
Kelly O'Brien

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AFRICAN STUDIES HANDBOOK
CURRICULUM AND RESOURCE GUIDE
FOR ELEMENTARY AND SECONDARY SCHOOL TEACHERS
FOURTH EDITION
AFRICAN STUDIES HANDBOOK

CURRICULUM AND RESOURCE GUIDE FOR ELEMENTARY AND SECONDARY SCHOOL TEACHERS

FOURTH EDITION
ACKNOWLEDGEMENTS

In 1971, the Worcester/University of Massachusetts Teacher Corps Program was asked to integrate the experiences that many of its members had as Peace Corps Volunteers in Africa into the existing Worcester curriculum. The first edition of this Handbook was the product.

Over the years this Handbook has been periodically revised and updated. In 2003 the Center for International Education decided to update the Handbook, taking into account the many changes that have occurred in Africa since the printing of the third edition in 1980. This is the result.

Many thanks are due to a number of Center members who took the time to help revise and edit particular sections of this edition of the Handbook. Without their input this edition would not have been possible. Fulgence Swai from Tanzania took on the huge task of scanning the third edition on to the computer. Swai also offered useful comments and a critical perspective on the contents of the Handbook. Mbarou Gassama-Mbaye from Senegal took the time to edit the section on Senegalese dress and to comment on the “Women in Swaziland” lesson. Amadou Kamara, from Liberia advised on all of the lessons that involved the study of Liberia: “Food and Environment in Liberia,” “A Liberian Meal,” and “Liberian Housing.” Elias Chakwera and Dafter Khembo from Malawi reassured us that the story entitled “The Rebellion of Odilo” continues to be an accurate representation of life in Malawi. Leticia Arteaga utilized her considerable artistic skills to design the section covers. Our heartfelt thanks to you all.

Very special thanks to Barbara Brown of the African Studies Center Outreach Program at Boston University who provided guidance and encouraged the use of their resources and materials, and to John Metzler of the Michigan State University African Studies Outreach Program who allowed us to use materials from their web site.

Last but not least thanks go to Alberto Arenas, Assistant Professor in the Center for International Education, for his critical eye, keen editing skills, and useful feedback.

Kelly O’Brien
Editor, Fourth Edition
African Studies Handbook
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INTRODUCTION

BACKGROUND

In 1971, a group of teachers from the Worcester Public Schools and the University of Massachusetts, Amherst, collaborated in a Teacher Corps project to publish a resource handbook on African studies for use in US elementary and secondary classrooms. The product was the first edition of the African Studies Handbook: Curriculum and Resource Guide for Elementary and Secondary School Teachers, a guide of selected classroom activities and resources to enable both students and teachers to examine particular aspects of African life.

The world has changed much in the more than three decades since this handbook was first conceived and developed. Numerous African Studies departments and their corresponding Outreach Centers at universities throughout the nation have been developed (see the resource section for the most current Outreach Centers). Moreover, there is no end to the number of Internet web sites that offer teachers' resources and curricula focusing on Africa. Yet, despite access to an almost unlimited amount of resources, the general understanding of Africa in the US population as a whole leaves much to be desired.

Our Handbook serves as an important resource for elementary and secondary teachers by providing accurate and meaningful information on cultural, political, economic, social, and environmental aspects of Africa today. It is our hope that the Handbook will serve to counteract the stereotypes often fostered by the popular media and Hollywood by encouraging students to examine how their images of Africa are formed. With this information on hand they can challenge their own prejudices and view themselves as world citizens along with the citizens of the 54 African nations.

The activities format of the Handbook allows students to view Africans lifestyles from multiple perspectives: youth and adult, male and female, rural and urban, and encourages students to examine their own lifestyles from similar perspectives. The participatory method of instruction enables students to better internalize the lessons from the activities. The bibliographic resources cited at the end of each activity and in the appendices provide content information, teaching guidelines, and ideas for further lessons.

It is the hope of the Center for International Education of the University of Massachusetts Amherst, that this edition of the Handbook meets its objectives by providing students and teachers with fun, interesting, and challenging experiences that increase US students' understanding of Africa. Only through such understanding will stereotypes be eliminated, interdependencies respected, and global survival secured.
RATIONALE FOR APPROACH

Given that Africa contains thousands of cultures, ethnicities, languages, diverse histories and geographies, teachers are encouraged to approach the study of Africa country by country, recognizing the diversities within each country. Across countries, teachers are encouraged to identify and explore both the similarities and differences. Differences should not be presented in a superior/inferior context nor should the study of Africa be dominated by problems such as AIDS, disease, famine, political unrest, etc. While these problems are real, students should understand that they have something to learn from Africans in every aspect of life.

The participatory method of instruction enables students to begin to view Africans "through African eyes" rather than through US patterns. By role playing and experiencing African music, art, cooking, and so on, students take on the roles of Africans and, therefore, are provided with opportunities for identification, not just for examination.

This Handbook provides opportunities for students to recognize the differences between and within various African countries in addition to the differences between specific African ethnic groups and specific ethnic groups in the US. Underlying this recognition, however, is the premise that certain human characteristics across cultures are similar. For example, the unit on social change invites young people in the US to identify with young people in Africa experiencing similar hopes, desires, and frustrations. The Handbook rarely focuses on the problems of development in Africa, although it does offer a set of criteria to consider if one is going to teach about the challenges of development (see Appendix III).

UNIT FORMAT

Each unit is based on historical or current information taught through various participatory techniques. Sample topics of units are "Media on Africa," "African Art," and "Liberian Cooking." Teaching strategies include role-playing, critical incidents, cooking, and craft making. Most units are country or ethnic group specific, with alternative or follow-up activities presenting examples from additional countries or groups. Generally, each unit has eight sections:

Introduction: A brief statement on the unit’s rationale and grade-level application.

General Objective: One or more general cognitive or affective learning outcome(s).

Specific Objectives: Specific performance-based learning outcomes.

Materials: Items necessary for the implementation of the unit.
Interest Approach: A statement on how to prepare or "set" the students for the unit.

Procedures: Step by step suggestions for implementing the unit.

Follow-Up Activities: Recommended readings and activities that supplement or provide alternatives to the unit’s activities.

Teacher Comments: Remarks by teachers who have used these lessons.

Although each unit has a specific structure, teachers are encouraged to adapt whenever they feel it necessary. Teachers are reminded that the Handbook is not written as a complete course of study but rather as a set of units that can supplement an on-going study of Africa. The sequencing of units is flexible, except for the first three sections that deal with students' perceptions. Thereafter, units may be implemented in any order.

While the format itself does not mention evaluation of either student performances or unit activities, both are encouraged. How students and activities are evaluated is up to the teacher. The reader is encouraged to critique this Handbook and let us know of any problems, concerns, additional resources, or suggested activities that you feel are appropriate. Such critiques may be sent to: Publications Department, Center for International Education, 285 Hills South, University of Massachusetts, Amherst, MA 01003. Or, by e-mail to: cie@educ.umass.edu. Thank you.
20 Questions for Evaluating Materials on Africa

Although many resources are listed at the end of each lesson and at the end of the handbook, they are not intended to be a complete guide to all resources on Africa...there are just too many! There are amazing quantities of resources available on Africa today. These resources include teacher guides and curricula, storybooks and novels for young readers, classic literature from Africa for older students, as well as periodicals, academic journals and other scholarly works, popular novels, newspapers, and web sites. The following list of 20 questions is intended to provide readers with ideas to keep in mind as they look for accurate, balanced, and unbiased resources for teaching about Africa.

1. Is Africa described as a continent, with over 50 nations, rather than depicted as a single country?

2. Is North Africa in general, and Egypt in particular, treated as a part of Africa?

3. Does the text focus on the lives of majority groups or does it exaggerate small atypical groups such as the San or Maasai?

4. Is Africa's full role (from Australopithecus to modern Homo Sapiens) described in discussions about human evolution?

5. Do materials reflect African viewpoints and perspectives?

6. Are folktales over-represented in texts for elementary grades?

7. Is there a balance between information on African men and women? Are the problems African women face placed in historical and global contexts? Are the important economic roles African women have played discussed, particularly with regard to pre-colonial times? Is polygamy presented as a practice all African men engage in or only a minority?

8. Are offensive, inaccurate or biased terms avoided? Inaccurate/offensive terms include: native, hut, jungle, witchdoctor, dialect, primitive, warlike, fetish, uncivilized, pagan, tribe. Inaccurate/offensive names for groups include: Pygmy (correct: Mbuti), Bushmen (correct: San), Hottentot (correct: Khoikhoi or Kkwen).
9. Is there a Western bias to the text? Is Africa described as developing, underdeveloped, civilized, emerging, backward, non-white, non-Western? Or is Africa described within its own history and context?

10. Are African religions described respectfully? Does the author avoid describing Africans as superstitious, focused on witchcraft?

11. Are visuals representative and non-stereotypical? Is diversity shown (e.g., rural/urban, wealthy/middle-class/low income)? Do pictures show Africans in contemporary dress styles? Does the author avoid overemphasizing people with few or no clothes, in masks, grass skirts?

12. Do art activities include a variety of artistic expressions? Are contemporary as well as classical art works discussed?

13. Do literature discussions include a variety of literary genres (praise poetry, epics, novels, plays)?

14. Are the problems Africans face placed in historical and global contexts? Are African technological systems depicted as appropriate? Does the author avoid characterizing African technology as traditional, unchanging, and/or unproductive? Are African development strategies discussed?

15. Are the economic and/or political factors underlying conflicts between Africans described or are such conflicts inaccurately and simplistically characterized as "tribal"?

16. Is the continent depicted as unhealthy, poverty-stricken, and/or conflict-ridden? Do the discussions of problems include African-devised solutions and perspectives? Are problems placed in historical and global contexts? Are Western methods described as the models Africans should adopt? Are Western failures in Africa noted? Do development discussions detail the economic benefits Western experts and countries gain when implementing plans in Africa? Is the U.S. depicted as a generous donator of humanitarian aid?

17. Is the primary focus on the colonial period and the actions of Europeans in Africa or is history presented chronologically, beginning with early and ancient times?

18. Are the "benefits" of colonialism stressed or are the conditions under which most Africans lived during colonization described? Are the colonial powers described as "granting" independence to Africans or are the political and military struggles Africans waged to win independence described? Are the complex roles missionaries played in Africa described or are missionaries simplistically depicted as the carriers of knowledge and religion?
19. Do collections and curricula reflect an infusion of knowledge about Africa into various disciplines and subjects?

20. The world does change from time to time. Please be sure that maps and other resources materials are up to date.

*Africa Access, Revised July 2000. These questions were adapted from guidelines originally produced by Louise Crane, Nancy Schmidt, Edna Bay, Richard Corby, Yvette Scheven, and Charles Stewart. Questions also came from Barbara Brown at the African Studies Outreach Center at Boston University.
SECTION ONE

EXAMINING PERCEPTIONS OF AFRICA AND AFRICANS
Mental Maps

Before a teacher dives into an extended unit on Africa, an assessment of the students' knowledge and perceptions of the continent, its history, its people, and important geographical features is highly recommended. One starting point is for students to draw maps of Africa. The teacher can use the students' explanations of their maps as guides in the selection of topics or objectives emphasized. The students should be assessed again at the completion of their study to determine if their impressions and knowledge of Africa have changed. This assessment requires that students draw maps of Africa and was originally designed for the high school level, but could probably be used from the sixth grade up.

GENERAL OBJECTIVE

Students will identify and examine their perceptions and knowledge of Africa and Africans and will examine the sources of those impressions.

SPECIFIC OBJECTIVES

1. Students will draw maps of the African continent without referring to any sources. Students should add to their map as many political (countries, cities), physical (mountains, rivers, deserts, oceans, vegetation types etc.), economic (crops, resources), and historic and cultural (peoples, religions, events, wars, leaders...) details as they can. Students should be encouraged to present and explain their maps to the class. Students should first work individually and then in small groups to share their knowledge.

2. The teacher will assess the students' perceptions of Africa by discussing the maps and presentations.

MATERIALS

Pens
A large piece of paper per student
Contemporary maps of Africa. (See Resources below)

INTEREST APPROACH

Have students think of maps in general, what they are used for, what kinds of information can be found on them, etc.
PROCEDURE

1. Have students take out a blank piece of paper (or for younger students hand them an outline map of Africa). Ask them to draw a map of Africa and to include as many details as possible. List the major concepts such as: political (countries, cities), physical (mountains, rivers, deserts, oceans, vegetation types etc.), economic (crops, resources), and historic and cultural (peoples, religions, events, wars, leaders) on the board to get them started. Have them work in pairs or small groups if they like. Assure students that this is a non-graded assessment, but one that allows everyone to share their knowledge of Africa and enables them to teach each other.

2. After about ten minutes or so have students present and explain their maps. Have up to date maps of Africa on hand so students can compare theirs to them. Ask them if they have any comments. Have students start thinking and discussing where their knowledge and impressions of Africa come from. Assure students that by the end of the unit on Africa their maps will probably look much different.

3. Collect their maps (make sure they have their names on them) and return them at the end of the unit once they complete the post-unit assessment map.

ALTERNATIVE & FOLLOW-UP ACTIVITIES

1. Do the lesson on Sources of Information. (See Table of Contents)

2. How Big is Africa? Developed by Deborah Smith Johnson with Barbara Brown for the African Studies Center, Boston University, 1998. The map How Big is Africa? (17" x 22") illustrates the size of the African continent by superimposing the outlines of Europe, the US and China on a map of Africa. This unit includes a poster and 10 pages of lesson plans appropriate for K-12. For more information or to order contact them at 270 Bay State Road, Boston, MA 02215. Tel: 617-353-7303 Fax: 617-353-4975 Email: africa@bu.edu Web page: www.bu.edu/AFR

3. Discuss stereotypes and how they are formed. Discuss where student’s knowledge of Africa comes from and how it informs their maps.

4. For high school students, teach the lessons in SECTION II “Understanding Cultural Perceptions”. (See Table of Contents)

5. Choose the next topic by identifying the areas in which the students have the most misconceptions about Africa.

RESOURCES

Books & Journals


Word Association
Pre-test

An assessment of the students' knowledge and perceptions of Africa is highly recommended. The teacher can use the students' responses as a guide in the selection of topics or objectives emphasized when teaching about Africa. The students should be assessed again at the completion of their study to determine if their impressions of Africa have changed.

Since students often are reluctant to express their ideas about the unfamiliar, this assessment requires only a one-word response. While this lesson was originally used in the sixth grade, it could probably be used from the third grade up.

GENERAL OBJECTIVE

Students will identify and examine their perceptions of Africa and Africans and will examine the sources of those impressions.

SPECIFIC OBJECTIVES

1. Students will state their impressions of Africa and Africans in a word association pre-test and will learn their classmates' impressions through a tabulation of the results of the word association pre-test.

2. The teacher will assess the students' perceptions of Africa by tabulating the results of a word association pre-test.

MATERIALS

Flash cards of a few well-known words and words from the association exercise.

INTEREST APPROACH

1. Make some flash cards with such words as "food", "TV", "friend", and "game" on them. Tell the class that you want them to tell you the first word that comes to their minds when they see each flash card. Accept responses from all students who want to give them.

2. Tell the students that they are going to play a similar game in making word associations with Africa.

PROCEDURE

1. Tell the students that you are going to show them a flash card. (Or, use the chalkboard instead.) They are to write the first word that they think of relating to Africa. The words are:
2. Have the students pass in their papers. Tell them that the following day you will let them know how the class answered the questions as a group. Save the students' papers so that you can compare their associations at the end of the unit on Africa. Have them put their name on their sheet of paper.

3. The next day give each student a copy of the tabulation of the group's responses. Ask them if they have any comments. Have them discuss their responses with each other. Ask them what an outsider could learn about the class by looking at the summary.

ALTERNATIVE & FOLLOW-UP ACTIVITIES

1. For intermediate grades, flash cards are not necessary to introduce the lesson.

2. Discuss stereotypes and how they are formed.

3. For high school students, teach the lessons in PART II “Understanding Cultural Perceptions”. (See Table of Contents)

4. Choose the next topic by identifying the areas in which the students have the most misconceptions about Africa.

TEACHER COMMENTS

Sixth grade: "It was essential to emphasize that the students should write the first word that came to their minds and not try to find the "right" answer. My students thoroughly enjoyed sharing each other's responses; it was well worth spending the time going over responses to each word. During the discussion, the students again had to be reminded that there is no single right answer. (NB however it should be noted that there are wrong answers. Students should engage in discussions about the right and wrong answers.)

"After studying African rural family life for three weeks, I re-administered the same association test and tabulated the responses. The students compared the two sets of responses to see how their impressions of Africa had changed. Following is a comparison of my students' responses to the item "work" before and after studying Africa. Although they still regard Africa as primarily rural, their responses are somewhat more representative of the occupations and work activities of Africans."

<table>
<thead>
<tr>
<th>Pre-Assessment</th>
<th>Post-Assessment</th>
</tr>
</thead>
<tbody>
<tr>
<td>23% rubber plantations</td>
<td>36% farming</td>
</tr>
<tr>
<td>10 hunting animals</td>
<td>15 planting</td>
</tr>
<tr>
<td>10 pottery</td>
<td>9 cooking</td>
</tr>
<tr>
<td>6 dishes</td>
<td>9 office</td>
</tr>
<tr>
<td>6 weaving</td>
<td>6 get sticks</td>
</tr>
<tr>
<td>3 food</td>
<td>6 harvesting</td>
</tr>
<tr>
<td>3 plantation crops</td>
<td>3 fishing</td>
</tr>
<tr>
<td>3 slave</td>
<td>3 not too much</td>
</tr>
<tr>
<td>3 sheep herding</td>
<td>3 easy</td>
</tr>
<tr>
<td>3 making baskets</td>
<td></td>
</tr>
<tr>
<td>3 playing</td>
<td></td>
</tr>
<tr>
<td>3 picking berries</td>
<td></td>
</tr>
<tr>
<td>3 trading</td>
<td></td>
</tr>
<tr>
<td>3 packing loads on camels</td>
<td></td>
</tr>
<tr>
<td>3 gardening</td>
<td></td>
</tr>
<tr>
<td>3 no preachers</td>
<td></td>
</tr>
<tr>
<td>3 occupation</td>
<td></td>
</tr>
<tr>
<td>3 not much</td>
<td></td>
</tr>
</tbody>
</table>

**RESOURCES**


T-teacher reference; H-high school; M-middle school; E-elementary
Open-ended Statement
Pre-test

An assessment of the students' knowledge and impressions of Africa and Africans is highly recommended. Teachers can use the students' responses as a guide in the selection of topics or objectives they will emphasize when teaching about Africa. Students can be assessed at the completion of the unit on Africa to determine if the students' impressions of Africa have changed.

This exercise documents the students' immediate reactions to the words "Africa" and "Africans". Although it is subjective in style, it may be one of the more reliable methods of determining students' perceptions of Africa.

GENERAL OBJECTIVE

Students will identify and examine their perceptions of Africa and Africans and examine the sources of those perceptions.

SPECIFIC OBJECTIVES

1. Students will state their impressions of Africa and Africans using an open-ended statements pre-test and will learn their classmates' impressions.

2. The teacher will assess the students' perceptions of Africa.

INTEREST APPROACH

1. Explain that the class will be studying about Africa and that you need some information before teaching the material.

2. Ask students if they think they have an accurate picture of Africa right now. Tell them that their study of Africa through these units will prove them either right or wrong.

3. Ask students if they currently feel that they have any stereotypes or prejudices about Africa. Tell them that these units may prove them right or wrong.

PROCEDURE

1. Ask the students to complete the following statements:
   a. Africa is . . .
   b. African people are . . .
   c. When I hear the word Africa I think of . . .
   d. Africans probably think the US is . . .
   e. Africans probably think people in the US are . . .
   f. Some things I know about Africa are . . .
   g. I would like to go to Africa because . . .
2. Look over the papers when they are handed in. Discuss the responses with the students.

3. Ask the students what an outsider could learn about the class by looking at their papers. Guide them to recognize that the outsider would know some of their ideas about Africa.

**ALTERNATIVE & FOLLOW-UP ACTIVITIES**

1. Discuss stereotypes and how they are formed.

2. For high school students, teach the lessons in SECTION II “Understanding Cultural Perceptions.” (See Table of Contents).

3. For high school, teach the lesson “The Nacirema.” (See Table of Contents).

4. For elementary school, teach the lesson “Hollywood’s Depiction of Africa.”

5. Choose the next topic by identifying the areas in which the students have the most misconceptions about Africa.

**TEACHER COMMENTS**

Fifth grade: "It seemed to be an effective pre-test/post-test because there were definite changes in the students' impressions of Africa indicated on the post-test."

Fifth grade: "I used this exercise before and after a two-week unit on the African family. It was quite easy to get a general idea of the students' changes in attitude by reading through the tests. To get some more definite ideas I counted the number of responses on "Africans are..." which were positive (i.e., indicated a respect for a different culture or recognized the variety of Africa), neutral, or negative (i.e., used pejorative terms or stereotypes). The results were:

<table>
<thead>
<tr>
<th></th>
<th>Pre-Test</th>
<th>Post-Test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>8</td>
<td>20</td>
</tr>
<tr>
<td>Neutral</td>
<td>11</td>
<td>8</td>
</tr>
<tr>
<td>Negative</td>
<td>11</td>
<td>1</td>
</tr>
</tbody>
</table>

"I divided the responses to "When I think of Africa I think of..." into geography and animals, people and social structures, and technology. The results were:

<table>
<thead>
<tr>
<th></th>
<th>Pre-Test</th>
<th>Post-Test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Geography</td>
<td>19</td>
<td>9</td>
</tr>
<tr>
<td>People</td>
<td>3</td>
<td>18</td>
</tr>
<tr>
<td>Technology</td>
<td>0</td>
<td>6</td>
</tr>
</tbody>
</table>
RESOURCES


T-teacher reference; H-high school; M-middle school; E-elementary
SECTION TWO

UNDERSTANDING CULTURAL PERCEPTIONS
The Nacirema

Often books written by Westerners about people from other cultures present those people and their cultures as exotic, superstitious, and strange, because authors tend to write from the perspective of their own cultural background. There are a number of compelling ways to lead students to identify this type of biased material. One way is to have students read about customs, habits and procedures that they have always considered normal or sensible in a context which makes them appear so simple-minded, cruel, or outlandish that they do not easily recognize them as their own. After this exercise, your students should be more skeptical and critical of any presentations—articles, books, lectures, and films—that make peoples’ actions in other cultures seem bizarre or senseless. This lesson is particularly suitable for junior or senior high students.

GENERAL OBJECTIVE

Students will examine their perceptions of Africa and the basis for those impressions.

SPECIFIC OBJECTIVES

1. Students will question the credibility of presentations about peoples from other cultures which use loaded words, lack explanation or exaggerate, making the people being spoken about seem simple-minded or bizarre.

2. Students will question the purpose or motive of an author, producer, or lecturer who describes people from another culture as if they were simple-minded or bizarre.

3. Students will analyze the author’s style, use of vocabulary and purpose in Miner’s Body Ritual Among the Nacirema (1956).

INTEREST APPROACH

The day before this lesson begins, introduce and pass out copies of Body Ritual Among the Nacirema, by Horace Miner, to be read for homework. (See end of lesson.) In your introduction mention that you will discuss on the following day who the Nacirema are and where they live. Also warn your students that the vocabulary and style are difficult and that the article requires careful reading. Don’t mention that Nacirema is American spelled backwards or allude in any other way to the real identity of the Nacirema.
PROCEDURE

Part I

1. Introduce the lesson by asking one-word or two-word descriptions of the Nacirema people. You can expect such answers as primitive, magical, mystical, superstitious, exotic, strange, under-developed, backward, and uncivilized.

2. Write the class responses on the chalkboard. Then ask:
   a) Who are the Nacirema?
   b) Where do they live?

   If you get answers like "us" or "Americans" go on to parts III or IV.

   If you get answers like "a primitive tribe someplace" go on to part II.

Part II

1. Read paragraph #9 and ask the students if they could ever imagine themselves visiting a "holy mouth man".

2. If they haven't caught on, read paragraphs 4, 5, and 6 and ask them if they can see any sensible uses for the "charm-box" or "font".

3. If they still haven't caught on, paraphrase paragraph #9 out loud while they read it silently. Replace "mouth-rite", "holy mouth man", and "magical materials" with the common US names for these as you read.

Part III

1. When the class has discovered that the Nacirema are really Americans, have them read the article a second time silently, and after each paragraph ask a student to explain what is being described. For example, in paragraph #4 the class should be able to recognize: medicine chest, medicine doctor, prescription, and pharmacist.

2. As the students explain what Miner is describing, list the words Miner uses and compare them with the items the students come up with. For example:

| Charms, magical or curative potions | medicine |
| medicine man                       | doctor   |
| ancient and secret language        | doctor's writing |
| herbalist                          | pharmacist |
| gift                               | payment  |
Part IV: DISCUSSION: MINER'S STYLE

Return to the descriptions of the Nacirema on the chalkboard. Ask your students what in Miner's style leads them to describe the Nacirema with those words. Possible answers:

1. He uses words loaded with an inferior messages such as, "potion", "medicine man", "charm", "barbarity", "crudity", "charm-box".

2. Instead of giving the Nacirema explanations (our explanations) for their (our) behavior, he pretends not to know and calls their (our) activities "rituals", "ceremonies", and "rites" as if they are done without sense, or for mysterious, magical reasons. Example: If we paraphrase paragraph #6 we might get something like "Beneath the medicine chest is a small wash basin. Each day every member of the family, in succession, enters the bathroom, bends down, turns on the hot and cold water taps, fills the bowl with warm water and briefly washes himself. The water comes from the reservoir and passes through a water purification plant where particles and bacteria are removed".

3. He exaggerates. Example: In paragraph #4: "In this chest are kept the many charms and magical potions without which no native believes he could live."

Part V: DISCUSSION: MINER'S PURPOSE

Ask your students why they think Miner wrote the article. Possible answers:

1. To satirize aspects of US culture.

2. To show how loaded words can color the reader's perceptions of the people described.

3. To show that outsiders who write about non-Western cultures often miss the point of what they are describing or the reasoning behind it and that their judgment that non-Western cultures are inferior to ours are not to be trusted.

Part VI:

Show excerpts of a Tarzan movie or an African "jungle" movie in class. Afterwards have the students write a short paper in which they evaluate the film's portrayal of local people. Was it honest? Was it insightful? Was it informative? Was it fair? Evaluate the papers using the following criteria:

1. Do students consider from whose point of view the local people are portrayed?

2. Do they question the "outsider's" evaluation or understanding of the local people's ideas, motives, purposes, behavior, etc.?

