

1992

Sub Saharan Africa : integrated curriculum in multicultural education

Marion A. Unwin
San Jose State University

Follow this and additional works at: https://scholarworks.sjsu.edu/etd_theses

Recommended Citation

Unwin, Marion A., "Sub Saharan Africa : integrated curriculum in multicultural education" (1992). *Master's Theses*. 427.
DOI: <https://doi.org/10.31979/etd.bgcq-gpp8>
https://scholarworks.sjsu.edu/etd_theses/427

This Thesis is brought to you for free and open access by the Master's Theses and Graduate Research at SJSU ScholarWorks. It has been accepted for inclusion in Master's Theses by an authorized administrator of SJSU ScholarWorks. For more information, please contact scholarworks@sjsu.edu.

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

U·M·I

University Microfilms International
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA
313-761-4700 800-521-0600



Order Number 1350121

**Sub Saharan Africa: Integrated curriculum in multicultural
education**

Unwin, Marion Avis, M.A.

San Jose State University, 1992

U·M·I
300 N. Zeeb Rd.
Ann Arbor, MI 48106



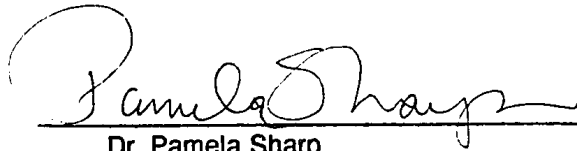
SUB SAHARAN AFRICA
INTEGRATED CURRICULUM IN MULTICULTURAL EDUCATION

A Project
Presented to
The Office of Graduate Studies and Research
San Jose State University

In Partial Fulfillment
of Requirements for the Degree
Master of Arts
In Special Major:
Creative Arts Education

By
Marion A. Unwin
August, 1992

APPROVED FOR THE DEPARTMENT OF GRADUATE STUDIES



Dr. Pamela Sharp
Art Education Department

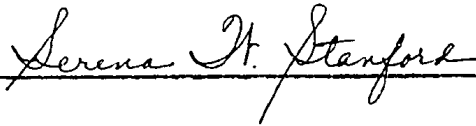


Dr. Anne Simonson
Art History, Creative Arts Department



Dr. Marylou Lewandowski
English Department

APPROVED FOR THE UNIVERSITY



ABSTRACT
SUB SAHARAN AFRICA
INTEGRATED CURRICULUM IN MULTICULTURAL EDUCATION
by
Marion A. Unwin

This project presents a model for multicultural, integrated curriculum appropriate for upper elementary and middle schools. The social science, history, geography and literature of Sub Saharan Africa are integrated and correlated with the visual and performing arts. Emphasis is placed on West Africa. This model utilizes the thematic approach and immersive methodology. Provision is made for limited and non English speakers, as well as mainstreamed students with special needs.

This project researches the historical background of cultural diversity in the educational system as well as current California frameworks and curricula. Focus is placed on the multicultural curriculum development and implementation in art disciplines. The project includes a journal of the five day, four hours per day presentation, as well as evaluation, assessment techniques and summerized results. The project contains samples of student work and an extensive curriculum package which provides: unit plans, subject-specific information, literature reviews, and a variety of suggested teaching aids.

TABLE OF CONTENTS

ABSTRACT.....	iii
I. PROJECT	
A. HISTORICAL PERSPECTIVE.....	1
B. CURRICULUM UNIT DESCRIPTION.....	16
C. CURRICULUM JOURNAL.....	21
D. PROJECT SUMMARY AND CONCLUSIONS.....	53
E. PROJECT WORKS CITED.....	61
F. PROJECT WORKS CONSULTED.....	63
G. APPENDIX.....	64
1. ARTIFACTS.....	65
2. DEMONSTRATION SLIDES.....	77
3. STUDENTS AT WORK.....	86
4. STUDENTS WORK SAMPLES.....	93
5. EVALUATION FORMAT.....	113
6. STUDENT EVALUATION SAMPLES.....	117
II. CURRICULUM AND MATERIALS.	
A. TEACHING UNIT.....	131
1. LESSON PLANS.....	133
2. UNIT DICTIONARY.....	166
3. UNIT QUIZ.....	169
4. UNIT EXTENSIONS.....	171
B. CURRICULUM UNIT WORKS CITED.....	173
C. LITERATURE APPENDIX.....	175
1. LITERATURE INTRODUCTION.....	176
2. INTRODUCTION WORKS CITED.....	185
3. ANNOTATED READING LIST.....	187
4. ESL TECHNIQUES.....	194
5. SAMPLE BOOK REPORT AND POETRY FORMAT.....	205
D. SOCIAL STUDIES APPENDIX.....	206
1. MAP SAMPLES.....	207
2. JOURNALS-WORKS CONSULTED.....	212
E. CREATIVE ARTS APPENDIX.....	214
1. ADINKRA CLOTH.....	215
2. TALKING CLOTH.....	217
3. AFRICAN MASKS AND FIGURES.....	221
4. VIDEOS, CASSETTES AND RECORDINGS.....	222
5. LEAPARTNERS.....	223

HISTORICAL PERSPECTIVE

In America today it is virtually impossible to read a newspaper, a magazine, a journal without encountering a dialogue or statement on multiculturalism or one of its synonymous counterparts. Multiculturalism has been feared as a threat to the ideals that bind our country and lauded as a long overdue recognition of cultural diversity. The 1965 Immigration Act which opened American doors to immigrants from third world countries has resulted in radical changes in the demographics of this land. Projections indicate that by the middle of the twenty-first century White-Europeans will be the minority group (Banks). The projected ethnic population statistics for the twenty first century have been fodder for avid traditionalists and multiculturalists alike. Although multiculturalist versus traditionalist contentions have been brewing for decades, these statistics have generated a perceival of problematical immediacy and created a catylist for change.

It probably ought not be said that this recent influx of immigrants has caused the multicultural controversy, but rather that it has brought the problem to a head. The problem may well have begun when Columbus set foot in the new world, when the pilgrims first met the Indians, when the Treaty of 1848 and the Gadsden Purchase awarded Mexican lands and their inhabitants to the United States. It may well have begun when agrarian communities imported African people as slaves to work the plantations, when the Chinese immigrants arrived to mine and build the railroads and Mathew Perry advocated maritime manifest destiny with Japan. It may have begun when global wars and global economies, advanced communication and transportation systems shrunk the planet and rendered isolationism impractical and impossible. At

each milestone decisions have been made which dictated the direction taken. Bennett views the building of our nation as a series of choices.

A nation is a choice. It chooses itself at fateful forks in the road by turning left or right, by giving up something or taking something--and in giving up and taking, in the deciding and not deciding, the nation becomes. And even afterwards, the nation and the people who make up that nation are defined by the fork and by the decision that was made there, as well as by the decision that was not made there. For the decision, once made, ingrains itself into institutions, nerves, muscles, tendons; the first decision requires a second decision, and the second decision requires a third, and it goes on and on, spiralling in an inexorable process which distorts everything and alienates everybody. America became America that way (Bennett 61-62).

The history of most nations has been a cyclic manifestation of calm, contention, compromise or chaos, and change. Although the United States has been founded on Eurocentered ideals and systems, all, with the exception of the original Afro-Americans, have immigrated here willingly and in search of a better existence. The treatment of minorities has not been exemplary; and while the system of government, is slow, and at times corrupt, unwieldy and imperfect, it is better than most. The alternatives to revolution, violence and chaos are available in judicial and legislative options, the right to dissent, demand and discuss, and in systems of education. While this statement may contain a kernel of ethnocentric traditionalism and egalitarianism, it surely contains more than a kernel of truth. Hopefully, we can spiral upwards as well as downwards and decisions can be made in compromise without distortion and alienation.

A clear definition of terms such as "traditional" and "multicultural" is just part of the problem. Traditionalism is defined by Webster's Dictionary "as an adherence to, or excessive respect for tradition." This definition indicates that while tradition is

respected, there is extremism here. Webster's defines tradition as " a long established custom or practice that has the effect of an unwritten law; the delivery of statements, opinions, doctrines, practices rites and customs from generation to generation. Webster's defines culture as "the concepts, habits, skills, art, instruments and institutions etc. of a given people in a given period." The word culturalism, per se, does not exist. However, an extrapolation of meaning, based on the derivation of traditionalism, might indicate that culturalism (and multiculturalism) is an adherence to or excessive respect for culture. If compromise is to be accomplished, the "ism's" of either position must be avoided. Extremes of Eurocentered traditionalism have been interpreted as a "code" word for white; while extremes of multiculturalism have been likened to bids for separatism which has been called "racism of another stripe" (Time 16).

In the United States all people exist within a number of complex cultural group structures. The macroculture, which might be defined as the formal institutions, such as legal, judicial, economic and educational systems, have been formulated and heavily influenced by European standards and belief systems (Gollnick 12). All United States (American) residents operate to some degree within this macroculture. Traditionally, this macroculture has been controlled by White, Anglo Saxon, Protestant groups that comprise the majority of the population. Each individual also belongs to a variety of microcultures within this macroculture. These microcultural memberships influence, to some degree, each individual's perspective as well as his or her ability to participate and operate within the macroculture. The individual's microcultural groups might encompass gender, geographic location, age, religion, linguistic skills, occupational

skills, education or economic status as well as ethnic and cultural identity. This ethnic identity may manifest itself in a variety of beliefs, values, behaviors, preferences, verbal and non verbal communications as well as physiological, psychological and emotional indicators. The importance of each of these microcultural influences changes and varies in each individual, in each microcultural grouping and in each of their relationships to the macroculture (Gollnick 16). If we use the terms "multi" and "cultural" literally, then it would appear that people residing in the United States experience a multicultural existence.

It might be safe to assume that tradition and macroculture are synonymous if macroculture is defined as those who control by virtue of cultural majority--the dominant group whose values and traditions have been handed down. However, if the dominant group is removed from this definition and from their position of majority power; then, realistically, are not the formal systems instituted by this macrocultural group still intact? Certainly the American formal institutions have been subject to changes within the basic framework of the constitution and governmental systems and should continue to do so. Social systems, however, have been maintained by virtue of majority influence. Can the social and formal systems be viewed separately? If so, can the socio-cultural system be subject to change? Historically, minority cultures and traditions were not given individual recognition in an effort to assimilate the socially and culturally diverse minorities into the societal mainstream. As a result, many of the original American minority groups have experienced incredible losses of self esteem and stereotypical labelings that can generate self-fulfilling prophecies (Martinez 440). Historically, linguistically and socially, Anglo Saxon-Eurocentered

systems of education have inadvertently promoted these concepts (Laosa 1-13).

During the sixties and seventies the legal action of Lau v. Nichols and resultant legislation on Civil Rights and Bilingual Education mandated all school districts to provide for linguistic and cultural diversity.

These laws stressed human rights and the need for bilingual education. Assimilation theories were being examined in legal, educational and ethnical contexts. Out of this thrust came multicultural approaches to teaching that recognized the need for awareness of our culturally diverse society. Teachers in bilingual classrooms were asked to present both linguistic and cultural instruction (Tiedt 10).

In the sixties and seventies bilingual and multicultural education paralleled one another in concern and definition. The eighties have generated a new set of problems which dictate broader solutions.

Social-science classes must today present multicultural perspectives of sociology and history. Language arts instructors are expected to enrich their classrooms with multicultural literature and language information (Tiedt 10).

In the eighties and early nineties, the educational scope and terminology has been re-examined and the emphasis has been placed on culture. Multicultural education has been redefined as a culturally pluralistic approach which rejects the view of assimilation, a cultural understanding of all peoples by all peoples, a humanistic self esteem which generates empathy, an appreciation of diversity in origin, gender, behavior and language. The traditional melting pot is currently being described as a tossed salad, where one flavor enhances another and the blandness of a single ingredient is tempered by exposure to another.

Legislation and court decisions reflect the thinking of our times. It is important to realize, on the other hand, that laws alone do not effect change. What you do in your classroom may, however, serve to break down stereotypes, promote multicultural understanding, and make a

crucial difference in the personal development of many individual students (Tiedt 10).

