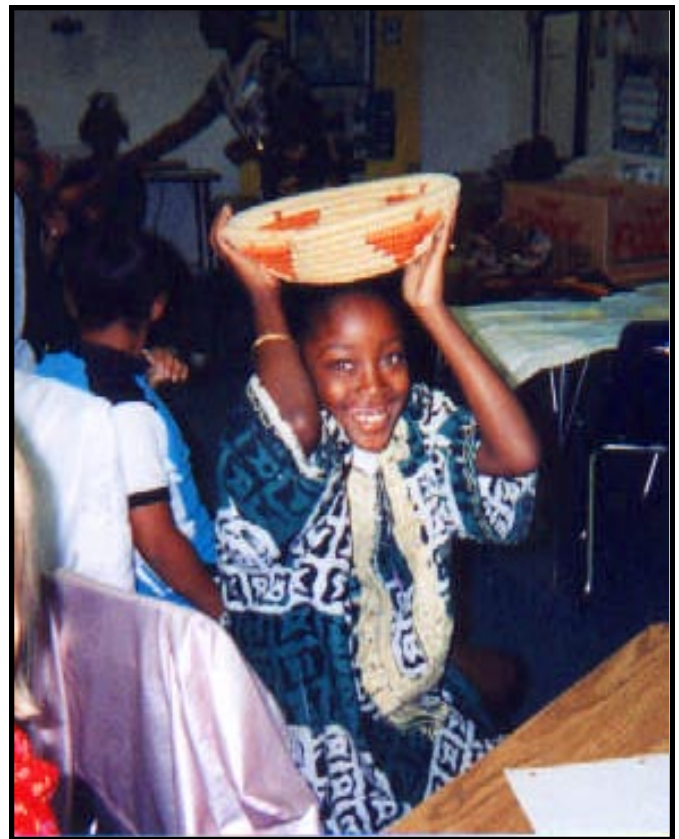


# Trobin

Spring 1999

.....  
*Taking Africa to the Classroom*



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



# Irohin

Spring 1999

*Taking Africa to the Classroom*



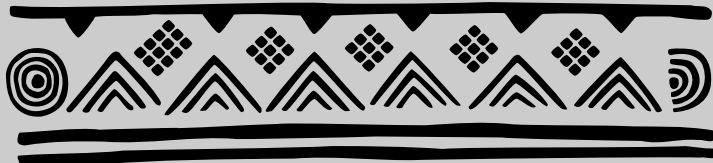
A publication of  
The Center for African Studies,  
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# Center for African Studies

## *Outreach Program at the University of Florida*

**T**he Center is in part federally funded under Title VI of the higher education act as a National Resource Center on Africa. One of nine Resource Centers, Florida's is the only Center located in the Southeastern United States. The Center directs, develops, and coordinates interdisciplinary instruction, research, and outreach on Africa.

The Outreach Program includes a variety of activities whose objective is to improve the teaching of Africa in schools from K-12, colleges, universities and the community. Below are some of the regular activities which fall under the Outreach Program.



▲Elementary school boys of Lumuno School in Lusaka, Zambia.

**Teachers' Workshops.** The Center offers in-service workshops for K-12 teachers on the teaching of Africa.

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

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

**Community and School Presentations.** Faculty and graduate students make presentations on Africa to the community and schools.

**Library.** Teachers may borrow video tapes and books from the Outreach office.

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



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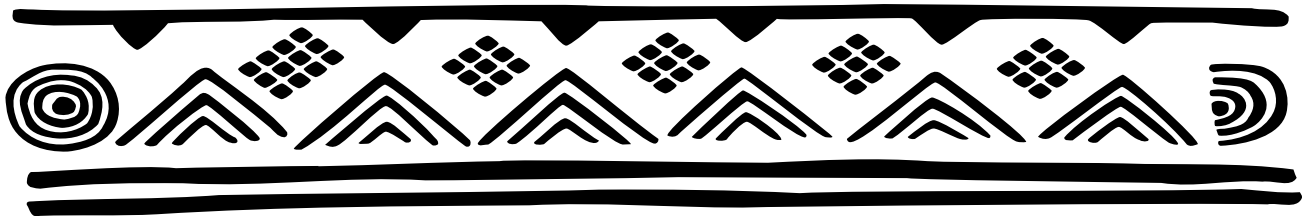
# Editor's Note

Each summer, the Center for African Studies at the University of Florida hosts a K-12 teachers' institute. The objective of the institute is to help teachers increase their knowledge about Africa and develop lesson plans to use in their classrooms. The creative lesson plans in this issue of *Irohin* were written by participants in the 1998 institute. Please feel free to use these materials in your teaching and share them with other teachers. Write or call the Center for additional copies.