3. Do they question specific words and phrases the outsider or visitor uses to describe the local people?

4. Do they question the filmmaker's purpose in making the film?

5. Do they in any other way indicate that they are skeptical of the film's presentation of people of another culture?
ALTERNATIVE & FOLLOW-UP ACTIVITIES

1. Have the students find newspaper or magazine articles describing people of various subcultures in the U.S. which use exaggeration, loaded words or phrases, or lack of explanation that influence the reader's perceptions negatively.

2. Teach the lesson, "A Cross-Cultural Encounter" which appears in *Through African Eyes* by Leon Clark.

3. Show a film by African filmmakers for an African audience. Discuss with your students the compelling differences and similarities to a US made film.

4. Begin the study of another culture.

TEACHER COMMENTS

Twelfth grade World Affairs: "The students really enjoyed the lesson and recognized the importance of language in influencing people's attitudes. I think it is important that the students are slowly led to recognize the identity of the Nacirema, so that they don't feel that the teacher is only interested in playing a trick on them."

Eleventh grade English: "One of my students wrote: 'A society is people, not buildings or machines or roads. Society is attitudes, not rockets or hospitals or vending machines.'"

RESOURCES


T-teacher reference; H-high school; M-middle school; E-elementary
STUDENT STUDY SHEET FOR BODY RITUAL AMONG THE NACIREMA

VOCABULARY CHECK

You are to have a clear understanding of the following words. You should be able to define them in your own words and use them in sentences.

- exotic
- ritual
- debility
- wattle
- daub
- shrine
- opulence
- rite
- supernatural
- lacerate
- anthropologist
- ethos
- native
- potion
- medicine man
- herbalist
- practitioner
- charm
- barbarity
- masochistic
- font
- ablution
- pathological
- punctilious
- formalized
- paraphernalia
- auger
- awl
- exorcism
- sadism

COMPREHENSION QUESTIONS

1. Who are the Nacirema?
2. What is the fundamental belief underlying their whole philosophy?
3. How do we know their shrines are important to them?
4. What does a Holy Mouth Man do?
5. Are the Nacirema, in your opinion, at a high or low stage of civilization? Explain why in detail.
1. The anthropologist has become so familiar with the diversity of ways in which
different peoples behave in similar situations that he is not apt to be surprised by
even the most exotic customs. In fact, if all of the logically possible combinations
of behavior have not been found somewhere in the world, he is apt to suspect that
they must be present in some yet undiscovered tribe. In this light the magical
beliefs and practices of the Nacirema present such unusual aspects that it seems
desirable to describe them as an example of the extremes to which human behavior
can go.

2. Nacirema culture is characterized by a highly developed market economy which
has evolved in a rich natural habitat. While much of the people's time is devoted to
economic pursuits, a large part of the fruits of these labors and a considerable
portion of the day are spent in ritual activity. The focus of this activity is the human
body, the appearance and health of which loom as a dominant concern in the ethos
of the people. While such a concern is certainly not unusual, its ceremonial aspects
and associated philosophy are unique.

3. The fundamental belief underlying the whole system appears to be that the human
body is ugly and that its natural tendency is to debility and disease. Incarcerated in
such a body, man's only hope is to avert these characteristics through the use of
powerful influences of ritual and ceremony. Every household has one or more
shrines devoted to this purpose. The more powerful individuals in the society have
several shrines in their houses and, in fact, the opulence of a house is often referred
to in terms of the number of such ritual shrines it possesses. Most houses are of
wattle and daub construction, but the shrine rooms of the more wealthy are walled
with stone. Poorer families imitate the rich by applying pottery plaques to their
shrine walls.

4. The focal point of the shrine is a box or chest built into the wall. In this chest are
kept the many charms and magical potions without which no native believes he
could live. These preparations are secured from a variety of specialized
practitioners. The most powerful of these are the medicine men, whose assistance
must be rewarded with substantial gifts. However, the medicine men do not provide
the curative potions for their clients, but decide what the ingredients should be and
then write them down in an ancient and secret language. This writing is understood
only by the medicine men and by the herbalist who, for another gift, provide the
required charm.

5. The charm is not disposed of after it has served its purpose, but is placed in the
charm-box of the household shrine. As these magical materials are specific for
certain ills, and the real or imagined maladies of the people are many, the charm-
box is usually full to overflowing. The magical packets are so numerous that people
forget what their purposes were and fear to use them again. While the natives are
very vague on this point, we can only assume that the idea in retaining all the old
magical materials is that their presence in the charm-box, before which the body
rituals are conducted, will in some way protect the worshipper.
6. Beneath the charm-box is a small font. Each day every member of the family, in succession, enters the shrine room, bows his head before the charm-box, mingles different sorts of holy water in the font, and proceeds with a brief rite of ablution. The holy waters are secured from the Water Temple of the community, where the priests conduct elaborate ceremonies to make the liquid ritually pure.

7. In the hierarchy of magical practitioners, and below the medicine men in prestige are specialists whose designation is best translated "holy-mouth-men." The Nacirema have an almost pathological horror of and fascination with the mouth, the condition of which is believed to have a supernatural influence on all social relationships. Were it not for the rituals of the mouth, they believe their teeth would fall out, their gums bleed, their jaws shrink, their friends desert them, and their lovers reject them. They also believe that a strong relationship exists between oral and moral characteristics. For example, there is a ritual ablation of the mouth for children which is supposed to improve their moral fiber.

8. The daily body ritual performed by everyone includes a mouth-rite. Despite the fact that these people are so punctilious about care of the mouth, this rite involves a practice which strikes the uninitiated stranger as revolting. It was reported to me that the ritual consists of inserting a small bundle of hog hairs into the mouth along with certain magical powders, and then moving the bundle in a highly formalized series of gestures.

10. In addition to the private mouth-rite, the people seek out a "holy mouth-man" once or twice a year. These practitioners have an impressive set of paraphernalia, consisting of a variety of augers, awls, probes, and prods. The use of these objects in the exorcism of the evils of the mouth involves unbelievable ritual torture of the client. The "holy-mouth-man" opens the client's mouth and, using the above-mentioned tools, enlarges any holes which decay may have created in the teeth. Magical materials are put into these holes. If there are not naturally occurring holes in the teeth, large sections of one or more teeth are gouged out so that the supernatural substance can be applied. In the client's view, the purpose of these ministrations is to arrest decay and to draw friends. The extremely sacred and traditional character of the rite is evident in the fact that the natives return to the holy-mouth-man year after year, despite the fact that their teeth continue to decay.

11. It is hoped that, when a thorough study of the Nacirema is made, there will be careful inquiry into the personality structure of these people. One has but to watch the gleam in the eye of a holy-mouth-man, as he jabs an awl into an exposed nerve, to suspect that a certain amount of sadism is involved. If this can be established, a very interesting pattern emerges, for most of the population shows definite masochistic tendencies. It was to these that Professor Linton referred in discussing a distinctive part of the daily body ritual which is performed only by men. This part involves scraping and lacerating the surface of the face with a sharp instrument. Special women's rites are performed only four times during each lunar month, but what they lack in frequency is made up in barbarity. As part of this ceremony, women bake their heads in small ovens for about an hour. The theoretically interesting point is that what seems to be a preponderantly masochistic people have developed sadistic-specialists.
12. Our review of the ritual life of the Nacirema has certainly shown them to be a magic-ridden people. It is hard to understand how they have managed to exist so long under the burdens which they have imposed upon themselves. But even such exotic customs as these take on real meanings when they are viewed with the insight provided by the anthropologist Malinowski when he wrote (1948-70):

“Looking from far and above, from our high places of safety in the developed civilization, it is easy to see all the crudity and irrelevance of magic. But without its power and guidance early man could not have mastered his practical difficulties as he has done, nor could man have advanced to the higher stages of civilization.”

Cross Cultural Encounters

Misunderstandings may develop when people from different cultures meet, since each judges the action and values of the other from his/her own cultural perspectives. This occurs not only when there are obviously visible outward signs of difference but culture shock and misunderstanding also occurs when discrepancies between seemingly very similar cultures are discovered. Misunderstandings between people and cultures may be deepened when fear or anxiety are involved in the encounter. Lessons in this section are designed so that students will emotionally experience encounters with unfamiliar cultures and perspectives. This activity asks students to understand an encounter in the US through different perspectives by role-playing the different characters. Students are then asked to examine and understand different perspectives of an event that occurred in pre-colonial Congo.

This lesson was originally taught in a high school social studies class and in an in-service course for social studies teachers. It has also been adapted for use in the intermediate grades.

GENERAL OBJECTIVES

Students will identify and examine their perceptions of situations and encounters within a US context and then within an African situation. Students will examine the sources of their impressions and perceptions.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they are able to empathize with both roles in a cross-cultural encounter, both in this lesson and later in an illustration of another cross-cultural encounter by stating the emotions of each protagonist during the encounter, or by role-playing the point of view of each protagonist in the situation.

2. Students will analyze a conflict situation to discover possible sources of misunderstanding, both in this lesson and later in an illustration of another cross-cultural encounter.

3. Students will demonstrate that they recognize that many European commentators on Africa did not understand cultures encountered in Africa, both in this lesson and later in another reading about Africa, by questioning the validity of the author's interpretation of situations.

MATERIALS

1. Student copies of Clark, Taxi Incident (See Procedure)

Lesson 1: ONE NIGHT LAST SUMMER...

PROCEDURE

1. Tell students that they are going to read a story and that is all. When students read they should pretend that they are the "I" of the story. Ask students to complete the open-ended statements in the last line of the story when they have finished reading it on a separate sheet of paper.

2. Mentally divide the class and give the first of the following paragraphs to one half and the second to the other half.

   One night last summer I was walking in a rough part of town. It was late and no one was around. A taxi came up from behind and so startled me that I tripped on a broken bottle getting out of its way. I picked up the bottle and was looking for somewhere to put it when I noticed that the taxi had stopped a hundred yards ahead. Suddenly three doors of the taxi opened and four kids in leather jackets jumped out and started running towards me. I looked quickly in all directions to see where I could run but the houses were too close together and there were no lights anywhere. I only had a moment to think what to do. As they came close I...and they...and then I...

   One night last summer Jack, Ray, Dick and I were coming home late from the show. I knew my mom would already be worried so I suggested taking a taxi to get home quicker. After we got in I went through my pockets and realized that I had spent all my money and I remembered that the other guys had spent all theirs. I nudged Jack in front and then Dick next to me and gave each of them the sign and told Dick to nudge Ray. About three blocks from my house we turned the corner real fast and there was this crazy guy, or maybe he was drunk, standing in the middle of the road and we almost hit him. This got the driver real mad, and we knew he wasn't thinking much about us. I said, "Right here, please," and he stopped suddenly. We opened the doors and ran as fast as we could back in the other direction. We figured if he tried to chase us, we'd just split up at the corner. But before we got there we had a surprise waiting for us. The crazy guy was standing in the middle of the street, just waiting for us. As we got closer we saw danger. He had a broken bottle in his hand, and we knew by his face that he meant business. As we got closer he...and we... and then he...

3. After the students have read the stories and completed the open-ended statements, explain that you have given each half of the class a different account of the same incident- from two different points of view. Ask students from each half to retell the story not recounting their own responses to the open-ended statements.

4. After these accounts are given, the sources of the misunderstanding should be discussed by the whole class, how each party saw their actions and perceived the motives and actions of the other, and how the setting of the incident affected their perceptions of each other.

5. Have the students share their responses to the open-ended statements in small groups or with the whole class.
Lesson 2: ENCOUNTER ON THE CONGO RIVER
PROCEDURE

1. Explain that the students are about to read an account that describes a situation similar to the one they have just read and discussed. The students should now be able to empathize with both parties. Give half the class Stanley's account, the other half King Mojimba's account from *Through African Eyes*. Ask the students to think of the other person's perception of the event while they read their version of the story.

2. Divide the class into groups, each group choosing a representative to retell the event.

3. Have the representatives retell the situation. Ask the other side if they agree with the account as it was presented.

4. Give each group the other side's account to read.

5. Discuss the actual case of the misunderstanding brought about by Stanley not understanding the King's greeting. This can be expanded into a lesson on Stanley's motivation for being on the Congo and the beginnings of colonialism in Central Africa.

ALTERNATIVE & FOLLOW-UP ACTIVITIES

1. Discuss some of the aspects of Stanley's cultural perspectives which caused him to fire on the Congolese. Discuss some aspects of King Mojimba's culture which caused him to greet Stanley the way he did. Start a unit on colonialism in Central Africa.

2. Have all the students read only Mojimba's account and then hypothesize about how Stanley felt.

3. Play any one of the many well thought out cross-cultural simulation games: *Bafa Bafa, Barnga, An Alien Among Us*, are just a few. These can be very powerful activities for introducing the concept of cultural relativity. (See simulation resources at the end of the Handbook)

4. Have the students analyze and role-play another cross-cultural situation illustrated in a movie, a selection from a book, or an incident from the community. For instance, Heinlein's *Stranger in a Strange Land*, pages 122-124 contains dialogue between two Americans trying to understand the beliefs and values of a Martian. Another excellent book, which can be used to illustrate cross-cultural understanding and misunderstanding, is Orson Scott Cards’ *Xenocide*.

5. Substitute a cross-cultural encounter you or your students have experienced.

6. Have students write an essay or a poem about a time when they felt unsure of a social situation.

7. Do the lesson “The Nacirema.”


TEACHER COMMENTS

Eleventh grade: “The students became very involved in the lesson. They were quite accurate in recreating the experience of the other group.”

Fifth grade: “Although they did not use the sociological vocabulary, without any guidance from me, the students compared the incident with middle class Whites who misinterpret and “look down upon” the life styles of low income people.”

Fifth grade: “Even my slow readers were very interested in this material. The students thought it was exciting, good, weird, etc. They were more sympathetic to the Africans; yet, they had an understanding of both sides. Many compared the encounter to the methods the white people used to invade Indian Territory. They even related it to their own lives. You don’t get in as many arguments if you try to understand the other person.”

RESOURCES

Books


Audio-Visual


Narrated by Eldinah Tshatedi, a young Zimbabwean actress, this video seeks to disprove our stereotypes of Africa. Scenes from a TV series are shown about a Canadian teenager who visits his father in Zimbabwe to find that many of his assumptions about Africa are misconceptions that make 'understanding each other' difficult. (M, H)
Training For Travel To Africa. Colorado State University TV. Available through Boston
University's African Studies Outreach Center at http://www.bu.edu/africa/
This 30-minute video uses a series of dramatized incidents to explore different types of
miscommunications that can take place between Westerners and Africans, because of
different cultural assumptions that these two groups have. (H)

Cold Water. Producer: Noriko Ogami, Boston University. 1987. 48:00 Available through
Boston University's African Studies Outreach Center at http://www.bu.edu/africa
International students (including one from Zaire) and experts describe their experiences
here, commenting on the nature of U.S. culture and the process of adjustment to a new
culture. (H)

T-teacher reference; H-high school; M-middle school; E-elementary
THAT WAS NO WELCOME*

Henry Stanley was the first white man to travel down the entire Congo River. He was a newspaperman and wrote a book about his travels. In the story below, he tells how he was met by some Africans while traveling down the Congo in a canoe about 150 years ago.

About 8 a.m. we saw a marketplace where there were many small canoes. Then men got into them and circled all around us. We stayed still for a long time, but they became bolder and began to throw their wooden spears whenever anyone cried "Mutti" (the word for sticks). We shot our guns a few times, which made them leave. Drums then awakened the whole country, and horns blew deafening blasts. Some canoes boldly followed us.

About 10 a.m. we came to another market. Here, too, warriors were waiting, and again we had to use weapons. With a lot of noise the little canoes disappeared quickly down the river.

At 2 p.m. we came into a very large stream. There we saw a great fleet of canoes in the middle of the stream. Then canoe men, standing up, gave a loud shout when they saw us and blew their horns louder than ever. Looking upstream, we saw a sight that sent the blood tingling through every nerve and fiber of our bodies: a fleet of gigantic canoes bearing down upon us, which were bigger in size and numbers than anything we had seen...

We had enough time to count the number of the war vessels. There were 54 of them! A monster canoe led the way, with two rows of paddlers standing up, 40 men on a side, their bodies bending and swaying like a barbarous chorus driving down toward us.

In the bow there were ten young warriors, their heads gay with red feathers; at the stern, eight men with long paddles, whose tops were decorated with ivory balls, guided the monster vessel; and dancing up and down from stern to stern with ten men, who looked like they were chiefs.

The crashing sound of large drums, a hundred blasts from ivory horns and thrilling chant from 2,000 human throats did not help to calm our nerves. But we had no time to pray... As the first canoe came rushing down, I turned to take a last look at our people and said to them:

"Boys, be firm as iron; wait until you see the first spear, and then take good aim. Don't fire all at once. Keep aiming until you are sure of your man. Don't think of running away, because only your guns can save you."

The monster canoe aimed straight for my boat, as though it would run us down; but when it was fifty yards away, it swerved to the side. When it was nearly opposite us, the warrior threw their spears and on both sides there was a noise of rushing bodies. But every sound was soon lost in the ripping, crackling gunfire. After firing for five minutes we saw that the enemy was regrouping about 200 yards above us.

We were angry now. It was a murderous world, and we felt for the first time that we hated the filthy people who lived in it. We followed them upstream until we saw their villages. We made straight for the riverbanks and fought in the village streets with those who had landed. We hunted them in the woods until we finally stopped.

THAT WAS NO BROTHER*

In the story below King Mojimba, who lived along the Congo River, tells how his people welcomed the first white man they had ever seen. He told his story to a Catholic priest.

When we heard that the man with white skin was traveling down the river, we were open-mouthed with surprise. We stood still. All night long the drums told the strange news—a man with white skin! That man, we said to ourselves, has a white skin. He must have got that from the river-kingdom. He is one of our brothers who was drowned in the river. All life comes from the water, and in the water he has found life. Now he is coming back to us. He is coming home.

We will prepare a feast, I ordered. We will go to meet our brother and bring him into the village with rejoicing! We put on our ceremonial dress. We got the great canoes. We listened for the gong that would tell us that our brother had arrived. Now he enters the river! We swept forward, my canoe leading, the others-following, with songs of joy and dancing, to meet the first white man our eyes had ever seen and to honor him.

But as we came near his canoe there were loud sounds, bang! bang! And fire-sticks spit bits of iron at us. We were frightened; our mouths hung wide open and we could not shut them. Things such as we had never seen, never heard of, never dreamed of—they were the work of evil spirits! Several of my men plunged into the water...What for? Did they fly to safety? No—for others fell down also in the canoes. Some screamed terribly, others were silent—they were dead, and blood flowed from little holes in their bodies. "War! That is War!" I yelled. "Go back!" The canoes sped back to our village with all the strength we could give to our arms.

That was no brother! That was the worst enemy our country had ever seen...

And still those bangs went on; the long sticks spit fire. Flying pieces of iron whistled around us and fell into the water with a hissing sound. Our brothers kept on falling. We fled into our village—they came after us. We fled into the forest and threw ourselves on the ground. When we returned that evening our eyes saw fearful things: our brothers, dead, bleeding, our village plundered and burned, and the water full of dead bodies. The robbers and murderers had disappeared.

Now tell me: has the white man treated us fairly? Oh, do not speak to me of him! You call us wicked men, but you white man are more wicked. You think because you have guns you can take away our belongings. You have sickness in your heads, for that is not justice.

Headline News
Africa in Print Media

One of the first steps in learning about unfamiliar cultures is to recognize the need to assess the credibility of the presentation of another culture in the media. Many US children associate Africa with words like jungle, spears, natives, poison darts, cannibals, etc. Just the kind of image of Africa depicted in jungle-type movies, cartoons and TV shows. Once children recognize that newspapers, magazines, movies, and TV shows influence their impressions of Africa, they are able to begin to investigate the authenticity and purpose of the presentation and to examine it for stereotypes. The following lessons help students learn to examine their sources on Africa.

As educators we strive to instill in our students accurate and balanced conceptions of Africa and Africans and to negate the stereotypical, biased conceptions many people learn from an early age. Where do these stereotypes and misconceptions grow from? This lesson is designed to have students examine where their information concerning Africa comes from. This lesson was originally developed by the African Studies Outreach Program at Boston University.

GENERAL OBJECTIVE

Students will identify and examine the sources of their perceptions and knowledge of Africa and Africans and will identify ways to critically examine these sources.

SPECIFIC OBJECTIVES

1. Students will brainstorm about where the information they have on Africa comes from. They will identify a number of sources including newspapers, electronic news media, magazines, the World Wide Web, books, TV shows and movies, as well as classmates and community members.

2. Students will create collages on Africa as it is represented in a number of different sources.

3. Students will present and explain their collages to the class.

4. The teacher and students together will review the sources and assess their quality along with ways of confirming or denying information they learn about Africa.
MATERIALS

You will need variety of newspapers, journals and other printed resources about Africa. These may include local newspapers; the New York Times; the Christian Science Monitor; Newsweek, Time and National Geographic magazines, as well as newspapers from Africa, many of which are available through a number of university libraries.

Newsprint/flip chart paper
Scissors
Glue or tape

PROCEDURE

1. Have students work in groups. Each group should get a number of copies of the same publication. For example one group could get a month's worth of the Christian Science Monitor, another a month's worth of Time magazine, etc... Have students identify headlines and news stories about Africa make a collage with the headlines.

2. Have students present their work to the class and explain what they would learn of Africa if their only resources were the newspapers given to them.

3. Discuss how the different publications might present different aspects of Africa and how this influences the readers understanding and biases.

ALTERNATIVE & FOLLOW-UP ACTIVITIES

1. Have students look for information on one topic only, such as agriculture, women's issues, etc. How do different publications approach and present information on these topics?

2. Have each student keep a folder on one African nation. Have them scan the daily papers, as well as other periodicals and news magazines, looking for information on the nation they're studying. Have students present their findings to the class at the end of the unit.

3. Do #2 but include local African daily newspapers from their chosen nations for students to examine. They can compare and contrast the information published. Use this in a French language class and have students read the papers from Francophone African nations.

4. Have students look at how the US is portrayed in newspapers and journals published in different African nations. Discuss what the people in these nations would learn of the US by reading them. (See resources below).

5. Have students compare what African national newspapers deem as top stories with US national news journals. Examine how the same stories are presented in different African national newspapers and compared how these same stories are presented in US newspapers.
RESOURCES

Curriculum Guides


Web Sites

The following is a short list of websites with different newspapers from Africa. Check with local libraries, university libraries, and with the African Studies Outreach Programs around the country for access to African papers.

http://www.columbia.edu/cu/libraries/indiv/area/Africa/BibInfo.html
This list is provided by the Columbia University, it includes African Newspaper listings, Africana library catalogs from North America, Europe, South Africa, and bibliographies and resource guides.

http://wwwcrl.uchicago.edu/info/afrcurr1.htm
This is a list of African newspapers currently received by American libraries.

http://www.actualidad.com/africa.html
Newspapers of the world on the Internet.

http://www.hanszell.co.uk/nlink.htm
African Newspapers & Media. This is a very comprehensive web site, with links to many African papers, however it is not an attempt to provide a complete listing of Web sites of African newspapers; it is merely a selection.
Hollywood’s Depiction of Africa

The following lesson is designed to show intermediate school children how films can misrepresent a culture. By seeing that other people can develop misconceptions about the US from films, it is hoped that students will gain some insight into how they may develop stereotypes about non-Western people by unquestioningly accepting the media’s presentations.

Originally taught in a sixth grade language arts class, this lesson could be used throughout the intermediate and upper grades in social studies and language arts classes.

GENERAL OBJECTIVE

Students will identify and examine their perceptions of Africa and Africans and will examine the sources of those impressions.

BACKGROUND INFORMATION

Movies are often identified as a vehicle for learning about and understanding other peoples. Unfortunately, the films many young people in the US see about Africa have been made in Hollywood by non-Africans. More often than not, these films view Africa through the eyes of white America or Europe and they often tell us much more about the filmmaker than the people being portrayed in the film. Many of the films US children see are jungle type films such as Disney’s Tarzan (1999), George of the Jungle (1997), or focus on the colonial period such as Out of Africa (1986), The Ghost and the Darkness (1996), or the neo colonial period with The Air Up There (1994). Even films about the struggles for freedom in South Africa such as Cry Freedom (1988) and A Dry White Season (1989) view Africa from the point of view of white protagonists and rarely through African eyes. Rarely is it the objective of these films to have viewers critically examine their perception of Africa or the relationships between African nations and colonial powers.

Even though there is a thriving film industry in Africa, Hollywood and its films hold sway over the many local cinemas in Africa. African moviegoers have a better chance of seeing a big budget Hollywood action movie starring Arnold Schwarzenegger or Jean-Claude Van Damme; then they do of seeing a locally produced film. The US and many of its cultural values are introduced to Africans through the Hollywood films they view. Africans learn about the US through films such as Indecent Proposal (1993), Men in Black (1997), Independence Day (1996), Black Hawk Down (2001), Mr. Deeds (2002) Spiderman (2002) just to name a few. Many new releases shown in US cinemas will eventually make their way to screens in Africa.

As many US children are amazed to discover that Africa is not all jungle and Africans are not spear-throwing “natives” some African children are surprised when they meet a US citizen who is not a millionaire and who has never met an action hero -- except in a film. To learn how to use African films in the classroom to help dispel myths and learn more about how African filmmakers view themselves and Africa see Appendix IV.
PRE-REQUISITE

Word Association Pre-Test.

MATERIALS

Student copies of "Dialogue Among Three Boys" (See materials at end of lesson.)

SPECIFIC OBJECTIVES

1. Students will demonstrate that they recognize that the media sometimes misrepresent African cultures by describing the stereotypes that they have seen in specific films and/or TV programs.

2. Students will demonstrate that they have analyzed the media for the influence of the profit motive by describing specific films about Africa where the profit motive is a factor.

3. Students will state examples of stereotypes in "Dialogue Among Three Boys" and some of their personal stereotypes.

INTEREST APPROACH

Ask for volunteers to read parts in a dialogue. (See end of lesson)

PROCEDURE

1. Have the volunteers read the dialogue. Discuss the study questions at the end of the dialogue.

2. Discuss the following questions:
   a. Do you really think the setting is the US? Why or why not?
   b. Do you think the boys have an accurate picture of the way the US is? Why, or why not?
   c. Why do you think people make movies like the ones the boys saw? (Guide the students to recognize that a low-cost film that draws a large audience will make a large profit.)
   d. What are some other ways that these boys could learn about the United States? (Books, magazines, talking to people from the US, radio, etc.)

3. Introduce the word “stereotype”. Explain that the three boys in the story formed a stereotype from the movie. Ask the students to describe the stereotype.
4. Ask students what stereotypes they think teachers have of students (such as stereotypes of students who are messy, who have not been promoted, who are from a minority group, who don't do their homework).

5. Discuss stereotypes that students have of teachers such as: teachers cannot be hip, don't have personal lives, are natural adversaries of students, etc.

6. Discuss how teachers and students get stereotypes of each other.

7. Hand out tabulations of your students' responses to the word association pre-test on Africa. Have the students examine the responses and describe any stereotypes reflected in the tabulation.