California has generally been the forerunner in the implementation of innovative educational theory, modelling and practice (Time 16). In 1987 California adopted a social science framework which stressed world cultures and the multicultural characteristics of American society. This syllabus was received with mixed reviews. Some educators hailed it as an innovative answer while others condemned it as still too Eurocentered (Time 16). It is, however, a history-social science framework from which each district, school and teacher can, utilizing their options of empowerment, adjust to suit the needs of their school community. The Consortium for History Education in the School (CHES) working in conjunction with the Clio Project at U.C. Berkeley have created a series of workshops to provide staff development opportunities for middle school history teachers. These workshops (which provide materials for four to six weeks of instruction) include content information, lesson demonstrations and materials on Early Imperial China, The History, Geography and Culture of West African Empires and the Islamic Empire. The lessons incorporate literature, art and critical thinking activities as well as primary source information. This approach to social-science integrates the humanities. Many individual school districts have developed and sponsored similar inservice training classes for teachers and have adopted an expanded curriculum using the California framework as a guide.

In 1987 and 1988, The California State Department of Education adopted the English Language Arts Framework and the Model Curriculum Guide for Kindergarten through Grade Eight. The shift of emphasis from mastery skills to understanding curriculum content and the interrelation of writing, reading and oral interpretation was the

primary focus. In 1991 the California Department of Education published Literature for History-Social Science, Kindergarten through Grade Eight which was compiled by the History-Social Science and the Visual and Performing Arts Unit. This publication, while providing an annotated bibliography of books which paralleled curriculum content and reflected grade oriented reading skills, also provided carefully chosen selections which emphasized cultural diversity and integrated the visual and performing arts disciplines. Many districts have expanded this integrated multicultural concept by offering classes for teachers sponsored by Educational Services.

The use of relatively new and innovative teaching practices and techniques such as sheltered English, literacy scaffolds (Boyle 194), webbing and mapping as sharing, responding and organizational strategies (Bromley), and the utilization of cooperative learning groups have assisted and inspired both first and mainstreamed second language students. Although primarily designed for language arts, these systems are meant to be integrated and utilized in the content areas as well. These alternative systems parallel second language acquisition and assist students from culturally diverse ethnic and linguistic backgrounds to access core curriculum as well as express, share and communicate their thoughts and ideas. Colleges of Education, professional publications and workshops sponsored by both districts and outside agencies are espousing and encouraging the utilization of these techniques within the whole language and other core curricula.

During the eighties, educational and societal trends reflected a conscious need for balance in the curriculum. The role of the arts in education and in society in general

took on new meaning (NAERC ii). In California and New York, the examination of other cultures may have been the catalyst for this new societal emphasis. A measure of economic stability, federal and private sector funding provided for research and development in the art disciplines (Lanier 33). California's arts framework presented a plan that not only recognized the uniqueness of each discipline but demonstrated interrelations among these arts and their infusion and integration into the total curriculum learning processes (VPAFC 3-4). The arts framework noted common interdisciplinary goals and instructional components (perception, expression, heritage and aesthetic valuing) as well as developmental levels for each discipline. Under program development, aspects such as curriculum planning, teacher preparation, staff development, student performance or exhibits and scheduling are evident. The California arts framework also takes into account the need for multicultural education. Chapter Six of the Visual and Performing Arts Framework for California Public Schools is devoted to interdisciplinary and correlated art experiences as well as to an integrated curriculum. Here we have two possible educational approaches: one is integrating additional core curriculum into the arts and the other is integrating the arts into the content of other core subjects. Both approaches might be used as potential and viable solutions for presenting multicultural curricula.

In 1987, the National Endowment for the Arts and the United States Department of Education jointly funded the National Arts Education Research Center at New York University. The two major concerns of the NAERC were the creation of quality curricular guidelines and instructional strategies in the arts. Multicultural concerns were apparent and the Center was supported by the Spunk Fund Inc. in the development

of a multicultural curricular framework for the arts. The Center concluded that " If the goal of multicultural education is to create a bridge across cultures for the fostering of mutual understanding and tolerance, it is the view of the Center that arts education offers the best vehicle for its accomplishment" (NEARC/FME, preface). In the framework's " Survey: Multicultural Arts Curricula and Course Guides, State Education Departments" (Fall, 1989), the researchers stated that "With a clearly demonstrated lack of agreement on the general content of a course of study in music, art, dance or theater, it is little wonder that there is so much uncertainty about multicultural content in each." The researchers further erroneously stated that "..... virtually no state document suggests that an interdisciplinary multicultural arts curriculum might be an appropriate strategy" (FME 10). These agreements on content correlations of the arts and the provision for an interdisciplinary multicultural arts curriculum are both highly evident in the Visual and Performing Arts Framework for California Public Schools published in 1989.

The "Multicultural Framework Implementation of Curriculum Design and Organization of Content" proffered by NAERC (15-23) offers approaches that focus upon secondary multicultural arts education with the possibility for middle school use. Five levels are suggested for integrating multicultural units into lesson plans or curriculum structures (15-16). First, the Cultural Contribution level focuses on special cultural events and historic cultural figures. Second, the Additive level, stresses inclusion of new multicultural ideas within the thematic structure of the current curriculum. The third level, Infusion, requires the inclusion of new multicultural material and concepts, while levels four and five (Transformation and

Social Action) call for cross cultural contrasts and comparisons in not only technique but basic concepts, history and aesthetics. The suggested organization of multicultural arts content included function and purpose, thematic approaches, an examination and comparison of the structural elements, and aesthetic understanding (valuing, judging and responding). The self-esteem, humanistic approach was also cited as an organizational option. (However, one would expect that this particular approach would be incorporated into all the afore mentioned implementations). The arts in relation to other disciplines was another suggested way of organizing content.

As previously mentioned, these relation approaches are, in reality, two possible approaches (VPAFC Chap. 6). Choosing to incorporate the arts into other core curricula or integrating other core curricula into the arts brings up questions of purpose and emphasis. Used in tandem, these approaches create a valuable addition to multicultural education. On the other hand, it seems obvious that the use of token art projects to illustrate a social science unit should be unquestionably avoided. Unfortunately this kind of simplistic "correlation" occurs all too often when teachers lack backgrounds in art. Conversely, art specialists who lack social science backgrounds might have the same problem. However, the basic difference between the two problematical approaches is: the art class which extends its curriculum into social science will never be considered as a replacement for the teaching of the core social science curriculum, while the arts, included within the social science class, often replaces the core art curriculum. Finally, either specialist whose view is totally Eurocentric will have difficulty projecting multicultural concepts.

At the elementary school level multicultural perspectives can be integrated into

the curriculum using modifications of NAEMC Framework Implementation. With the development of new curricula and district sponsored educational services for teachers; the Contribution and Celebration approach, the Thematic approach, the Comparison approach as well as the Purpose and Cross Cultural approaches can be adapted within the elementary curriculum. Programs will vary, however.

In the organization and integration of multicultural content, overlapping or combinations of approaches will occur. These implementations are but broad general guidelines. There is no neatly itemized and organized curricula for multicultural education. The curriculum and implementation is truly within each teacher, each school and each school district. In general, the all encompassing curricular goal seems to be: to create an awareness and appreciation of cultural similarities and differences, to examine, compare and understand our own as well as other personal and cultural actions and reactions, and to adopt and adapt to those qualities that are relevant and appropriate to us as a nation of individuals.

..... the curriculum plays an enormous role in the identity formation of students. The curriculum, although presented as value free, is powerful. Also, as a powerful shaper of self-identity, it tells us where we have been and where we are, and it quietly directs our choices for the future. Despite the past, educators must accept a new challenge. This challenge, to paraphrase Gandhi, is to develop a curriculum that permits the true winds, not myths, of all cultures to blow freely about all schools without sweeping any student off their feet (De Pillars 132).

The assessment of, and accountability for, multicultural curriculum has also rested with each teacher, each school and each district. However, The 1990 Cultural Diversity Task Force report contained twenty recommendations which were targeted at school districts (EDCAL 21.26 1992). The Association of California School Administrators Annual Conference in Santa Clara (March 1992) addressed "Resolving

Conflicts in Culturally Diverse Schools." The ACSA Professional Services Department has called for meetings to discuss resources, different aspects of programs and needs assessment for professional development activities on ethnic diversity (EDCAL 11 May, 1992). Schools funded under the California State School Improvement Plan now have culturally diverse accountability in literature, language arts, social science, visual and performing arts in the school site assessment, as well as the Program Quality Review. The curriculum is being developed and in most cases implemented; assessment and accountability measures are gradually being formulated and put into effect.

Idealistically, incorporating the multicultural humanities aspect into our schools by integrating the arts into other core curricula and vice versa appears to be the solution. Choices have been made and, hopefully, the upward spiral has begun. Realistically, however, most classroom teachers are currently ill prepared in the art disciplines (Burton). Many teachers completed their entire education (from kindergarten through college) with a cursory and sporadic arts curriculum and Eurocentered approaches in both language arts, social science and literature. Colleges of Education rarely address methods and philosophies in the teaching of the arts as core curriculum. Art education specialists, while experiencing a solid foundation in the arts, tended to focus on a specific discipline, and some have had little or no experience with art disciplines from other cultures. At the university level in California, and particularly at San Jose State University, this is undergoing a change. Courses in studio art, music and theater for children are offered. Most have a multicultural emphasis. Courses which correlate the art disciplines are also offered using the humanities approach to art education (Zeller). These creative arts classes have been developed with a concern for multiple subject

educators and are offered in part as viable alternatives to liberal studies courses or, in total, as requirements for the Creative Arts degree found at San Jose State University. University students who intend to specialize in visual and performing arts education for middle or high school levels usually obtain their master's degree in visual or performance art education. More and more it can be found that coursework in master's programs include more intensive research and training in studio arts and culturally diverse art histories, as well as multicultural creative arts and correlation theory. At the university level, students of music and drama are also experiencing culturally diverse curricula that correlate with other art disciplines.

Idealistically, the answer to this multicultural education problem seems to be: the new frameworks, guidelines and curricula in social science, whole language and the arts combined with teacher preparation and staff development programs that emphasize arts education, as well as scholarly research publications that reflect upon these directives. Realistically, the need to implement multicultural education programs is upon us and although a course has been charted for the nineties, setting sail should have been scheduled in the seventies. Still, elementary school teachers with arts-oriented backgrounds are gradually filtering into the classroom. Workshops are offered for classroom teachers whose expertise in the arts is limited. Seasoned and novice art specialists are examining the existing programs relative to the new multicultural focus. Educational Journals have published scholarly literature written by those who have theories, concerns, methodologies, position statements and attitudes about multicultural art education. Combine this with the amount of literature written by those in the arts who still have theories, concerns, methodologies, position statements

and attitudes about western based art education, and the food for thought is presented in enormous portions. All opinions, however, deserve consideration. In this way multicultural programs can be designed, tailored and implemented to suit student, school and district wide needs and practicability. In this way, educators can be cognizant and prepared to meet the challenge!

Today California's public education system is under financial and public pressure and the state is suffering severe economic setbacks. School districts are laying off teachers and increasing the classroom enrollment. Universities which offer the necessary teacher education for multicultural approaches are faced with reduced funding and higher tuition. The America 2000 goals, which originally made no provision for the Arts, have just recently been amended to include a limited "arts partnership" which smacks of "the arts as extra curricular" (NAEA News, June 1992). References to art and culture are virtually non-existent in the recent National Education Goals. A new focus on Math, Science and Technology, reminiscent of the sixties, has been indicated (Burton 8).

The weight, depth and authenticity of the multicultural curricula pose an additional problem. Who is prepared to teach the complexities of the wide variety of cultures evident in today's classrooms? Integrated, in-depth projects on multicultural themes take considerable time to develop and research. The regular classroom teacher is faced with larger class sizes and a higher percentage of non-English speaking students. The advent of social-societal programs such as drug awareness, sex education, child abuse and neglect, as well as the shifts in family structure, have placed additional responsibility on the classroom teacher. Art specialists who might develop and

implement in depth multicultural programs are almost nonexistent at the elementary level. To paraphrase Lerone Bennett, Jr; once more we appear to be cycling and spiralling, choosing and deciding. Unless caution is shown, the humanistic groundwork that has been laid will be overwhelmed by yet another decision, and distortion and alienation will prevail.