Sincerely,

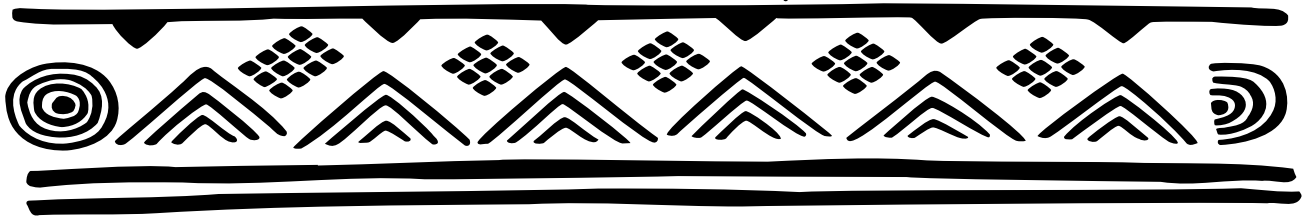
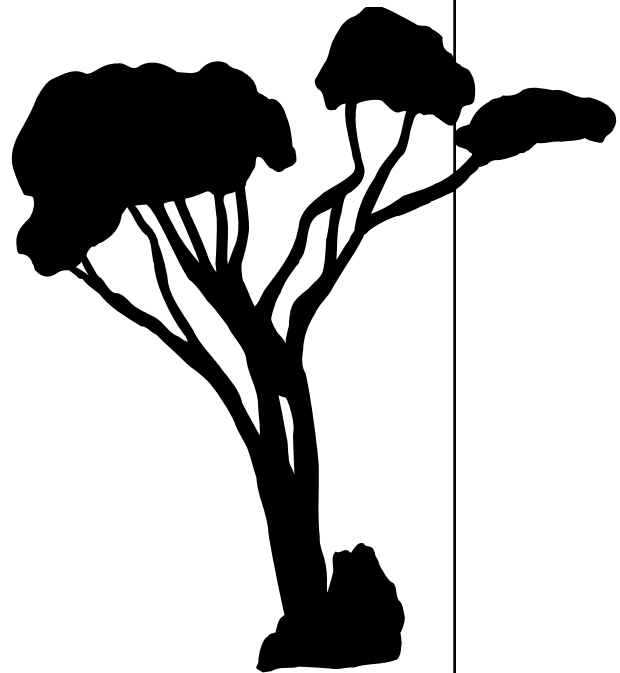
Agnes Ngoma Leslie,  
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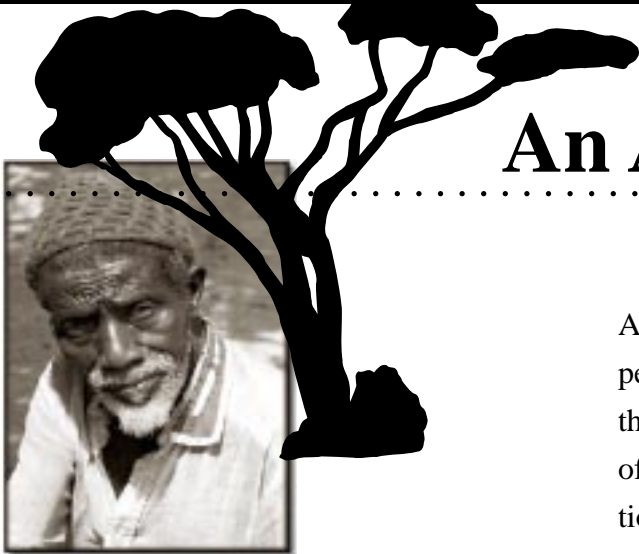
▲ 1998 Summer Institute participants and contributors to this issue: Agnes Ngoma Leslie (Institute Director), Pamela Sue Hall, Gail Williams, Antoinette D'Assomption (Presenter), Cynthia S. Ross, Jan Carricker, Monique Fleming-Leath, Jannette Cowart, Lillian Osaki (Presenter), Shellie Berkelhammer, and Toni Armeda



# Contents

An African Environment	6
Let's Travel to Africa	10
Creating a One-Act Play	14
African Literature in Middle School	18
The Struggle for South Africa	22
Story-telling and African Music	26
Gainesville-Lusaka School Partnership	28





# An African Environment

## *A look at climate and vegetation*

Americans. The teacher needs to foster positive and factual perspectives of the continent. The teacher may begin by giving the students statements that can be used to assess the presence of misconceptions among the class. The background information is provided to give students positive images of Africa as opposed to the negative stereotypes that are widely available from many sources.

### Goals

Students will be able to recognize factual and fictional information about Africa, understand the basic climate of Africa, apply geographical information to the dietary habits of African people in different regions, and create various maps of Africa.

### Introduction

This thematic unit lesson is designed for middle school students. However, the activities can also be adapted to high school levels. As an introduction to the geography, vegetation, and culture of Africa, the teacher needs to be aware of the stereotypes about Africa that are present among

Use the following quiz to test your students' knowledge about Africa's land and culture:

#### *Perceptions of Africa: True or False*

- T F Much of Africa has rainforests.
- T F All Africans are black.
- T F Africa is three times the size of the United States.
- T F Africans are used to seeing wild animals, like the elephants, roaming around them.
- T F Africa is a very big continent.
- T F Deserts are found in most parts of Africa.
- T F One can see snow in Africa.
- T F Some Africans are farmers.
- T F All Africans hunt their food with spears.

## Africa at a Glance

### *Geography*

Africa is the second largest continent in the world, Asia being the largest. The middle of Africa lies on the equator ( 0° latitude), with most of the continent in the tropical zones (low latitudes) between 23 1/2° north and south of the equator. Only the northern and southern tips of Africa fall in the middle latitudes.

### *Climate and Vegetation*

The climate of Africa is very different, depending on the latitude of an area. There are three main climate regions of Africa:

- ▶ rainforests
- ▶ savannas
- ▶ deserts

Rainforests are found in those areas near the Equator and are hot and rainy all of the time. Even though most people think of Africa as being mostly a “tropical jungle,” this is far from the truth. Less than one fifth of Africa is tropical. In those areas that receive consistent rain, the people grow tuberous crops such as yams.

Savannas, or grasslands, make up three-fifths of Africa’s climate regions, making it the largest area. Savannas border the rainforest on the north, east and south. The climate varies from one extreme to another. The summers are hot and wet. The people raise cattle as well as chickens, sheep and goats for food.

Deserts are found in two areas of Africa. The Sahara desert is in the north, and the Namib and Kalahari deserts are in the south. They lie on the borders of the savannas. They are centered in the low latitudes and are the hottest and driest places in the world. There is less than 10 inches of rainfall a year. Some places, like the Sahel region of the Sahara, have not seen rain for 20 years. This lack of rainfall creates drought, where no food will grow. Most of the time, the dry climate makes it difficult for people to live in the desert. Crops can only be grown by irrigating, or watering, the land. There are some areas, called oases, which are fertile because underground water comes to the surface to create water holes. Crops which require little moisture including, figs, fruits, olives and nuts are grown.