8. Ask the students how they developed the stereotypes they have -- how they learned about Africa. Lead them to recognize that at least part of their perceptions are from films and programs on TV.

9. Discuss whether films and TV programs give an accurate presentation of Africans. Discuss whether the Africans presented are stereotypes.

10. Discuss the motivation of some film and TV producers. Lead the students to recognize again that as the goal of producers is to make profit, they are looking for exciting films that are cheap to make and will draw a large audience.

11. What are some other ways of learning about Africa? (Talking with Africans, locating books and films which accurately depict Africa, etc.)

**ALTERNATIVE & FOLLOW-UP ACTIVITIES**

1. Assign each student a film or a program about Africa in general or a specific African nation on TV or on video. While he or she watches the film or program, he or she should consider questions like these:

   a. According to the film, what would you think the geographical features of Africa are like?
   
   b. How often would you think wild animals threaten Africans?
   
   c. What kind of jewelry did the Africans wear?
   
   d. What are the relationships between the people in the movie? Who usually makes the decisions?
   
   e. Would you like to have an African as a friend? Why?
   
   f. How are Africans portrayed? Are they stereotyped? After watching the films, have small groups of students discuss the impressions they formed.
2. Assign other TV programs to determine if groups in the US are stereotyped: African-Americans, Irish-Americans, American Indians, Asian Americans, Spanish-speaking Americans, and Arab-Americans.

3. Discuss the questions listed at the beginning of this handbook on evaluating materials. Have the class use these questions and develop others for evaluating books, programs, and films about Africa.

4. Do the lesson "A Cross-Cultural Encounter".

5. Do the lesson "Headline news: Africa in print media". Do the same lesson using other places and peoples as well.

6. Design a lesson for students to determine if they first notice similarities or differences among people from cultures different than their own.

7. Use only the first scene from the dialogue. Let students finish the dialogue, taking a different point of view about why they liked/disliked the movie. The teacher may take one of the roles to facilitate the dialogue.

8. View an age appropriate US-made Hollywood film and discuss what people would learn about the US by seeing it.

9. See appendix for ideas on using African cinema for teaching about Africa.

TEACHER COMMENTS

Sixth grade: "The students were very interested in acting out the dialogue and had no difficulty in recognizing the importance of the profit motive in TV productions. I think it's very important that this lesson be followed by other exercises in evaluating materials on Africa and their credibility (does the author know Africans and is he sensitive to their cultures?) and for the date of the materials. So many films on Africa are outdated".

Fifth grade: "The children enjoyed the dialogue approach for getting the point across. They got the point quite readily".

RESOURCES


DIALOGUE AMONG THREE BOYS

Foday: What are you doing tonight, Momoh?

Momoh: Nothing. What did you have in mind?

Foday: What about going to the cinema? I was told there is a good cowboy film on tonight. What about you, Bockarie? Would you like to go?

Bockarie: Sure. What time does it start?

Foday: Around 8 o'clock. Let's go a little early, so we can see the advertisements.

Momoh: O.K. We can meet in front of the cinema at 7:30.

Bockarie: Right.

(After the movie)

Momoh: That was a great film. Didn't you think so?

Bockarie: Yeah. I wish I could go to Asu, so I could buy a horse and ride around the countryside like Tex did in the picture.

Foday: I think those guns that Tex's brother had were really neat. But I don't think I would shoot people like he was doing all the time. He must have killed thirty people altogether.

Momoh: I agree. It seems that all they ever do in Asu is rob banks and kill people. They don't seem to be civilized.

Bockarie: I really liked the way the Asu people dressed- the men wearing the big hats and kerchiefs and the women wearing long dresses. But I'm surprised they don't get hot wearing those things around all the time.

Foday: The only thing that worries me is if I went there, the natives might shoot me because I'm different. Here in our country we treat strangers very well, but in the film it looked like the Asu people didn't like people from other places hanging around.

Momoh: You know, Foday, I think you're right about the way they treat strangers.

Bockarie: Yeah. You know, I don't think I could eat the kind of food they eat in Asu either. It seems like they're eating meat all the time. Never any rice.

Foday: Maybe we're lucky to be living where we are.

Momoh: I don't know. Before I wanted to go to Asu, but now I think I'd rather stay here.
Bockarie: Let's go home.

Momoh: All right, let's go.

Directions:

Answer the following questions in complete sentences. You may look at the dialogue if you wish.

1. Where do you think the three boys were from? Why?

2. Where does the movie take place?

3. How do you think Foday felt about the people of Asu?

4. Do you think Foday's impression of the Asu people and their country was correct? Why, or why not?

5. How could Foday learn more about the country of Asu?

6. Why do you think Momoh said he didn't think the people were civilized?

7. Without looking in your dictionary, what do you think is the meaning of "civilized"?

8. Foday uses the word "natives." Again, without using your dictionary, what do you think that word means?

9. From the information in the story, would you like to live in Asu? Why, or why not?

10. Where do you think the country of Asu is located?
SECTION THREE

CHALLENGING STEREOTYPES OF AFRICA
Introducing Liberian and Kenyan Cities through Photographs

Many children in the United States have stereotypical views of Africa. They consider African lifestyles strange and completely foreign. Based on the assumption that children have already been exposed to some aspects of African life, this lesson was designed to present some of the visual similarities between Liberia, Kenya, and the United States. In the following lessons, differences between the countries can be discussed in the context that many lifestyles exist in Liberia and Kenya.

As individuals tend initially to evaluate people and cultures in terms of their visual images, photographs have been chosen as the focus of the lesson. Also, students are immediately interested in a large photograph: they are able to examine it closely when they can hold it in their hands or put it on a desk. These particular photographs have been selected because each one contains images familiar to many in the US, such as clothing and architectural styles. Mixed with these familiar images are a number of images that might not be so familiar, such as Liberian and Kenyan vegetation and dress.

It is not important that the students immediately form a correct interpretation of what they see but rather that they begin to form hypotheses about what they see. They should begin thinking about why things in Liberia and Kenya are as they are and keep these questions and hypotheses in mind as they continue to study Africa.

This lesson was originally taught in the 7th grade, but could be used in social studies classes at all grade levels.

GENERAL OBJECTIVE

Students will perceive Africa as a diverse continent.

BACKGROUND INFORMATION

Americans are often amazed that African cities resemble cities in the US and other cities throughout the world—a result of the common causes and needs of cities. About 33% of the population of Africa lives in these urban centers where many ways of life exist side by side or have been combined into new life styles. The percentage of urban dwellers varies drastically from country to country. For example, the urban population in Liberia is 45% where as only 22 to 25% of Kenyans live in urban areas*. In many African cities, there is usually a "modern, high tech" section where technology such as Internet access, web site production, international banking, and a more “global” culture are centered. As in US cities, ethnic neighborhoods and more traditional ways of life can be found in other sections of the city. (*Statistics mentioned here were gathered from the Population Reference Bureau (Jan 2002) www.prb.org)
SPECIFIC OBJECTIVES

1. Students will demonstrate that they perceive Liberia and Kenya as diverse countries, having ways of life that have, at times, been influenced by other nations, such as the US and the United Kingdom. In an "each-one-teach-one" session (the student teaches another student what she or he has learned), in a letter written to describe Liberian and Kenyan cities, or in spontaneous comments they make to fellow students while looking at the photographs.

2. Students will list hypotheses about the reasons for the various styles of clothing, architecture, etc. they notice in the photographs.

3. Students will identify familiar and unfamiliar items in the photographs and articulate them:
   • in a list,
   • in an essay, or
   • in spontaneous comments to fellow students while looking at the photographs.

MATERIALS

1. Slides or Photographs available from African Studies Centers

2. Other audio-visual materials. (See Resources below)

INTEREST APPROACH

Tell the class that it is going to look at some photographs from Liberia and Kenya. Have a student locate the countries on a map. Ask the students what they think they will see in the photographs.

PROCEDURE

1. Divide the class into six small groups and appoint a recorder for each group. Place a photograph face down in front of each group, or show a slide or poster.

2. Write the question, "What do you see in the photograph that you did not expect to see in a photograph of Kenya or Liberia?" on the chalkboard. Tell the class that the recorder should write down their answers because later each group will report to the class. Walk around the classroom, giving assistance, if necessary, with ideas on things to look for: products, clothing, equipment, facilities, commerce, transportation, the action of the photographs. Allow the students 10 to 20 minutes to look at the photograph.

3. Repeat the same procedure with the question, "What do you see in the photograph that looks different or unusual to you? Can you think of an explanation for it?"

4. Repeat the same procedure with the question, "Do you have any questions about the photograph or something in it?"
5. After all the groups have finished gathering their data, ask each group to make a report to the class. During the presentation, the photograph should be held up in front of the class or shown with an opaque projector. All the students in the class should be encouraged to hypothesize about and discuss the questions raised by the group. The teacher should guide the students to formulate reasonable hypotheses.

At the end of the lesson, the photographs can be put on a bulletin board for all the students to examine.

**ALTERNATIVE & FOLLOW-UP ACTIVITIES**

1. Mix up slides of cities in the US and in African nations. Have students try to identify the cities. Then name and locate them. Discuss why cities look alike.

2. Discuss how stereotypes are formed.

3. Discuss why some people in the US have misconceptions about Africa and Africans.

4. Have the students write stories about the photographs.

5. Teach the lesson “Introduction to the Study of Human & Cultural Diversity” for the high school level.

6. Teach the lesson “Cross-Cultural Encounter”.

7. Teach the lesson “Examining perceptions of Africa: News media and films”.

8. Individualize the lesson.

10. Encourage students to describe the architectural and social composition of one particular city block in an African city which they may see on film, and then to discuss their blocks in relationship. Watch for stereotypes.

**TEACHER COMMENTS**

Seventh grade: “I enjoyed teaching this lesson, even though I've never been to Africa. As I went from group to group, the students asked me questions about the details of the photographs, and I became involved in formulating hypotheses with the students: some of the items in the store are different than ours because they are processed locally, some are the same because they are imported. Later we checked our hypotheses with a returned Peace Corps Volunteer from Africa.”

Fourth grade: “The students spent a complete hour absorbed in looking at one photograph. They did have some difficulty labeling unfamiliar objects. Showing and telling might be the most effective method of evaluation at this level. It is helpful to use an opaque projector, so that all the children can see the details of the photograph during the reporting session.”
Sixth grade: "I found that listening to the comments of the students was the most valid form of evaluation, since the students at this age will say far more than they will attempt to write. The lesson led into a study of Liberian clothing and foods."

Twelfth grade world affairs: "My students really enjoyed this lesson. I heard comments like, 'I thought all Africa was jungle.' They were able to form quite valid hypotheses to answer some of their own questions."

Fifth grade: "One of my student's comments: 'They should show this part of Africa on TV, too.' summarizes the class' reaction to the lesson."

RESOURCES

Books


Audio-Visual


Many useful videos are available through the African Studies Centers, California Newsreel at http://www.newsreel.org/, and the National Film Board of Canada at http://www.nfb.ca/.

T-teacher reference: H-high school; M-middle school; E-elementary
The purpose of this lesson is to introduce students to the diversity of Africa's land and people and to generate positive attitudes toward the study of Africa. It is designed for students who have stereotypes about Africa fostered by travel advertisements, Disney movies, Tarzan books, TV shows, late night movies, and the news media.

The lesson provides a first step in developing a more balanced, less simplistic view of Africa. Slides and videos are used because they offer a concrete, vivid picture of Africa's variety.

The word association game described in the lesson is used to encourage students to examine their own perceptions of Africa both before and after the slides or videos are shown. It is important to allow all students to express their feelings about Africa before, during, and after the visuals to share these feelings with both you and their classmates.

The lesson was originally taught in social studies classes in the intermediate grades but could be adapted for use at the higher levels.

**GENERAL OBJECTIVE**

Students will perceive Africa as a diverse continent.

**BACKGROUND INFORMATION**

It is almost impossible to summarize the diversity of Africa. The continent itself consists of 11,688,545 square miles, not including the several island nations off its 18,950 miles of coastline. From the Sahara Desert in the north, the world’s largest desert and one fourth of Africa’s land mass, to the snowcapped peaks of Mt Kilimanjaro and Mt Kenya in the east, to the Mediterranean climates along its northern and southern coasts to the hot humid tropical regions along the equator and in low coastal areas the geographical diversity of the land is enormous. This diversity in turn affects how the nearly 800,000,000 people in Africa live.

Several thousand different ethnic groups live in the 54 nations of Africa, many speaking their own unique language. Each society leads a different way of life with distinct cultural practices, art forms, and spiritual beliefs. The majority of these ethnic groups consist of people with African origins. However since humans first started exploring the world cultures in Africa have been influenced by Arabs, Europeans, Polynesians resulting in an incredibly varied racial, ethnic and cultural mix throughout the continent, as reflected in the variety of dress, architecture, languages, and values. One thing is for certain the population of Africa is not one large undifferentiated mass.
Approximately a third of all people in Africa live in urban areas which look and feel like other urban areas around the world. People drive cars, work in skyscrapers, use email, surf the web, watch TV, go to the movies, go to school, etc. The percentage of people living in urban areas in Africa varies greatly from nation to nation. For example the urban population in Liberia is about 45% compared to Burkina Faso where the urban population is about 15%*. The majority of the population in Africa lives in small towns and rural villages and is most typically involved in agricultural production for income and sustenance. Others rely on the oceans and rivers of this continent for food and income.

Africa and the people who live there continually grow and change. Through travel, trade, and tourism Africa is a continent that continues to influence and be influenced by the rest of the world.

(*Statistics mentioned here were gathered from the Population Reference Bureau in January 2002, www.prb.org)

**SPECIFIC OBJECTIVES**

1. Students will demonstrate that they perceive Africa as a diverse continent by describing its diversity in reference to clothing, geography, transportation, children, games, housing, and religion.

2. Students will demonstrate that they have evaluated their impressions of Africa by comparing and analyzing their two sets of responses to the word association game.

3. Students will demonstrate that they relate the influence of "jungle" movies to the US stereotypes of Africans in a class discussion, or by commenting on the inaccurate portrayal of Africans in a "jungle" movie they are assigned to see in class or at home on TV.

**MATERIALS**

1. Slides or videos showing the diversity of Africa.

2. Slide projector or TV/VCR.

**INTEREST APPROACH**

Ask the class how many students have seen Tarzan movies or others films that claim to be about Africa. Ask what they have learned about Africa from watching them. Record their responses on the blackboard.

**PROCEDURE**

1. Explain to the class that they are going to play a game and you want them to practice with some examples. Write “Africa” in big letters on the board. Tell the students that when you say a word, they are to think of Africa and write down the first word that comes to mind. Example: say the word “people.” Ask the students to write down the first word that they think of, reminding them that they are thinking of Africa. Use the
word “food” as another example. Ask the students to tell what responses they wrote down to see if they have the idea.

2. Ask the students to number their papers from one to seven and tell them you are going to continue playing the game. The words for the Word Association Game are clothing, geography, transportation, children, games, housing, and religion. Collect their papers after they have finished.

3. Tell the students that you are going to show them seven different categories of slides (the ones mentioned above) and that you are not going to say anything about the slides but that you want them to look very carefully at each one. It is suggested that you allow the students to talk with one another as they are viewing the slides. For the slides on clothing, advise the class to concentrate on the clothing the people are wearing. For the slides on geography, they should concentrate on geographical features, etc. After each category is finished, allow students to give their reactions orally to the slides in that category. It is important to accept all their comments on an equal basis to encourage the students to give their true reactions.

4. After you have shown the slides, allow students to ask questions about the slides or about Africa in general. Questions that you cannot answer could serve as project topics for small groups of interested students.

5. Redirect the class to examine their comments about Tarzan movies which you wrote on the blackboard at the beginning of the period. Ask the students if they would like to make any further comments about Tarzan movies or other films about Africa they have seen. Raise the following questions with the class:

- Who makes these movies?
- Why are they made?
- Where are they made?
- Are they good? Bad? In what ways?

6. Administer the same word association game and compare, with your students, their responses before and after the lesson. This should not be treated as a test, but as an activity that can be used as a learning experience for both teacher and students.

**ALTERNATIVE & FOLLOW-UP ACTIVITIES**

1. Use student questions about Africa as the basis for a unit or for project topics on Africa.

2. Invite an African from the community to come to answer student questions. Perhaps the individual would be willing to teach a children's game or a song from his or her country.

3. Teach the lesson “Headline News: Africa in print media” (see Table of Contents.)

4. Individualize the lesson by having interested children look at the slides through a slide viewer and make the word association game into a study sheet.

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TEACHER COMMENTS

Sixth grade: “The children enjoyed both the game and the slides very much. We found it very effective to allow the students to observe each slide as closely as possible without teacher commentary. This approach encouraged maximum inquiry on the part of the students and thereby brings out questions which might not otherwise arise. (e.g. Where did Africa get its name?) There were many questions asked which we could not answer. Providing answers is less important than encouraging the students to research their questions and share what they learn with the rest of the class.”

Fourth grade: “My students did not respond to the modern aspects of Africa such as cities. But when they saw such things as ‘traditional houses’, they said, ‘Yeah, that's what I answered-huts’. It seems they have such strong stereotypes of Africa they either don't perceive the slides of modern Africa or they don't associate them with Africa. Probably the only solutions are to be sure the modern aspects are mentioned in class discussion after seeing the slides and to reinforce the concept of the diversity of Africa in lessons throughout the year.”

RESOURCES

Books


Audio-Visual


Many useful videos are available through the African Studies Centers, California Newsreel at http://www.newsreel.org/, and the National Film Board of Canada at http://www.nfb.ca/.

Web site


T-teacher reference; H-high school; M-middle school; E-elementary
SECTION FOUR

IDENTIFYING
WITH
AFRICAN CHILDREN

"It takes a whole village to raise a child."
Yoruba (Nigeria)
The Rebellion of Odilo

Since children are usually interested in other children, an effective way of introducing students to another culture is through its children. A US teacher who lived in Malawi for two years wrote "The Rebellion of Odilo" to show how children in Malawi are like children in other parts of the world. By recognizing that Odilo, the main character in the story, has many of the same feelings and problems as they do, US students may come closer to identifying with children in Malawi. The setting for the story is Malawi, the characters have typical Malawian names, but the plot is one that might occur anywhere.

The lessons were originally taught in a fifth grade social studies class. They could also be used in social studies and language arts classes throughout the intermediate grades. In the primary grades, the story could be read to the students.

GENERAL OBJECTIVES

Students will identify with the roles of African family members.

Lesson one

BACKGROUND INFORMATION

Like children in many areas of the United States, children all over Africa have definite responsibilities. If the father owns a canteen (a small shop where small household supplies such as soap, tea and canned goods are sold), some of the duties will probably be related to the maintenance of the shop.

Children throughout many parts of Africa help carry water from the closest source—usually community faucets in small towns—to their homes. As the children grow, they use larger pails. Girls usually help their mothers to keep the house clean, to take care of younger children, to cook, etc., while older boys help their fathers. Soccer, called football in Africa and Europe, is played by boys and men throughout most of the continent.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they identify with Malawian children by acting out the first part of the story, showing identification with Odilo's character and situation, or pantomiming their and Odilo's family responsibilities.

2. Students will compare and contrast the family responsibilities of Malawian children with their own by pantomiming their and Odilo's responsibilities, or listing similarities and differences.

3. Students will demonstrate that they know that Malawian children have definite responsibilities to their families, i.e., carrying water, cleaning the house, helping their parents, etc., by pantomiming them, or drawing pictures of them.
MATERIALS

1. Slides showing children from Malawi or from another African nation. (Contact African Studies Outreach Centers)
2. Slide projector.
3. Duplicated copies of "The Rebellion of Odilo."

INTEREST APPROACH

1. Use one or two sentences containing the word “responsibility.” A student might be complimented for meeting his/her responsibility of getting to class on time. Have the students define the word. Encourage them to give numerous examples. Discuss the responsibilities of parents and children, students and teachers. Ask if everyone always fulfills his or her responsibilities.

2. Tell the students that they are going to read a story about a boy in Malawi who does not meet his responsibilities. Show slides of Malawian children. Have them locate Malawi on the map. Ask the students to read to find out how and why the boy fails to meet his responsibilities.

PROCEDURE

1. Have the students read the first two pages of the story. Discuss how and why Odilo fails to meet his responsibility.

2. Lead students in a discussion of Odilo's feelings. Discuss whether they think Odilo had too much work.

3. Ask the students if they ever feel that they have too much work to do. Encourage the students to discuss the work they like and dislike. Discuss how their responsibilities are like and different from Odilo's

4. Help the students plan and present a pantomime of the jobs they do and the jobs Odilo did.

Lesson two

SPECIFIC OBJECTIVES

1. Students will demonstrate that they identify with Malawian children by writing a different ending to the story, reflecting an understanding of Odilo's situation and personality, or acting out the story, showing identification with Odilo's character and situation.

2. Students will compare and contrast those things that are important to them with those which are important to Odilo after making lists of things important to them and to Odilo.
3. Students will demonstrate that they know that Malawian children experience minor crises similar to their own by describing problems they have had in the past week and ones that they think Odilo might experience.

MATERIALS

1. Duplicated copies of “The Rebellion of Odilo”.

INTEREST APPROACH

1. To be sure that all of the students understand the first part of the story, have one or two students give a brief summary.

2. Ask the students to guess what will happen in the second part of the story.

PROCEDURE

1. Have the class finish reading the story. Discuss the plot.

2. Ask the students what things are important to them. Some things the students might mention are: family, home, food, friends, school, play, etc. List them on the chalkboard.

3. Ask the students to choose three items from the list of things important to them and tell how they think their lives would be affected if deprived of these three things. Have the students go through the same procedure for the list of things important to Odilo. Compare the lists.

4. Ask the students how they would have handled this situation if they had been Odilo's parents. Find out if the students think all parents in Malawi would have handled the situation the same way that Odilo's parents did. Discuss whether all parents in the US respond the same way to the behavior of their children.

5. Discuss the word “rebellion.” Ask questions like: What does “rebellion” mean? Have you ever rebelled? When? What are some of the good things and some of the bad things about rebelling?

6. Talk about the tensions between individual autonomy and responsibilities to the family or larger community.

ALTERNATIVE & FOLLOW-UP ACTIVITIES

1. In the lower grades, cut out pictures from magazines to illustrate the responsibilities of different family members.
2. For lower grades show the video *Georgina Williams of Ghana* and discuss her responsibilities and other activities. See resources below.

3. Play some African games. (See Table of Contents.)

4. Have the students draw scenes from the story.

5. Individualize this lesson by writing out the questions for individual study.

**TEACHER COMMENTS**

Sixth grade: "Our students were particularly enthusiastic about discussing the things that were important to them; we ended up with a whole board of items--from pets to parents. The interest of the students was aroused to the point that they were receptive to a comprehensive unit on African family life."

Fifth grade: "We had a good discussion of the meaning of responsibilities. I enjoyed this lesson because I learned a lot about my students."

Sixth grade: "I read the story to the class and we discussed it as we went along. Based on the children's responses and interest, this procedure worked out quite well."

Fifth grade: "There was an enthusiastic response to all questions concerning parallels between Odilo's life and the lives of the students. Their examples were excellent and were offered without any prodding from me. One such example was from a boy whose father runs a store near school. The closeness of his identification with Odilo was amazing and aided the other children in formulating their own comparisons."

**RESOURCES**

**Books**


Audio-Visual

*Georgina Williams of Ghana* (1995), United Learning, (Children of Other Lands Series). This 15-minute video explores the life of children in Ghana by following Georgina Williams, a nine-year old Ghanaian girl, as she goes through her daily activities. Viewers get to know Georgina as she does her household chores, attends school, hangs out with her friends and goes shopping with her mother. (E) Please check with the African Studies Outreach Centers around the country to borrow this video or to purchase contact Chariot Distribution 1274 Lambert Cir. Lafayette, CO 80026 1-800-477-5128 Fax (303) 666-5808 www.chariotdist.com/programs/childland.htm

*Seven Up in South Africa* (1993) Directed by Angus Gibson. This 83-minute film documents the determination and hope of 19 seven-year-old South African children caught in oppressive cycles of political violence, tyranny and authoritarian rule. (E, M) Please check with the African Studies Outreach Centers around the country to borrow this video or to purchase contact Barnes and Nobel.com at http://video.barnesandnoble.com/search.

Slides of African children (Malawian or of other nations.) available from African Studies Outreach Programs.

T-teacher reference; H-high school; M-middle school; E-elementary
Odilo sat on his mat. He was very unhappy and the smile that usually made his eyes sparkle had been replaced by a frown. He had just had a serious talk with his father and was now sitting on the mat he shared with his younger brother. He wanted to think. Thinking did not do much good. Odilo felt that he had too much work to do. All day long he did nothing but work, work, work! He was working much too hard and it was unfair!

Odilo Nangupata was a 12 year-old boy who lived with his family in a small town called Tuchila. His father owned the local canteen. Odilo had a brother and a sister, both younger than he. His brother's name was Chole and his sister's name was Mercy.

Mr. Nangupata worked very hard in the canteen. All of the neighbors came to buy supplies for their houses. Odilo helped his father by cleaning the canteen at the end of each day. When Odilo had finished the cleaning, he usually sat on the mat and rested. Lately he had been using this time to complain about how tired he felt.

To hear Odilo huffing and puffing, one would think that he was the only person who ever did any work. This was not true. The whole Nangupata family worked very hard. Mrs. Nanupata was responsible for the garden. She also had to do most of the work in taking care of the chickens. Of course, all this work was in addition to the cooking, cleaning, washing, ironing and mending which mothers everywhere do. She even managed to help Mr. Nangupata when he was extra busy in the canteen. All of the children helped her from time to time, but most of the work was her responsibility. Yes, Mrs. Nangupata certainly did her share of the work.

Odilo's brother and sister had their own jobs, too. Chole had to help bring the water from the village pump. He also had to help Odilo milk the two cows and feed them. All by himself Chole cleaned the trash from the front of the canteen. His job had to be done every day. A clean, neat canteen was very important to the business.

Mercy, at age seven, was one year younger than Chole. Her job was to help her mother with the dishes and to do all the sweeping in the house. Mercy also had to carry one pail of water from the pump. Of course, her pail was smaller than those carried by the boys. She was much too small to carry a pail as large as those carried by her brothers.

Odilo sat on the mat and thought of all the things he had to do. It seemed that he was always busy. Milk the cow, clean the canteen, carry the water, help Mother in the garden... Busy, busy, busy! He sat there and thought for a long time. It just seemed that he was doing more work than anyone else.

Mr. Nangupata came into the room. He stood looking at Odilo for a few seconds, he then said, "Son, we have discussed your feeling that you are working too hard. Your mother and I understand. We have decided that you may do only the work that you choose to do. Chole and Mercy will do the rest. We have talked to them and they agree."
"Really, Father?" Odilo asked. "Thank you. Now I will have more time to play with my friends! I think I will go and play a game of football before it's time for dinner."