SUB SAHARAN AFRICA: A MULTICULTURAL INTEGRATED TEACHING PROJECT

Curriculum Unit Description

Examining the history, geography and social science of a culture and following the artistic, cultural and literary interests of many peoples lead to an understanding of the variety of forces which shape lives. In this project the integration of curriculum and the correlation of the arts were combined to achieve an understanding and appreciation of the variety of African cultures as well as the creative influence that these cultures have had on contemporary society.

This project's format, content, goals and value were dictated by the information referenced in the historical overview. A variety of California curricula were examined as well as the National Art Education Center's Framework for Multicultural Arts Education. Special focus was placed on The Visual and Performing Arts Framework for California Schools. Although the curriculum subject was not contained within the specified guide line for fifth grade social-science, it was justified as new development or incorporated into the multicultural focus proposed by the California visual and performing arts framework. This project satisfied the five goals listed in Multicultural Art Education (NAEC 7), and four of the five levels of integration of multicultural content have been addressed (15).

While the project approach was broadly thematic and immersive, the curriculum plan exhibits flexibility in content, approach and levels of student ability. Although this unit was designed for fifth grade students, it can be adapted in its entirety for middle school or the middle elementary grades. By adjusting the social science content

and choosing level-appropriate literature, this unit can be utilized in the lower grades as well. This unit can be taught using its original broad thematic immersion approach or utilized in smaller segments.

Although consideration was given to the literature and social science unit development format, the project unit was more efficiently formatted by using the California Arts Project's unit outline. This project was developed after careful examination and consideration of current trends and proven paragons in the arts, social science and language arts.

The project curriculum contained twelve lesson plans and a detailed account of the five day (approximately four hours per day) elementary school project in which the visual and performing arts, the literature, the culture, the history and the geography of Sub Saharan Africa were interwoven. The curriculum was designed so that one concept and experience flowed naturally into another (Mason 124). Without the week long time constraint, the project unit offered possible extensions that correlated with mathematics and science. Assessment of content and interest were completed in a cooperative setting.

In presenting this project unit, attention was given to a variety of teaching and learning strategies. Cooperative learning groups, sheltered English, mapping and webbing of information and extensive use of both verbal and visual directions (charts and posters) are teaching techniques geared to assist both first and second language students as well as those children with special needs. These strategies were used extensively throughout the project. Literature responses were written, mapped, illustrated, dramatized and verbalized. These strategies also assisted in student

motivated learning. Brain based educational methodologies such as thematic immersion and integrated curriculum which assist students in making connections, discovering patterns and moving from the known to the unknown with confidence were also utilized. The art classroom is generally a low risk environment for students and, as such, generates an atmosphere of relaxed alertness (Calne 129). Presenting this project within the core arts curriculum helped establish this atmosphere.

The project unit was comprised of interrelated tasks which included: map reading and drawing, reading and evaluating from a wide selection of fiction and non fiction books, oral and written sharing of books and other information, experiencing the production of traditional art forms such as textile design and metal work, and the correlation of rhythms and musical instruments with dance and with story motifs. As an introduction to this unit, the students were asked to write and verbally share a story, the topic of which was the receipt of a message instructing each student to appear at the Ghanaian consulate. The delivery method and the messenger were to be creatively unique. After sharing their stories, the students learned that they were to take an imaginary trip to West Africa where they would learn a little about the physical features of the land, the culture of the people and the interrelation between these concepts. In groups, the students planned their route and means of transportation. The students then participated in a brief historical and geographical overview of the continent. Each student created a vegetation map utilizing symbols rather than words. Symbols were the key to the map as well as the connective link to the arts and the literature taught in this unit. The students experimented with the felting of Bark cloth, the weaving of fibers and a variety of traditional textile

decorating techniques such as Adinkra stamp printing and Adire Eleko paste resist dying. The students also had an opportunity to create contemporary Nigerian counter repousse` metal work, as well as simulate the traditional lost wax process by using clay to create animal motif figures. Animal motifs in design as well as animal characterization within story motifs were examined, discussed or dramatized. The students' collective response to their feeling for African culture was expressed in a class weaving, their individual responses were expressed in simple poetry writing, while group response was evident in the choreography of a creation motif dance.

Relevant vocabulary accompanied each lesson and a project mini dictionary was developed for student use. Artifacts were also referenced and presented as vehicles to enhance aesthetic perception and valuing, to promote cultural familiarity as well as to expand each student's base of creative expression. Art activities such as weaving, textile design and metal work were presented in a culturally accurate fashion and purposefully and appropriately integrated with the other core subjects. Assessment of this unit was in the form of a brief quiz and an arts-correlation presentation of African literature; both assessments required cooperative group effort.

The curriculum unit contains twelve lesson plans including assessment and closure and a reference of books and materials utilized within this unit. This unit contains an African literature overview which provides a brief literary background and suggested reading and reference material for educators. An annotated student reading list contains books on the visual arts, music, dance, myths, folktales and contemporary literature as well as biographies, histories, natural science and a reference list of journals and periodicals pertaining to Africa. This list encompasses a variety of

reading levels. The unit contains samples of book report forms, poetry formats, maps, student information materials and a reference list of records, cassettes and videos which were used in this project. The project contains samples and pictures of student work, students at work and a variety of visual teaching aids.

This multicultural integrated curriculum project was taught in June 1992 at Noble Elementary School (Berryessa Union School District, San Jose, California), in a regular public school classroom setting. The project took all classroom time for a period of five days, approximately four hours per day. Thirty-one students participated. Five students had relatively limited English proficiency and one tutored student had extremely limited verbal and written skills. The entire school has a culturally rich, ethnically diverse student population. This fifth grade classroom incorporated students with the following ethnic mix: White/other 33.5%, Black 6%, Hispanic 6%, Filipino 6%, Asian 45.5%, East Indian 3%. In the district approximately 60% of the students are from culturally diverse groups. There are sixty languages and dialects within the district. This school draws students from middle income homes, with more families on the lower side of the middle income scale.

The district encourages parent involvement and community input in program development. Educators and parents have both shared in the development and adoption of a Strategic District Master Plan for meeting the future needs of the district. An effort has been made to recruit certified and classified staff that reflect the student population. In addition, the district sponsors and approves a wide variety of parent, teacher and community inservices and programs that reflect current community needs and educational directives.

CURRICULUM JOURNAL

CURRICULUM AND COMMENTS DAY ONE: (LESSONS ONE and TWO)

DAILY TASKS: The unit will be introduced with narrative writing and sharing. The students will plan their route and transportation to West Africa. Upon "arrival," students will be given a brief overview of the physical features as well as the number of countries and the variety of people that are contained within this continent. The comparative size and the vegetation areas of the continent will be discussed. Slides illustrating a variety of African visual art forms will be shown and the students will be introduced to the use of symbols as communication. The students will be given a brief historical overview which stresses the importance of the arts as historical records. Subject specific nonfiction books will be made available to the students. After discussing universal symbols and their use, the students will be given materials with which to design their own stamps. The students will experiment with printing, using the stamps that they create.

OBJECTIVES: The students will become more aware of the location and physical features of the continents and familiar with some of the cultural aspects of a variety of peoples.

LESSON ONE (A): Introduction and Message.

The students were asked to imagine that they had received a mysterious message inviting them to appear at the Ghanaian Consulate at a specified time and date. After the instructor defined the word consulate and explained its function and purpose, the students were asked to think of an original and unusual way in which this message might be delivered to each of them. The teacher gave an oral example and visually

mapped the important events on the chalkboard. Students were then asked to add descriptive details that would enhance the story. Charted directions were also displayed.

The students were given paper on which to map or web and then write their story. "Head down-think time" was given, allowing the teacher to easily spot and assist those students who were having trouble getting started. Approximately twenty minutes was allowed for mapping and writing. The stories were shared orally. Students were encouraged to use their story map rather than reading their completed composition. The class shared a variety of messages and descriptions of unique messengers. One message was discovered in a sandwich, another in the holes of a bowling ball, yet another was found written on the bottom of a receipt the students received after making a purchase at a local shopping mall (Appendix I G).

LESSON ONE (B): Group Travel.

The students arrived at the Ghana Consulate in San Francisco (in reality their classroom) and were informed that they were about to take a trip to West Africa. After locating the country of Ghana on the world map the class discussed possible routes and methods of travel. The students were to travel and work in a cooperative learning group. The groups were assigned in a random fashion with attention to ESL and Mainstreamed students. Desks and tables were moved to accommodate each group.

Each group was given world map outlines and asked to decide on their route and method of travel. A direct route was not a requirement. Although they were to travel together, each group member was expected to do his or her own map showing the route and transportation used. This activity was attacked with great enthusiasm and much

discussion. At one point a student commented loudly, "I am not going to Cuba." This group eventually compromised and travelled from San Francisco to Florida by plane, took a submarine to Cuba and a cruise ship to Ghana. Another group reasoned that the quickest way was to fly to some point on the eastern coastline of South America and then fly directly across the Atlantic to Ghana. Students were asked to give a "guesstimated" travel time to be used later! The travel plans and maps from each group were shared orally.

LESSON ONE (C): Arrival and Orientation.

A variety of maps were displayed around the classroom in an effort to create an awareness of the size of the continent, the varied climate and physical features and the political and tribal boundaries. Overhead transparencies were used which showed the African continent with, first the United States, then other countries superimposed to visually demonstrate the size of Africa. Using the overhead and the wall map, the climatic and vegetation areas were indicated and reasons for the difference in vegetation were discussed. The great distances and the virtually impassible deserts and tropical forests were also discussed.

Students were given 9 x12" drawing paper on which they were to draw an outline map of Africa. First they divided their paper into four equal quadrants and examined the most northerly and southerly parts of the coastline in relation to the quadrants. After sketching these, students examined and sketched the most easterly and westerly points. Using the wall maps or the outline map distributed to each group, students filled in the remaining coastlines until their outline of Africa was complete. The maps were outlined with marking pens.

Using the overhead transparency, students located the desert areas and pencil sketched them on their own maps using the quadrants as a guide. Desert areas were labeled with a D. Next the rain forest areas were discovered, sketched in the same manner and labeled F. In general, the remaining lands were labeled grasslands. The class discussed areas close to home where they had witnessed vegetation changes (Alum Rock Park). Using critical thinking, observation skills and the available maps, the students concluded that these vegetation areas did not end abruptly but had areas of transitional vegetation around the perimeter. Woodland or forest areas were drawn around the tropical rain forest areas and a semi-desert area was added around the perimeter of the deserts. These were labeled appropriately. Pictures of the vegetation areas were displayed.

Students learned that the letter abbreviations used in labeling were symbols that stood for words and the wall map used color and a key to indicate particular areas. The students were directed to choose colors and pictorial symbols to complete their maps without the necessity of a key. Since the Sub Saharan peoples had no written language, this was a most appropriate rendering of information and was a connection to the following lessons. The letters and quadrant lines were erased. Upon completion, the students shared their maps with their group and the class.

Since all students do not finish at the same time, a stack of five or six nonfiction library books were placed on each group table (Appendix II C). Students were encouraged to browse when their map task was completed. All students could read with a group buddy, thereby providing a less threatening atmosphere for ESL students.

At one point during the map activity, a student inquired about the vegetation on the

island off the south east coast. Teacher and student located the name and vegetation areas on a more detailed map. When another child asked the same question, the teacher stopped the class and had the original questioner provide the answers to the entire class. He spoke with great authority on the subject of Madagascar (Malagasy Republic) and one could see his self-esteem rising like the mercury in a thermometer.

LESSON TWO: INTRODUCTION TO HISTORY, CULTURE and SYMBOLS.

Students were shown slides (Appendix I 1) of utilitarian and decorative objects from West African countries as well as a few from other African locations. The areas from which these artifact originated were located on the wall map and a brief explanation of purpose and use was given for each item. Students were asked to note the symbols and designs apparent on most of the works. These slides were of visual art works that the instructor will be displaying (hands on) later in the week. It will be interesting to observe student reaction to this opportunity to touch rather than just view!

The instructor was concerned: a total of twenty-five slides could be a boring experience for fifth graders! However, the slides were shown quickly and explanations were given briefly. No signs of inattention were noted. Later, two or three students commented with enthusiasm and several groups were discussing some of the items that they had viewed.