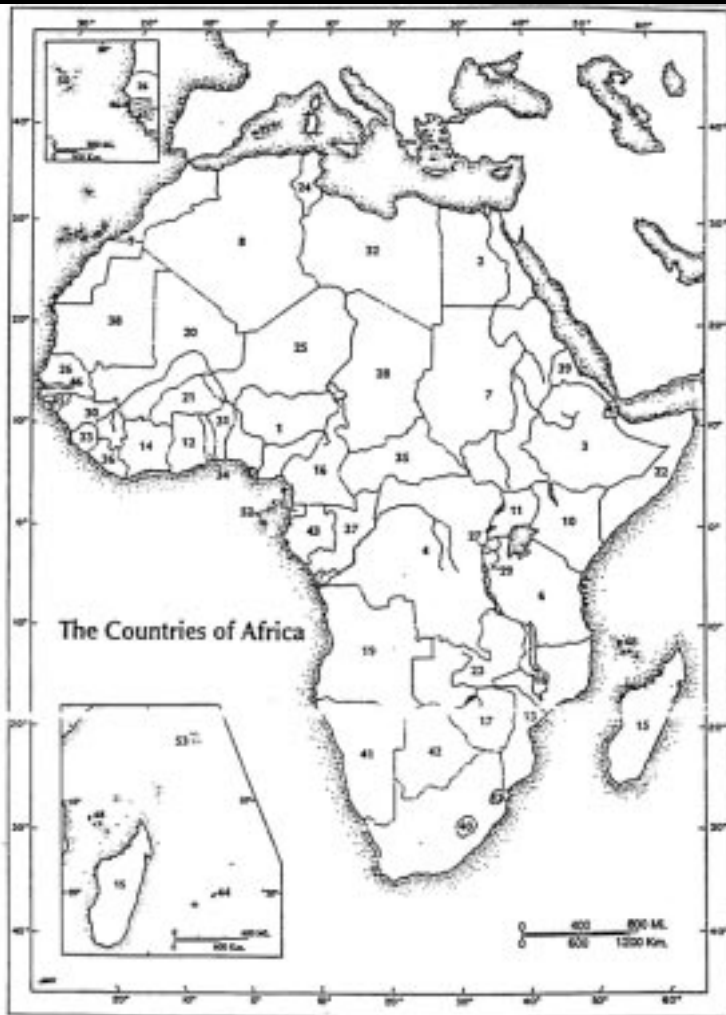
### **Did You Know?**

Did you know that a giraffe’s neck cannot bend? So in order to drink, the giraffe must slowly slide his front feet apart to lower himself.

*Source: African Animals (A new true book), Purcell*



## 8 An African Environment



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

### Middle School Activities

#### *Pictures of people of Africa*

**Objective:** Given the various pictures of African people, the students will be exposed to the diversity of African peoples.

**Materials:** Teacher-chosen representations of African people of different cultures and backgrounds.

#### *Comparing climate maps*

*For this activity, refer to the political and climate maps of Africa.*

**Objective:** Given a political and climate map of Africa, the students will be able to make an overhead transparency overlay of the climatic regions. Students should identify which countries fall in each climate region and list them.

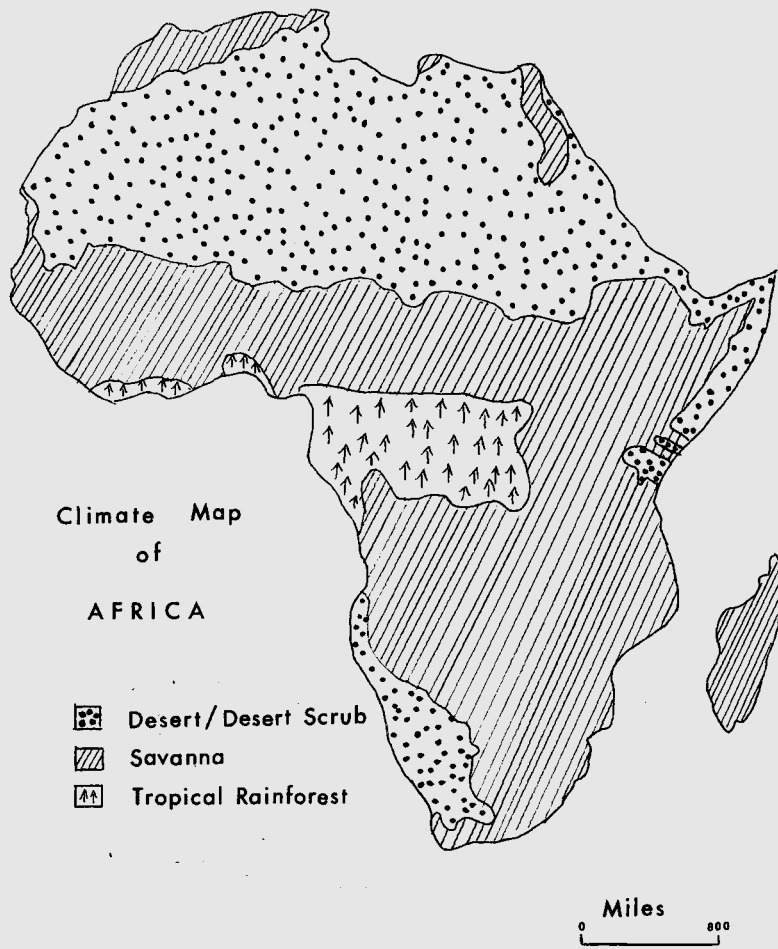
**Materials:** Copy sheet of political and climate maps of Africa, transparency (tracing paper may be used as a substitute), overhead markers, tape and an overhead projector.

#### *Foods in Africa*

*For this activity, refer to the climate map and the Africa at a Glance section of this lesson.*

**Objective:** Students will be able to determine which foods are found in certain climate regions of





As the climate map indicates, Africa consists of three main climate regions: rainforests, savannas and deserts. Contrary to popular belief, less than one fifth of Africa consists of rainforests. Savannas, or grasslands, make up most of Africa's climate regions. Deserts are the last climate region found in Africa, receiving less than 10 inches of rain a year. Three deserts are found in two areas of Africa. Can you name them?

Africa based on information from various library sources and the Internet.

**Materials:** samples or pictures of foods mentioned in the lesson, map of climate regions of Africa, Internet access.

### *Clay map of Africa*

**Objective:** Students will create a clay model of Africa to provide a 3-dimensional perspective of the countries of Africa.

**Materials:** political map of Africa, flour, salt, water, tempera paints, cardboard mats, glue and scissors.

## Rainfall in Africa

*A high school activity*

Students can use the newspaper to chart rainfall in a country in each climate region. How are the climate regions different?



# Let's Travel to Africa

*A look at Africa's physical,  
cultural and economic features*

## Objectives

The Students will:

- gain a general understanding of Africa's diverse physical, cultural and economic features.
- be exposed to other cultures and geographic areas which will enable them to acquire and organize information about places, people and cultures.
- work in groups to research, record and describe the geographic characteristics of particular regions in Africa.
- understand arts expression of culture.

## Teaching Strategies

Teaching strategies include class discussions, mini-lectures, visuals, map work, research groups, writing assignments, group presentations, and art activities

## Background

The teacher will ask students several questions to get an idea of their prior knowledge of Africa. The following questions are examples:

Can you guess what types of people live in Africa?

Is it hot or cold in Africa?