Down the road to Jimmy's house ran Odilo. Jimmy could not play a game of football because he had to carry water for his family to use at night. At Alistair's house Odilo discovered that Alistair was busy helping his mother in the garden. Odilo continued from one house to another, trying to find someone who had time to play with him. Nobody had time. Everybody was busy with afternoon chores. There was no time to play.

Having left Jasper's house after finding that he could not take time to play, Odilo walked along to the big paw-paw tree. He sat on the ground in the narrow strip of shadow made by the tree and thought about what he could do.

"Oh, well," he said to himself, "I'll just have to wait until tomorrow. Maybe my friends will have more time to play then."

Then he remembered that all the boys were busy doing the things they did every day after school. The only thing left to do was wait until Saturday. Then school would be out and he and his friends could play most of the day. In the meantime, he would just play alone and rest until Saturday. Having made his plans for spending the time until Saturday, Odilo walked back to the house and began resting and waiting for dinner.

On entering the house, Odilo got a surprise. Mercy was just coming out of the kitchen on her way to the town pump to bring water to the house. She was carrying the large pail that Odilo usually carried. Mercy gave her brother a big smile and ran out of the house and down the hill. Odilo stretched out on the mat, wiggled around until he found a comfortable position and thought to himself, "Hmmmm, it sure feels good not to have to carry all that water."

Odilo lay on his mat and thought about all the free time he had. While he was thinking he fell asleep and awakened only when he felt the pangs of hunger in his stomach. Yawning and stretching as he went, Odilo walked into the kitchen. Mrs. Nangupata was washing potatoes to be used for the evening meal.

"Mother," said Odilo, "I'm hungry. It's late. Why is dinner not ready?"

"Well, Odilo," replied Mrs. Nangupata, "since you are not doing your share of the work, the rest of us have to divide your share among us. A few things have happened since you fell asleep."

"What happened, Mother?"

"Well, Mercy and Chole carried your share of the water. The pail was too heavy for Mercy. She fell down and hurt herself. Your father carried her to the dispensary. I had to stay in the canteen because your father was away. The last customer just left. Sorry, dinner will be a little late tonight."

Odilo felt awful. Poor Mercy! Hurt while doing his work! How selfish he had been! In a very small voice Odilo asked, "Was Mercy badly hurt, Mother?"
"Oh, I don't think it's too serious," Mrs. Nangupata replied. "It looked like a harmless scrape to me. Your father thought it best to have the nurse look at it. Can't be too careful, you know."

"Yes, I guess so," said Odilo. "Well, I'm glad she's not seriously hurt."

Odilo was obviously embarrassed. Mrs. Nangupata understood. "Chole is out cleaning the canteen," she said, "Why don't you go and give him a hand? The time will go faster if you're busy."

The boys were chatting happily when Mr. Nangupata returned from the dispensary with Mercy. She proudly displayed her nice, new bandage to her brothers. Mr. Nangupata said that the nurse at the dispensary said Mercy's knee was scratched and bruised. The injury was not a serious one.

After talking to Mercy for a while, Chole took the broom from the corner and went to the front yard to begin clearing away the paper and other trash which had accumulated during the day. Odilo silently followed Chole, took the broom from his brother and told him to sit on his mat until dinner was ready.

In the kitchen Mr. and Mrs. Nangupata smiled at each other. Neither of them said anything, but they knew that their son had learned a very valuable lesson.
African Games

Children of all cultures enjoy playing games. By enjoying games which they clearly associate with Africa, the students may identify more readily with African children. This lesson was originally taught in the third grade, but the games can be taught throughout the elementary grades in social studies, physical education, and mathematics classes.

GENERAL OBJECTIVE

Students will identify with the roles of members of the African family.

BACKGROUND INFORMATION

Because there seems to be a common desire for recreation, all cultures have a heritage of games and recreational activities that each generation passes on to the next. Many of these games also serve an important function in the socialization process. Some games may be used to teach the values of society, or to model roles and skills. All are part of the shared body of knowledge and experience of members of the culture.

Whether by coincidence or cultural diffusion, the similarity between certain children's games from many different cultures is striking. Blindman's Buff, for instance, is played in many West African nations. Wari, played throughout Africa and the world, is known by hundreds of different names, such as elee, bao, mancala. It is usually named after the seeds, stones or board in the local language and played by a variety of rules. The boards can be beautifully carved pieces of art to one -- time "boards" dug in the ground.

Brought to the Caribbean by West African slaves, variations of Wari are stilled played by many in the Caribbean. Wari is one of the oldest games in the world. A similar game was played in Egypt, Nubia, Sumeria, Cyprus, and elsewhere in northern Africa and the Middle East over 3000 years ago. It may have started as a system of accounting and record keeping like an abacus.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they identify with African children by enjoying African games, Blindman’s Buff, Tanzania Game Hunt, and Wari, by
   • asking to play them again,
   • asking to learn other African games,
   • playing the games in free time or on the playground, or
   • teaching the games to friends.

2. Students will demonstrate their understanding that the function of children's games is recreational and educational by explaining why they think African children play each of the games.

3. Students will play the three games to demonstrate knowledge of their rules.
MATERIALS
1. Props for games: sticks, blindfolds, long piece of cloth.
2. Photographs or slides of African children playing games.
3. Wari board, slide or photograph.
4. To make Wari boards: 1 egg box and 48 beans for each student, construction paper, glue, scissors etc

INTEREST APPROACH
1. Ask the students to name some of their favorite games and tell how they are played. Allow one of the students to teach the rest of the class a favorite game.
2. Discuss why people play games. Lead students to discover their educational and recreational function.

PROCEDURE
1. Ask the students if they know any games from different countries. Ask who plays the game and why. Discuss the rules of those games.
2. Show a photograph or slide of African children playing games. Tell the children that they are going to learn three games from Africa: one from Ghana, one from Tanzania, and one played throughout Africa. Have the students locate the countries and regions on the map.
3. Teach the students the first two games. (See Appendix IX: Games from Africa for rules) Play each game a number of times according to interest.
4. Show the students the Wari board. Explain that Wari is played in many regions of Africa but known by different names and played with slightly different rules. Demonstrate how to play the game. (See Appendix IX: Games from Africa)
5. Have the students decorate egg cartons to make their own Wari bean game. Give each student 48 beans.
6. Ask the students to pair off to play a few rounds of Wari.

ALTERNATIVE & FOLLOW-UP ACTIVITIES
1. View slides or photographs of children Africa playing games.
2. Read or have the children read Ebele’s favourite: A book of African games, by I. Onyefulu.
3. Play other African games. Invite someone from Africa to class to play games with the students.
4. Discuss the reasons for the similarities between some African and American games: limitations on the kinds of new games which can be created, the Afro-American heritage in the U.S., the influence of the West on Africa, the Arabic influence on both Europe and Africa. Trace the origin of some games.

5. Choose a game played in the US—like baseball—and discuss the values it teaches.

6. Teach the students soccer (known in Africa and Europe as football), which is played by school children throughout Africa. Teach the students cricket, a baseball-type game played in some of Britain’s former colonies, including many African countries.

7. View the video *Games and songs from the children of Ghana* (see resources below).

**TEACHER COMMENTS**

Third grade: “My third grade students particularly enjoyed playing the games. They were surprised that their own games were similar to the games of African children. They liked Wari and even found similarities between it and an American bean game they play. They made up some additional rules for Wari and wondered if Africans would object. Although the lesson took 1 1/2 hours, the children wanted to continue playing the games during recess. Even now, weeks later, they often play Game Hunt and Blind Man’s Buff during recess.”

Second grade: “My students enjoyed the lesson. Probably at this level the lesson should be divided into two parts.”

Fourth grade: “The students were interested in and entertained by the games. I enjoyed the lesson as much as the kids.”

**RESOURCES**

**Books**


Discovery Kits

**Title: African Recycled Toys**

**Developed by:** Suzanne Gott & Virginia DeLancey, Indiana University African Studies Program

**Date:** 1996

**Description:** Features two elaborate recycled wire toys acquired in Cameroon -- a motorcycle and touring car. The kit includes the book, *Galimoto* (GAL-lee-moe-toe) 'the Chichewa word for car, which tells how a boy in Malawi goes about collecting the wires to make his own recycled galimoto toy. The activity kit has slides and bulletin board display-photos of African children at play with their recycled toys and images of other recycled toys and musical instruments African children make. Includes a lesson plan and activity guide for a recycled art project for your own students. (You may also wish to check out the slide set *The Arts of Recycling and Recuperation*, by Allen Roberts, for use with this artifact kit). **Recommended Grade Level(s):** Grades 3-8

http://www.indiana.edu/~afrist/outreach_7.htm

**Title: African Games and Story Songs**

**Developed by:** Suzanne Gott & Virginia DeLancey, Indiana University African Studies Program

**Date:** 1996

**Description:** This activity kit is designed to get students involved in learning, playing, and singing a diverse range of African children’s games and songs. The kit includes the book & 60-minute audiocassette *Let Your Voice Be Heard: Songs from Ghana & Zimbabwe*, an extensively annotated collection of 19 stick, stone, hand and name game songs, story songs with narrative, and multi-part recreational songs from Ghana and Zimbabwe. There is also a carved wooden game board w/ seed game pieces for students to
learn to play what is regarded as perhaps the world's oldest game—the popular African game called *songo* in Cameroon, *oware* in Ghana, and *mancala* in East Africa. Reproducible instructions are included, as well as a lesson plan to introduce students to the history of the game and an activity guide for students to make their own versions of this African game board. **Recommended Grade Level(s):** Grades 3-8. 
http://www.indiana.edu/~afrist/outreach_7.htm

**Audio-Visual**


*A Toy Is What You Make It* (1987) A UNICEF/Maryknoll World Production: This 25:00 minute video was filmed primarily in Kenya. Lively and engaging, it features vignettes of family and school life in both urban and rural settings. It focuses primarily on children at play and making their own toys. Only the first half on rural Kenyan children is appropriate for elementary school children. This video can be ordered from UNICEF at:
http://www.unicefusa.org/forms/video_order_mail.html

Contact African Studies Outreach Programs.

**Websites for games**

http://www.mindspring.com/~jaypsand/games.htm
http://www.geocities.com/Athens/Styx/6504/ghana.html

T-teacher reference:  H-high school; M-middle school; E-elementary
SECTION FIVE

IDENTIFYING WITH AFRICANS EXPERIENCING SOCIAL CHANGE

“If you educate a man, you educate an individual. But, if you educate a woman, you educate a family (nation).”
Individualism and Autonomy versus Family and Community

The theme of social change is a very important concept to discuss if students are to understand that social change in contemporary Africa is analogous to social changes people experience in the United States. Growing up becoming individuals and experimenting with autonomy versus family and community expectations are relevant issues to students and they are eager to discuss them.

The film *Chantel's Choice* is an excellent vehicle for leading into a discussion of social change within Burkino Faso. This film brings up issues that students in the US are struggling with, particularly students who may be first generation Americans, but other students will be able to relate to the tensions between independence and autonomy and the desires of family and community, as well.

This lesson is best taught in the social sciences at the high school level.

**GENERAL OBJECTIVE**

Students will identify with youth in Burkino Faso experiencing social change and recognize that it is a universal phenomenon that they themselves experience.

Social change and differences in values and styles between generations and individuals and communities exists in Burkino Faso as well as in the United States. Rapid social change, itself a result of industrialization and urbanization, and accompanying mobility, mass communication, the expansion of the size of societies, and the contact of many kinds of life styles—has intensified tensions. Throughout the world people are presented with new ways of life to accept, modify, or reject.

**SPECIFIC OBJECTIVES**

1. Students will demonstrate that they identify with youth in Burkino Faso by role playing a situation showing social change in Burkino Faso, writing dialogues showing the different points of view between generations in Burkino Faso, or, writing character studies which demonstrate the differences in values between community and individual in Burkino Faso.

2. Students will analyze the causes of social change and tensions in Burkino Faso and the US, such as the contact of some youth with life styles different from those their parents have experienced in a class discussion or in a short paragraph comparing and contrasting the causes of social change and tensions within in the family in the US and in Burkino Faso.
MATERIALS

TV/VCR
*Chantel’s Choice.* Available through the Boston University African Studies Outreach Program at www.bu.edu/africa/outreach.

INTEREST APPROACH

1. Ask the class what is meant by the terms social change, individualism, and autonomy. Discuss causes and indicators of social change in the United States that might lead to tensions or conflicts between parents and children. Role-play a scene depicting one aspect of the generation gap (e.g., a father trying to convince his son to get a haircut). Allow ample time for discussion, as this topic should be of great interest to most students.

2. Explain that certain portions of the film they are about to see portray conflicts between a family and their children; these conflicts are examples of the "generation gap" that exists in Burkina Faso. Ask the students to look for the conflicts in the film.

PROCEDURE

1. Have students find Burkino Faso on a map of Africa.

2. Show the film.

3. Ask the students to role-play a scene from the move depicting the tensions between generations, between community, family, and individuals, that exist in the film.

4. Ask students to verbally compare and contrast these tensions people in the United States and those in Burkino Faso. Ask students if they think the same issues exist in other African nations.

ALTERNATIVE & FOLLOW-UP ACTIVITIES

1. Study the results of urbanization on the personal lives of rural Americans and people from rural Burkino Faso who have moved to cities.

2. Have the students write about a recent “generation gap” incident they have experienced.

3. Discuss ways to decrease tensions between family expectations and individual desires.

4. Teach the lesson on “Women’s Roles in Africa.”
5. Invite local African adults and youth into the classroom to talk and answer questions. Encourage a wide range of viewpoints.

RESOURCES

Books


Audio-Visual

Please refer to appendix IV for tips on how to teach with African films.

T-teacher reference; H-high school; M-middle; E-elementary
Women’s Roles in Africa

The following case study approach will enable students to identify several particular roles that Swazi women play and to simulate those roles by acting them out. In this way, students will be able to both study and defend a point of view regarding one of the many roles a Swazi woman may play. It is hoped that teachers will encourage students to examine their own perceptions of women in Africa and in the US. This activity may be done with junior or senior high students.

BACKGROUND INFORMATION

Throughout history, women in Africa have played an important role in not only social aspects of family life but economic aspects as well. While responsible for the care of children and the home, many women in Africa have worked in family fields, been market sellers, taught in schools, and held leadership positions in their communities and nations.

In Swaziland, as in many other African nations, women today occupy increasingly diverse roles, ranging from farmers, farm managers, tailors, schoolteachers, lawyers, doctors, university professors, etc. Women make up about 48% of the labor force in Swaziland. The following pie chart indicates the percentage of women in different categories of professions in Swaziland.

As the chart illustrates, the majority of Swazi women (78%) work in the agriculture sector doing a wide variety of jobs. About 18% of women in Swaziland work in the service industry including work in restaurants, hospitals, and the tourist industry. A small percentage of women (4%) work in the manufacturing sector. Job opportunities here include work in textile production, at soft drink and automotive assembly plants.
Women both young and old, married and unmarried, with or without children are represented in all aspects of the workforce. The activity in this unit assists students in recognizing that though these similarities exist between women in each category, there may be attitudinal differences, i.e. differences in expectations and values. Teachers are encouraged to present as much background information as possible to students before beginning this activity so that stereotypes may be discussed.

**GENERAL OBJECTIVE**

Students will identify with roles of African women.

**SPECIFIC OBJECTIVES**

1. Students will cite examples of women's occupations throughout history for both US and African women.

2. Students will role-play Swazi women, defending their viewpoints.

3. Students will identify with African women by role-playing characters whose viewpoints are similar to their own.

**MATERIALS**

Role-play scripts.

**INTEREST APPROACH**

1. Ask students to brainstorm occupations women in the US perform today. Then ask students to discuss how women’s occupations have changed over time.

2. Ask students if they feel this is typical of all women’s occupations in all countries. Discuss what causes women in different cultures to have similar or different roles. What similarities are most prevalent? Why?

3. Introduce case study on Swazi women.

**PROCEDURE**

1. Have students locate Swaziland on a map.

2. Discuss occupations women have been involved in over time in the United States.

3. Tell students that they will all be reading a case study of a Swazi girl (Sheet 1). She has just finished primary school and must decide what to do next with her life. Her relatives who are engaged in several different occupations are advising her (Profiles 1-7).

4. Having read the Case Study, students will divide into groups of seven. Seven different character profiles will be given to each group, and each student in the group will take one profile. After reading the profiles, the groups will role-play the interaction between
the Swazi girl and her relatives as they advise her. Students should be encouraged to "live" the role of their profile as accurately as possible referring to the Profile Sheet for further information on attitudes, beliefs and values of the characters they are playing.

5. Each group must decide on the recommendations it would give the Swazi girl. When the groups return to the whole class setting, they will present their recommendations and defend them. Finally students will discuss which recommendation they (as US students) believe in and why.

ALTERNATIVE & FOLLOW-UP ACTIVITIES

1. Invite African women and men to talk to the class and answer questions. Encourage a range of viewpoints.

2. See a related film such as Chantal's Choice, Femmes aux yeux ouverts (Women with open eyes), and discuss it (See Resources below).

RESOURCES

Books


Audio-Visual

Chantal's Choice (1990) Producers: C. Saltman & P. Hinkley. This 29-minute film tells the story of a girl in Burkina Faso grappling with traditional marriage expectations within a modern and changing environment. Written and presented by secondary school students in Burkina Faso. (M, H)

Available to borrow from Boston University's African Studies Center Outreach Program: http://www.bu.edu/africa/outreach/materials

and from the University of Wisconsin--Madison African Studies Program.


Femmes aux yeux ouverts (women with open eyes) (1994). Directed by Anne-Laure Folly in French with English subtitles, this is a 52-minute award winning documentary film by women about women. Women from Togo, Mail, and Benin speak about crucial issues such as marital rights, women's economic roles, female genital mutilation Available from California Newsreel www.newsreel.org
From Sun Up (1987) Maryknoll World Video Library, Maryknoll, NY 10545 (914) 941-7590. This 28-minute film, produced by a Tanzanian woman, Flora M'mbugu, and shot in Tanzania by an African crew, dramatically illustrates that the source of women's hope and sense of the future lies in their support for each other. This beautifully photographed work portrays women's multiple roles as provider, mother, water-carrier, wood-gatherer, cook and entrepreneur. (H)

Also available from Boston University’s African Studies Center Outreach Program.

West Africa: Two Life Styles (1970). An 18-minute color film comparing the daily activities of 2 male yam farmers and a wealthy business woman in the Ivory Coast. (J, H)

Available from the University of Illinois Film Center 1325 South Oak Street Champaign, IL 51820 (800) 367-3456 USA (800) 252-1357 IL (217) 333-1360.

Women: Changing Our Roles (1990) Beacon Films. This 15-minute film explores the traditional expectations of women and their evolving opportunities in marriage, education, and work. (M, H)

Available from Boston University’s African Studies Center Outreach Program.
http://www.bu.edu/africa/outreach/materials

T-teacher reference; H-high school; M-middle school; E-elementary
Profile IV: Auntie La Matsebula, field laborer

I am a mother, wife, and field laborer. I think Thoko has enough education. After all, she can read and write and speak the white people's language. Thoko should just concern herself with her family's cattle and whether or not they are being cared for. Also, she's old enough for young men to show an interest in her so what is she waiting for? Too much education, anyway, corrupts a girl's good character. If she goes on to school away from here, she might get pregnant or become a "tiki-line"* in the city. *(prostitute)

Profile V: Auntie Lahovela, Market - seller

I am a market seller. This decision is very hard for me because I hold many of the traditional values of women which accept the woman's role as being in the home caring for her children and helping her husband in the fields. However, there is a payoff in education, for Thoko will learn lots of different ways of making a living than I have. Money is important nowadays, and Thoko must be able to make as much as she can. Perhaps if she went to a missionary boarding school for girls she would be safe from corrupt moral influences.

Profile VI: Paul Matsebula, young man

I am a mechanic and single. Thoko should definitely stay at home and forget about school. First, there isn't a lot of money in her family and, since the boys in the family will be entering high school in the next two or three years, the money should be saved for them. Why can't Thoko become an apprentice with Mrs. Simelane who is a seamstress next door? Thoko could be able in two years to make very nice dresses for herself or for profit. Anyway, Thoko is lucky to have even attended elementary school since her mother didn't have the chance for that. What about marriage? I recommend that. After all, any person who is destined to succeed in life will succeed, secondary school or no secondary school!

Profile VII: John Magagula, school principal

I am Thoko's elementary school principal besides being her uncle. She has an excellent mind and should not waste it. She could definitely get into a good high school and, with hard studying, into the university or a college. This doesn't mean she can't get married, for after she graduates, she will associate with lots of learned and hard-working men one of whom would make an excellent husband for her. Thoko would be a helpful wife financially, too, for she could have a good job after graduating. There's no need to worry about her being corrupted by studying away from home since she is such a religious young lady. I think she should definitely go on in her education.
SECTION SIX

RESPECTING AFRICAN LIFESTYLES
Senegalese Clothing

This lesson gives children the opportunity to examine their feelings about the clothing that people in other cultures wear. It is hoped that the students will enjoy wearing and working in Senegalese clothes and will reach the conclusion that Senegalese clothing is fashionable and practical.

Originally taught in a third grade language arts class, this lesson could be used when discussing the relationship of climate and culture, when discussing clothing styles in various historical periods and cultures, and when studying African culture.

Students will respect African institutions and life styles as responses of African people to their social and physical environment.

BACKGROUND INFORMATION

Although some Senegalese wear clothing similar to what many people in the US wear, the majority wears styles that reflect pride in their heritage. Some Senegalese clothing is simply styled, such as the boubou and lapa, and can easily be made at home. However, most Senegalese styles require many hours of work and are decorated with beautiful and intricate stitching, and are the result of professional tailoring. Another practical aspect of Senegalese women's clothing is that some garments have many purposes. A wrap-around skirt, for example, is a rectangular piece of material which can also be used as a head tie, a baby wrap, or a shawl. Senegalese men usually wear wide-legged pants, since they are very airy and comfortable in hot weather.

The versatile wrap-around skirt allows a woman to do her daily work with ease, stooping over and bending present no problems with long skirts. Long skirts are also automatic protection against biting insects. The head tie assists in easily balancing baskets on the head and acts as a protection against the sun. The taille basse are often worn by young women between the ages of 15 to 25. Often the celebration or ceremony will dictate the clothing style. For funeral ceremonies, women wear large loose boubous with no tied clothes and cover their heads and faces with their head tie.

Most everyday informal clothing—including head ties, skirts, boubous, and N'dockets—is made of simple cottons. Formal wear is usually made with metallic or thread brocade. Sometimes clothing is made from “country cloth”, hand-woven cloth, usually made of heavy cotton. Because of the French influence during the colonial period, many French words for garments—pagne, complet—have been adapted. Recently introduced styles include Abaya which are outfits that come from the Middle East and traditional clothing know as “mame boye” meaning “grandmother”.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they respect the ways that Senegalese dress by

   • asking to make similar clothes for themselves,
• asking to make costume dolls,
• the way they describe it in an each-one teach-one session, or,
• showing a more positive response to the introductory question, "How do Senegalese dress?" when it is repeated at the end of the lesson.

2. Students will demonstrate that they can analyze the relationship of style and function in US and Senegalese clothing by explaining

• the uses of the articles of clothing in their drawings of a Senegalese man and women,
• why they chose the style of clothing they are wearing to class today, or,
• drawing pictures of a woman in the US dressed to go food shopping
• or other activity that demonstrates that the student understand the relationship between style and function

3. Students will identify Senegalese garments by their Senegalese names: Mouchoire de tete, fez, taille-basse, pagne, kaftan, sabatos, complet, sandals, marignere, boubou—on their drawings of Senegalese clothing.

MATERIALS

1. Photographs of Africans illustrating many styles of dress. (Contact African Studies Outreach Programs)

2. Illustration of Senegalese dress. (Page 91)

3. Four Senegalese outfits, teacher-made garments, costumed dolls, or selected slides. (See Clothing Appendix for directions for putting on Senegalese clothing.)

INTEREST APPROACH

1. Locate Senegal on the map. Ask the students how they think Senegalese dress. Record all the students' comments on the board.

2. Show photographs of Africans dressed in a variety of styles. Have the students point out what styles of clothing that are represented. Explain that many styles exist in Senegal.

PROCEDURE

1. Have the students close their eyes while you put on one of the Senegalese outfits over your clothing. Model the outfit while pointing out the names of the articles of clothing that you are wearing. Demonstrate how to tie the pagne (skirt), pagne (baby wrap), and mouchoire de tete (head tie).

2. Have the students feel and try on the clothing. Discuss:

• What material the clothing is made of,
• the bright colors,
• why the clothing is styled as is it is,
• the purpose of the wrap-around skirt, the head tie, etc.

3. Compare and contrast Senegalese clothing with styles found in the classroom. Discuss material, colors, style, and function. Discuss the relationship of style and function by asking what kind of clothes the children wear to formal ceremonies, to school, for play.

4. Show the illustration (next page) of men and women dressed in Senegalese clothing. Ask the students to name the various articles of clothing.

5. Have the students draw figures of a man and a woman and dress them in Senegalese clothes, labeling each article of clothing with its Senegalese name. Have the children explain why the figures are wearing that particular kind of clothing.

6. Repeat the question, "How do Senegalese dress?"

ALTERNATIVE & FOLLOW-UP ACTIVITIES

1. Show slides of clothing. Using slides showing Africans in a variety of clothing styles, have students note differences and discuss the functions of each style.

2. Do a similar lesson focusing on other African nations or nations in Asia, Latin America or other regions.

3. Debate the value of dress codes for students and teachers. Analyze the factors which influence US clothing styles: function, fashion, tradition, profession, conformity and non-conformity.

4. Discuss the phrase "clothing makes the man." Have students put on different kinds of clothes and describe how the clothing makes them feel: hippie dress, disco outfit, military uniform, football uniform, prom dress, etc.

5. Make dolls dressed in Senegalese clothing.


7. Invite an African or person who has been to Africa to teach a class on African clothing.

8. Have the class explain what they would learn about the US if they only saw people dressed up for weddings, Halloween, or other special occasions. Show pictures or slides of Senegalese dressed up for special occasions. Ask the students if they think that all Senegalese dress like this all the time? Ask if they think all Africans dress this way all the time. Ask what they would learn about Senegal if they only saw pictures of people dressed for formal occasions. Show Senegalese and other Africans dressed in everyday clothes. Ask students to identify the differences between everyday clothes and dress for special occasions.
TEACHER COMMENTS

Third grade: “The immediate reaction of my third graders to seeing me in Senegalese clothing was to laugh. But the laughter soon turned into curiosity and the desire to either touch the clothes or try them on. Some of the girls became interested in making a set of Senegalese clothes for themselves and their dolls. This lesson on clothing led to a lesson on tie-dying.” (See Table of Contents.)