"You have just read a short history of the African peoples," is a great attention-getting sentence. The students responded with amazement, amusement and bewilderment. The instructor explained that the communication of ideas, thoughts, and historical events was frequently found in artifacts, due to the absence of a written

language. The class suggested other ways in which ideas were communicated. A demonstration of body language led to the suggestion of movement, dance and music. Using critical thinking skills, the pupils arrived at oral communication as another option. How accurate is oral communication? This was also discussed.

Students learned that the Rift Valley is a site of the earliest archeological discoveries of humankind. The class speculated on the migration of these early peoples, how they would survive in each of the different vegetation areas, how the land might dictate their mode of survival and how artisans and traders might have developed. Great distances and impassable natural barriers led to the development of many languages. Students examined the Rock Art poster (Appendix II D) and speculated on its purpose.

The West African civilizations and the trade routes that developed led the class to discover the variety of natural resources (gold, copper, iron ore, tin, diamonds, ivory etc.) available to certain peoples for use and trade.

The instructor read brief selections from Shaka, King of the Zulus (Stanley) and The Bantu Civilizations of Southern Africa (Murphy) to create an interest in these books, as an introduction to thinking critically about the recording of oral histories and as an introduction to colonial history. An overhead transparency of Africa in 1914 illustrated the colonization by other countries. These countries were located on the wall map of the world, the reasons for their interest in Africa as well as their ability to make these conquests were discussed, using critical thinking skills. Brief selections were read aloud from Congo, River of Mystery. The river and the Congo basin were located on the map.

The following activity was introduced by reviewing the symbols used on student vegetation maps, by discussing modern day symbols (what symbols did you notice in the airport or aboard ship?), and by displaying a chart of universal symbols. While these universal symbols do not always share a global meaning, the students used their critical thinking skills to discover the sun as the most likely to share commonalities in agrarian societies. Students discovered that the sun symbol was less important to the African peoples and used their skills to determine the reasons, (drought, and constant sunshine).

Modelling clay, styrofoam trays (recycled), nails, black acrylic paint, brushes and sheets of 14 x 36" butcher paper were distributed to each student. The instructor demonstrated incising a symbolic design into the clay and styrofoam or depressing the background to make positive or negative stamps. The students used the chart that illustrated the universal symbols as a guide and also created their own symbol stamps. Students experimented with the printing on sheets of butcher paper which would later be folded and used as a pouch to store their tasks. This activity was enthusiastically received and the groups shared their stamps. This activity is an introduction to Lesson Three. As the students worked, background music from a variety of African countries was played.

Prior to dismissal, the project library book check out system (Appendix II C) was reviewed and time was allowed for students to choose a book. The instructor stressed that great care must be taken as these books were loaned from many sources. Paper carry bags were provided.

SUMMARY DAY ONE: (From Instructor's Journal)

In the planning stage, the instructor was concerned that this might be too much social science for one day. However, this introductory social science overview was important to the following lessons and connections. Review and more indepth information would be integrated and interwoven as the project developed. Today, however, the students did not appear bored or disinterested. Putting as much information as possible into this first day, while student interest, curiosity and enthusiasm was high has been a viable decision. Creating a balance between discussion and activity, viewing and doing seemed to be the key to success. The students appeared to enjoy the challenge of a weightier or less familiar curriculum! The instructor used Sheltered English techniques frequently. It is so easy to forget about those students who have limited English and to assume that they understand. However, using modified language and non-verbal clues with verbal explanations and posting vocabulary lists and directional aids seemed to help all the students equally. Since the background music, videotaping and photography seemed to create a time and opportunity hardship for the instructor, these technical tasks have been assigned to students. The quality may not be the same but this project (by necessity) has been creatively expanded!

CURRICULUM AND COMMENTS DAY TWO: (LESSONS THREE, FOUR and FIVE)

TASKS: The students will share some of the nonfiction books and begin book reports. Adinkra cloth and symbols will be introduced. The students will make stamps and print their own cloth. Strip weaving will be introduced and the students will use straws as looms to create their own weaving samples. Students will examine the effects of climate and physical features on the development of cultural distinctions. Students

will examine the effects of historical interaction with other peoples on that culture.

The formation of contemporary countries will be discussed.

OBJECTIVES: Students will develop a respect for and an understanding of the reasons for the wide variety of African Art forms. The students will examine the factors involved in the development of particular cultures and their art forms. By experiencing the traditional art forms (Adinkra Cloth, Strip Weaving) students will transfer these skills into their own realm of creative expression.

DAILY INTRODUCTION:

Day Two began with group discussion and sharing of the nonfiction books that students had read. Class discussion indicated that many students had not finished their books. Students were encouraged to share the sections that they had completed. The instructor explained the African Reference Book Report Form (Appendix II C). The class discussed the meaning of "reference" and "nonfiction." The instructor explained that although myths and folklore are classified as nonfiction, during this project they will be included with the fiction books that will be available later. The Task List (Appendix I G) was posted. It will be each individual's responsibility to complete these tasks as assigned! Groups were encouraged to check amongst their members and offer assistance if someone falls behind. The project library will be utilized when tasks are completed or during silent reading time.

The flexibility of this project and the instructor were tested! An unscheduled music assembly for today and a grade-wide long lunch for tomorrow has seriously cut the time allocated for this project. If these academic interruptions had occurred within a

regular rather than an experimental classroom situation (with time constraints) the music assembly would have created a wonderful opportunity for comparison between the music of the Western world and that of Africa. The project would then continue according to plan, without concern for encroaching on the next week's curriculum. The decision was made to drop Lesson Four, Activity C (Flags as Symbols) which reinforced the history of West African countries, contemporary issues and politics. As a replacement, students were encouraged to examine the pertinent pages from The Story of Africa- Her Flags to Color during free reading time. A student reported orally on some of the selections. The instructor will attempt to incorporate this information within other lessons during the remainder of the week.

LESSON THREE: Adinkra Cloth

Lesson Three on Adinkra Cloth was a great success! The traditional use of the cloth was discussed, symbols were displayed in poster form, four slides were shown that illustrated the cloth as well as the stamps (Appendix I G). Using African Designs by Caraway, sample designs of Adinkra cloth were incorporated into booklet form along with a written description of the history and purpose of the cloth (Appendix II E). One booklet per group was supplied and the groups shared the information while art supplies were distributed. Potato slices were used as well as styrofoam trays and modelling clay as materials for making the stamps. Black acrylic paint and earth toned cloth in russet, beige and gold were distributed. Plastic forks and box-cardboard strips were used for squaring off the individual sections of material. A direction chart was displayed that gave the step-by-step process, reviewing procedures from Activity Two, Lesson Two. These strips of cloth would be stitched together later in the week.

Upon completion of their cloth, students were directed to finish incomplete tasks and utilize the project library. The readings that were to replace Lesson Four C were encouraged and West African countries were located on both the political and vegetation maps.

LESSON FIVE: Strip Weaving

Lesson Five, Strip Weaving, was introduced using slides (Appendix 1 G) and samples of authentic African woven cloth. The textile samples illustrated cloth for work clothes and special ritual occasions. African Textiles (Picton & Mack) was also passed through the groups so as to exhibit other types of looms. Straws and colorful yarn were distributed to each student and a direction chart was displayed. Vocabulary was introduced, directions for threading warp and winding the weft were given. Most students had no trouble; however, those who were confused were helped by the instructor or other members of the group. The class loved this activity and once started it was difficult to get the students to stop. Some students finished several strips. As the students were weaving, the instructor told them of Kente Cloth that was worn by West African royalty. Silk which was traded from China was unravelled and woven into this cloth. Silk worms were even smuggled out of China by African traders. A picture was displayed of an important West African personage wearing a Kente cloth garment. Even woven designs delivered a message! This was a wealthy and important man.

The instructor discussed the class weaving (Appendix I G). Individual students were encouraged to bring strips of yarn, paper, beads to incorporate into this weaving. Contributors should be prepared to explain the weaving material's symbolic association

with the Africa people or land. The loom was strung on two PVC pipes and most students had a turn at threading the warp. Other students were given an opportunity to fit the Adinkra cloths into a pleasing pattern and pin the seams in preparation for sewing together.

Weaving continued (with a musical background of selected African music) until just prior to dismissal. Fiction (to include myths and folklore) books were now in the project library and students were encouraged to take them home, using appropriate check-out procedures.

SUMMARY DAY TWO: (From Instructor's Journal)

Student enthusiasm was still high and samples of both art activities reflected the care and concentration that the students brought to the task. Charts giving directions for the activities have proven helpful to both students and instructor. Students who have special programs that required them to leave the classroom could be brought into the mainstream more quickly. The use of charts and cooperative learning groups facilitated this. A pictorial webbing of directions might be helpful as well. One student with limited English proficiency requested that her tutor allow her to stay in the mainstream because she didn't want to miss any of this project. The tutor queried the student and found that she seemed to be grasping most of the concepts. It was decided that she would stay in the mainstream for the remainder of the project. All students continued to use the displayed information that is posted around the room. One student was overheard commenting to another in his group, "I don't mind helping you, but why don't you look around first." Another student was over heard to comment, "Look over there, stupid." Not a pleasant reply, but typical!

The instructor noted that: although this project had time constraints and curriculum goals it was really student directed. A specific interest could dictate a change in the daily plan. A student asked about the beadwork and jewelry that they had seen in the National Geographic article "Africa Adorned." It was close to dismissal time, so the question was noted and a discussion was planned for tomorrow. A good way of dealing with questions that cannot be answered at that moment because of time limitations or content confusion was to create a question and answer chart. Simple lined butcher paper sufficed. By having the questioner write and sign their queries, the importance of the question was maintained. The answer might become apparent in a future lesson or the instructor might plan special materials and a set time for discussion. Naturally, this would not be done with all questions -- only those that do not lend themselves to a spontaneous or content appropriate reply. There was an aura of energy and intense interest that was noticeable today. The students were involved! Although students were wandering about the classroom and talking with one another, they were all task-oriented.

CURRICULUM AND COMMENTS: DAY THREE (LESSONS SIX, SEVEN AND EIGHT)

TASKS: The questions posed on the previous day will be addressed and books will be shared and discussed. Story motifs will be examined as well as the use of animals in design motifs. Students will be introduced to resist techniques in textile design and will create a sample of Adire Eleko cloth using paste and dye and their own animal design motif. The students will experience simulating the making of Bark Cloth and will also create clay figures which symbolize characters from the myths and tales that

they have read.

OBJECTIVES: The students will become aware of the aesthetic relationship between the literature and a variety of art forms. The students will use aesthetic valuing to develop an appreciation of the African oral tradition as well as an understanding of the cultural development of musical rhythms, voice chants and instruments.

DAILY INTRODUCTION:

The class began with the question asked the previous day. The way the question was phrased indicated that this group had been discussing the possibilities. "We want to know where all those different beads and necklaces come from. I think they make them, but John says they trade them." "Who is right?"

The instructor displayed: clay beads, wooden beads, cowrie shells, palm bark, a leather strip; venician glass beads; flat disk-shaped wooden beads, pucca shells, egg shells, an old 45 record, a book about ostriches; Fisher's Africa Adorned and an artifact that the students had viewed on the set one slide group. The artifact was a rudely constructed necklace of bells, fibres, feathers and wooden beads. These were displayed in the groups specified above. A metal bracelet and gold charm were also displayed. The instructor noted that these last two items would be discussed later and so were placed on the question chart. "Here is where the answer lies!" was an attention-getting statement.

Using critical thinking skills, the students deduced that the first group contained the beads or decorative materials from a specific vegetation area. Using the wall map, the students discovered possible locations that might produce the raw materials. Next, the

class found Venice on the World Map and deduced that these glass beads were the result of intercontinental trade. The cowrie shells (found in the Indian Ocean) and used in many parts of the African continent, were the result of more local trade. Their value became greater as the distance from the source increased. Gold, copper, tin, iron ore, diamonds and ivory were more plentiful in parts of Africa and so might be traded for glass beads from Europe.