Is Africa a state, city, or continent?

Is Africa larger or smaller than North America?

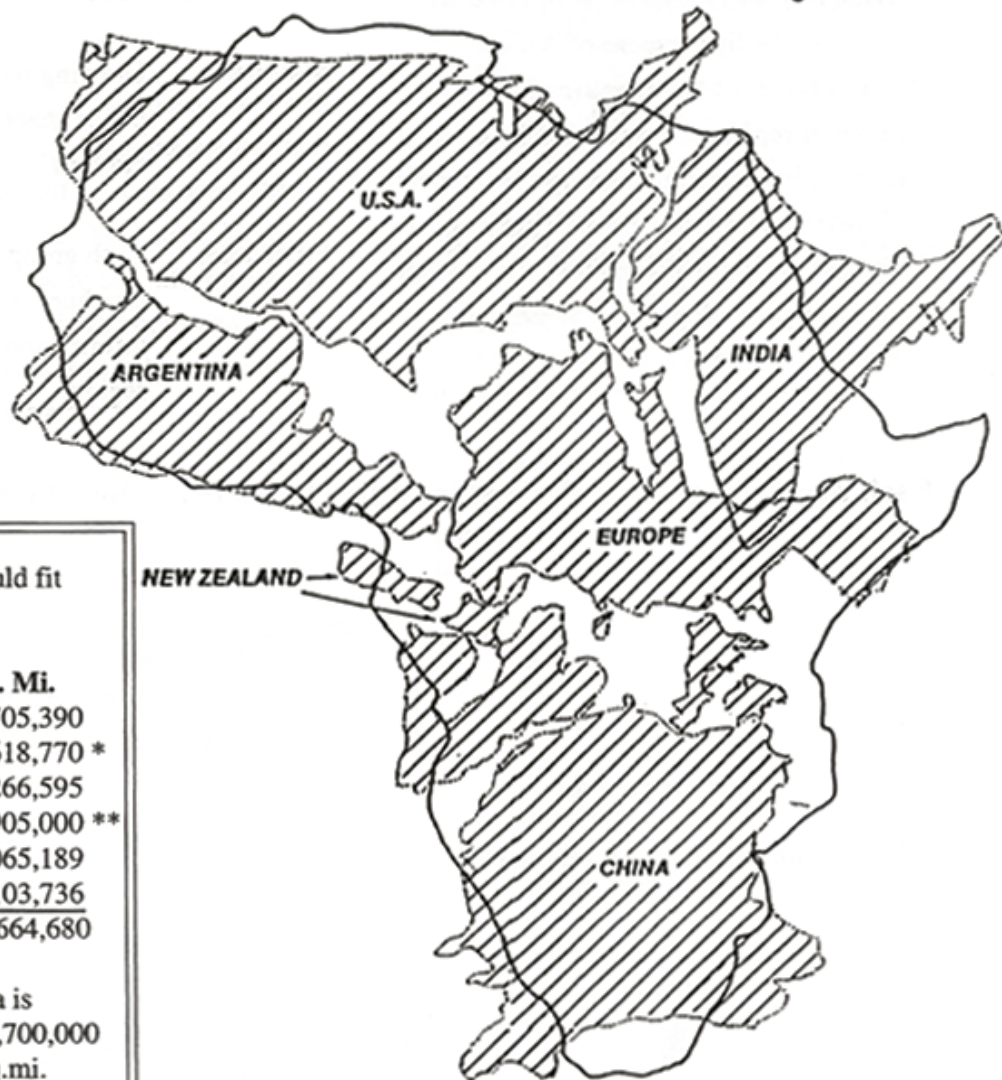
Where is Africa located?

What are some of the resources found in Africa?

## Transition

Show students a map of the world. Ask a student to point out the continent of North America. Then ask the same student point to the state where they live. Discuss the difference in size. Now show students exhibit A. This picture will show the students how large Africa is in comparison to other continents and countries. Explain that Africa is much bigger and diverse than what they have previously thought.

# WOULD YOU BELIEVE?



The following could fit within Africa:

Country	Sq. Mi.
China	3,705,390
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

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 the Soviet Union and Turkey

SOURCE: *Africa Today: An Atlas of Reproducible Pages.* Reprinted with permission. Further reprinting is not permitted.

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## ✍ Postcards

**Materials:** construction paper, index cards, markers, pens, pencils, scissors, glue.

**Procedure:** Each group will design and write a postcard for someone that they know, telling them about the things they have seen. Students can draw or use information and pictures from books and magazines to help with the assignment.

## ✍ A to Z Book

**Materials:** Jean Bond's *A is for Africa*, paper, pens, pencils.

**Procedure:** Each group will receive a copy of *A is for Africa* by Jean Bond to follow as an example. Students will create their own A to Z book using events, landmarks, traditions, animals, and customs within their own neighborhood or community.

## African Drums

**A**frican drums are a very important part of African culture. They come in many sizes and shapes, which give them different sounds. Students will experience these sounds by making drums out of a variety of household materials.

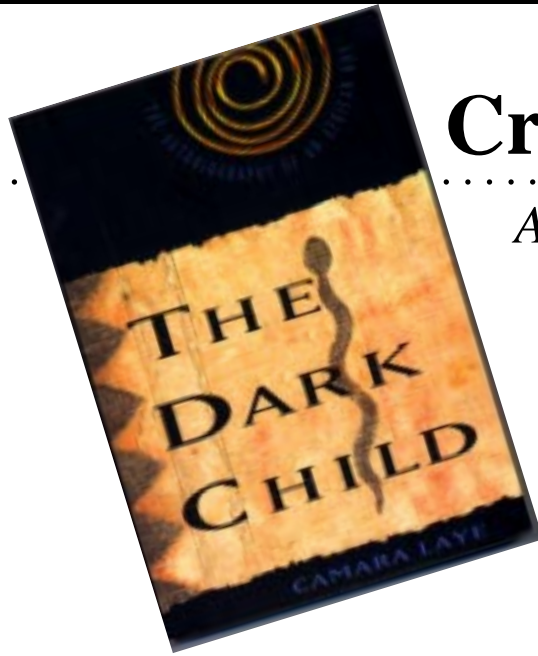
### Materials

Coffee cans, oatmeal containers, Pringles potato chip can, felt, construction paper, fabric scraps, paint, yarn, scissors, glue, tape.