Sixth grade: “Instead of our modeling the clothes, we asked our sixth graders to do it. The first two students who modeled were laughed at, but when we asked for more volunteers, everyone wanted to model. We had quite a discussion on the influences that determine American clothing styles and whether teachers should wear ‘professional’ clothes.”

RESOURCES

Books and Web Resources

African Clothing: Lesson plans from Utah State University (E, M)
http://teacherlink.ed.usu.edu/TLresources/longterm/LessonPlans/africa/melbro/index.html


Discovery Kits

Title: Special & Everyday Dress in Cameroon
Developed by: Suzanne Gott & Virginia DeLancey, Indiana University African Studies Program Date: 1996 Description: This kit includes a man's hand-embroidered festive, ceremonial dress with matching hat. Also included are a tailored, machine-embroidered man's shirt and woman's smocked kaba dress (with matching hair-tie) that are popular dress items in everyday life. A Cameroonian doll dressed in the kaba dress ensemble illustrates the wearing of this popular style. There is also a man's and a woman's hand-woven grass carrying bag, and a hand carved hair comb. The kit also features items associated with chiefly regalia; a carved wooden stool, special hat, feather fan, horsetail whisk, and drinking horn. Slides and bulletin board photo-displays of Cameroonian people dressed for special and everyday occasions introduce students to the real-life contexts of
these different dress items. Includes lesson plan and activity guide, in which students can create their own Cameroonian carrying bag. **Recommended Grade Level(s):** Grades K-8

**Audio-Visual**

*Chantal's Choice* (1990) Producers: C. Saltman & P. Hinkley. This 29-minute film tells the story of a girl in Burkina Faso grappling with traditional marriage expectations within a modern and changing environment. Written and presented by secondary school students in Burkina Faso. (M, H)


*Femmes aux yeux ouverts (women with open eyes)* (1994). Directed by Anne-Laure Folly in French with English subtitles, this is a 52-minute award winning documentary film by women about women. Women from Togo, Mail, and Benin speak about crucial issues such as marital rights, women's economic roles, female genital mutilation. Available from California Newsreel [www.newsreel.org](http://www.newsreel.org)

T-teacher reference: H-high school; M-middle school; E-elementary
Food and Environment in Liberia

Children take an immediate interest in food. One of the first questions that children ask about Africa is, "What do Africans eat?" a reflection of the importance of this basic human need. By understanding why Liberians eat some foods that are similar to those eaten in the US and some that are different, it is hoped that the students will develop a respect for foods and food preferences that are different from their own. This analysis may be expedited by first analyzing the physical and cultural factors which influence US eating habits.

This lesson was originally taught in the seventh grade, but could be used in any class throughout the intermediate grades and adapted for use in high school.

GENERAL OBJECTIVE

Students will respect African institutions and life styles as responses of African people to their social and physical environments.

BACKGROUND INFORMATION

Why do we eat the foods we do? There are two general reasons: 1) they are foods that can be raised in our locality or can be made accessible to us by being transported to our locality (a variable not introduced in this lesson); and 2) of the foods available, certain ones are preferred over others. Our cultural or ethnic background helps determine which foods we choose to eat.

Three major vegetation zones exist in West Africa: the rainforest, the grasslands, and the desert. The differences between the amounts of rainfall in each area is a major cause of the differences in the kinds of foods which can be raised. In the forest areas, the most common kinds of foods are root crops (yams, cassava, etc.) and tree crops (fruits and palm kernels, which produce palm oil). In the grassland areas, grains are much more common and cattle raising is widespread. Since the tsetse fly which infects cattle with sleeping sickness, is usually found in the rainforest, cattle raising is usually limited to the grasslands.

Within the broad range of possibilities allowed by the physical environment, various ethnic groups within the same physical environment may prefer different foods because of different historical influences or cultural patterns. For example, while the cultures of the forest zone share many of the same foods, Liberia is one of the few areas where rice is the most important staple. Collard green chop is a typical Liberian dish served with rice. (Chop is the Liberian Creole word for food.)

SPECIFIC OBJECTIVES

1. Students will demonstrate that they respect Liberian food tastes by expressing interest in preparing and eating a Liberian meal.
2. Students will demonstrate that they are able to differentiate between physical and cultural influences on African food tastes by explaining why Liberia and the rainforest area of the Congo might raise different food crops.

3. Students will identify the rainforest vegetation zone as the source of ingredients of Liberian collard green chop when shown slides of three vegetation zones in Africa.

MATERIALS

1. Ingredients for a beef stew: beef, tomatoes, potatoes, onions – in a grocery bag.

2. Ingredients for Liberian collard green chop: chicken, collard greens, onion, palm oil (if unobtainable, substitute with peanut oil), red peppers, salt, rice, pepper. (See next lesson for recipe.)

3. Show slides of desert, grassland, and tropical rainforest areas.

4. Slide projector.

INTEREST APPROACH

Show the students the ingredients for beef stew. Tell the students that these are the ingredients for a typical US dish. Have them guess what dish it could be.

PROCEDURE

1. Ask the students if they think all of the ingredients could be grown in the United States. Ask

   - where the beef would come from? In the US why does a lot of beef come from the Western states? (It is too dry to raise anything else. There are large ranches for grazing.)
   - where tomatoes are grown in large quantities? Why?
   - if all crops can be raised everywhere? Oranges in Maine? Bananas in North Dakota? Wheat in Louisiana?
   - what environmental factors limit where crops can be grown?

2. Ask the students if all people in the US like the same kinds of foods. List some of the students’ favorite foods on the board and discuss why they like them. Ask why there are differences. Guide the students to recognize that ethnic preferences and individual tastes also influence the foods we eat.

3. Have the students locate Liberia on the map. Show the students the bag of ingredients for Liberian collard green chop. Explain that the ingredients for a Liberian meal are in the bag. Have them guess what the ingredients are and list their guesses on the board. Show them the ingredients.

4. Tell the students that you are going to show them slides of three different kinds of climatic regions in Africa. They should determine which is typical of Liberia where
the ingredients for collard green chop are grown. Review the importance of the
amount of rainfall and temperature on the green crops that will grow in an area.

5. Divide the class into groups; name a recorder. Explain that as a slide is shown each
group should decide whether the ingredients for collard green chop could be grown
there. The recorder should write down the reasons his/her group selected or rejected
the slide. Show the slide of the desert. Allow ample time for the students to discuss
the slide. Show the rainforest slide, and then the grasslands slide, following the
same procedure.

6. Ask each recorder to give the reasons for his/her group's selection. Allow the
students to discuss the selections if there is any disagreement.

7. Show the slide of the forest area again. Explain that the tsetse fly limits cattle
raising in forest areas. Ask students if they would expect to find cattle being raised
in the forest areas.

8. Explain that Southeastern Nigeria's climate and vegetation closely resemble
Liberia's. Locate Southeastern Nigeria on the map. Explain that one of the most
popular foods in Liberia is rice, but in Southeastern Nigeria it is yam. Both crops
could grow both places. Why is there a difference in food preferences? Guide
students to recognize that the difference is probably cultural or historical.

9. Show the slide of the grasslands area again. Ask the students what kind of crops
could be grown there. Do the same with the desert area.

10. Ask the students if they would like to prepare Liberian collard green chop. (See the
next lesson "A Liberian Meal").

ALTERNATIVE & FOLLOW-UP ACTIVITIES

1. Have the students examine relevant slides on Liberia and discuss what they learned
about the food habits of the Liberians. (See maps in this unit.)

2. Discuss how the introduction of rapid transportation may change food tastes.

TEACHER COMMENTS

Fifth grade: "Most of my students were astounded that Liberians eat food so similar to our
own."

Seventh grade: "The most exciting part of the lesson was the cooking and preparation of
some real Liberian food, which we did the next day. The students seemed to exhibit a little
more curiosity about where the American food they ate came from."
A Liberian Meal

One of the first questions that students ask about Africa is "What do Africans eat?" A simple and enjoyable way to answer this question is for the students to actually prepare and eat an African meal. While the students will enjoy this experience, they will develop a better understanding of African daily life if they also role-play meal etiquette which although it may be different from what is typically considered meal etiquette in the US, is taught in much the same way.

This lesson was originally taught in a fourth grade language arts class but has been used successfully with adults and in social studies and home economics classes K-12. The lesson should be scheduled for part of a period one day and a double period the next day.

GENERAL OBJECTIVE

Students will respect African life styles and institutions as the responses of African people to their social and physical environments.

BACKGROUND INFORMATION

It is important to emphasize that ways of life in nations around the world—may be quite different. One area where differences can appear is in meal etiquette or in how family and friends share meals together.

Collard green chop is eaten throughout Liberia and in many other areas of West Africa. Collards are vegetables similar to spinach, turnip greens, and kale. "Chop" in the Liberian context means "to eat" or "to have a meal".

Mandingo-Liberians, members of a Liberian ethnic group, practice a form of meal etiquette similar to many other West African ethnic groups, especially those that have had contact with Muslim cultures. Only women and girls prepare and serve the food. Men and women eat separately. (See unit entitled "Women's Roles in Africa").

In keeping with Muslim sanitary law, men and women wash their hands before eating. Food is only touched with the right hand. It is an insult to use the left because it is used for bodily functions. Since the food is eaten from a common bowl, men and boys sit in a circle around the food, their right hip and hand facing the center of the circle. Sharing is an important concept, no one takes a second helping until she or he is sure that everyone else has had a serving. Usually the "man of the house" determines who gets the finest pieces of meat. Generally, children do not take pieces of meat unless their father offers the pieces to them. These practices are common in all traditional arrangements in all ethnic groups in Liberia.

The usual Mandingo-Liberian meal consists of a starch and a stew. The starch—rice, millet, or cassava—is rolled up in a ball and dipped into the stew. Thus, no utensils are used. The women follow the same etiquette.
Like children in all societies, Mandingo-Liberian children learn etiquette by copying the examples of adults and responding to the corrections of adults.

LIBERIAN COLLARD GREEN CHOP

Ingredients:  
1 chicken/fish/ or meat  
2 bags collard greens (or mustard greens)  
1 can tomato paste  
1 medium onion  
\(\frac{1}{2}\)-pint palm oil*  
red pepper (crushed)  
salt  
pepper  
1 cup Crisco  
\(\frac{1}{2}\)-pint water with chicken bouillon cubes

*Often available in stores specializing in ethnic products. Peanut oil can be substituted for palm oil. In Liberia collard green is almost always prepared using imported oil or “fried” (burned) palm oil.

DIRECTIONS

Cut up chicken and season it with salt and pepper. Brown in Crisco. Place palm oil in a large pot and heat. Add chopped greens, chopped onion, tomato paste, bouillon cubes and salt and red and black pepper to taste. Add browned chicken pieces and cook for 30 - 35 minutes until chicken is tender and spices well blended. Serve over rice. Serves 6.

SPECIFIC OBJECTIVE

1. Students will demonstrate that they associate Africa with the pleasant experience of eating a Liberian meal by responding positively to questions such as:
   - did you like the meal?
   - did you enjoy cooking?
   - would you like to have another African meal sometime?

2. Spontaneously asking to prepare another Liberian meal, or asking visitors to the class to share in the meal.

3. Students will demonstrate that they understand and respect Mandingo-Liberian meal etiquette by following it comfortably in a role-playing situation, or comfortably during the meal.

4. Students will analyze how children learn patterns of etiquette through example and correction, in a discussion, or by role-playing a family meal.

MATERIALS

1. Ingredients for recipe  
2. 1 large skillet
3. 2 medium size pots  
4. 1 cook spoon  
5. 1 knife  
6. 1 work table  
7. Your kitchen at home, the school's cooking facilities, or a hot plate with two burners in your classroom  
8. Wash bowl  
9. Visual aids  
10. African music (optional, but very important!)

**INTEREST APPROACH**

1. Have the students discuss their favorite foods. Talk about where the foods originated.  
2. Ask the students if they would like to prepare a Liberian dish. Locate Liberia on the map. Show photos or slides of Liberians eating.  
3. Explain what the dish is called and how it is prepared.  
4. Allow the class to decide who will bring the ingredients and pineapple for dessert for preparing the meal the next day.  

**PROCEDURE**

1. The next day, divide the class into groups and assign tasks: browning the chicken, heating the palm oil, preparing the vegetables, preparing the rice.  
2. While the food is cooking, ask the students what are good table manners. List them on the board. (If the students have difficulty listing less obvious ones, have them actually pantomime a family meal.) Discuss differences, if any, in the student's descriptions of table etiquette. Ask them if there is really any right or wrong table etiquette.  
3. Ask the students why good table manners are important. Lead them to discover that manners promote orderly distribution of the food. Discuss who taught them good table manners and how they were taught.  
4. Show the students the photograph of Liberians eating. Explain that many Liberians use the same kind of table manners we do, but people living in small towns may have a different kind of meal etiquette.  
5. Explain and demonstrate some aspects of Mandingo-Liberian etiquette. Have the students list good Mandingo-Liberian manners on the board and then pantomime a Mandingo-Liberian meal individually or in groups.  
6. Discuss how Mandingo-Liberians learn meal etiquette. List the sources on the board. Lead the students to recognize that Liberian children are taught meal etiquette the same way they are. Ask the students why they think Mandingo-Liberian etiquette is different from ours. Lead them to discover that many in the US have been taught a different tradition.
7. Discuss with the students if an American would be practicing good manners if she used her etiquette when eating a traditional meal with Liberians.

8. Have the girls serve the food, the boys and girls eating separately. Tell the students to use Mandingo-Liberian etiquette if they wish. Play some African music while they eat.

9. After eating the meal, discuss with the students how they thought they would feel eating African food and using African etiquette and how they actually felt while doing it. Have those students who are interested copy the recipe to take home.

**ALTERNATIVE & FOLLOW-UP ACTIVITIES**

1. Read, "The Mother Stone Has a Hollow Stomach" in Song of Lawino, a poetic rejection of colonialist food and etiquette.

2. If the students are familiar with the differentiation of labor by gender in rural societies have the girls do the cooking and the boys play male roles, such as repairing the house, managing a store, participating in a village council meeting, preparing the fields for sowing, teaching. (Do Women’s Roles in Swaziland unit to promote the discussion of such stereotypes.)

3. In the lower grades, fry plantains. (See Meals from Africa Appendix VII.)

4. Make another African recipe. (See Meals from Africa Appendix VII.)

5. Prepare a meal from another region of the world.

**TEACHER COMMENTS**

Kindergarten: “I had the children fry plantains because they are easy to prepare because of their similarity to bananas and because they smell very delectable. I began the lesson by asking what they had for breakfast and then showing them a paper bag with the plantains inside and telling them that I had a particular breakfast which is eaten in Africa in the bag. The children finally guessed bananas. I showed them the plantains, explaining that they are very much like bananas.”

“Only a few kindergarten children did not like the plantain, but all tried a piece with no hesitation. Not only was the meal a success, but the children continue – even a month later – to associate Africa with this pleasant experience.”

Fourth grade: “After we had prepared the chop, I was sure there was too much. Some of their reactions were:

That looks horrible!
I don’t want to try that!
U-Gook!”
Reactions after sampling the chop:

That was good!
When do we have it again?

"One child had five helpings; all of the food was eaten. The second time we made collard green chop the class invited the principal and their parents.

"I found that it is important that the children bring the ingredients for the recipe to school, or help the teacher shop for them. Somehow, if they know where the ingredients come from, the food seems less foreign to them, and the students seem more interested in the activity."

Fifth grade: "We had a good time, and the children were amazed that the food was so good. I wanted everyone to participate in the preparation, so each student would feel as if he had helped cook the 'chop'. This made for a rather hectic class, though. Possibly the principal or some mothers could be invited to participate in the preparation and dining. If not, maybe three or four of the children could do the cooking over their lunch hour or the evening before. You should practice preparing the dish at home before the class, so that you are sure you know how to make it."

Seventh grade home economics: "Before they began eating, the girls asked, "Do we have to eat this stuff if we don't like it?" Soon it was all gone. The girls were surprised when they realized that our manners might not be considered good manners by people in another culture. The first time we prepared a meal I felt that the students were too uncomfortable to use traditional etiquette; too many new things were happening at once. I postponed that part of the lesson until we prepared our second meal."

RESOURCES

Books


Web Site

*Cuisine and Etiquette in Sierra Leone, Uganda, and Zambia* Lesson plans from Peace Corps World Wise Schools.

For many links to Liberian cooking as well as meals to from other African nations go to Chef 2 Chef Culinary Portal:
http://chef2chef.com/dir/Cooking/World_Cuisines/African/more2.html

T-teacher reference:  H-high school; M-middle school; E-elementary
Liberian Housing

The idea that Africans live in "huts" has been perpetuated for so long that some students find it difficult to believe that Africans have used a variety of architectural designs in building their homes over the centuries.

By becoming aware of the relationship of the design of a house to its function and to the physical and social environment, it is hoped that the student will develop an appreciation for the variety of Liberian architectural styles. A discussion of the function of Liberian architecture may help students develop more respect for ways of life that are different from ones with which they are familiar. Through an initial analysis of the uses of homes in the United States, the students will recognize the importance of the function in architectural design in their own communities.

This lesson was originally taught in the seventh grade, but can be used on a higher level. It could be adapted for use in geography classes and other social studies classes as well.

GENERAL OBJECTIVE

Students will respect African life styles and institutions as the responses of African people to their social and physical environment.

BACKGROUND INFORMATION

Historically, Liberian houses have served a different function than houses in the United States. They also have been made from different materials. The result has been dwellings that look quite different from many houses seen in the US.

In Liberia, where the climate is consistently warm, people live outside much more than they do in the United States. Many activities which Americans assume should be done inside a house are done much more naturally outside in Liberia, for example, cooking and preparing food, eating, recreation, chatting, dancing, bathing, celebrations, music-making, working at one's trade, marketing, sewing, school classes, etc. During the rainy season, however, some of these activities take place indoors. Many of the functions of US houses are less necessary in Liberia. As there is no need for an indoor kitchen, dining room, central heating, and glass windows to let light in and keep cold out, a house in Liberia has a very different appearance from many houses in the US. Many Liberian homes function only as a sleeping and storage place.

In traditional Liberian architecture, many unconnected small buildings are somewhat equivalent to the different rooms in a house in the US. Different buildings may serve different purposes for a family; there might be a "cooking house" or kitchen, a "bath house" or shower-room, and a "palaver house", a room for discussing important matters. One might say a Liberian house includes the outdoors since many daily activities take place outside. Several separate buildings in one family homestead may serve the same function as one house in the United States.
The traditional Liberian house is well equipped to function within its environment. Built from local material – straight wooden branches or trunks, clay, and sun baked earth and palm leaves – it is constructed to withstand heavy rains and occasional high winds. The construction materials are termite-proof. Many of the houses are designed to be cool during the hot part of the day and to provide space for the storage and drying of corn, as well as for sleeping.

SIMPLIFIED ILLUSTRATION OF ONE TYPE OF COMPOUND

1. Reception room
2. Husband's sleeping room
3. Wife's room
4. Wet season kitchen
5. Bathing enclosure
6-8. Sons' rooms
9. Cooking area
10. Granaries

In addition to a variety of traditional housing styles, the stylistic influences of architecture from other African and non-African nations and the introduction of new building materials contribute to an almost limitless range of architectural designs in Liberia. The traditional house exists in smaller towns while the capital Monrovia has a number of multi-story buildings. A third kind of house is one of the most common types of housing found in both rural and urban areas. It is built from cement blocks, has an iron-zinc roof and either glass or shuttered windows. It is about the same size as an average single-story house in the US; it consists of a reception room and several bedrooms. Often the kitchen is located in a separate building. Within any area, variations exist because of differences in wealth, status, individual taste, etc.

None of the different types of houses can be said to be "better" than any of the others. Each serves a different function in its physical and cultural environment. In fact, to apply the word "house" to so many different kinds of buildings may be stretching the meaning of the word too far. Since the demands of the city of Monrovia are similar to those in other large
cities, its more recent architecture resembles that of other cities throughout the world. As explained above, different demands of the rural physical-cultural environment produce a need for a different type of house.

While the photographs of housing for this lesson were taken in Liberia, they are representative of housing in many other sections of West Africa.

**SPECIFIC OBJECTIVES**

1. Students will demonstrate that they respect Liberian architecture by relating the design of a Liberian house to its function before making a value judgment about it, or teaching another child to relate the design of a Liberian house to its function before making a value judgment about it.

2. Students will relate the form of a house to its function, the physical environment, the social environment, and individual taste in an explanation of why many Liberian houses look different from American houses, or in a role play discussion where a Liberian and an American discuss the reasons for the similarities and differences between their houses.

3. Students will demonstrate that they know at least three types of housing styles—sun-baked earthen clay, cement brick with zinc roofs, multistory buildings—exist in Liberia by listing the different styles, drawing illustrations of them, or identifying them in photographs.

**MATERIALS**

Slides of Liberian houses (Contact African Studies Outreach Programs.)

**INTEREST APPROACH**

1. Discuss with the class why people live in houses. Make a list of "Uses for Houses"—shelter, status, etc.—on the chalkboard.

2. Have each child draw the floor plan of his/her own house and label the function of each room. Discuss the various functions of the rooms and list them on the chalkboard.

3. Discuss how houses are used differently in winter and in summer and what things are done inside and outside on a camping trip. Ask the children whether they prefer working and playing inside or outside. Guide the children to recognize that the functions of a house are related to climate. How do houses in Florida and Alaska differ?

**PROCEDURE**

1. Have the students locate Liberia on a map. Without teacher commentary show the slides of various outdoor Liberian activities. Discuss why Liberians do many of the things outdoors that we do indoors.
2. Cross out all the functions of houses listed on the chalkboard which do not apply to Liberia.

3. Explain that some Liberian families live in a group of buildings called a compound. Each building has a different purpose. Ask the students to take floor plans of their homes, cut apart the different rooms and design a compound. The living room becomes the reception room; the kitchen, the outside cooking area and the wet season kitchen; etc.

4. Divide the class into several small groups and give each photographs of different Liberian houses. Ask the students to list and then report on any and all differences they find between the buildings in the photographs. Ask them to think about why the houses look the way they do and to account for any differences that they see.

5. Have the students report on the items they listed. Ask why there are differences among the houses if the climate is about the same throughout Liberia. Lead the students into a discussion of the different life styles in urban and rural areas. Guide them to recognize that architecture may be different because of different cultures, or ways of life.

6. Discuss why different architectural designs might exist in the same town (differing life styles, wealth, status, professions). Lead the student to recognize that although environment influences architectural design, cultural factors and individual tastes are also factors.

7. Look at the three photographs again. Discuss which of the three kinds of Liberian housing is the best. Lead the students to recognize that each serves a different kind of life style.

**ALTERNATIVE & FOLLOW-UP ACTIVITIES**

1. Mix slides of US cities in with slides of African cities. Discuss why most cities look alike. See if the children can identify the cities.

2. Cut photographs of US architecture out of magazines: a skyscraper, a California ranch house, a midwestern farmhouse, an urban apartment building. Discuss reasons for different architectural styles in the US.

3. Relate function and culture to the housing problems in your local community.

4. Have the students label the materials used in building the three kinds of housing. Discuss the materials and their functions.

5. Have each student draw a floor plan of his/her house. Instruct them to draw in their favorite object in each room. Then ask them to pretend that they are Liberians of their age group and do the same thing. Have the students use the slides for references. (Accuracy is less important than the student's attempt to identify with Liberian children.)
6. Compare the construction of an adobe house in the Southwest with a sun-baked earthen house in Liberia.

7. Compare the life styles and housing of rural and urban areas in the US. If any teachers or children grew up on farms, have these people discuss their life style on the farm.

TEACHER COMMENTS

Seventh grade: "My students enjoyed the class, although they had some difficulty forming the concepts. We had a long discussion about why people live in cities and why they have different needs from people in rural areas."

Fifth grade: "The children were impressed by the role of the out-of doors in a Liberian's life. They were eager to answer and ask questions. I think they still don't associate Western-style buildings with Africa. Even though we discussed African cities, their rural/traditional image of Africa is very strong."

RESOURCES

Books

For a review of this book visit the H-AfrTeach website at http://h-net.msu.edu/~afrteach


Audio Visual

Slides from African Studies Centers.

T-teacher reference; H-high school; J-junior high; E-elementary
SECTION SEVEN

APPRECIATING AFRICAN ART FORMS
African Art Slides Come Alive

Because of the influence that African art has had on twentieth-century Western art, teaching African art in our schools can help students to appreciate African art and to understand modern Western art. This lesson is designed to encourage students to respond to the emotional and rhythmic qualities of African art objects.

The students' direct response is most important. Facts about the objects are not included which might detract from the experience. Later, when students have expressed their interest and readiness by asking questions, more information can be introduced to answer their specific questions.

The lesson can be used in art classes or other content area classes on Africa from kindergarten through high school as adapted.

GENERAL OBJECTIVES

Students will appreciate African art forms.

BACKGROUND INFORMATION

Art is a critical component in all African societies. In all cultures, art has an importance in its expression of traditional thoughts, contemporary beliefs, and future aspirations or fears. Be it in the form of woodcarvings, metallic statues, paintings, or cloth dyeing, African art has been one of the most important influences on the development of twentieth century art. Picasso, Modigliani, Klee, Lipschitz, Matisse and other artists were struck by the powerful rhythms, emotions, and surrealistic interpretations of nature and man inherent in the African art objects they saw in the ethnological museums of Europe. These artists revolutionized Western art by adopting and adapting forms and ideas from African art.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they are enthusiastic about viewing art objectives by voluntarily examining art books and objects that you have in the room or in the library, or spontaneously asking for a similar lesson.

2. Students will demonstrate that they appreciate African art by responding physically to the emotional and rhythmic qualities of African art in the "Mirror" game and the "Come Alive" game.

3. Students will express their impressions of African art by

   • describing the things they saw,
   • drawing two or three pieces they remember, or
   • describing photographs in a book of reproductions of African art into a tape recorder.
4. Students will name the function of certain African art pieces (such as spoons, stools, cups) in a slide show, or in a room where such pieces are on display.

MATERIALS

1. Approximately 25 slides of African art objects, preferably showing a wide range of styles, functions, and subject matter, divided into three groups corresponding to the activities in procedure 2, 4, and 6 listed in the "Procedure" section of this lesson. Put statues, drawings, and masks that have interesting facial expressions into the first group. Put objects that are clearly functional, such as chairs, cloth, spoons, neck rests, door latches, pottery, game boards, drums, etc., into the second group. Put objects which suggest interesting movements such as animal statues and human statues into the third group.

2. If available, include original or reproduced art objects from Africa that children may touch and/or play with. Recommended are things like Ashanti stools that may be sat upon, masks that may be worn during a dance, cloth that can be worn, and statues that can be held.

3. A slide projector, preferably automatic so that the slides can be changed quickly.

INTEREST APPROACH

1. Explain to the children that they are going to see slides and play games at the same time. They are going to see art from Africa.