The third grouping was more of a puzzle! From Fisher's Africa Adorned, the instructor showed a few selected pictures of body painting and scarring. The instructor reviewed the survival skills of original humankind and the students reasoned that the most likely tribes to practice this type of body ornamentation would be hunter, gatherers and possibly herders. Efficient and unencumbered travel was the key! The instructor told of the Kung San tribe from the Kalahari desert regions (located on the map) and the efficient way in which they incorporated the arts into their lives. (See Anderson, Calliope's Sisters). Body scarring and hair design was recognized as an important and portable personal adornment. Utilitarian items such as knives and some cooking utensils were decorated with symbols and designs. The rock paintings that were displayed on our poster are attributed to nomadic people. Dance and music for ritual and pleasure incorporated movement, body percussion and simple musical instruments. The mouth bow was an example of efficiency. Placing the end of the bow in the mouth (which acts as a resonator) and plucking the bow strings created musical sounds. This musical instrument was also used for hunting.

The instructor introduced the habits of the ostrich whose habitat mirror that of the Kung San people. After comparing the size, weight and thickness of the ostrich egg to

that of a regular egg, the instructor explained that these ostrich egg shells were used as water carriers. Once again, these water carriers were utilitarian items with intricate designs incised on the shell. If these ostrich shell carriers became cracked and broken then the shells were recycled into small, flat disk-like beads resembling the pucca shells and the wooden disk beads on display. The shell pieces were broken, shaped and the edges filed smooth with a coarse textured stone. Some were colored, using plants or soil that would dye the shells.

The artifact was indicative of the tribal use of environmental objects to create a ritual or decorative ornamentation. The students learned that in contemporary times it was not unusual to find this type of artifact which combined traditional beads with hardware store nuts, bolts and washers, for example. The 45 record was a symbol of the changes that have occurred in Africa. The instructor noted that Ostrich egg shell jewelry was seldom made today for it was tedious and time consuming work and the ostrich was now environmentally protected. The instructor told a story about finding what she thought was an ostrich shell necklace at a shop in San Francisco. The necklace was reasonably priced (authentic ostrich shell necklaces are very expensive) and so the proprietor of the store was questioned. The store keeper explained that this was an African contemporary simulation of ostrich egg jewelry. It was created by punching small circles from some discarded 45 records which were then threaded to complete the necklace.

The original question generated an impromptu lesson which reinforced concepts that had been previously taught, and encouraged a cultural appreciation of the most tribally traditional people (Kung San) who still attempt to live in much the same manner today

as they did generations ago. The ingenuity of the contemporary African artisan was illustrated by the inventive use of the 45 records.

LESSON SIX: Adire Eleko

Animal oriented fables and folklore introduced Lesson Six (Adire Eleko Cloth). Several pictures of African animals that emphasized the design element rather than the naturalistic portrayal were displayed. Students were encouraged to share myth, fable and folklore books that contained similar illustration.

The students were given a 9 x12" paper with instructions to border it and create their own design using an animal motif. A Talking Cloth booklet (Appendix II E) was distributed to each group. Students read the information together and examined the design examples before beginning their activity. The students were given about twenty to twenty five minutes before the class discussion of Talking Cloth and the Adire Eleko process. Slides were shown of the cloth, the dying process and a sample was displayed.

Applicator bottles and 9 x 12" pieces of cotton muslin were distributed to the students. The students were instructed to lay their design on with the applicator point. It was recommended that they simplify their design motifs as the thick paste and the lines it creates were not conducive to intricate detail. The cloths were set aside to dry and the dying process was completed the next day.

When the students completed their activity they were instructed to review the Task List, complete any unfinished work and then chose a myth or fable book from the project library.

LESSON SEVEN (A): Clay figures and Story Motifs.

Lesson Seven, Clay Figures and story motifs expand the topic introduced by the

animal motifs used in Adire Eleko and the short introductory fables that were read in the introduction to Lesson Six. Using the chart displayed, the instructor discussed the various types of tales that students may encounter in folklore. The use and purpose of each of the story motifs were discussed (Appendix II C). The instructor reviewed the fact that confusion might result from the oral retelling of historical events and ethnic inaccuracies might result from a foreign recorder who was from a different culture. Students were encouraged to retell orally some of the stories that they had read and to identify the motif.

The instructor read the dilemma tale "Their Eyes Fell Out" from African Folktales by Abrahams. Briefly, a man, his wife, his mother, his sister and his mother-in-law each lost one of their eyes when looking down a well. A soldier offered to get the eyes out of the well, but insisted on keeping one for himself. The man, with four eyes in hand, replaced his eye, leaving only three eyes to be distributed amongst four people. The story was mapped on the chalkboard and a lively discussion ensued. Who should not get an eye, was the question which elicited a variety of thoughtful responses. Some of the responses are as follows: the older woman, because she had lived longer and had seen more things; the young sister, because she had experienced two-eyed sight for less time and would adjust better; the mother-in-law, because she was not truly a blood relative. Each response brought forth a conditional statement. If the mother-in-law went without an eye, it would cause a problem between the man and his wife! "If I didn't give my mother an eye she would kill me!" was another response. One student suggested that the man was selfish and had he not taken an eye for himself, he wouldn't have to deal with the problem at all. Another student suggested that they all wait by the

well until someone else came by and use the soldier's tactics to gain an extra eye. It was the instructor's intent to distribute an additional dilemma story to each group and have them map and share the story and discussion the results to the class. However, time did not permit.

The instructor explained that fables and myths were part of an oral tradition which might be accompanied by drumming, chanting, dancing and audience participation. Masks and costumes might be worn which could be elaborately prepared in advance or spontaneously make-shift efforts. Sound effects were discussed and the instructor wrote a list of Swahili words, their pronunciation and meaning on the board. The class practised the pronunciations and each group was assigned a word to chant at the appropriate moment. The instructor read Traveling To Tondo and directed the sound-effect chants. Both these story sessions were great fun!

Each student was given a small lump of clay and asked to model their favorite African folklore character. Students were encouraged to read books from the project library if they were having difficulty making a decision. The instructor demonstrated how to attach appendages with slip and striations. However, because these figures were small, it was recommended that the figure be modelled in one piece. When complete, the clay figures were set aside to dry. These clay figures will be utilized in Lesson Ten: The Lost Wax Process.

The instructor explained the format for the African Literature Book Report (Appendix II C) and students were reminded to check the Task List. Students were then free to read, start their report or complete unfinished tasks. One or two groups also worked on the class weaving.

LESSON EIGHT: Bark Cloth, Beat and an Introduction to Music and Performance.

Lesson Eight focused on another type of cloth that was made by felting rather than weaving. Slides were shown that illustrated bark cloth garments and the instructor showed pictures from African Textiles by Picton & Mack that demonstrated the process whereby bark was stripped from the trunk without endangering the tree. The students learned that: the process of creating cloth from stiff bark required heat, moisture and steady but gentle pounding; because the bark fibers run longitudinally, the width of the cloth is increased five times while the length is only increased by one tenth. Students were shown a piece of bark measuring about ten inches by five inches. After examining the bark to determine the longitudinal fibers, the class calculated that its size might be increased to measure eleven inches by fifty inches.

To demonstrate the flexibility that can be achieved by applying pressure combined with moisture and heat, each student was given a four by six piece of stiff brown wrapping paper. By gently working the paper in their hands the students simulated the softness that could be achieved by working the bark. Students also learned that too much pressure broke rather than stretched the fibers and created a hole, rendering the cloth useless. Students were then instructed to draw a design of their choice simulating the Rock Art pictures. The simulated bark cloth was then mounted on colored paper. Students were informed that they had created a contrast by combining Rock Art with Bark cloth. In their groups, using critical thinking skills and their vegetation maps, students were instructed to discover the major contrast. The answers were varied at first. Some claimed the materials (rocks and bark) were the contrast. However, after stressing that each group examine their vegetation maps again, most groups reasoned

that the Rock Art was the work of desert dwellers, while bark cloth came from the forest peoples.

Students listened to more African music (Appendix II E) as they worked and the instructor showed a few slides of African musical instruments. The class discussed how the rhythmic beating of the bark cloth makers might be combined with voice chants. Students were also asked to compare and contrast our contemporary music with the African music that they had been experiencing. Using the World wall map, the instructor traced the route of the slave ships that went from West African to the West Indies and the north to America. The instructor compared and contrasted a book of Jamaican Folktales, Ananse The Spider Man with African Anansi tales. Using critical thinking skills, the students concluded that the music, art and culture of the African people had influenced many countries.

SUMMARY: DAY THREE (From the Instructor's Journal).

Three students brought things to share today. One item was a clay candlestick and dish, made of clay with shells inserted into the clay. It was painted red, green and black. Previously, this young man had shown a great interest in the colors used in the flags of African countries. Another student brought a commercially printed poster that showed a variety of art objects. The third student had a sample of strip weaving, a small gourd bowl, a thumb piano (Mbira) and some contemporary earrings from Senegal. Materials for the class weaving have begun to come in as well. Student interest was still high and they seemed to be on task. The cooperative learning groups were working well together and were eager to help one another.

The students in charge of filming, photos and music were excellent. They carried

out their assignments with a minimum of disturbance and were self-motivated. The instructor was not required to remind them of their responsibilities and they all seemed to have an appropriate sense of timing and subject.

Once again the project displayed its flexible nature. The students lost one hour of project time today and will lose another hour on day five. The Bark cloth project was rather rushed because of this. The slides of musical instruments were drastically cut and the music appreciation time was limited. Day Three, Lesson Nine: Dance and Ritual and parts of Day Five: Assessment and Closure (Unit Plan II A) will be replaced with professional dancers who will share their expertise with the class. These dancers are artists in residence who were assigned to the school through Leapartners (Appendix II E) The instructor explained to the dancers the purpose and rationale behind this integration project and both dance instructors responded with interest and enthusiasm. This type of flexibility and cooperation is an important commodity in the teaching profession.

It was decided that the dance instructor would encourage the class to incorporate the symbolism that has been of primary importance in this project into the dance. The students were asked to create their own interpretations of symbols such as the moon, earth, sun, water, animals or volcanos and mountains. The students were to work as a class and in their groups to create an original dance. Traditional African music was used as well as contemporary music which demonstrated an African influence. Skills and concepts of dance were stressed (Appendix II E). Initially, the student response was one of self-conscious restraint. It did not, however, take students long to warm up and loosen up. Next, they broke into four groups and worked out the rhythmic

interpretation of their symbol. Two boys broke away from their group and decided to work on their own creative ideas. They chose struggle for survival as their motif. It was a revelation to observe how well these students worked together! The students will have another opportunity to practice (Day Five) and will present their dance in a school-wide assembly next week.

Based on the instructor's observation of these professional dancers, Lesson Nine: Dance and Ritual was greatly revised. It was an excellent learning experience for both students and instructor!

By discussion and democratic process, the class decided that they would stitch their Adinkra cloth together on the sewing machine tomorrow, thereby combining traditional and contemporary techniques. The classroom teacher volunteered to bring in her machine and supervise each person's turn at the machine. Students chose class weaving supplies from a variety of possible wefting materials and voted for a spontaneous rather than a planned pattern. One student commented on the absence of green which symbolized the rain forests. Some green string was located and the instructor volunteered to get green tag board on which the weaving could be mounted.

Because the project vocabulary has become so extensive, each group was given a mini-dictionary of Africa-oriented terms to use when necessary (Unit II A). Sheltered English concepts were at work here too. Groups were asked to verbalize or paraphrase to one another any definitions that were unclear or uncodable.

Two students were observed examining the mbira (thumb piano). One student asked the other if he knew why it was called a thumb piano and the second student replied that he did not. "Because it hurts your thumb when you play it," was the reply. This was a

humorously reasonable, but untrue assumption!

DAY FOUR: CURRICULUM AND COMMENTS (LESSONS: TEN and ELEVEN (6B, C7))

TASKS: The students will view (hands on) the artifacts shown on slide set one, day one. The students will complete their Adire Eleko cloth, the class weaving and stitch the Adinkra cloth. Students will also complete their literature book report. Using their clay figures as models, students will be introduced to the Lost Wax process of casting metals. The students will examine the different types of metals available for utilitarian, decorative and ritualistic use. Students will examine masks as part of performance art, and sculpted, carved and cast heads as cultural symbols of ancestor and animalist recognition and worship. The students will examine the techniques involved in creating contemporary Nigerian counter repousse` metal work. Students will create their own counter repousse` design motif using hammers, incising tools and brass shim.

OBJECTIVES: Students will identify the artistic characteristics of the artifacts on display as well as the metal work that they will produce. Students will recognize and verbalize the geographical, environmental and historical influence evident in these art works. Students will creatively interpret traditional processes and designs while learning techniques that they will utilize in their own lives.