### Procedure

1. Students will choose a container to use as a drum.
2. Set out a variety of arts and crafts supplies.
3. Students will decorate their own drums.
4. When the drums are finished and dry, students will practice playing them.





# Creating a One Act Play

## *An Interpretation of Camara Laye's The Dark Child*

### Goals

After reading the novel *The Dark Child* by Camara Laye, the students will be expected to:

1. Recognize the significance of African names in African culture.
2. Identify major Cities of Guinea with special emphasis on Conakry.
3. Create and demonstrate their knowledge of the “ceremony of the lions.”
4. Recall facts about the novel and its major themes.
5. Write a one act play based on one or more of the major themes of the novel.
6. Perform the one act play before an audience.

### Objective

Students will increase their knowledge of Africa through reading the novel *The Dark Child*. The students will be expected to create and write their own version of the novel *The Dark Child* by Camara Laye as a one act play that they will perform before an audience.

### Resources Needed

Novel - *The Dark Child*, by Camara Laye, Internet access or African name books, encyclopedias, maps of Africa and/or atlas.

### Other Considerations

S African Music (Fela Kuti, Manu Dibango, Thomas Mapfumo, Kiofiolomide, Abdullah Ibrahim, Lady Black Smith Mambazo Shaka Zulu).

S Power point African artwork or African drawing that the students create.

S African poetry from various regions of Africa.



## Overview

The Students will look at an African map to identify Guinea, then Conakry to get a realistic picture of the specific locations that Camara experienced.

## Procedure

- Show the continent of Africa and point out Guinea.
- Show Guinea's major cities, including Conakry.
- Discuss language, ethnic groups, resources, population, foods, and size of Guinea.
- If available, show a video of the people and country.
- Share basic themes of the novel.
- Play African music for the students.
- Share African poetry with the students.
- Share highlights of the novel with the class.
- Place novels around the room for the students to browse through.
- Have students bring in or make drums or other instruments from Africa.

## Guinea at a glance

**Location:** Western Africa, bordering the North Atlantic Ocean between Guinea Bissau and Sierra Leone.

**Languages:** French (official); and indigenous languages, including Mande and Fulani.

**Coastline:** 320 km

**Area:** Slightly smaller than Oregon

**Terrain:** generally flat coastal plain; hilly to mountainous interior.

**Irrigated land:** 930 sq. km

**Population:** 7,405,375 (July, 1997 estimate)

**Birthrate:** 41, 956 births/1,000 population (1997)

**Deathrate:** 18,230 deaths/1,000 population (1997)

**Infant mortality rate:** 131.5 deaths, 1,000 live births

**Ethnic groups:**

Malinke, 40%

Susu, 23%

Fulani, 30%

Smaller groups, 7%

Suggested Time: One Month

### Activites

- : After reading the novel
- : The Dark Child, the students
- : should be encouraged to do the
- : following:
- Use the Internet to find the meanings of ten African names found in the novel.
- Choose the name that you like most from the list.
- Create an improvisation expressing how you think the person in the novel might have carried out their daily responsibilities.
- Work in groups of five to find the meaning of specific words in context from the novel.
- Share definitions with the class.
- Create your own board to attempt to get the sound that the young men might have heard that night during the “ceremony of the lions.”
- Demonstrate your board to the class.
- Recall basic themes from the novel.
- Write a one act play based on one or more theme(s) in the novel.
- Perform the play in front of an audience

### What’s in a Name?

African names have a history behind them. Most children are not named until they are at least a week old. Read the names below that are found in italics in The Dark Child:

Camara Laye (page 11)  
Lansana (page 48)  
Sidafa (page 66)  
Fanta (page 78)  
Kouyate’ Karmoko (page 84)  
Himourana (page 85)  
Kadoke’ (page 93)  
Daman (page 125)  
Manadou (page 150)  
Awa (page 149)

### Directions:

1. Use the Internet to find the meanings/origins of the ten names.
2. Choose the name that you like most.
3. Create an improvisation (to make or invent without preparation) revealing how you think the person in the novel might have carried out their responsibilities.

## Word Activity

Define these words *in context* from the novel, and then share these definitions with the class. Work in groups of five (according to your assigned colors) to find the meaning of the following words:

### Red

Griots  
Cora  
Koran  
Sayon  
Soli

### Yellow

Wagadu  
Smelting of gold  
Canaical law  
Tom tom  
Totem

### Green

Concession  
Douga  
Coba  
Konde'ns  
Genii

### Blue

Bou bous  
Praise Singers  
Fady Fady  
Reapers  
E'lan

### Black

Kapok  
Bo  
Se'ma  
Coros  
Couscous



- *African dress comes in a variety of styles and designs. In this picture teachers from Alachua county, Archer and Treton model some African clothing during a teacher's summer institute held at the University of Florida.*



# African Literature in Middle School

## *Looking at The Dark Child and the Sundiata Epic*

### Objective

The following lesson plans were created with two specific texts in mind: the *Sundiata* epic (from the ancient Mali kingdom) and Camara Laye's *The Dark Child*. These selections were made to allow students to gain a better understanding of African history and culture through the study of literature. The epic genre provides students with the opportunity to learn about heroes and historical events important to a culture; the memoir provides an authentic voice of experience from a culture

**F**ind the continent of Africa on our globe or in your atlas. What countries are within the West African region? Can you find Togo?

### A Look at the Sundiata Epic

Sundiata was the legendary king of the old Mali Kingdom during the 13th century. He is also the grandfather of Mansa Mounsa, the most famous Mali king who made the grand pilgrimage to Mecca. Sundiata's story is one of overcoming obstacles, living in exile, and returning to reclaim the Mali kingdom strengthening and consolidating it into a powerful empire.

Senegalese scholar, Djibril Niane, wrote the epic by recording the words of the griot, Djeli Mamoudou Kouyate.

### *Pre-reading Discussion*

Points of discussion that should precede the reading of the epic include:

- Location and time period of the ancient Mali empire in West Africa
- Oral tradition in literature
- Explanation of the role of the griot in West Africa
- Supernaturalism / spiritualism in culture
- The nature of an epic

***Points of focus***  
.....

Sundiata's Childhood  
 Magic / Supernatural elements in the epic  
 Sundiata's enemies  
 Mother Sogolon vs. Sassouma (stepmother)  
 The griot  
 Customs and culture

***Possible Activities*****► Concept Mapping**

A concept map is a graphic organizer that allows students to analyze a plot, character, setting, etc. through the use of symbols, illustrations, and selections from the text. Concept maps are an exploration of a particular concept and can be used as a prewriting organizer or a small group activity that precedes the class discussion.