2. Ask students why they believe art exists. What function does it play in a culture? Are those functions universal, i.e., occurring in every culture?

PROCEDURE

1. Explain that the first game is a "mirror" game.
   
   • Make sure that everyone knows what a mirror is.
   • Make a face. Ask the students to mirror, or copy, the expression on your face.
   • Ask the students how you are feeling with each face that you make (happy, sad, angry, etc.)
   • Explain that you want the students to play the same game with the slides; they must mirror the expression of the face on the slide with their own.

2. Show the first group of slides one by one, getting the students to mirror the expression of each face they see. Each time, ask them how they feel, and how the person/thing in the slide feels.

3. Explain that the second game is the function game and that it is a guessing game. Children must guess what the art in the slide is used for. Pick up an object or two from the classroom, such as a pencil, chalk, or a book, and ask the students what it is used for to make sure that they understand the concept "used for."
4. Show the second group of slides, asking the students to guess what each object is used for. Accept simple answers, such as "sitting in," "eating," or "playing", for chairs, spoons, drums, etc.

5. Introduce the third game by explaining that it is a "come alive" game. Make sure that they understand the concept of coming alive by asking them to stand like some object in the classroom (such as a light switch) and then come alive and move as the object would. Tell them that when they see a slide they should first pose and then come alive and move as the object would, without touching each other. (Not touching is simply a control device.)

6. Show the third group of slides, encouraging the children to move like each object in the slides. Use signals like, "Look carefully at the object. Now come alive."

7. Conclude the lesson by asking the students if they remember where the objects come from and having them all pronounce "Africa" again.

ALTERNATIVE & FOLLOW-UP ACTIVITIES

1. Show real art objects, and let the younger students play with them. Objects that are too fragile to be touched may be drawn by the children.

2. Have the students make papier-mâché masks.

3. Have the students carve something out of wood, just to learn how difficult it is.

4. Give the students modeling clay, and ask them to make a statue of something they remember from Africa.

5. Visit a local museum that has African art objects.

TEACHER COMMENTS

Grades K-5: "This lesson has been enthusiastically received by primary and intermediate students I have taught. In spite of its length (45 minutes) the students became increasingly absorbed in the games and African art. Observing teachers were also struck by the lesson's effectiveness and simplicity and became much more interested in African art.

"The lesson lasted over an hour in the intermediate grades because the children were much more verbal and asked many more questions. Since some of the functions of African art objects are rather obscure, prepare for the lesson by reading the slide commentary. Many of the figures in an African art collection may be nudes, and in some classes there were one or two students who giggled and joked about breasts and genitals. This reaction, quite normal for this age group, can be handled easily by acknowledging the child's comments with remarks like, 'You're right. You can tell that figure is female (or male')."

Kindergarten: "Although I've never been to Africa, this lesson was surprisingly easy to teach. It required no background in either art or African Studies. The children thoroughly enjoyed it. Actually the games could be played with any type of art, not just African art."
Second grade: "The children enjoyed the lesson and expressed themselves freely. They raised a number of questions I was unable to answer, but we had a good time trying to figure out the answers."

RESOURCES

Books


Audio-Visual Resource


Slides

Contact African Studies Outreach Programs, major university museums, such as Yale, and the Smithsonian Museum of African Art. All of these places have 1000’s of slides that can be borrowed for educational purposes.

Web Sites


The Nok Museum of African Art has a great website with a wonderful slide show of masks from Africa and is dedicated to the study, preservation and exhibition of all forms of African arts and its derivatives. As such the museum will focus on the life, languages, literature, history, and arts of Africa. The museum will work in collaboration with other museums and private collectors to bring the richness and diversity of African arts to the general public. Additionally, the museum will work with contemporary artist to showcase the evolution of the African art form.

The Nok museum has no permanent collection of its own, since it is an Internet based museum. The museum will maintain an electronic collection of works held by other museums and private collectors. Given that most of the masterpieces of African art are held by museums outside of the African continent, their collection will serve as a living catalogue of the artistry and diversity of African arts.
The Kennedy Center <http://artsedge.kennedy-center.org>
This amazing website is easy to navigate and has some great lessons on African Art available to the public. It has at least five lesson plans on African Art and Culture. ARTSEDGE supports the place of arts education at the center of the curriculum through the creative and appropriate uses of technology. ARTSEDGE helps educators to teach in, through and about the arts.

T-teacher reference; H-high school; M-middle school; E-elementary
The African Art of Tie-dyeing

Tie-dyeing, which has become popular in the US is a West African craft. The association of Africa with the enjoyment of participating in this popular activity should help students develop an appreciation for African art.

Two approaches to teaching tie-dyeing are offered: one is the classroom, the other outdoors using a procedure more closely resembling a typical African process. Tie-dyeing has been enthusiastically received by elementary school, high school, and adult education students in art, home economics, English and social studies classes.

GENERAL OBJECTIVE

Students will appreciate African art forms.

BACKGROUND INFORMATION

Among the Yoruba-speaking people of Western Nigeria (as well as the Mende of Sierra Leone, and the Malinde of Mali and Guinea) the dyeing of cloth is an old industry. The blue dye – a characteristic color of Yoruba cloth – is traditionally obtained from the leaves of the indigo plant. The preparation of the indigo and the dyeing are done by women. Tie-dyeing may have begun as a method of sprucing up old clothes, which in the past were hand-woven.

The dyeing is traditionally done with raffia; now synthetic dyes, a wide variety of colors, and thread are also used. Most of the traditional designs involved intricate stitching of the cloth before dyeing. As this is an introductory lesson, only the simplest of designs are included.

SPECIFIC OBJECTIVES

1. Students will demonstrate that they appreciate the West African art of tie-dyeing
   • by enthusiastically participating in the activity,
   • asking to tie-dye again or to learn additional designs, or
   • wanting to show their designs to other classes or to visitors.

2. Students will tie-dye at least one design.

3. Students will state that tie-dyeing is an art found among Yoruba-Nigerians, as well as some other West African ethnic groups, when asked, or spontaneously when visitors come to class.
MATERIALS

1. One double burner hot plate for each 4-gallon container of water.
2. Clothes line and clothes pins.
3. One four-gallon bucket, tub, or basin for every 15 (T-shirt-sized) pieces.
4. Buckets, tubs, or basins for rinse water.
5. Spoons or tongs.
7. Twine or elastic bands.
8. Dye (3 packets to 4 gallons of water. Purple, royal blue, or scarlet are best.)
9. White or light-colored cotton.
10. Sources of running water.
11. Tie-dyed cloth or photographs of tie-dyed cloth.

INTEREST APPROACH

1. Show the students some US tie-dyed fabric or clothes. Ask them if they know any countries where tie-dyeing is a time honored art.

2. Explain that tie-dyeing is an art practiced among Yoruba-Nigerians in Western Nigeria, as well as among some other ethnic groups in Sierra Leone, Mali, and Guinea. Have the students locate Western Nigeria, Sierra Leone, Mali, and Guinea on a map.

3. Have the students try to figure out how tie-dyeing is done by hand. After they have made some suggestions, show slides of tie-dying.

PROCEDURE

This can be an exciting but messy endeavor in the classroom. It is helpful to have 4 or 5 adults available (parent volunteers, perhaps) to help with every phase of the tie-dyeing. If you have never tie-dyed before, it is a good idea to experiment before attempting this with a class.

1. Tell the children that they are going to tie-dye. Explain (especially if this is their first tie-dyeing lesson) that they will learn the simplest of the designs. Hand out small pieces of cloth or paper toweling. Have the students experiment with making
different designs. The following designs are probably the simplest, though there are many others.

2. To make all of these designs, the binding must be tight and knotted well. Youngsters may need the help of older students or the teacher. Emphasize that the only areas of cloth that will not dye are the areas covered by twine or knotted tightly.

3. When the water is simmering, put in three packets of dye for every four gallons of water.

4. Once they have the material bound, the students can put it into the dye. (At this stage each student may wish to mark his material with a name tag on a long string tied to his material, so that it is easily recognized for retrieval-from the dye pot.)

5. While the material is dyeing, view slides on African clothing, tell a folk tale, or conduct some other activity.

6. After the material has been in the dye for 20 minutes, it should be rinsed, preferably in running water, although a bucket of clear water can be used. When no more dye rinses out in the water, the material can be untied, and hung to dry. The material can be soaked in a salt and vinegar solution to firmly set the dye.

*At the beginning of the period put a bucket of water on the hot plate and bring to simmering point. This should take about 1/2 hour.
a. A traditional design: Make circle designs by pulling out a small portion of the material, place a stone or seed in it, and tie twine tightly around the stone.
b. A non-traditional design: Tie the material in knots all over to produce a striated effect.
c. Non-traditional: Fold the material lengthwise, accordion-pleating it like a paper fan, and bind it with twine at various places. The twine can be crisscrossed for added variation.
d. Non-traditional: Two people hold the material and twist it so hard that it knots up. Bind it with twine.
e. Traditional: Create a sunburst effect by holding the material from a center point, smooth the material down, twist it, and then bind it.
ALTERNATIVE & FOLLOW UP ACTIVITIES

1. To simulate an authentic method of tie-dyeing, find a vacant lot and equip yourself with these additional materials: shovel, grill rocks, charcoal, lighter fluid, and matches. Dig three holes; in the ground and fill them with hot charcoal. Place rocks over the holes and buckets of water on top of the rocks. Then follow the same procedure for tie-dyeing as outlined above.

2. In the lower grades where you may not wish to have the children work near hot water, you can tint the cloth in cold water. Of course, the tint will not be colorfast.

3. After they are somewhat experienced, have interested students bring in their own clothing to tie-dye tee-shirts, blouses, shirts, pillowcases, wall hangings, handkerchiefs, and ties.

4. Have interested students do a research project on other areas of the world where tie-dyeing is readily practiced.

5. Have some of the students teach interested adults to tie-dye.

6. The tie-dyed fabric squares can be used as a mounting for a poem or photo. Locate a poem that describes life in Africa or the creation of African art. This poem can be used as a starting point for students to write their own poems. They can write about a special craft or skill that they are familiar with, about some aspect of their community or about the fabric dyeing experience.

TEACHER COMMENTS

Elementary summer school: "We tie-dyed outside. By the end of the day it seemed that the entire neighborhood knew about tie-dyeing as a West African craft: there were many onlookers and many of the children tie-dyed their own T-shirts and shorts after they had practiced making designs. A bucket of water or sand should be kept near the fire at all times. A responsible child or adult should watch the fire, and younger children should not be allowed near it.

"We made the happy mistake of tying our materials with a green twine that proved not to be color fast. The results were very attractive."

Second grade: "The children made head bands, which turned out very well and were very inexpensive. At this grade level, you may wish to warn the children the day before to wear old clothes."

Third grade: "The children were very enthusiastic about this lesson. I told them folk tales to keep them interested while the material was dyeing."

Sixth grade: "I found it was essential for me to practice the designs before I taught them to the children. The children had difficulty predetermining what their design would look like after it was dyed; they learned by doing."
Junior high home economics: "The girls brought in their own clothes and really enjoyed the activity. Although it is best to have as many dye colors as possible to suit the children's individual preferences, I was only able to use one color because of the facilities in the classroom; the activity still turned out quite well."

RESOURCES

Books


Education Through Folk Tales

Folk tales are an entertaining and educational medium for sparking an initial interest in Africa since children in the elementary grades usually enjoy being told stories. By beginning with a discussion of a story from the US, the students can discover that both folk tales from the US and many African nations have the same functions. Originally taught in a sixth grade social studies class, the lesson could be used in language arts and social studies classes throughout the elementary grades.

GENERAL OBJECTIVES

Students will appreciate African art forms.

BACKGROUND INFORMATION

Traditionally in Africa, as in other regions of the world, the folk tale has a two-fold purpose: to entertain and to teach values and ideal behavior to the members of society. Listening to folk tales is an important form of recreation for children in the evening. African storytellers are very dramatic, altering their voice for different characters and using a great deal of body movement.

A unique characteristic of most African folk tales is that they involve a great deal of audience participation. The storytellers may ask the audience to comment on the behavior of a character. A song may be sung within the folk tale, the teller acting as soloist and the audience as chorus.

SYNOPSIS OF A SIERRA LEONEAN FOLK TALE

Why Spiders Hide in Corners

A spider decided that it was very important that he show everyone that he was more grieved over his mother-in-law's death than anyone else. He decided that the most effective way to convince other people of his sorrow was to refrain from eating at the feast after the funeral. Finally, the spider walked away from the feast. On his stroll through a neighboring village he saw a pot of green bananas cooking. There was nobody around and he was hungry, so he decided to eat some of the bananas. He put a big piece in his mouth and some other pieces in his hat.

Just then, one of his friends called to him. He hurriedly put his hat on and walked over to meet his friends. The hot bananas began to burn his head, so he began to dance about uncomfortably. His friends asked him what was wrong. About then the bananas fell from his head to the ground. His friends all laughed hysterically. The spider was so ashamed that he ran into the nearest house and hid in a corner. Even now, spiders hide in corners.
SPECIFIC OBJECTIVES

1. Students will demonstrate that they respond positively to a folk tale from Sierra Leone by
   - spontaneously asking to hear more folk tales from Sierra Leone or
   - looking at African folk tale books in the library.

2. Students will demonstrate that they can analyze folk tales from the US and Sierra Leone for their entertainment and educational functions by
   - responding accurately to the question, "Why do parents in the United States and in Sierra Leone tell folk tales to their children?" or
   - writing their own folk tale, reflecting both educational and entertaining functions.

3. Students will demonstrate that they know that animal characters in folk tales from Sierra Leone often represent types of people by recognizing them in another folk tale.

4. Students will demonstrate that they deduce that the story teaches children in Sierra Leone to value honesty in interpersonal relationships by
   - answering appropriately to the question, "What do you think a Sierra Leonean would believe would happen to a man who deceived his friends as Spider did?" or
   - writing or acting out a folk tale that teaches the same lesson as the story.

MATERIALS

A folk tale from Africa that teaches values or ideal behavior. (See Resources below)

INTEREST APPROACH

1. Ask the students if they ever had stories read or told to them at home.

2. Tell them to think of their favorite story or fairy tale. Ask for a volunteer to come to the front of the class to tell a story and for three students to act as a small audience of children. The rest of the class should act as observers.

PROCEDURE

1. After the story is told, draw a vertical line on the chalkboard. Ask the volunteers how the story made them feel and write their reactions in the first column. (Their responses may be happy, scared, sad, etc.)

2. Ask them if they like to have stories told to them. If so, why? Write their answers in the same column.
3. Then ask the students why their parents tell them stories. Write down their answers in the second column. Lead the students into a discussion of what they learned from the story.

4. Ask the students what the two purposes of a folk tale are. Guide them to recognize that a folk tale is both entertaining and educational.

5. Tell the students that you are going to tell them a folk tale from Sierra Leone. Have them locate Sierra Leone on the map. Ask for several children to act as Sierra Leonean children listening to a storyteller. Have them sit in a small half-circle, while the rest of the class sits in a larger outer circle and listens to the folk tale.

6. Tell the story, dramatizing as much of it as possible.

7. Following the story, rearrange the chairs, and discuss the folk tale:
   - Who is the main character? Do you like or dislike him? Why?
   - Would you behave the same way? Why? How would you behave differently?
   - How did he behave toward the other animals in the story?
   - How did you feel about his behavior?
   - If you could be one of the characters in the story, who would you be? Why?
   - Do the animals in the story remind you of anyone you know? Guide the discussion so that the students recognize that the animals in the story actually represent people and how they behave towards each other.
   - What did you learn about Sierra Leoneans from the story? Why do you think Sierra Leonean parents tell this story to their children?
   - Ask the children how folk tales in the US and Africa are alike. Lead the children to recognize that folk tales both entertain and teach the ideal behavior of people toward each other.

**ALTERNATIVE & FOLLOW-UP ACTIVITIES**

1. Act out the folk tale.

2. Narrate a folk tale from another African nation.

3. Read the Ashanti-Ghanaian tale "Scare Crow" to illustrate the heritage of Brer Rabbit stories.

4. Discuss some other educational literary forms – proverbs, historical myths – and their role in the socialization process.

5. Tell a folk tale from another region of the world.

6. Invite a professional storyteller into the class for a day of interactive fun.
TEACHER COMMENTS

Fifth grade: "My students responded so enthusiastically to this lesson that I used their initial interest in African folk tales as the basis for introducing other lessons on Africa. I selected a topic in which my students had indicated some interest and created a dialogue, skit, or short story around the content to be taught. So working on the principle of the African folk tale, the children were entertained as they learned. This method made the study of Africa a positive experience for the children. You may also find that your students enjoy acting out the folk tales."

Fifth grade: "The children especially enjoyed acting out the tale and discussing the thoughts and feelings of the characters."

Sixth grade: "I chose to tell 'The Wise Dog' from Fourteen Hundred Cowries. The children enjoyed chanting the song in the tale at the appropriate times."

RESOURCES

Books


AFRICAN MUSIC

Making a Thumb Piano—Sanza

Music may be considered the universal language. In every culture, it celebrates life or mourns death; announces peace or warns of war. It is performed by young and old, male and female, rich and poor. Music, when rooted in the past, yet exposed to the present, reflects not only historical cultural traits of a nation but also contemporary desires, attitudes and beliefs of that nation's citizens. Any study of Africa, therefore, should include at least a brief survey of its music.

BACKGROUND INFORMATION

While generalizations on African music are dangerous, specific examples prove interesting in a study of Africa. Many people in the US are familiar with the use of the African drum to transmit messages; however, few realize that drums function in other ways: for celebrating, for praising, for announcing. Few know of the wind instruments such as the mmensans or Ghanaian tusk-like horns or the panpipes of the luba in Zaire which are several hollow reeds tied together. Stringed instruments resembling stick zithers are called ligambos in Tanzania and bangwes in Malawi. In Senegal, the kora is most popular. Perhaps more familiar to Americans is the xylophone, an idiophone consisting of 10–20 pieces of varying lengths of wood tied next to each other and placed over a resonator made of hollow ground or dried shell. When tapped by a stick or cloth-matted mallets, a ringing echo is produced. All of these instruments have played important parts in the development of African music.

This unit presents an activity applicable to any age group if adapted in use of both reference resources and materials. It centers around the making of a thumb piano called the sanza which is found in East-Central Nigeria, the mbura found in Southern Africa, and the likembe found in Central Africa. Students are encouraged to read about African music and to listen to as much as possible. The unit's Resources include many audio-visual materials which are excellent for immersing students into the "sounds" of Africa.

GENERAL OBJECTIVE

The students will appreciate African music.

SPECIFIC OBJECTIVES

1. Students will show an interest in African music by
   • attending and participating in class sessions on African musical instruments.
   • reading references on African music.
   • listening to African music in the classroom.
2. Students will demonstrate an understanding of the construction of an African instrument by
   - making a thumb piano, or
   - making another African instrument.

3. The students will demonstrate familiarity with playing an African instrument by
   - playing their own instruments.
   - playing on other instruments.

4. Students will indicate an appreciation of African music by showing enthusiasm for
   - listening to, talking about or
   - playing African music, or
   - stating an appreciation for African music.

MATERIALS

Music from Africa. Recordings are available from a wide variety of sources. Music stores around the country have access to music by African musicians. Contact any African Studies Outreach Center for information of music from Africa.

INTEREST APPROACH

Ask students to think of the first word that comes to mind when they hear the word "music." List their words on the board. Ask students to help you check those words they think pertain to African music, too. (Words may be classified into lists of instruments, performers or composers, functions, or messages.) Discuss how music in the US and Africa may be similar or different.

PROCEDURE

1. Introduce students to functions, instruments and messages of one country's music. (See Resources.) Functions may range from entertainment to ritual; instruments from wind to brass to wood; messages from love to hate, from freedom to bondage.

2. Play African music from that country while showing slides of the instruments. (See Resources.)

3. Divide students into groups of two and hand out directions for making a thumb piano. Discuss the history and contemporary use of it.

4. Give students materials to construct the thumb piano and ample class time to finish it.

5. When finished, have each group play the instrument for the rest of the class. If students can actually play a tune, encourage them to do so.

ALTERNATIVE & FOLLOW-UP ACTIVITIES

1. Take student groups around to other classes to tell about the thumb pianos and to play them.
3. Check if there are any African dance or instrumental groups in your area and either attend one of their concerts or invite them to class.

4. See films of African music listed in Resources.

**RESOURCES**

**Books**


**Audio-Visual**

*Konkombe: The Nigerian Pop Music Scene* (1988). Producer: Jerry Marre Harcart Films. From filmmaker Jeremy Marre's 14-part series of world music documentaries, "Beats of the Heart," this installment focuses on the various styles that make up the Nigerian pop scene, featuring artists such as Fela Kuti, King Sunny Ade, and Sonny Okosun, in performance and in their communities. Grades 4 to Adult. This video can be borrowed from the African Studies Outreach Program at Boston University or can be purchased at Amazon.com.

**Discovery Kit**

**Title:** *Musical Instruments of West Africa*

**Developed by:** Suzanne Gott & Virginia DeLancey, Indiana University African Studies Program. **Date:** 1996 **Description:** This kit features five different musical instruments: a carved slit drum, a metal gong, a slit bamboo scraper, a straw shaker, and a nutshell ankle-rattle. The kit includes the 22 minute video and video discussion guide, *Discovering the Music of Africa*, a video designed to introduced primary and secondary students to African rattles, bells, and drums as musical instruments and as a means of communication. Slides of musical instruments and male and female West African musicians are included, as well as bulletin board photo-displays and an audiocassette of contemporary Cameroonian music. Includes lesson plan and activity guide in which students can make and play their own West African musical instrument. Contact Indiana University African Studies Program for more information. (E, M)

T-teacher reference; H-high school; J-junior high; E-elementary
THUMB PIANO FROM AFRICA (UGANDA)*

The thumb piano, a uniquely African instrument, is very popular throughout the continent. Its actual place of origin is uncertain, although strong evidence indicates that it may have been first developed in the Congo region some 500 years ago. Also known as a finger xylophone, it's mainly played outside of Africa in areas such as the West Indies, where great numbers of Africans were shipped by slave traders from the 16th to the 19th century.

The thumb piano differs in size and shape from one country in Africa to the next, and although the basic principle of the over one hundred varieties is the same, the name varies according to locale. The one in the illustration from Uganda is known as a Sansa or Zanza; in central Africa it is called a Mbira; whereas in Tanzania it is called a Lukembe and in Nigeria an Agidibo. But regardless of its appearance and name, throughout Africa the tonal quality of the thumb piano is similar.

For many years Western musicologists regarded the thumb piano as a rhythm instrument, used in much the same way as we might clap our hands or tap our feet in time to a well-known, catchy folk tune. Studies, however, have shown that this instrument has a very definite tonal scale based on five equal intervals. The length and position of each of the 8 to 36 thin metals strips, or keys, determine the tone of the note. The middle keys have the lowest tone, whereas, the outside keys become progressively higher in pitch.


The popularity and use of the thumb piano among African school children may be compared to our guitar; in Africa, however, children are taught not only how to play their instruments but how to make their own.
MATERIALS

Use medium or hard balsa for these parts: 1 pc. 1/4" x 3 3/4" x 7 1/2" for the bottoms; 2 pcs. 1/4" x 1" x 8 3/4" for the sides; 2 pcs. 1/4" x 1" x 3 1/4" for the ends; 1 pc. 3/16" x 3" wood dowel for the wood bridge; 1 pc. 3/32" x 6 1/4" iron wire for the metal bridge; 1 pc. 1/16" x 4" iron wire for the anchor wire; 1-24" length 1/8" wide rattan-or use a thin rawhide shoelace--for the anchor wire tiedown; 1-36" length .040" x 1/16" flat spring steel wire (locksmith, clock repair, or hardware store) for the keys. Cut 2 pcs. of each length: 4", 3 3/4", 3 1/2", 3 1/4", and 3" 16-3/4"-18 wire brads; white glue.

HOW TO MAKE IT

Note: The original thumb piano was made from a solid block of hard balsa, carved to shape on the outside and hollowed out on the inside to form a resonance chamber which was finally sealed with a thin piece of wood along one side. Since a block of balsa large enough to make this instrument may be unobtainable locally, a built-up box design has been substituted for simplicity of construction. Also, the rattan lacing holes in the top were first drilled crudely, then burned clean with a red hot wire; this detail has been omitted. A diagonal slash-pattern was likewise burned along the sides of the top and bottom surfaces for decoration but has been omitted on the drawings.

1. Cut the wood pieces to size for the body of the instrument. Leave ends square on all parts until the body is assembled.

2. Locate and drill the 1/2" holes in the bottom and one end as shown on the drawings.

3. Locate the end positions on the sides with both sides held together, Square guidelines across the sides on the inside surfaces. Note that sides overlap ends.

4. Lightly drive two 3/4"-18 wire brads into the sides at each joint and onto the end pieces just enough to anchor them, then apply glue at the joints and finish making the frame. Glue the frame to the bottom in the same manner, then add the top panel. Place a piece of scrap wood on top of the assembly and weight it down until the glue dries overnight.

5. Remove excess glue, then sand the box smooth.

6. Draw a light centerline on the top panel from end to end. Lay out the diamond point and the curves on the sides, then cut these contours, sanding them to a finish.

7. Lay out centerlines for the thirteen 1/8" rattan lace holes in the top panel. These holes are spaced on 1/4" centers, starting at the centerline. Drill the holes, then countersink each carefully both top and bottom with a 3/16" drill twisted by hand. Sand surfaces smooth.
8. Make the metal bridge. Flatten the center portion of the wire as indicated on the bridge pattern drawing until it is 1/32" thick. Use a ball-peen hammer, supporting the work by a piece of flat, heavy metal for an anvil. Bend the ends up 90°, also as shown, then form the bridge into a wide U-shape, using the top view drawing as a guide for the correct contour.

9. Soak the rattan in water until it is pliable, then, starting from the bottom side of the top panel, thread the lace up through the second hole and down through the third hole and tie a knot on the underside.

10. Next, begin final assembly by positioning the metal bridge on the top, and then place the anchor wire over it, dropping the ends in the two outer holes. The assembly is now ready for lacing.

11. Again, starting from the bottom side of the top panel, thread the rattan lace up through the second hole, over the top of the anchor wire, and then back down through the same hole. Move to the third hole and lace it in the same manner. Continue lacing each hole until the twelfth hole is reached, drawing the lace taut as you go. Then loop the lace through the eleventh and twelfth holes and tie a knot on the underside the same as you did for the other end of the lace. Trim off excess length close to the knot.


13. Place the wood dowel bridge in position at the ends of the metal bridge, then slip the keys, one at a time, over the metal bridge, under the anchor wire, and over the wood bridge. Sliding the keys forward or backward allows you to tune them. The two longest keys go in the center with progressively shorter keys placed on each side of them.