DAILY INTRODUCTION:

Prior to students arrival in class, the instructor had set up tables displaying the artifact and textile samples that the students viewed on Slide Set One (Appendix I G)

Students were allowed time to view. Most students recalled these artifacts and were interested and excited about the display. The instructor reviewed the use, purpose and origin of each piece. Students were again called on to locate the area of origin on the map. When all pieces had been discussed, the instructor distributed to each group five by three cards which identified each piece. When time allowed, each group was assigned the task of locating and labeling (by placement of the card) the specific artifact assigned to them.

Students were given time to share books in their groups and as a class. Any group that wished to dramatize a story was encouraged to do so. No group was prepared for a dramatization, although there were some skillful oral retellings.

LESSON SIX B: Adire Eleko

The second step in Adire Eleko was explained: that of dying the cloth an indigo blue, rinsing, and scraping off the excess starch. This work station was set up outside. Another group was assigned to the sewing machine so that the Adinkra cloth could be stitched together. The classroom teacher supervised this station. A third group was given time to work on the class weaving and the fourth group was given an opportunity to examine the art display more carefully. The fourth group was busy patching and pinning the rest of the Adinkra cloth so as to prepare it for stitching. The other three groups were working on unfinished tasks and their book reports. The groups traded stations and tasks after an appropriate time period so that all would finish their Adire Eleko and get a turn at the other stations.

LESSON TEN: Lost Wax (7C)

When all turns were taken, tasks completed and students at their group tables, the

instructor introduced The Lost Wax Process. Slides of bronze weights were shown as well as a slide of an artisan refining and polishing the product--the final step in the process. The weights illustrated a variety of motifs similar to the student's clay figures. Using a balance scale, the instructor demonstrated the use and purpose of these weights.

Samples of copper, bronze, brass and a sculpted paraffin figure were displayed. The instructor explained that copper was heated until it became a liquid. If liquid tin was added to copper, it created bronze. Copper and zinc created brass. The students examined and the instructor commented on the hardness of the copper. The addition of other alloys made copper easier to work with. The instructor asked the students to imagine that their clay figures were made of wax, like the wax figure on display. A mixture of clay and charcoal was then packed around the wax sculpture and tubes were inserted into the bottom of the clay pack. The students reasoned that when the clay pack was fired, the wax would liquify and run out of the tubes. This would leave an empty mold inside the clay pack which would then be filled with liquid brass or bronze. Students were asked to speculate on the remaining steps; cooling, solidifying, breaking off the clay and finally, refining and polishing.

Students were referred to the gold charm, the metal bracelet and the unanswered question sheet. The instructor explained that gold could be cast in the same way. The softness of pure gold and the necessity of adding an alloy to make the gold harder was discussed. The students then examined the artifacts displayed and speculated on those that might have been cast. The students chose either bronze, brass or gold with which to paint their clay figures, which simulated those made by using the Lost Wax Process.

The students reviewed the historical, educational, ritual and entertainment aspects of the African oral tradition. They also reviewed how movement and music were incorporated into these performances. The instructor showed a video produced by the School of Art and History at the University of Iowa, "Yaaba Soore: The Path of the Ancestors." This video explained that those objects which we observe in African Art Museums are only part of the story. It is the music, song, dance and stories that accompany the masks and costumes that complete the picture. The video provided examples of ritual and performance arts from five of the thirty five ethnic groups found within the country of Burkina Faso. Some masks represented the ancestors in a historically-oriented dance, while other masks symbolized animals whose wearers recreated the movements of that particular animal.

The students discussed the acrobatic activity of the performers as well as the variety of purposes and the materials used in the construction of masks and costumes. Students were asked to locate Burkina Faso on the wall map and could not do so. They found it on a more current map which reinforced the instructor's earlier comments about the contemporary political scene.

At this point the class would have spent time developing and practicing their dance from Lesson Nine. Since we would have an extended lunch the next day and Leapartners will be taking the class for an hour of dance instruction, the students went directly to Lesson Eleven.

LESSON ELEVEN: Counter Repousse` Metal Work.

Using selected pictures from Schuman, Preston and Meauze students examined samples of performance-oriented masks as well as sculptured heads and decorative

panels used for revering and celebrating ancestors. Students compared and contrasted materials, use and purpose. The instructor defined repousse` and counter repousse` using a brass tray from the display which contained a sampling of both techniques. Booklets were distributed to each group with a sampling of heads and mask designs from Caraway's African Designs (Appendix II E). Students were given sheets of 5 X 5" white paper and allowed time to design their mask or head using the Caraway samples, the pictures that they had viewed or the artifacts from the display, as a guide. A chart outlining the steps in the counter repousse` process was posted.

Hammers, nails of various sizes, and a 6 X 6" sheet of copper shim taped to box-cardboard were distributed to each student. The students were instructed to transfer their head or mask design from paper to metal using carbon paper and pencil. The shape of the head and the features were then outlined using the hammer and nail to depress but not puncture the metal. The point of the nail was also used to incise designs. Care was taken not to over decorate the subject motif. The background was then depressed using a design which created a contrast.

This activity took time and patience. Students who were inclined to rush were encouraged to work slowly so as to achieve a better finished product. The photographer, the cameraman and the "disk jockey" were on task as usual.

Prior to dismissal all students were reminded to check the Task List and complete unfinished activities at home. All project library books were due back by the next day, as well as the parental information sheets.

SUMMARY: DAY FOUR (From the Instructor's Journal)

This was a full but rewarding day. The student interest was still evident and they

displayed a real sense of self discipline and cooperation as the groups rotated through their stations at the beginning of the day. A third grade class visited and several other teachers stopped by to survey the project and question students about their activities. The students were rightfully proud of their work. All, of course, did not run as smoothly as one would like! The replacement cameraman, who was filming briefly during part of the morning, did not take his job as seriously as our official video person. The quality and artistic focus of this portion of the video was not quite the same caliber. However, it presented an interesting contrast in camera technique, as well as inter-personal skills.

For the instructor, this entire project required considerable preparation and attention to detail. Each day's presentation demanded a high daily energy level, with few opportunities for relaxation. Yet, the days flew by, and the student's enthusiastic responses and boundless interest and energy were certainly an energy enhancer for the instructor. There have been few instances where student behavior required the use of classroom management techniques. The full schedule generated task-oriented behaviours.

CURRICULUM AND COMMENTS DAY FIVE: (LESSON TWELVE)

TASKS: The students will participate in a group quiz which will review content, and question historical, geographical and cultural concepts. The students will reexamine the continent from which they are departing and write a poem that expresses their feelings about Africa and the cultural aspects that have impressed them the most.

Students will not participate in the second portion of the assessment, but will practise their dance with the Leapartner instructors.

OBJECTIVES: Students will review all objectives which they have experienced: such as, aesthetic perception, arts heritage, creative expression and aesthetic valuing.

DAILY INTRODUCTION:

Day Five began with a brief oral sharing of library books and a short question and answer period. Library books were collected and all were returned in good repair. Parent information sheets were also collected.

LESSON TWELVE: Group Quiz and Review.

Each group was given red and black markers, a large piece of white butcher paper which they folded into three equal parts and headed History, Geography and Culture, and twenty project content questions (Lesson 12, Unit). The students were instructed to work as a group and to discuss and answer these questions. They were to number and place the answers under the appropriate column heading. A world map with scale conversion was provided for question twenty. Each group could choose a recorder or share in the writing. Maps, instructional posters, vocabulary sheets, books and booklets were displayed and available to assist students with this test. Full, clearly expressed answers were required.

This test was designed as a review and learning-oriented activity rather than a measure of students' attention to and retention of the subject matter. The instructor monitored each group's progress and stopped the class after approximately five questions were answered. The instructor and class discussed possible answers. Groups were encouraged to expand or correct their answers using the red marker. The instructor noted the groups whose responses were more passive and offered assistance,

if needed, during the next answer session. The groups seemed to be on task and all shared in the answering process. Students utilized the materials at their disposal to obtain the correct information. Group discussions were not unusual. Some groups had a high level of organization. One person was the recorder while others dictated or sought answers. Other groups interchanged positions. All groups exchanged ideas and concepts.

Question twenty asked the groups to calculate their return travel time. The scale of the map was given and information concerning miles per hour and knots per hour was available. The groups compared their answers to the "guesstimate" that they had made originally. Most groups did surprisingly well with these calculations and conversions. Two groups had difficulty with their calculations so the class worked these out together.

These answer sheets were not graded and placed on a curve in the statistical sense. However, upon examination and evaluation of the answers in black ink pen, two groups scored very high, one group was on the low end and the other groups were spread out in the mid-range.

CLOSURE: Poetry Writing

Students examined the class weaving and discussed how it symbolized this project and their trip to West Africa. Responses such as: "We worked together," "It's like the color of the land," "Everything is all mixed together in Africa," "It's like our class," or "It reminds me of something fun," were received.

After defining the term "blank verse" the instructor posted a poetry format sheet and passed out bordered paper on which students could write their completed poem

(Appendix II C). Students could work individually or in pairs within their group. The format was offered as an aid to those who wished to utilize it. Students could branch out into another format and use rhyming words if they chose. Additional paper was available for those who wished to draw a symbolic representation of their poem. African background music was played. The poems and pictures were displayed when complete.

DAY FIVE SUMMARY: (From the Instructor's Journal)

The students worked with Leapartner dancers in preparation for their presentation next week, which will be video taped. The instructor planned to have pupils write their Evaluation prior to this performance. The second part of today's assessment was not attempted. School schedule changes did not allow enough time. This was an important part of the assessment process, and the instructor regretted that it was not completed. However, the end of any school year is generally fraught with rescheduling and the inclusion of creative dance has been an asset. All five days have been an enlightening and enjoyable experience for the instructor and students alike. The student evaluation and opinion questionnaire will provide a more accurate basis on which to judge the success of this project.

PROJECT: SUMMARY, CONCLUSIONS AND PROJECTIONS

SUMMARY:

The purpose of this project was to suggest a curriculum model for Multicultural Education in the upper elementary grades. The model is offered as an indepth alternative or addition to the celebration approach currently employed by many elementary school instructors. While the celebration approach, which is characterized by projects oriented around cultural, national or historical holidays and famous figures, is an excellent introductory vehicle for muticultural exposure; its focus can be narrow and its impact fleeting. Although the upper elementary social science curriculum does not encompass world cultures, this model is presented as an integrated unit which correlates the literature and social-science of Sub Saharan Africa with the arts as the organizing subject. The arts provide a nonthreatening environment for students and a catalyst for learning, for connecting and for transferring concepts. By utilizing both the thematic approach and the orchestrated immersion principle students were able to experience learning rather than being taught.

The students from this fifth grade class have a deeper appreciation and understanding of the African people, their heritage and their culture. They have been offered a creative base which should enable them to approach the middle school curriculum with an attitude of relaxed learning. By aesthetically valuing the art forms of this culture and experiencing production of traditional interpretations of metal work and textile design, the students have incorporated the skills and techniques of ancient artisans into their own realm of experience. The examination of literary motifs, artistic symbols and traditional artifacts have increased the students awareness and

aesthetic perception. The exposure to a variety of African music and instruments, chants, movement and body percussion allowed the students to make cross time, cross cultural connections with contemporary American music. By integration of movement and music with symbolic shapes, the students created their own dance which paralleled the creation motifs from African myths.

EVALUATION:

Evaluating projects of this type is a difficult task. Setting up control groups and environments, while scientifically sound, does not seem feasible. There are too many variables and, although testing over a period of time might produce variable results, the immediacy of and need for multicultural programs takes precedent over proven fact. Educator intuition, observation, and experience is an assessment option that is available. In this case, a cooperative learning, content based quiz was administered, a student opinion survey was completed, as well as a parent comment form (Appendix I G). The results of these three evaluation procedures are as follows:

The student quiz was given to each of the cooperative groups. Students were encouraged to discuss possible answers and to utilize the unit materials that were available to assist them. The answers were written on large sheets of butcher paper (one per group) which was divided into three sections headed History, Geography and Culture. The answers were to be placed under the most appropriate heading. All answers were written in black pen and during post-quiz discussion, the student groups corrected or improved their answers using red marker. Although this quiz was a learning based experience, it reflected interest, effort and the intent of the project. An instructor evaluation of the results showed one group low scoring, three groups on the

higher end of the scale and the remaining four groups were towards the middle.