Students work in small groups of three or four and create a concept map for one of the epic's points of focus identified above. Students are responsible for illustrating examples and providing appropriate passages from the story that support their assigned topic. Students must also have a creative title for their concept map. Students then present their maps to the class, initiating discussion.

**► Film: "Keita: The Heritage of the Griot"**

Show the film after reading and discussing the story. Have students discuss how the film added to the understanding of the story and culture.

**► Illustrated Timeline**

Students will work together to illustrate the Sundiata epic on a large banner. Students should choose the most significant events to be illustrated. The finished product can be hung inside or outside the classroom.

**► Discussion of the Epic Hero**

Sundiata is considered an epic hero. Students may discuss his heroic qualities and actions, write about a personal hero, or research another *hero* in African history. If appropriate, compare Sundiata to other epic heroes (for example: Ulysses, King Arthur, etc.)

**A look at *The Dark Child***

Camara Laye's *The Dark Child* is an autobiographical novel of a boy's childhood years in the village Koroussa, French Guinea during the early 1900's and his eventual departure to study in France.

Use selected chapters from the novel to highlight certain themes and cultural practices.

## 20 African Literature in Middle School

### *Pre-reading Discussion*

Prior to reading the novel, the class should discuss:

- ⇒ Setting: time and place (West Africa, 1920s/ 30s)
- ⇒ Rural/ village life vs. city life
- ⇒ Memoir/ autobiography as a nostalgic voice
- ⇒ Education in West Africa
- ⇒ Religion (traditional/ Islam)

### Chapter Selections

#### Chapter One

*Childhood. The snake as the guardian.  
Father's powers.*

#### Chapter Two

*Gold smelting. The praise singer.*

#### Chapter Three

*Visiting Tindican. Grandma and uncles*

#### Chapter Four

*Rice harvest. harmony with nature and  
community.*

#### Chapter Five

*Family life. Mother's powers.*

#### Chapter Six

*School life. Education*

#### Chapter Seven

*Ritual*

#### Chapter Nine

*Leaving home for Conakry.*

#### Chapter Twelve

*Separation. Departing for France.*

### *Points of focus*

Education  
Family relationships  
Importance of music, dance and song  
Supernaturalism / Spiritualism  
Community / Communal spirit  
Change  
Customs and culture

### *Possible Activities*

#### ► **Comparison / Contrast**

Since the novel is the story of a young boy from childhood through adolescence, it will be interesting to have students make comparisons and between their own life experiences and Camara Laye's experiences. This reinforces the bond we all share called *the human experience*.

One chapter that would work well with a comparison/ contrast discussion is the school chapter. Students may also compare the family and community relationships with their own.

#### ► **Concept Mapping**

Students should work in small groups to create a concept map for one of the novel's points of focus mentioned above. Students should illustrate examples and support their assigned topic with passages from the story. When concept maps are completed, each group should present their map to the class.

### ► Postcard Activity

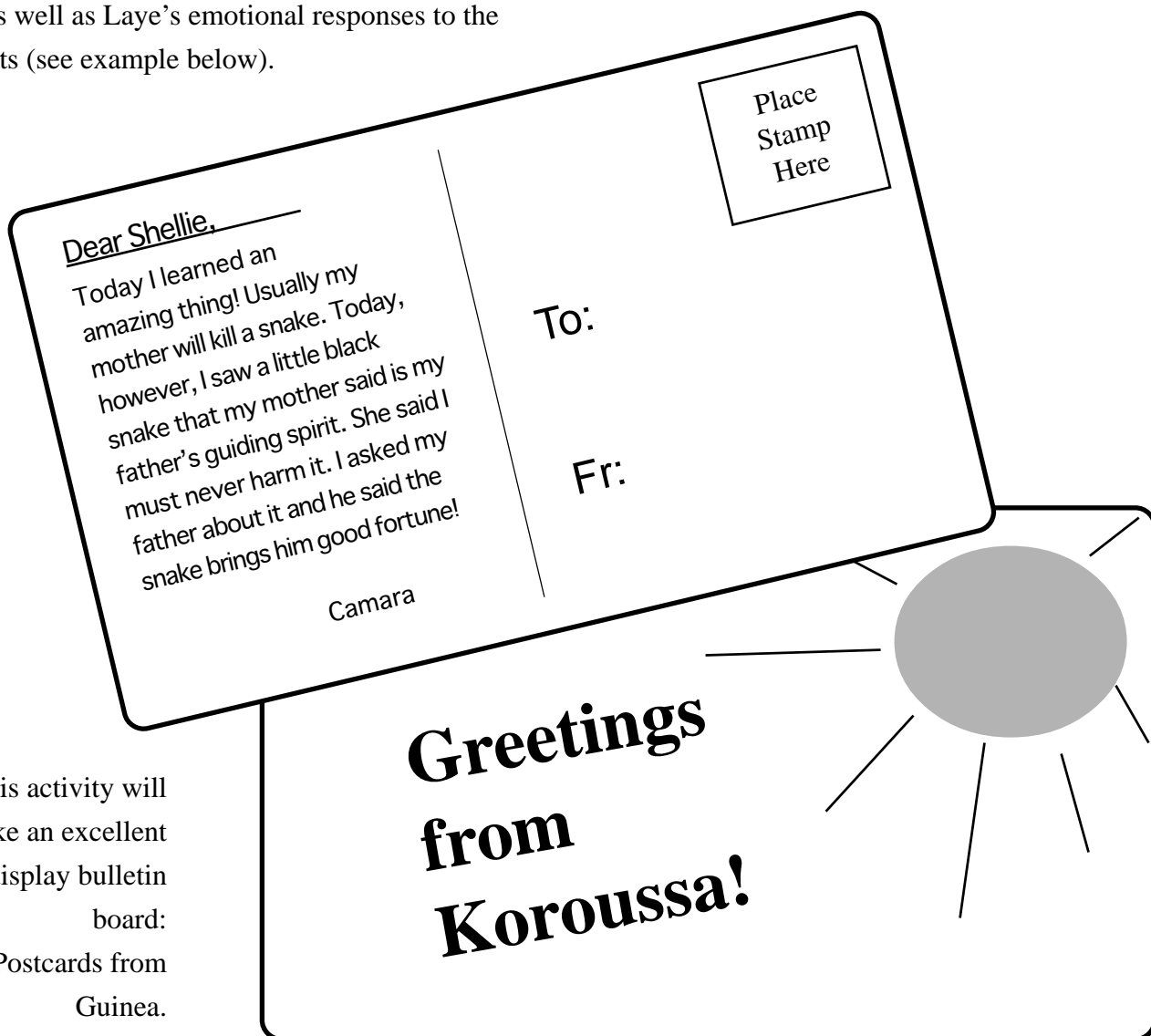
This activity reinforces setting and storyline, and allows students to contemplate a character's reactions and responses.