Note: For an additional tinkling effect, small 1/2" square pieces of tin can stock rolled into tubular form around a 1/2" metal rod can be slid over the keys during installation so that they lie loosely between the metal bridge and anchor wire.
WOOD BRIDGE
3/16" x 3" DOWEL

METAL BRIDGE

BORE A 1/2" HOLE IN THE BOTTOM AT THIS POSITION

.040" x 1/16" SPRING STEEL

TOP VIEW

BOTTOM TOP
SIDE VIEW

KEY

METAL BRIDGE

RATTAN LACING

END WITH HOLE

HOLE IN BOTTOM

END

BOTTOM 7 1/2"

SIDES 8 3/4"

TOP 9 1/2"

ENDS - MAKE 2

FULL SIZE DETAILS

ASSEMBLY DETAILS

DRILL A 1/2" HOLE IN ONE PIECE
HOW TO USE IT

Hold the instrument in both hands. Pluck the keys with the tips of your thumbs, one at a time, by pressing down on the ends of the keys, then releasing them sharply by sliding your thumbs off the ends. The tonal range of the instrument will vary with the quality and hardness of the steel keys. Keys may be tuned by sliding them forward or backward to lengthen or shorten them, resulting in raising or lowering the pitch.
Appendices
APPENDIX

I

AFRICAN STUDIES
OUTREACH CENTERS
African Studies Outreach Centers

Title VI National Resource Centers for Africa

What does it mean to be a Title VI Resource Center? In 1998, recognizing the need for US students to have firmer foundations in foreign languages and area studies, the federal government amended the Higher Education Act of 1965. These amendments included the development of international education programs which supported the establishment of a number of African studies outreach programs. All of the following resource centers are attached to major universities and have outreach programs specifically designed to support K-12 teachers in their efforts to teach about Africa.

Their services are available to individuals and organizations throughout the country, and broadly include providing speakers, sponsoring workshops, lending books, videos, artifacts, curricula, and teaching kits, advising and designing cultural activities, arranging lectures and presentations, and consulting with businesses and organizations. They work with other institutions, such as museums and libraries, which are also committed to public education about Africa.

The information here was originally produced as a brochure by Nadine Dolby, graduate assistant, and Prosper Godonoo, Outreach Director, of the Center for African Studies, University of Illinois at Urbana-Champaign. We would like to thank the individual centers listed for their assistance in compiling descriptions of their activities and services.

The Berkeley-Stanford Joint Center for African Studies (JCAS)

Building 240, Room 104 Stanford, CA 94305-2152
E-mail: ccapper@leland.stanford.edu
Website: http://www.stanford.edu/dept/AFR
Outreach: (650) 723-0295

The Berkeley-Stanford Joint Center for African Studies (JCAS) serves as a resource on Africa for the larger community including K-12 and post-secondary students and educators, the media, business, and the general public. Currently, JCAS outreach efforts have three main goals: continuing K-12 curriculum development and teacher training activities, elaborating its ties with other regional post-secondary institutions and intensifying its interactions with the media and business.

The Center staff receives institutional support from two key complementary units on the Berkeley and Stanford campuses, respectively, the Stanford Program on International and Cross-Cultural Education (SPICE) and the Office of Resources for International and Area Studies (ORIAS). The Joint Center cooperates with other Title VI Centers on each campus to develop innovative comparative projects. For example, in cooperation with the UCB Center for Middle East Studies, the JCAS sponsored a workshop and produced a video, both entitled, Sudan: Confluence of Arab and African Worlds. Additionally, a 1997 Summer Teachers Institute, Islam in a Comparative Context, was organized jointly with the other Title VI Centers at UC Berkeley.

JCAS has a strong program in curriculum development and teacher training for the elementary to community college level. For example, Marcel Fafchamps, in the Department of Economics at Stanford, produced a CD-ROM, Welcome to Africa. Information about ordering the CD-ROM is available through the JCAS office.
The Center also participates in systematic curriculum development. Since 1985, SPICE has developed 8 units on Africa, including 3 for French language classes. The two most recent are on understanding hunger in Africa (for high school through college) and rural East Africa (elementary level). Three upcoming SPICE units of relevance to Africa are "Episodes in the History of South Africa," "What is Development?" and "Water: Sustaining Life on Planet Earth." SPICE also produces a newsletter, Connections, which is distributed to 6000 teachers. Each edition includes activities from SPICE units. Finally, SPICE organizes a one-day teacher workshop on Africa every spring on the Stanford campus.

JCAS also provides resources to educators through ORIAS. Outreach activities of ORIAS include providing speakers and resources on international topics, organizing educator workshops and in-service sessions, creating resource packets and curriculum units, distributing resources developed by ORIAS and the affiliated centers, publishing a newsletter, maintaining an interactive web site, and providing orientation to on-line resources. Currently, ORIAS is working closely with a middle school in San Francisco to develop curricula on Islam that takes advantage of Internet and web capabilities.

Boston University African Studies Center Outreach Program
270 Bay State Road Boston, MA 02215
E-mail: bbrown@bu.edu
Website: http://www.bu.edu/africa/outreach/
Outreach: 617-353-7303 Fax: 617-353-4975

Boston University's African Outreach Program offers extensive services for both local and national borrowers. Their lending materials include over 100 videos suitable for K-12 and university level, 700+ fiction and non-fiction children's books, over 3000 slides (indexed by country and topic), and over 200 curriculum guides for K-12 teachers and university faculty. The Program has a number of handouts addressing multiple subject areas custom designed for all grade levels. Slide and video catalogs can be sent upon request or viewed on their web site.

Of particular note is a video appropriate for high school or college level, "What Do We Know About Africa," available for rental or sale and comes with a detailed curriculum kit. Younger students would benefit from the introductory program "Africa: Beyond the Myths." Further detail and ordering information is available by calling the Program or visiting its web site.

"Kenyan Kids: An African Childhood" is another available teaching resource for use in elementary schools. This realistic kit was developed by the Program to introduce U.S. children to the daily lives of their contemporaries in Kenya. The kit includes school uniforms, toy artwork, a curriculum guide, and photos. Rental is available nationally through The Children's Museum of Boston. Call 1-800-370-5487 for borrowing information.

The Outreach Director is available for consultation to educational publishers, museums, and other institutions. The Program can also be contacted for assistance in arranging workshops, speakers, or other educational events.
The Outreach Office offers a wide range of assistance to both New York City schools and community centers. In its efforts to bridge the gap between the local communities and the university, they have trained a core group of undergraduate students who go out into New York neighborhoods to speak about Africa. After going through a training session which includes a historical, political, and cultural overview of Africa and public speaking skills, these undergraduates work with local teachers to develop specific presentations based on classroom needs.

Another program invites small groups of high school students who are interested in Africa to visit selected undergraduate classrooms so that they can observe the teaching and learning process at the university. The goal of this program is to encourage high school students to pursue studies that include Africa when they enroll in college.

Finally, the office continually offers teacher-training sessions in conjunction with its three annual conferences, which focus on contemporary African issues. Their annual citywide teacher workshop for high school teachers offers a hands-on approach to bring Africa into the classroom.

Indiana University African Studies Program
Woodburn Hall 221 Bloomington, IN 47405
E-mail: afrist@indiana.edu
Website: http://www.indiana.edu/~afrist/research%20and%20teaching.htm
Outreach: 812-855-5081

Outreach services include videos, an artifact kit, a global speakers service, and a newsletter. They also offer extensive curriculum and resource materials available for rental for up to three weeks. The individual or institution borrowing the material is responsible only for return postage. The resources include many current curriculum guides, atlases, and fiction. A complete listing is available at their Website. Of special note is their collection of French language instruction books, acquired in Cameroon in 1996.

Michigan State University African Studies Center
100 International Center East Lansing, MI 48824-1035
E-mail: africa@msu.edu
Website: http://www.isp.msu.edu/africanstudies/afoutrch.htm
Outreach: 517-353-1700

Program has a tripartite focus: K-12 educators, community and undergraduate college educators, and the provision of media through the African Media Center. Their educational resource center contains over 4500 books, 150 filmstrips, 200 transparencies, 3000 slides, 50 maps, 230 African language books, 200 African music recordings, 200 African artifacts, and numerous educational computer programs. Lending is restricted to the local area.
Ohio State University Center for African Studies
314 Oxley Hall
Columbus, OH 43210-1219
Website: http://aaas.ohio-state.edu/

The Ohio State University and Ohio University African Studies Program work in partnership with the Ohio Valley International Council, which offers international speakers, cross-cultural seminars, and teacher workshops in Ohio with a special emphasis on African studies. Sponsors Annual Summer Institute on Africa for educators. Also coordinates classroom visits by international students and returned Peace Corps volunteers, and observances of events such as World Food Day. The Center has a rich collection of material about Africa, including an African Teaching Basket, numerous videos and printed resources. Materials are available for rental throughout Ohio by contacting the office.

University of California at Los Angeles
James C. Coleman African Studies Center
PO Box 951310
Los Angeles, CA 90095-1310
E-mail: ekeller@ucla.edu
Website: http://www.isop.ucla.edu/jscasc/outreach.htm
Outreach: 310-825-9234

The centerpiece of the outreach office's efforts is the annual Summer Teachers' Institute on Africa. The Institute is designed for intermediate and secondary school humanities, social science, and language arts teachers who are interested in strengthening and enriching their course content on Africa.

In addition, the Center's longstanding linkage with UCLA's Fowler Museum of Cultural History has resulted in the development of several K-12 curriculum modules on African art, including "Elephant: The Animal and Its Ivory in African Culture," and "Isn't S/He a Doll? Play and Ritual in African Sculpture" (for ordering information contact the Education Dept. at the Fowler, 310-206-5663).

The Center emphasizes public education through a lecture series which encourages debate and discussion, sponsors research and policy symposia, and hosts a biennial memorial lecture honoring the memory of the late Professor James S. Coleman and his contribution to the field of African studies. The Center collaborates with a wide variety of community groups and institutions in its public education program, including the African Community Resource Center, the Pan African Film Festival, the Constituency for Africa, and the city of Los Angeles.

Finally, the Center's web site provides a growing number of users, including teachers, with links to Africa related resources on the Internet, and information about Africa related programming.
The Outreach Program offers extensive services to support and improve the teaching of Africa in schools from K-12 to colleges, universities, and the community. Regular activities include a Summer Institute for Teachers, in-service training, and a newsletter, which is frequently published by teachers. Resources such as "Lesson Plans on African History and Geography: A Teaching Resource" are available to teachers.

University of Kansas African Studies Resource Center
104 Lippincott Hall
Lawrence, KS 66045
E-mail: afsctr@falcon.cc.ukans.edu
Website: African Studies Resource Center
Outreach: 785-864-3745

The ASRC Outreach Program seeks to promote the understanding of Africa by offering diverse services that help to increase knowledge about Africa. Our audience includes the University community; K-12 teachers and students; community college teachers and students; educational organizations, community groups and the general public as a whole (see calendar of current events).

The ASRC Outreach Program reaches out through a wide range of activities that include, but are not limited to: K-12 materials, other loan materials, teacher summer institutes, regional conferences, African studies seminar series. Please visit their web site for further information.

University of Illinois The Outreach Center of the Center for African Studies
910 South Fifth Street, Room 210
Champaign, IL 61820
Website: http://www.afrst.uiuc.edu/out_who.html
Outreach: 217-244-5457

The Outreach Center sponsors teacher curricula workshops and institutes, visits to schools, a regular local radio program on Africa, and workshops for the business community. A library of slide sets and other audiovisual materials on Africa are available for local use. Other instructional materials are available through the Outreach Department of Krannert Art Center. In collaboration with three other area centers, publishes a quarterly newsletter for teachers and other educators. Additionally, the Center has ten publications for sale, ranging from language instructional materials, to an African cookbook, to unit lessons about religion in Africa. Contact the Center directly for a complete list, price, and ordering information.
University of Pennsylvania African Studies Center
642 Williams Hall
255 South 36th Street
Philadelphia, PA 19104-6305
E-mail: africa@mail.sas.upenn.edu
Website: http://www.sas.upenn.edu/African_Studies/
Outreach: 215-898-6610

University of Pennsylvania African Studies Center offers extensive teacher, librarian, and administrator training program in using the Internet to teach about Africa. They maintain a web site which also offers many resources for teachers. The aim of their on line guide is to assist K-12 teachers, librarians, and students in locating on-line resources on Africa that can be used in the classroom, for research and studies. This guide summarizes some relevant materials for K-12 uses available on the African Studies WWW. The African Studies Web also contains information that is not listed in this guide. The resources included in this guide are accessible via the African Studies Web server or through 'hyper links' to other Africa-related databases at institutions worldwide.

This guide illustrates both how to find resources for teaching about Africa on-line and how to navigate the Internet. Users can access the African Studies World-Wide Web (WWW) database at the University of Pennsylvania, which contains resources and information on events and issues that are related to African countries. These materials are available for use by students, teachers, librarians, the business community, and the general public.

African Studies Center also works with local community organizations, and provides assistance to local businesses interested in establishing partnerships with businesses in Africa. Audiovisual rentals are coordinated through the University of Pennsylvania University Museum.

University of Wisconsin African Studies Program
204 Ingraham Hall, 1155 Observatory Drive
Madison, WI 53706
E-mail: AFRST@macc.wisc.edu
Website: http://polyglot.lss.wisc.edu/afrst/asphome.html
Outreach: 608-263-2171

University of Wisconsin African Studies Program offers conferences and workshops for educators, a speaker's bureau, and an audio-visual center. Also available is an instructional materials center that includes collections of books for teaching at all levels, reference works, maps, posters from South Africa, cassettes and videos, and art objects. Also has a library of 7,000 35mm slides catalogued by country and subject area. They recently made several of its curriculum units, essays, and articles available through its website, including "Africa South of the Sahara," and "Aspects of African Culture." Books in their collection are non-circulating. Slides and videos are available for loan to Madison-area teachers. Requests for borrowing material outside of Dane County are handled on an individual basis.
Yale University
Council on African Studies
Luce Hall, 34 Hillhouse Avenue
New Haven, CT 06520-8206
E-mail: african.studies@yale.edu
Website: http://www.yale.edu/ycias/african/
Outreach: 203-432-3438

The Outreach Center works in concert with Programs in International Education Resources (PIER) at the Yale Center for International and Area Studies and focuses on expanding and enhancing Africanist knowledge in schools, colleges, universities, civic groups, the business communities, and the media. Services include a two-week intensive summer course in African Studies annually, consultation with schools and businesses, professional development, faculty lecture series, speakers bureau, language training, provision for print and audiovisual resources, educational visits to Africa, and library fellowships.
APPENDIX
II

ELECTRONIC SOURCES:
SELECTED WEB SITES
FOR TEACHING ABOUT AFRICA
Electronic Sources: Selected Web Sites for teaching about Africa

Africa-General

Africa Access Review: Annotations and Critiques of Children's Materials on Africa

Compiled and edited by Brenda Randolph. This database is maintained by the Montgomery Country Public Schools in Rockville Maryland. This online database contains reviews and annotations of over 900 materials on Africa. These critiques and descriptions were written by university professors, librarians, and teachers most of whom have lived in Africa and have graduate degrees in African Studies. Africa Access Review is a collective response to the critical need for authoritative information about children's materials on Africa. Studies have repeatedly shown that U.S. libraries that serve children contain biased and stereotypical materials on Africa. We hope educators will use the information provided here to build accurate, balanced collections on Africa.
http://filemaker.mcps.k12.md.us/aad.

Africa Focus: Sights and Sounds of a Continent

This online collection is maintained on the web site of the University of Wisconsin-Madison Libraries. It contains digitized visual images and sounds of Africa contributed over the years to the African Studies Program of the University of Wisconsin-Madison. These digital files are stored in an accessible database and provided for personal use or educational presentations. The project was developed through a grant from the Institute of Museum and Library Services. The completion date was March 1, 2000, at which time the site contained in its searchable database the digital representations of more than 3000 slides, 500 photographs, and 50 hours of sound from forty-five different countries.
http://africafocus.library.wisc.edu

Afro-Vision.com

This is a fairly comprehensive site developed by Daud Malik Watts an African American activist and was originally developed to help display the results of his research including over 4,000 dramatic primary source historical graphics. It contains links to many other sites and offers a variety of resources for teaching about Africa and African American subjects. Also available on this site are resources for the study of the African Diaspora and materials and displays on Black History. Included in this site is a very useful, comprehensive and up to date Resource Guide on Africa.
http://www.afro-vision.com/index.htm

AllAfrica.com

AllAfrica Global Media is the leading provider of African news and information worldwide, through news feeds to institutional and agency clients and through allAfrica.com. They post more than 700 new stories daily from over 100 African media organizations and from their own award-winning reporters. This is an excellent site for up to the minute news from Africa: www.allafrica.com
H-AfrTeach Discussion Network

This is a discussion list whose mission is to provide a stimulating forum for considering the possibilities and problems involved in teaching about Africa. It is intended for a wide audience, encompassing educators, students and others with an interest in teaching about Africa at all educational levels.

The mission of the H-AfrTeach discussion list is to provide a stimulating forum for considering the possibilities and problems involved in teaching about Africa. It is intended for a wide audience, encompassing educators, students and others with an interest in teaching about Africa at all educational levels. http://www2.h-net.msu.edu/~afrteach

Peace Corps World Wise Schools

The World Wise Schools Program helps to promote a better understanding of other peoples on the part of the American people. World Wise Schools promotes this goal by creating opportunities for third through twelfth grade students to learn from the experience of currently serving and Returned Volunteers. The program promotes geographical and cross-cultural awareness while developing the spirit of volunteerism. Today, thousands of students from all 50 states participate in a correspondence program that matches currently serving Peace Corps Volunteers to classes in the United States. Students also benefit from Peace Corps Volunteer experiences as teachers use the World Wise Schools videos, study guides, Web site, and other educational resources that reflect Volunteer experiences to bring the countries and cultures of the world into U.S. classrooms.

Through this site you can connect your class to a currently serving Peace Corps Volunteer, have access to teacher tested lesson plans and materials for your classroom. Videos, maps, statistics, stories, and more are available. Bring cross-cultural understanding into your classroom with their guides and lesson plans. http://www.peacecorps.gov/wws/

Social Studies School Service

This site offers a variety of materials to be used for teaching about Africa. All grade levels are represented. From history, to art, to folk tales this site offers a variety of reproducible lesson plans. http://www.socialstudies.com/

Africa-Music

Afropop

Afropop is a radio program, a web site, a searchable database, an international musical archive, a team of researchers, and a travel series to Africa and Latin America. In 1988, interest in international pop was at an all-time high and Afropop was launched by NPR as a weekly series. It was the first of its kind and, years later, the program has expanded its vision to include the music and cultures that encompass the entire African Diaspora. Now known as Afropop Worldwide (APWW), the program is still the standard for both the curious and the connoisseur. This extensive site has music, news, interviews, and
discographies from all over Africa and the African Diaspora. Their web site address is: afropop.org

**Africa-Literature and Books**

**Libraries and Bibliographic Resources on Africa**

This list is provided by the Columbia University, it includes African Newspaper listings, Africana library catalogs from North America, Europe, South Africa, and bibliographies and resource guides. http://www.columbia.edu/cu/libraries/indiv/area/Africa/BibInfo.html

**The African Literature Association**

This is an independent non-profit professional society open to scholars, teachers and writers from every country. It exists primarily engage a worldwide audience to appreciate the efforts of African writers and artists. The ALA as an organization affirms the primacy of the African peoples in shaping the future of African literature and actively supports the African peoples in their struggle for liberation.

The ALA Bulletin (formerly the ALA Newsletter, volumes I-VII, 1974-1981) is published quarterly by the ALA for its members, and members receive substantial discounts when purchasing volumes of selected papers from the annual conferences of the ALA which take place in late March or April. Membership is for the calendar year. For further information about ALA contact http://www.pages.drexel.edu/~pmw24/ALA/. This site is maintained by Drexel University.

**African Literature on the Internet**

This site, hosted by Columbia University, contains links to dozens of resources on African literature, including Africa's 100 Best Books compiled for the Zimbabwe International Book Fair


**African Books Collective**

This wonderful site keeps you up to date on books from Africa. There are 9 pages of children’s books from Africa. You will also find books of fiction, history, politics, economics, and sports, among many other topics, all from African perspectives. Books are available in French as well.

http://www.africanbookscollective.com/index.html

**Africa-Cinema**

**Library of African Cinema**

The Library of African Cinema is North America's primary source of African videos – feature films and documentaries both. African filmmakers capture Africa's past, scrutinize its present, and imagine its future, enabling viewers to see Africa through African eyes. (Some titles are also available on 35mm film.)
You'll find their complete Library of African Cinema video collection arranged by topic. They also offer some background resources that may enhance your use of the videos. To browse through the library and resources, choose from the list on the left. http://www.newsreel.org/topics/acine.htm

The African Media Program and Audiovisual Collection (AMP)

The African Media Program (AMP) from the Michigan State University African Studies Outreach Program represents a major effort to identify high quality film, video, and television images of Africa and to disseminate this information to media users concerning Africa. Their goal is to increase scholarly research and teaching about Africa and to encourage the use of realistic and appropriate audiovisual materials in the full range of graduate and undergraduate general education, area studies, and social science and humanities courses as well as secondary and elementary curricula.

The previously published *Africa on Film and Videotape: A Compendium of Reviews* (1982) has been incorporated into their database. The database has the capability to search by title, producer, country, language, and other key words and is available in compact disk (CD-ROM) and print form. In addition, the project will expand to include citations and evaluations of other media, such as commercially available educational and informational CD-ROM's, maps, slide collections, transparencies, and posters of Africa. African Media Program Website: http://isp.msu.edu/AMP/
APPENDIX

III

CRITERIA TO CONSIDER BEFORE TEACHING ABOUT
CHALLENGES IN AFRICA
Criteria to Consider Before Teaching About Challenges in Africa

Nations all over the world experience challenges. People around the world develop and engage in responses to those challenges. The following is a set of criteria to keep in mind if you are considering teaching about challenges in African nations. These criteria have been developed to help educators steer away from reinforcing stereotypes and negative images of the nations of Africa.

- It is important that you set high standards for objectivity for yourself and your students. Look beyond the local news and CNN. For example turn to periodicals such as The Nation, In These Times, Mother Jones, or listen to the BBC News World Report.

- Seek trustworthy materials before engaging in discussions of an issue or challenge.

- When teaching a unit on Africa, do not deal with challenges in isolation. Place them within a context: historical, political, economic, etc. Look at how people in specific African nations are responding to an issue.

- Issues such as poverty, famine, AIDS, are not exclusively African and should not be treated as such. These issues occur all over the world and a myriad of approaches exist for dealing with them. Examine how the same issue is dealt within other places of the world.

- Do not address challenges faced in African nations unless you also deal with similar issues when covering history, culture, and geography of the US, Western Europe, Latin America, and Asia. For example, do not address issues of AIDS in Africa unless you spend equal time discussing AIDS in the US. Do not address the challenges of poverty in African nations without also discussing the challenges of poverty, homelessness, and hunger in the US context. If your discussion is on political participation in Africa, be sure to also discuss issues of political alienation in US.

When dealing contextually with African issues it is essential that certain factors be taken into consideration:

(i) The colonial experience: Nearly all of Africa suffered through 50-100 years or more of alien colonial rule which impacted political systems by creating new borders in turn creating new nations out of diverse ethnic-groups. The colonial experience left a heritage of divide and rule tactics, proscription on political participation, and an absence of democratic institutions. It also impacted economic systems by creating new structures and patterns of production, with the major focus on primary products, distribution-export orientation and consumption. The colonial experience created new social
organizations by introducing different patterns of stratification and cultural institutions and manifestations. The colonial experience bequeathed a heritage that is still felt.

(ii) Africa's position in the global political system – impact of cold war on post-independence relations with super powers and former metropolitan countries; African states' role in the "new world order."

(iii) Impact of world economy and globalization on the nature of African countries incorporation/articulation with the world economy – exports (primary goods), imports (manufactured, consumer goods), investments, aid, etc.

(iv) It is equally important to recognize that African nations and their leaders were and continue to be at least partially autonomous (relative to the colonial experience and current international political and economic pressures)—therefore it is essential that we understand the agenda and "imperatives" of African nations that inform political practice and social and economic policy.

(v) The nature of African civil society—most African societies are in the process of building new social institutions (based on common interests and concerns) in response to the realities of the colonial experience, post-colonial political economy, and globalization.

(vi) We should not "over-determine" African leaders, social political institutions, African social groups (class, ethnic, etc.) or individuals. Like elsewhere in the world, actions are often structurally/systemically constrained, but actors are also autonomous agents—acting "rationally " albeit at times with unintended and negative consequences. Consequently, attempting to interpret the actions of individuals, groups, institutions, may help us understand particular responses to challenges within an African context.

UNDERSTANDING AFRICA THROUGH AFRICAN EYES:
AFRICAN CINEMA
Understanding Africa through African Eyes:

African Cinema

Films can be a very powerful tool for learning about and understanding other peoples, places, and cultures. Films can teach us many things about Africa and Africans. Unfortunately most of the films about Africa viewed by US children have not been made by Africans, but by Hollywood for a US audience. Understanding this is an important step in examining stereotypes and falsehoods held about Africa and Africans.

By viewing films made by African filmmakers for an African and global audience, students will be able to begin to question some of the misconceptions learned by watching years of Hollywood images of Africa.

There is an inspired world of African cinema that exists outside of the familiar Hollywood film scene. Each year there are African film festivals held in New York City, Ouagadougou, Burkina Faso, Zanzibar, Tanzania and elsewhere in the world. It is at these festivals that the works of African directors, producers, cinematographers, actors and actresses writers are celebrated and gives the rest of the world a chance to begin to understand how Africa and Africans view themselves.

It is important for you, the teacher, to understand and to help your students understand how to view African films. Films from Africa are often beautiful, humorous, and always engaging. But it is important to look at them in a new way in order to appreciate what is distinctly African about their point of view to get the most put of them.


Six Pointers for Viewing African Cinema:

1. Help your students understand that many African films deliberately explore a different style from European and Hollywood films. Scenes unfold at a measured pace, with the deliberation of storytelling or folktales. Shots are often framed to reveal the larger social patterns of rural life. The acting sometimes seems a little formal, almost reticent. Don’t fight these differences; try to appreciate the timeless rhythms and ordered life of a less industrialized society.

2. Imagine what these stories would look like if they had been directed by Spike Lee or David Lynch starring Eddie Murphy, Denzel Washington and Whoopi Goldberg. How would they be different? What would you be missing?

3. A recurrent theme in many of these films is the tension between self-assertion and group cohesion. Traditional agrarian societies need to preserve social harmony and continuity sometimes at the expense of the individual initiative and innovation so prized in industrialized economies. Notice how many of the characters in these films are torn
between "tradition" and "modernity."

4. African films focus on social problems, personal concerns and cultural issues you would never see in a Hollywood film or a nightly newscast. How are Africans portrayed differently in Africa? How have these films changed your mental image of Africa and Africans?