The opinion and interest survey (Appendix I G) was given at the end of the project. Students worked individually and their answers were not influenced in any way. The instructor stressed that an honest opinion and careful consideration of the questions were important, and that the instructor's feelings would not be hurt if they included negative comments.

The results are as follows: (one of thirty-one students was absent).

- 1) Think of five new things you learned and tell a little about each. Fourteen of the students' replies dealt exclusively with the arts. The remainder (16) of the students' answers contained information which reflected an interest in other areas as well. All students noted at least one art activity.
- 2) Did you have any previous thoughts or ideas that were changed by what you learned? If so, explain these concepts and changes. Twelve students indicated that they had no previous thought or ideas on this subject. Six indicated that they found the size of the continent and the physical features different than they had thought. Two indicated that they didn't think that Africa would be such an interesting topic. One student thought that everyone in Africa was the same and was surprised at the variety of peoples. Two students commented that they had thought that only slaves lived in Africa. Two students didn't know that Africans were so creative. One student was surprised at how recently the countries were formed. The remainder of the students did not seem to comprehend the question and their answers were not appropriate.
- 3) Of all the things we did (maps, travel plans, arts, dance, reading etc.), which did you like the most? Tell about it. Most students gave more than one answer, however

all mentioned at least one art discipline. Fifteen said they liked all the art activities. Two liked the reading and one liked the travel plans. Two indicated that they liked everything. The remainder of the students indicated one or two art activities as well as historical, geographical or literary interests.

4) Was there anything that you didn't understand? Please comment. Eighteen students indicated that they understood everything that they had done. Three said they found story motifs confusing. One found the conversion from knots to miles (group quiz) complicated. Two commented that they had some trouble with the maps. One thought the quiz was difficult. The remainder of the students did not comment.

5) Was there anything that didn't interest you? Comment. Eleven students said that it was all interesting. Five said they didn't like the book reports and three said they didn't like to read. Three did not like the group quiz and two did not like the map making. One didn't like the Adinkra cloth because the stamps didn't work well. Another student thought the Eleko cloth was too simple. Two did not like the bark cloth. The remainder had no reply.

6) Did you discover something that you would like to learn more about? Thirteen indicated that there was nothing more. Two would like to learn more about art. Four wanted to learn more about weaving: one--clothing styles; one--bark cloth; two--history; two--Africa in general; one--more comparison with our lives; two--music and dance. The rest of the students had no opinion.

7) If you wanted more information how would you go about it? Four students would ask the teacher and the rest would use the library. One student commented that she would use books, ask people from Africa and if she got rich--go to Africa itself.

8) Do you think it is important to study cultures? Give reasons for your answer. Nine students thought it was important because they learned more (general knowledge). Four students said it was important because it was fun. Two people thought examining other cultures was important preparation for a test. Five people felt it was good information to have because they might visit, and so would be more familiar with the customs. Ten students gave answers that indicated that learning about other cultures was a way of understanding other people. One student said that he did not think it was important because he was going to get a job and studying other cultures was not going to help him.

9) Did you like doing this unit in a week long time block? Give reasons for your opinion. Six students thought it was fun to do it this way. Three indicated that it was fun and they learned a lot. Two students said that they seemed to learn more than usual. Six student's comments indicated that it was easier for them because they didn't forget things, or have to review before continuing. Three students thought that the time went faster by doing it in a block. Two students thought the time block was fine but that they wanted breaks other than lunch and recess times. Another student liked the block because she was busy all the time. One student indicated that the week was block was fine, but longer would not be. Three students said they would prefer to have done this on a once or twice a week basis as they thought it was too much. The remainder of the students had no opinion.

10) Make any other comments about this project that you feel are important. Thirteen people commented. The comments indicated interest, enjoyment or were in the form of a thank-you message for the instructor. One student's reply was negative inspite of

some positive responses to prior questions.

Prior to starting this project, a letter of request for information (Appendix I G) as well as a letter of permission to participate in research was sent to the parents. The letter of request asked parents to engage their students in their usual daily conversation and note any comments that the students made appropriate to this project. The response here was disappointing and not very conclusive. Seven curriculum comment sheets were returned with rich feedback, five others were returned with good day/bad day as comments. Four parents who did not fill out the comment sheet but verbally expressed favorable feedback from their children. Yet another parent commented verbally that she had overheard several of the students who were visiting at her home discussing the project and expressing interest and enthusiasm. All parental comments received, however, indicated student response was favorable.

CONCLUSIONS AND PROJECTIONS:

In general this project was successful. Student interest was high and they were task and interest-oriented at all times. The comments and opinions, while not conclusive, reinforced the instructor's observation and intuitive evaluation. While the primary hold seemed to be the arts, the interest in the social science and literature content appeared to be integrated (as the replies to question one indicated) in most cases. The cooperative learning groups worked well together. The group travel plans and the sharing, within the group, of the student message stories helped bond these groups at the outset of the project. Because this was such an intense and totally focused effort, it created a feeling of class comradery. Of course, this is an intuitive observation on the instructor's part. However, this type of thematic immersion bonding had been

witnessed by this instructor in another such project that involved students who were simulating a pioneer wagon train trip. The wagon train project produced similar indications of total commitment to content, theme and classmates. This observation certainly requires further study.

One week was enough. Had the project continued, extensions in math and science would have made viable options (Lesson Plans II A). The students found calculating the travel time from Ghana to San Francisco challenging. More of this type of calculation might be done within the African thematic framework. A trip from Ghana to Kenya by land rover or plane might be calculated. A trip up the Congo at a variety of speeds might encompass converting knots per hour to miles or kilometers per hour. Some averaging might be introduced here. Comparative speeds of animals might be studied as well. Maps might be made, utilizing more extensive use of graphing. The study of money systems, both ancient and contemporary, and conversion rates are another option. Time zones might be examined and calculated using departure and arrival times. This project touched on weights and measure--this could be expanded. African animals make an interesting study; students might look at their structure and variety as well as examining the reasons for their endangerment. The contemporary problems of the Sahara's encroachment and the resultant vanishing grasslands, or a closer examination of the rift valley and plate tectonics are yet other options. The connections and possibilities are almost endless.

Hopefully, this integrated multicultural project will be repeated at Noble School. It is projected that thematically immersive projects of this type can be developed for other cultures. Middle elementary grades might benefit from day long blocks of

multicultural experience. These projects, in addition to the celebration approach, should create a more culturally aware group of elementary school students who will approach middle and secondary curricula with firmly grounded multicultural exposure.

WORKS CITED

- Allis, Sam, et al. "Whose America." Time 8 July, 1991: 12-21.
- Banks, J. Third General Session Address, NAEA 30th Annual Convention. Kansas City, April 1988.
- Boyle, Owen F., and Suzanne F. Peregoy. " Literacy Scaffolds: Strategies for First- and Second-Language Readers and Writers." The Reading Teacher 44.3 (1990): 194-200.
- Burton, Judith M. " Art Education and the Plight of the Culture: A Status Report." Art Education 45.4 (1992): 7-18.
- Caine, Renate N. and Geoffrey. Making Connections-Teaching and the Human Brain. Alexandria: Assoc. for Supervision and Curriculum Development, 1991.
- Davis, Beverley Jean, Ed. "Students Register Disappointment Over No Arts In Education 2000." NAEA News. June 1992, 1+.
- Depillars, Murray Norman. "Multiculturalism in Visual Arts Education: Are America's Educational Institutions Ready for Multiculturalism?" Ed. Young, Bernard. Art, Culture and Ethnicity. Reston, Virginia: National Art Education Association, 1990. 115-132.
- English-Language Arts Framework. California Department of Education, Sacra. 1987.
- English-Language Arts Model Curriculum Guide. California Department of Education, Sacramento. 1988.
- Gollnick, D.M. and P.C. Chinn. Multicultural Education in a Pluralistic Society. Columbus: Merrill, 1990. 6-27.
- Hernandez, H. Multicultural Education: A Teacher's Guide to Content and Process. Columbus: Merrill, 1988. 35-39.
- History-Social Science Framework. California Department of Education, Sacra. 1988.
- Lanier, Vincent. The World of Art Education. Reston: NAEA, 1991.
- Laosa, L.M. "Social Policies Towards Children of Diverse Ethnic, Racial, and Language Groups in the United States." Eds. H.W. Stevenson and A.F. Siege. Child Development Research and Social Policy. 1984. 1-12.
- Literature for History-Social Science. Calif. Department of Education, Sacra., 1991.

- Martinez, R. and R.L. Duke. "Race, Gender and Self Esteem Among Youth." Hispanic Journal of Behavioral Sciences 9 (1987): 427-443.
- Mason, Rachel. Art Education and Multiculturalism. New York: Croom Helm, 1988.
- National Art Education Research Center. "A Framework for Multicultural Arts Education." New York University, 1990.
- Seusy, Debbie Ed. "ACSA's Strategic Plan: Progress Seen at Many Fronts." EDCAL 11 May 1992: 1+.
- _____. "ACSA's News: Resolving Conflict in Culturally Diverse Schools." EDCAL 17 Feb. 1992: 5.
- Tiedt, Pamela L., and Iris M. Tiedt. Multicultural Teaching. Boston: Simon, 1990.
- Visual and Performing Arts Framework for California Public Schools. California State Department of Education, Sacramento. 1989.
- Zeller, Terry. "The Role of the Humanities in Art Education." Art Education 42.4 (1989): 48-57.

WORKS CONSULTED

- Bromley, Karen D'Angelo. Webbing with Literature. Boston: Allyn and Bacon, 1991.
- Caldwell, Helen and Blaine H. Moore. "The Art of Writing: Drawing as Preparation for Narrative Writing in the Primary Grades." Studies in Art Education 32.4 (1991): 207-219.
- Clark, Gilbert. "Art in the Schizophrenic Fast Lane: A Response" Art Education 43.6 (1990): 8-24.
- Clark, Gilbert et al. "Mini-Issue: Art in Elementary Schools." Art Education 39.4 (1986): 4-50.
- Cowan, John E. , Ed. Teaching Reading Through the Arts. Delaware: International Reading Association, 1983.
- Eisner, Elliot W. ,Ed. Reading, the Arts, and the Creation of Meaning. Reston: National Art Education Association, 1978.
- Hart, Lynn M. "Aesthetic Pluralism and Multicultural Art Education." Studies in Art Education 32.3 (1991): 145. Restin: National Art Education Association.
- Kindler, Anna M. "A Review of Rationales for Integrated Arts Programs." Studies in Art Education 29.1 (1987): 52-59.
- Sahasrabudhe, Prabha. "Multicultural Art Education: A Proposal for Curriculum Content, Structure and Attitudinal Understandings." Art Education 45.3 (1992): 41-47.
- Smith, Ralph A. Excellence in Art Education. Restin: National Art Education Association, 1987.
- Wasson, Robyn F., Patricia L. Stuhr and Lois Petrovich-Mwaniki. "Teaching Art in the Multicultural Classroom: Six Position Statements." Studies in Art Education 31.4 (1990): 234-243.
- Zimmerman, Enid. "Questions About Multiculture and Art Education or "I'll Never Forget the Day M'Blawi Stumbled on the Work of the Post-Impressionists."" Art Education 43.6 (1990): 8-24.

PROJECT APPENDIX I G:

1. ARTIFACTS
2. DEMONSTRATION SLIDES
3. STUDENTS AT WORK
4. STUDENT WORK SAMPLES
5. EVALUATION SAMPLES
6. STUDENTS' EVALUATION

AFRICAN ARTIFACTS

BRASS TRAY FROM NIGER. Used in tea ceremony. It is hand stamped with designs that show the Arab influence.

YOUNG GIRL'S NECKLACE. Worn by the Maasai of Tanzania and Kenya.

THUMB PIANO. Or Mbira is a hand made musical instrument from Uganda.

COPTIC CROSS. From Ethiopia.

GRIS GRIS. From West Africa. A leather charm to insure health and contains a prayer inside. The smaller one is for a child. The gris gris that is decorated with metal and cowrie shells is for an adult.

WRESTLER'S ARM BAND. Made of leather, decorated with cowrie shells that are tucked inside. This is from Senegal, West Africa.