Using index cards, students create postcards from Camara Laye addressed to themselves. Students design the front of the postcard to illustrate setting or an appropriate scene from the story. Students write the postcard so that it recounts a part of the plot as well as Laye's emotional responses to the events (see example below).

### Making Connections

After reading both pieces of literature, comparisons can be made. Some of the key elements that are shared in both *Sundiata* and *The Dark Child* are:

- ⇒ Supernaturalism/ Spiritualism
- ⇒ The Backsmith's powers
- ⇒ The Griot in West African society
- ⇒ The mother/ child relationship



This activity will make an excellent display bulletin board:  
 Postcards from Guinea.



# The Struggle for South Africa

*as seen through its poets, writers, and musicians*

## Goals

The student will be able to:

- | Understand historical events that shaped South Africa.
- | Compare and contrast the social and political realities of black South Africans and African Americans as presented through literature and music.
- | Identify different literary forms such as: Oral tradition, poetry, praise poems, essays, short stories, fables, and speeches.
- | Compare the literature of rebellion from South Africa, Jamaica, and the United States.

## Apartheid:

The official policy of segregation in the Republic of South Africa. This policy was abolished in 1994. Shortly thereafter, Nelson Mandela was elected as President.

## Key Words and People

apartheid	boycott
nationalism	African National Congress
Afrikaans	Steven Biko
Bantustans	Nelson Mandela
ethnic group	Cecil Rhodes
resettlement	Paul Kruegger
township	Shaka Zulu
homeland	

## Lesson 1

### *Text*

Students will read *You Can't Get Lost in Cape Town*, by Zoe Wicomb.

### *About the Author*

Zoe Wicomb was born in a Griqua settlement in the Western Cape region of South Africa. She is the first contemporary Griqua author to write of her own community. The Griqua are descendants of the Khoikhoi whose land had been taken by the Dutch.

### *Discussion and Writing*

1. Analyze the feelings that dominate the narrator on her long bus ride.
2. What is the connection between the woman's handbag and the man's purse?

## South Africa



In 1948, South Africa's Afrikaner Nationalist Party formalized the policy of segregation in which people were categorized and identified according to race and color. Blacks, people of mixed descent, Asians, and whites were separated, and elaborate regulations controlling the lives of black South Africans were instituted. The Afrikaner government established nine homelands, called Bantustans, which relocated people onto reservations, effectively dividing black South Africans. Under apartheid, these people were prohibited from voting, owning land, traveling, and working without a permit. In addition, wives could not relocate with their husbands to urban or mining areas, thus the government effectively fractured families and communities

Much of South Africa's most poignant literature deals with the harsh realities of apartheid. Thousands of black South Africans were illegally detained and tortured by the ever-present police. Too frequently, prisoners were murdered and reported as suicides. Although apartheid has officially ended and great strides have been made by Nelson Mandela and the African National Congress toward a new and free South Africa, the search for peace and equality continues. The literature of this nation is as diverse and beautiful as its geography and people, and is truly illuminating.

3. Discuss the significance of the references to other young couples in the narration.
4. Analyze the importance of Tiena's virtual monologue to her silent listener. How are the details of what Tiena says relevant to the main story?
5. Using *In the veld you can always find your way* and *You can't get lost in Cape Town*, discuss the two perspectives within the South African experience: black and white, female and male.
6. What do the images of the bus, the train, and the car symbolize?
7. Analyze the symbolism of the following images: the bone, blood, the Cross, Judas, and the coins.

### ***Research and Comparison***

Research the legal position on interracial marriages in South Africa. Discuss the social implications of interracial marriages in the U.S. and compare to South Africa.

## Lesson 2

### ***Text***

Students will read the poem, *Nightsong: City*, by Dennis Brutus.

### ***About the Poet***

Dennis Brutus was born in southern Zimbabwe and was raised in Cape Province, South Africa. He taught English and Afrikaans for ten years before studying law. He fought apartheid by officially protesting South African participation in the Olympic Games. As a result, he was banned from teaching, studying law, and publishing in South Africa. Eventually he was detained and held on Robben Island as a political prisoner for eighteen months.

## 24 The Struggle of South Africa

### Nightsong: City

*Sleep well, my love sleep well:  
the harbor light glaze over restless docks,  
police cars cockroach through the tunnel streets;  
  
from the shanties creaking iron-sheets  
violence like a bug-infested rag is tossed  
and fear is imminent as sound in the wind-swung bell;  
  
the long day's anger pants from sand and rocks;  
but for this breathing night at least,  
my land, my love, sleep well.*

*The sounds begin again;  
the siren in the night the thunder at the door  
the shriek of nerves in pain.*

*Then the keening crescendo  
of faces split by pain  
the wordless, endless wail  
only the unfree know.*

*Importunate as rain  
the wraiths exhale their woe  
over the sirens, knuckles, boots;  
my sounds begin again.*

### Discussion and Writing

Use the poem to answer and discuss the following questions:

1. What images in the poem indicate a South African city?
2. What aspects of this city might be shared by many cities around the world?
3. How would knowledge of the history of the land enhance the meaning of the poem?
4. What may breed love for the land in the midst of pain and grief? Comment on the bond with the land in the colonial context.

### Research and Comparison

1. Research the issue of nationalsim for South Africans of all races and colors. Analyze the ironic nature of the racial and political situation in South Africa during and after apartheid.
2. Examine the issue of nationalism as a catalyst in the fight for liberation from colonial rule with regard to any African country.

### Extension Activities

- Create a topographical map of South Africa to include location of ethnic language groups.
- Create a representation of the new South African flag and discuss the symbolism of color array.
- Create travel papers for an imaginary society.
- Compare Jamaican reggae and American rap to music from the South African townships. What similarities do the different types of music share?