5. Americans and Europeans often have only a small role to play in African produced films. Do you have trouble identifying with the problems and aspirations of African characters? What is local and indigenous to these cultures and what has resonance with our own?

6. Look in these films for linkages between African American and African cultures, for example storytelling, family structure and music. What also strikes you as notable differences between the two?

To locate African films contact any of the African Studies Outreach programs around the country. California Newsreel at http://www.newsreel.org has many wonderful films from Africa appropriate for high school students. Many of their films are available for rent to schools and are accompanied by a teaching guide. African films can be found at the National Film Board of Canada.

Summerfield, E. (1993) Crossing Cultures through Film Yarmouth, Maine: Intercultural Press. In this insightful book Ellen Summerfield examines the rich resource of film and video and provides clear direction to educators on how to use these resources effectively. She makes a powerful case for the special nature of film in cross-cultural studies: films can provide an entry into controversial topics and can help the student to recognize and unlearn stereotypes. Included in the book are concrete suggestions ("Tips for Use"), based on the author’s own experiences in teaching and research, as well as a valuable section on film and video availability and sourcing.
SELECTING BOOKS ON AFRICA

Guidelines developed by
Barbara Brown at Boston University's African Studies Outreach Program
Used with permission
Selecting Books on Africa

A Response to "Safari Sojourns"

As the authors of “Safari Sojourns” (Social Studies & The Young Learner, Nov./Dec 1995) show, children’s literature can offer a powerful entree into another country, especially one far away. The combination of a living story and strong visuals creates a door through which our students can walk to experience another culture. However, locating accurate, appropriate, and engaging books about distant parts of the world is always a challenge.

The authors of “Safari Sojourns” offered suggestions for exploring South Africa through picture books, using the new geography standards. The selection of appropriate quality books is key to such an exploration. We would like to raise some concerns about the choices made in "Safari Sojourns" and to offer guidelines for book selection not only on South Africa, but also on Africa as a whole. Our concerns are relevant as well for other parts of the world, especially Asia and Latin America.

1. **A focus on a country is a good place to start with children.** We applaud the authors of "Safari Sojourns" for encouraging teachers to select books on a particular country. Africa (or Latin America or Asia) is too big a place to be encompassed in a single storybook. For example, the landscape and the people in the wonderful book, *At the Crossroads* (Isadora, 1991), could only be South African. Surprisingly, the majority of the books "Safari Sojourns" recommended for teaching about South Africa were not on South Africa at all. This disturbed us. Of the eight books discussed, only three were on South Africa. Since many students already confuse Africa as a country and not a continent, using books about other countries to lead into studies of South Africa will only confuse students further. Choosing a book on Tanzania, such as *Safari* (Stelson, 1988) is puzzling and will not help students in understanding either Tanzania or South Africa. Of the three books on South Africa, one of them, *Mandela* (Hoobler & Hoobler, 1992) is more appropriate for older students; and a second, *My Painted House, My Friendly Chicken and Me* (Angelou, 1994) has serious flaws.

Outstanding picture books do exist on South Africa. Some examples are:

- *Charlie's House* (Shermbrucker, 1991)
- *Over the Green Hills* (Isadora, 1992)
- *Not So Fast Songololo* (Daly, 1986)
- *Armien's Fishing Trip* (Stock, 1990)
- *Ntombi's Song* (Seed, 1987)
- *The Picture That Came Alive* (Lewin, 1992)
- *Somewhere in Africa* (Mennen & Daly, 1992)
- *The Day of the Rainbow* (Crafc, 1991)

Teaching about South Africa becomes easy with these books, as taken together they showcase the diversity of South Africa-urban and rural, coastal and interior; black, white, and multiracial; with many types of work; and with children, parents and extended
families. For background on the country, these storybooks can be supplemented with non-fiction titles from publishers such as Children's Press and Lerner Publications.

Several sources exist for selecting books by country. *Book Links* (January 1996) carries an annotated bibliography of books on Africa by country. Publications which carry extensive lists of recommended books as well as books to avoid are *Afrophile* (Randolph, 1995a) and *Review of K-12 Materials* (Randolph, 1990b) both from Africa Access, as well as *Our Families, Our Friends, Our World* (MillerLachman, 1992) from Bowker. (The Bowker book covers all areas of the world, not just Africa.) In addition, the magazine, *Teaching Tolerance* featured a fine article in its fall 1995 issue on approaches to teaching about Africa.

2. **Avoid focusing on the atypical.** For example, *My Painted House, My Friendly Chicken and Me* does not convey the life of a typical child of the Ndebele people—much less of the wider South African population. Ndebele children do not dress in fine bead work all of the time, except in places where they are tourist attractions. Moreover, they do not have pet chickens. The error in this book is to focus on the exotic and to make it seem representative. For Africa as a whole, this type of error is in the frequency with which the Maasai people are depicted in story (and on film) in relationship to their actual representation. The Maasai are featured in another picture book, *Safari*, highlighted in the article, "Safari Sojourns." The Maasai who live in Kenya and Tanzania are about as typical of Africa as the Amish are of America.

In a similar vein, the book, *Ashanti to Zulu* (Musgrove, 1976) is considered by specialists to reinforce stereotypes. It has been "not recommended" for almost 20 years because it focuses on exotica and the strange and neglects the common sights in every African country: students in uniform on their way to school, city dwellers, soldiers, farmers, fishers, and crafts people.

A word of caution – be careful when seeking tourist information from embassies. Because these materials cater to tourists, they emphasize the exotic, the unusual, and the wildlife. They do not accurately reflect the countries they represent.

3. **If a book has a child at the center of the story, so much the better, as such a story will help our children connect to a culture and country far away.**

4. **Folktales can teach children a culture's values and are worth including in any selection.** However, we need to be cautious not to overdo folktales, as many young children find it difficult to separate reality from folktale, especially in cultures they are unfamiliar with. Children may not think of Africans (or Native Americans or Chinese) as part of the modern world of schools, cities, and farms.

5. **Wildlife has a legitimate place in stories on Africa.** But if our purpose is to convey a sense of Africa today, then wildlife should occupy only a small place in a classroom. We in the United States get a steady diet of elephants and lions (and lion kings!), skewing our perceptions of Africa. Yet, most Africans have never seen any big game. In fact, most capital cities have zoos which are very popular with the public.

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Our final recommendation is both the most important and the most fun. It is to encourage you and your students to read in depth to appreciate the diversity and complexity of South Africa and other African countries.

References


APPENDIX VI

SIMULATION RESOURCES: HELPING STUDENTS UNDERSTAND THE CONCEPT OF CULTURE
SIMULATION RESOURCES:
HELPING STUDENTS
UNDERSTAND THE CONCEPT OF CULTURE

An Alien Among Us. From a list of twelve candidates, players must select six to join the mission. The selection process involves acquiring information about the candidates and fully engages participants as they play against a group of experts who have all the candidate data. Players make their selections based on attributes that fall into nine categories: gender, age, religion, profession, health, nationality, reason for going, positive attributes, and negative attributes. In the process they discover that frequently their judgments are biased and influenced by stereotypes. Participants come to understand that differences and diversity are not synonymous with problems and difficulties but rather can enrich human experience. They discover that they have overlooked the benefits of the differences they were inclined to devalue. An Alien among Us is designed to be flexible so that teachers can substitute real-life situations for the interplanetary mission. For example, participants could select six classmates to represent their school for a state wide multicultural conference.

Alien requires a minimum of nine players (and can accommodate as many as forty players or even more, with the addition of an assistant facilitator). The game is suitable for players from about the ninth grade to adult, and it takes approximately ninety minutes to play and debrief. All of the handouts for the players and forms for the game director are in the Game Materials section of the manual. The manual is printed on 8 1/2" x 11" paper for ease of photocopying. Alien was developed by Richard B. Powers and is available from Intercultural Press in Yarmouth, ME http://www.interculturalpress.com

BARGNA. This is a very easy card game that quickly simulates some of the frustrations that can occur while interacting with other cultures. It can be done with almost any number of students within one class period. In Bargna participants experience the shock of realizing that despite many similarities, people of differing cultures perceive things differently or play by different rules. Participants play a simple card game in small groups, where conflicts begin to occur as participants move from group to group. This simulates real cross-cultural encounters, where people initially believe they share the same understanding of the basic rules. In discovering that the rules are different, players undergo a mini culture shock similar to actual experience when entering an unfamiliar culture. They then must struggle to understand and reconcile differences to play the game effectively in their “cross-cultural” groups. Difficulties are magnified by the fact that players may not speak to each other but can communicate only through gestures or pictures. Participants are not forewarned that each is playing by different rules; in struggling to understand why other players don’t seem to be playing correctly, they gain insight into the dynamics of cross-cultural encounters.

Some key features which contribute to the simulation’s effectiveness are:

- As few as nine players—or large groups—can play it. At least three and preferably four groups are needed, with three to six players in each group.
- The game and debriefing can take as little as forty-five minutes.
- Participant instructions are provided in French and Spanish as well as English.
Barnga lends itself easily to effective experimentation. Several variations are suggested in the manual.

Directions and master copies of handouts are included. Standard playing cards must be purchased for use in the simulation. Developed by Sivasailam Thiagarajan and Barbara Steinwachs, this game is available through Intercultural Press in Yarmouth, ME http://www.interculturalpress.com

**BAFA BAFA.** This is a truly wonderful cross cultural simulation developed by R. Gary Shirts of Simulation Training System, PO Box 910 Del Mar, California 92014, phone 800 942-2900 or 619 755-0272; http://www.stsintl.com; e-mail: sts2@cts.com This simulation has two interesting cultures (Alpha and Beta) that are quite different in terms of oral and body language, behavior, games, goals etc, and when members of each culture visit and interact with the other, there's cultural shock!

**UPSIDE DOWN: A Cross Cultural Experiential Exercise.** This simulation exercise can be found in the journal "Simulation & Gaming", Vol 23, No. 3, September 1992, pp. 370-375.

APPENDIX
VII

SENEGALESE CLOTHING
Senegalese Clothing

Tying a Lapa

A lapa is a rectangular piece of cloth about one yard by three yards. To put it on, stand with your feet about two feet apart, and hold the piece of cloth behind you at waist height as if you were preparing for a towel rubdown. Holding the right corner of the cloth, bring the right hand across the abdomen around to the left side of your back as far as it will go. Temporarily hold the cloth there slightly above the waist, while the left hand brings the other end of the cloth in front and around the back. Continue wrapping until the two ends meet. Take the two ends and tie them together. Roll the top edges down over the knot. If you have difficulty keeping the lapa tied, sew bias tape on the edges and tie the two ends. Or, put bias tape over the waist after putting on the lapa. Roll the edges of the waist over the bias to cover it up.

Carrying a baby on the back

Bend forward, placing the baby or a doll on your back. (Have someone watch to make sure the baby doesn't fall.) Place the cloth behind you as if you were rubbing your back with a towel. Place the cloth over the baby's back below his neck. Bring both upper ends under the arms, crossing these two upper ends tightly, and roll the bottom edges in front. Reach back, pulling the bottom half of the material under the baby's bottom. Bring the bottom ends forward. Cross the ends, pulling tightly. Twist and cross and roll the excess material underneath.

Tying a head tie

By following these basic instructions, you should be able to wrap your gele without any difficulty. (1) Fold cloth in thirds lengthwise so that the edges slightly overlap. (2) Hold cloth lengthwise. (3) Place one end at the back left side of your head. (4) Hold same end of cloth at the back of your head with the left hand and bring the cloth around your forehead to meet the right side of your head. (5) Hold with right hand and wrap around your head with your left hand. (6) Bring cloth over left ear and across forehead. (6a) Pull cloth around back and tighten slightly. (7) Switch hands; bring cloth around front of head. (8) Wrap the fabric above the first layer and across to right side. (9) Spread cloth slightly with both hands for second layer fold. (9a & 9b) Grasp the top of the cloth with left hand, allowing bottom to fall free. (9c) Place left hand on forehead and allow cloth in right hand to fold over it. (9d) Slip hand out and arrange cloth neatly over right side of head. (10) Continue to wrap cloth around the head clockwise. End of material should be at the back of your head. (11) With left hand, tuck end in closest layer. Shake your head a few times to make sure the gele is secure.*

**Lapa**

1. Material 1 yd by 3 yd hold at waist in back.

2. Bring right corner to left back.

3. Bring left corner around back.

4. Bring corners together at back.

5. Knot at left side and twist top over knot.
Carrying Baby

1. Bend forward placing baby on your back. Place the cloth over the baby's back.

2. Bring both upper ends across breast under arms.

3. Bring bottom two ends forward under baby's bottom crossing the ends; pull tightly.

4. Twist and cross and pull the excess underneath.
Headtie

1.

2.

3.

4.

5.

6.

6a.

7.

8.

APPENDIX
VIII

MEALS FROM AFRICA
Meals from Africa

Recipe:  
Couscous

Country:  
Libya, Mauritania, many North African nations

Ingredients:  
2 pounds lamb, mutton, or beef  
1 tablespoon olive oil  
2 tablespoons butter  
¾-cup minced onion  
2 teaspoons salt  
1/2-teaspoon black pepper  
1/8-teaspoon red pepper  
1/2-teaspoon tumeric  
3 tablespoons tomato paste  
2 cups potatoes  
2 cups yellow or white squash  
2 cups zucchini  
2 cups chick peas  
1-pound semolina, cracked wheat, or millet  
2 tablespoons orange water  
1/4-teaspoon cinnamon  
1/4-teaspoon cloves  
2 teaspoons fat

To Prepare:  
Cut 2 pounds lamb, mutton, or beef into 10 pieces. Brown lightly in one-tablespoon olive oil and two tablespoons butter. While browning slowly for about ten minutes, add 3/4 cup minced onion.

Make paste of:  
2 teaspoons salt  
1/2-teaspoon black pepper  
1/8-teaspoon red pepper  
1/2-teaspoon tumeric  
3 tablespoons tomato paste

Spread paste on meat, reduce heat and simmer for another ten minutes. Simmer until meat is tender enough to be pierced with fork. Then add:

2 cups potatoes, peeled and cut into chunks  
2 cups coarsely diced yellow or white squash  
2 cups coarsely diced zucchini  
2 cups presoaked, precooked chick peas (stock if necessary)

Simmer covered until meat and vegetables are tender (about 3/4 hour). Place in perforated steamer or couscous pot 1-pound semolina, cracked wheat, or millet. Steam cereal uncovered for 15 minutes. (If you have no steamer, leave the cracked wheat out overnight wrapped in a thoroughly water-soaked dishtowel after sprinkling the cereal with about 2 cups of water. Then heat.)
Couscous (continued)

Remove cereal from steamer and add: 2 tablespoons orange water, 1/4-teaspoon cloves. Toss couscous lightly into 2 teaspoons fat and place in serving dish. Drain liquid from meat mixture. Put meat and vegetables on couscous. Pour 1 cup of liquid over meat and vegetables and serve remaining liquid as a separate sauce. Serve at once. Makes 6 servings.

Recipe:  
**Chakula Cha Afrika (African Stew)**

Country:  Kenya

Ingredients:  
1 cup cooked potatoes, peeled and quartered  
1 cup cooked cabbage, chopped  
1 cup chopped beef  
2 tablespoons cooking oil  
Salt and pepper  
Water

To Prepare:  Brown beef in cooking oil. Add potatoes and cabbage and mix well. Add water to cover mixture and season to taste. Bring to the boil and simmer for 30 minutes.

Recipe:  
**Groundnut Soup (A)**

Country:  Hausa-Nigerian

Groundnut is the British term for "peanut" and soup means "sauce" or "stew".

Ingredients:  
6 pieces of beef, or liver  
6 ounces roasted groundnuts  
1/2 cup of milk  
4 large peppers (green or red)  
1 small onion  
2 medium fresh tomatoes  
1 teaspoon fresh ground or diced chilies  
6 ounces locust beans or iru or red beans (pinto)  
Salt to taste

To Prepare:  Grind peppers, onion, tomatoes, beans, and nuts. Wash meat and season with salt. Make fire and put meat on to cook until the water from the meat dries. (If liver is used in place of beef, the liver should be added when the groundnut is added.) Add about a 1/2-pint of hot water. Add ground peppers, onions, etc., and cook for 15 minutes. Add groundnut and cook until the soup thickens. Add milk last. Serve hot with soft-boiled rice balls or plain boiled rice. Serves 3.
**Groundnut Soup (B)**

Country: Cameroon (an Americanized version)

Ingredients:
- 1 chicken in serving pieces
- 1 medium onion sliced
- 4 scallions chopped
- 2 tomatoes
- 1/2-teaspoon thyme
- 2 tablespoons peanut butter, or 1 1/2 cup mashed peanuts
- Salt and pepper
- 1/2-teaspoon red pepper
- Peanut oil

To Prepare:
Season chicken with salt, pepper and red pepper. Brown chicken in peanut oil. Fry vegetables and thyme and red pepper in peanut oil in another skillet. Add peanut butter to cooked vegetables and stir. Add chicken. If soup dries, add water and more peanut butter to taste. Cover and simmer 45 minutes until chicken is cooked. Serve over rice.

**Collard Green Chop**

Country: Liberia

Chop is Liberian English for "food".

Ingredients:
- 1 chicken cut up
- 2 bags of collard greens or mustard greens
- 1 can tomato paste
- 1 medium onion chopped
- 1/2-pint palm oil
- red pepper,
- Crushed salt and pepper
- 1 cup of Crisco
- 1/2-pint water
- 2 chicken bouillon cubes.

To Prepare:
Season chicken with salt and pepper. Brown in Crisco. Place palm oil in a large pot and heat. Add chopped greens, onions, tomato paste, bouillon cubes, salt and red and black pepper to taste. Add browned chicken pieces and cook for 35 minutes until chicken is tender and spices well blended. Serve over rice.

**Jollof Rice (or Wolof Rice)**

Country: Sierra Leone (an Americanized version)

This dish originated in Senegal, West Africa, among the Wolof-speaking people. However, this creation is the product of Sierra Leonean and American imagination. The Jollof rice in Senegal is quite different.

Ingredients:
- 1 ½-pounds beef
- 1 cup finely chopped onion
To Prepare:

Season chunks of beef with salt, pepper, and garlic powder. Flour the beef lightly and fry in oil over high flame until dark brown. Pour the beef into a large pot, leaving a small amount of oil in the pan. Add the onions and sauté them slowly for about five minutes or until they are yellow and tender. Add the onions plus four cups of water to the beef. The water content should remain at four cups, so as it evaporates add more. Cook the beef until tender. Season with salt and crushed red pepper to taste. Now add the green pepper and celery. When the celery and green pepper are tender, add a small can of tomato paste. Cook for an additional five minutes to allow the tomato to permeate the meat and vegetables.

Cook 3 cups of rice. When the water has boiled away, add about three quarters of a cup of the above-prepared sauce to the rice. Allow this to simmer until the rice is only slightly moist. Arrange the rice on a large platter. Garnish with fresh parsley, quartered fried potatoes, and green peas. The remaining sauce is to be served over the rice. Serve piping hot.

Recipe:

**Fried Plantain**

**Country:** Ghana

Plantain is a fruit very similar to bananas. From Malawi in Southern Africa to the Ivory Coast in West Africa fried plantains are often prepared for breakfast. In Liberia, women prepare fried plantains in the afternoon and sell them in sections. Students might buy them for dinner, but they are primarily a late afternoon snack.

**Ingredients:** plantains, cooking oil, lemon juice

**To Prepare:** Peel plantain and cut once lengthwise. Deep fry in cooking oil with lemon juice. Serve with prepared hot sauce, or make your own by crushing small red hot peppers in a mortar with a little salt and enough water to make a mushy sauce.

Recipe:

**Yassa**

**Country:** Senegal

**Ingredients:** 2 small chickens cut up
4 lemons (juice)
5-6 onions, sliced lengthwise
Marinade:

To Prepare:

Recipe:

Country:

3 tomatoes, or 2 cans tomato paste
1 ½ to 2 cups chicken broth
2 cloves garlic
Cayenne powder, salt and black pepper to taste

Marinate chicken as long as possible (3 hours to overnight). Sauté onions in sufficient peanut oil; remove onions and set aside. Brown chicken. Put chicken, onions and broth in a large pot with marinade sauce. Add the juice of the 4th lemon, tomatoes, and seasonings of salt and pepper. Simmer for about one hour or until chicken is cooked. The rice may be cooked in the chicken sauce, or half sauce and half water to take on a seasoned flavor. Yassa is tastier this way. However, it is not an authentic procedure.

Recipe: **Doro Wat**

Country: Ethiopia

Doro is "chicken" in Amharic (language of Ethiopia). Wat is a sauce-like dish made with meat and always eaten with injera (a spongy flatbread somewhat like a pancake).

Ingredients:

To Prepare:

Recipe: **Futu**

Country: Ivory Coast

1 cup finely chopped onions
4-6 hard-boiled eggs
3/4 cups spice mixture (includes 15 spices of which berbere-hot pepper is a main ingredient)
1 chicken, cut into pieces
3 ounces tomato paste
1/4 pound butter (specially seasoned with 1/4 tsp. spicy seasoning)

Make thick paste called dilla, of 1-tablespoon spice mixture and water. Allow to stand for 3 hours. Add dilla to onions and cook slowly for 10 minutes. Do not add water. Add tomato paste and 1/2-cup spice mixture; if dry, add water. Add seasoned butter; cook for 20-25 minutes. Add chicken and cook until tender. Add hard-boiled eggs and cook only until they are hot. Serve with injera, or, as a last resort, Italian bread. This dish is excellent with beef, also.
Futu is a staple prepared to accompany a sauce (stew). Each mouthful of futu is dipped first in a palm oil sauce or a peanut sauce.

**Ingredients:**
plantains

**To Prepare:**
Boil plantains until they are soft. Mash them until they are the consistency of soft play dough.

**Recipe:**
**Nsima**

**Country:**
Malawi

**Ingredients:**
cornmeal (flour may be substituted) water

**To Prepare:**
One cup of cornmeal mixture should feed each person. Bring 3/4 cup of water to a boil for each cup of cornmeal. Mix cornmeal a bit at a time with the water, stirring so as not to stop the boiling process and to prevent lumping. After all the cornmeal has been added, continue to stir until mixture is thick and about the consistency of modeling clay. Spoon onto a large plate. Wet hands in cold water and shape nsima into a rounded mound.

**Recipe:**
**Chin-Chin or Sweet Pastry**

**Country:**
Nigeria

**Ingredients:**
8 rounded tablespoons flour  
4 tablespoons granulated sugar  
2 eggs  
1 teaspoon grated nutmeg  
Milk and water (if needed)  
1/2 bottle groundnut oil

**To Prepare:**
Sift the flour and nutmeg into a bowl and make a well in center. Beat the eggs and mix with flour. Mix to a stiff consistency. Place on a pastry board and knead until smooth. Roll out till 1/8 inch thick and cut into different shapes. Heat oil until faint blue smoke appears. Fry pastry until golden brown. Drain, cool, and store in a dry place.

**Recipe:**
**Sweet Pastry**

**Country:**
Tanzania

**To Prepare:**
Same as for Chin-chin without the nutmeg. Add baking powder and cut in triangles.
Sources of African Ingredients

Some ingredients for African dishes not usually found in US markets may be located in stores in Spanish-speaking neighborhoods. In the Boston area, Tropical Foods, 2101 Washington Streets, Roxbury, carries palm oil and many African spices. Afrodrive.com provides a list of African grocery stores in the United States at:
GAMES FROM AFRICA
Blindman’s Buff
Ghana

Materials: Two sticks
Blindfold
Long piece of cloth

Players: Five or more

Formation: Circle with two blindfolded players inside

Action: One of the blindfolded players has two sticks which he must hit together-often to indicate where he is. Instruct him to keep his sticks low so the other blindfolded player, who is "It", will not be struck in the face if he runs into them. Usually "It" has a piece of cloth which he waves in the effort to locate the stickman. When "It" tags the stickman, that person becomes "It" and a new stickman is chosen.

Game Hunt
Tanzania

Materials: None

Players: 15-100

Formation: Players form a single circle. Two players make an arch to form a "trap" under which the other plays must march.

Action: The marchers sing or chant as they clap their hands rhythmically:

Lions and leopards, lions and leopards,

Hunting at night.

Lions and leopards, lions and leopards,

Catch the game!

The "trap" falls upon the word "game". Players caught form additional "traps". The game continues until all players have been caught. Players must move in rhythm, not pausing or dashing through to keep from getting caught.
WARI
Africa

Materials: Wari Board (or an egg carton with two rows)
48 small rocks or kidney beans

Players: Two players to each board

Background: This game is found throughout Africa, although it is known by various names and played with modified rules. A Wari board is rectangular in shape with 14 holes drilled to form small cups. The object of the game is to win as many of the opponent's counters as possible. (See diagram.) The equipment is inexpensive and the board is easy to make. The smooth board and playing pieces have a pleasurable, stress-relieving feel. The dropping of pieces makes a rhythmic sound. The rules are simple. The game teaches children how to count and basic mathematics. The rewards are tangible. The winner is not determined by chance. Wari is a strategy game like chess or go that takes a long time to master. The game is a timeless tradition.

There are a number of sites on the World Wide Web dedicated to this game. You can read about its history, different ways to play it and it can be played interactively on line. Go to a search engine like “Google” and type in mankala, one of this games' many names, to learn more about it.

Action: The two players place the board horizontally between them. Each player has six holes on his side of the board. He places four counters in each hole. The hole at each end of the board is to be used for placing counters he wins during the game. The players can decide between themselves how to determine which player begins the game.

Players always move counterclockwise. The first player takes all the counters from any hole on his side of the board and, beginning with the next hole, places one rock in each succeeding hole until his hand is empty. The next player does the same.

When the last counter in a player's hand lands on his opponent's side of the board in a hole which contains one or two counters, the player collects all the counters in that hole, providing the number does not exceed two. He then places the counters in his hole at the end of the board. The first player to collect over half (25 or more) of the counters becomes the winner.

Note: Always try to keep three or more counters in the holes on your side of the board, or leave the holes empty. An opponent cannot collect when his last counter lands in an empty hole. Remember Wari requires concentration, counting, anticipation, and planning. A player can create a collection of
pieces that, if used carefully, can make multiple captures at once. This collection can get very large, but no player is allowed to touch them for the purpose of counting, so it is necessary to keep track mentally. To anticipate the opponent's moves, it is often helpful to look at the game from the opposing side. Good players can predict and plan several moves in advance.

**Maa**

A variation of Wari from Liberia

**Action:**

On his first move, the player can pick up any number of counters from any hole on his side and move in any direction. Whenever the player captures 2 or 3 counters in his opponent's hole, he can also collect the consecutive counters behind his capture where there are 2 or 3 counters. Counters can only be collected on the opponent's side of the board.

![Diagram of Maa game](image-url)