Jan Carricker

# Story-telling and Music

*An introduction to African Music*

## Objectives

In Part 1 the student will:

- sing familiar African songs
- discuss some countries in Africa
- listen to music from different areas of Africa
- match music, words and instruments
- match pictures of dress styles with different regions

In Part 2 the student will:

- learn the *Nyangara* song from Zimbabwe
- re-create the story by acting out the parts
- create sound effects with drums and shakers
- sing a solo for the Chief and Nyangara
- create additional speaking or singing parts as needed
- find Zimbabwe on the map
- discuss the importance of the characters

## Goals

**Part 1:** The introductory lesson will emphasize Africa as a continent with different countries. Students will also be introduced to African instruments, African music, pictures of people, animals habitats, politically-correct terminology, and greetings.

**Part 2:** Students will have an opportunity to internalize an African story with song, to understand the relationship between African music and African culture.



## Part 1: Introduction

### Activities

1. Unpacking
2. Decorating the room for the African Unit
3. Singing songs and finding their country of origin
4. Watching a video of African life and culture



## Teaching Techniques

### Unpacking

To create interest for the students, pack a trunk (suitcases or boxes may be used) with materials you will be using to teach the unit in the form of packages. These “packages” might include:

- CDs
- Videos
- Musical instruments from Africa
- Pictures of African peoples
- Pictures of African animals and habitats
- Maps of Africa
- Games and other activities

Open each package with the class, explaining the relevance of the contents.

### Decorating the room

Divide the class into small groups. Each group would be responsible for one of the following activities:

- Selecting and playing cds of various types of African music for the class.
- Displaying the maps of Africa, as well as the pictures of African peoples, animals, and habitats on a bulletin board.
- Displaying various African musical instruments on a display table.
- Displaying pictures of African instruments and their names. Students will later match each instrument with its correct name.

## Matching Game

One group of students will display pictures of various African instruments on one side of a bulletin board. On the other side, students will place the names of the African instruments in a different order. As the unit continues, students will be able to match instruments with their correct name as each instrument is taught in class.

### Singing of Songs

After decorating the classroom for the African unit, students will sing familiar African songs and learn each song’s country of origin. Some African music resources include:

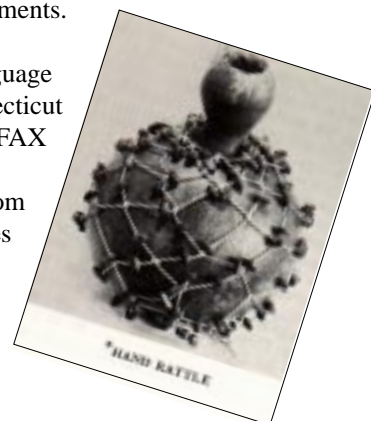
CD: AFRICA, Never stand still (includes a 24 page booklet), Ellipsis arts: P.O. Box 35, Roslym N.Y. 11576. This CD offers a variety of African modern music. The artists featured include Thomas Mapfumo, Ladysmith Black Mambazo, and Stella Chiweshe.

#### Catalogues

**West Music**, P.O. Box 5521, 1212th Street, Coralville, IA, 52241. 1-800-397-9378 FAX (888) 470-3942.

This catalogue offers music resources, authentic and kid-proof African instruments.

**Audio-Forum**, the Language Source, Guilford, Connecticut USA, 1-800-243-1234, FAX (203) 453-9774. This catalogue offers CDs from various African countries and videos.



## Letters from Lumuno School, Zambia

Terwilliger Elementary students in Gainesville, Florida, are engaged in a partnership with Lumuno School in Lusaka, Zambia. In this issue, we publish some letters from their sister school. We also feature an article on the partnership on page 28.



Dear Pen-Pal, Red pebbles  
 My name is Mdyela Phiri.  
 I am 8 years old. I was born on 27<sup>th</sup> June  
 1988. I am, Zambian. I am a girl.  
 My favourite foods are chicken, chips,  
 rice and macaroni. My favourite fruits  
 are grapes, Apples and pears. My favourite  
 sport is racing. In my family  
 we are seven. I have three  
 sisters and one brother. My Mum is a  
 broadcaster and My Dad is a banker.  
 I have a dog his name is Sany.

Hope to hear from  
 you soon.

yours pen pal

Dear Pen-Pal, Chao Baker.  
 My name is Muna Hamweemba I live  
 in Rhodes park, Lusaka Zambia. My school  
 is Lumuno primary. My favourite sport is foot-  
 ball. I like to play the key board. My favourite  
 food is pizza. I like to go shopping  
 and reading books. My teacher's name is  
 miss Mukuka. I am nine years old and I am  
 happy to be your friend. My favourite  
 colour is red.

Your happy friend  
 Muna Hamweemba





# Gainesville-Lusaka School Partnership Blossoms

Three years ago, Terwiliger Elementary in Gainesville, and Lumuno Primary School in Lusaka, Zambia, started a partnership in which students learned about each other through letters, photographs, art and cultural artifacts. The exchange began when Dr. Lenny Rhine from the University of Florida's Health Library took a box of letters from Terwiliger students to Lumuno Primary School. A few months later, Ms. Regina Shakakata, a medical librarian at the University of Zambia, brought back a box of replies. Since that time, fourth graders at the two schools have communicated regularly and learned that they are more similar than different.

This year Terwiliger students are donating books they have read to Lumuno so that the students can read the same books and discuss their reactions. Ms. Janice Berke, the teacher who has been instrumental in the partnership at Terwiliger, said there is great enthusiasm from students as well as the parents for the project. It is planned that Lumuno primary will also send books which students have read, to Terwiliger. The objective of the "Reading Pen Pals" is for the students to learn more about



*Ms. Berke's 4th Grade class at Terwiliger Elementary School Gainesville, Florida*



*Lumuno Primary School 4th Grade class in Lusaka, Zambia*

each other by discussing how they relate to certain ideas expressed in literature. "The more we communicate, the more we learn how similar we are," said Ms. Berke. The students at Terwiliger hope that Lumuno can get email so that they can communi-

cate more regularly. It is possible for Lumuno to get hotmail; however, they do not have a computer. The Center for African Studies, which is facilitating the partnership, would appreciate a computer donation to strengthen the partnership. The two schools also

plan teacher exchanges depending upon the availability of funding.

If your school is interested in having an exchange program with a school in Africa, contact the Center for African Studies for information on how to start one.