YOUNG WARRIOR'S ARMBAND. Colorfully beaded by Maasai tribe from Kenya or Tanzania.

CASSABA GOURD BOWL. From West Africa. The design has been carved and burned.

PANGA KNIFE AND SHEATH. From East Africa. Probably Maasai.

WOOD CARVING. From West Africa. The hyena has ivory teeth and eyes.

METAL ANKLET OR HAIR ORNAMENT. West Africa. Use and purpose unknown.

CARVED WOOD CONTAINER. For holding Kola nuts. Lion motif, from West Africa.

ELEPHANT CARVING. West Africa. Contemporary wood carving.

POLISHED EBONY ELEPHANTS. West Africa. Carved and refined.

WOOD CARVING OF MOTHER AND CHILD. Wakamba tribe from Kenya or Uganda.

KNIFE AND SHEATH. Elaborately decorated leather from North West Africa.

MORTAR AND PESTLE. Carved wood tourist model. Those used for mixing and grinding are much larger.

CARVED WOOD MASK. From Jamaica. It shows African influence.

DOLL. In traditional Senegalize dress. Notice the gold jewelry and the headpiece.

STRIP WEAVING. For work clothing.

WOVEN BASKET. From Kenya, the Kikuyu tribe.

BRASS ANKLETS AND BRACELETS. From Guinea.

LEATHER CAMEL. From North West Africa. A child's stuffed toy.

EBONY MASKS. Show animal influence. Made in West Africa.

LETTER OPENER. Made of carved ebony. Tourist model.

BEAD AND BELL WALL HANGING OR NECKLACE. To keep unwanted spirits away or bring good fortune.

SEVEN MUSICIANS. Crafted from metal, then painted. From contemporary Senegal.

SPEAR AND SHIELD. Used by a young Maasai warrior from Kenya or Uganda region.

LEOPARD SKIN POUCH AND CARVED IVORY ELEPHANTS. From East Africa.

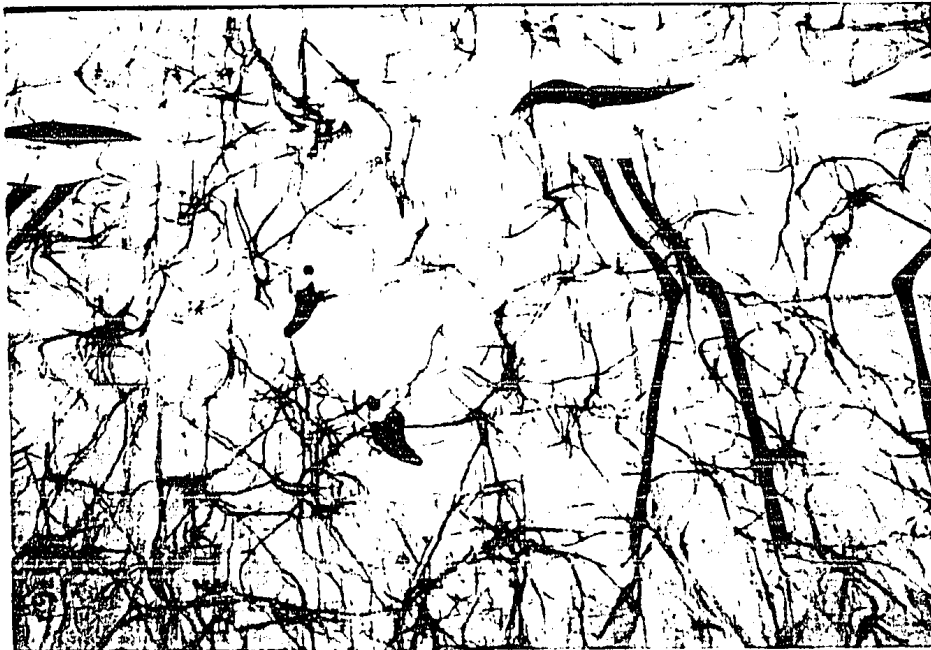
BLACK LEATHER PURSE. Notice inserts and decorative stitching. Contemporary.

ASHANTI DOLLS. Carved, with cowrie shell decoration. Carried by women to insure fertility and healthy children. Contemporary tourist models.

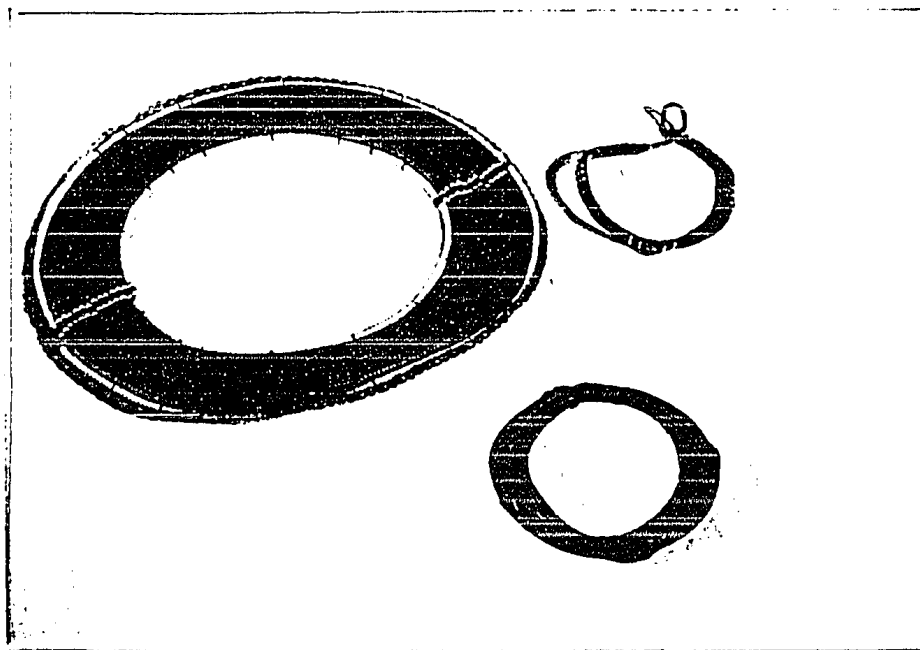
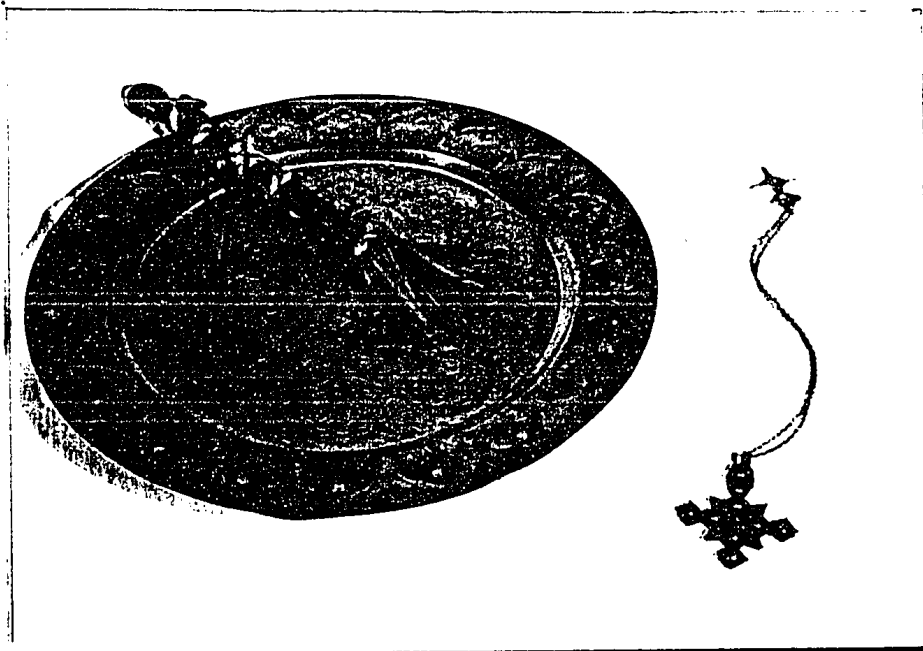
WOVEN FABRIC. In white, red, black and green. Woven in strips and tacked together prior to stitching. West Africa.

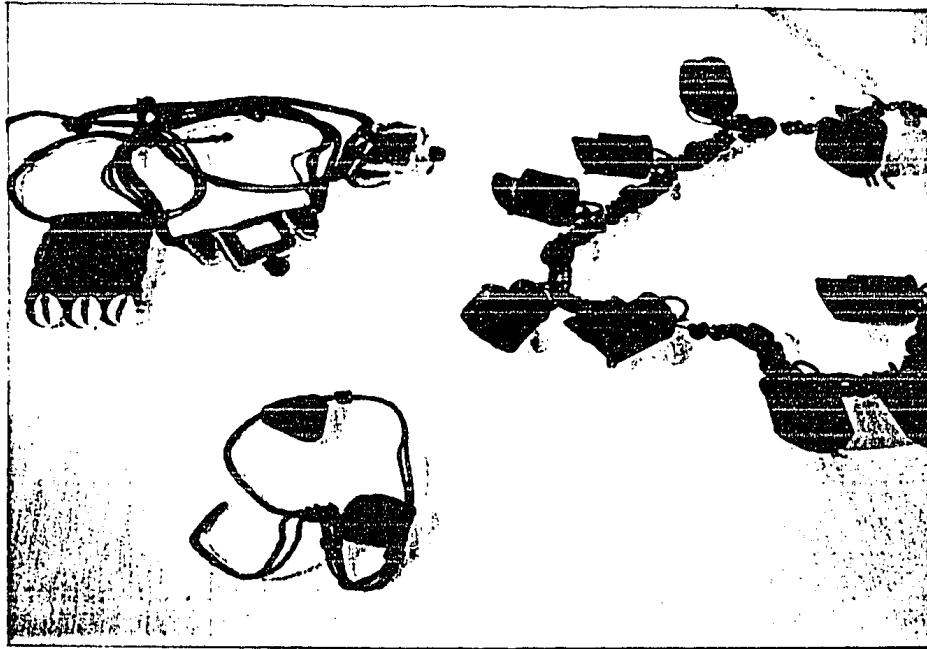
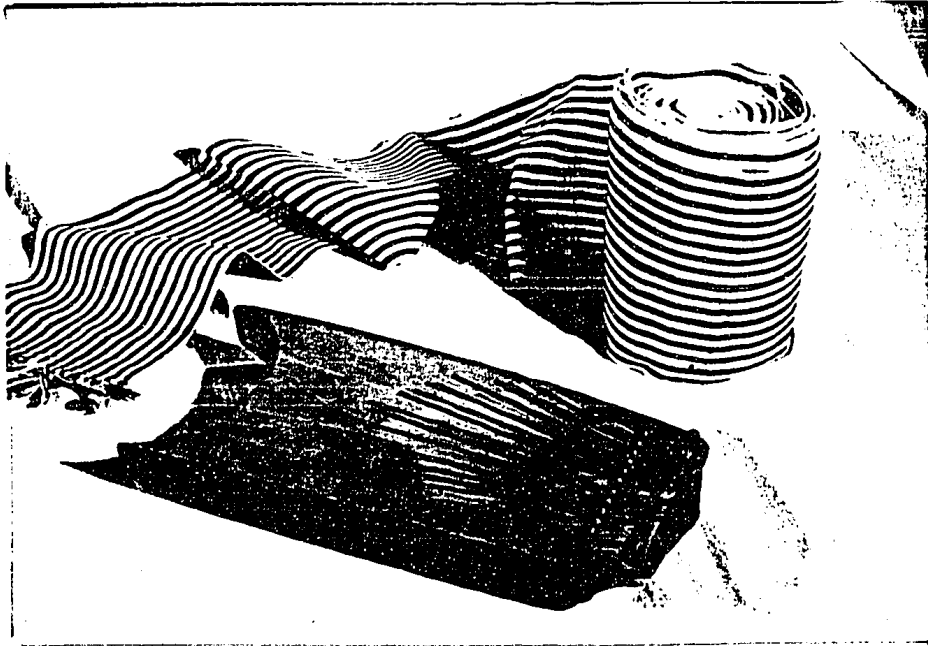
WOVEN RAFFIA TABLE SCARF. Woven on a heddle loom. West Africa.

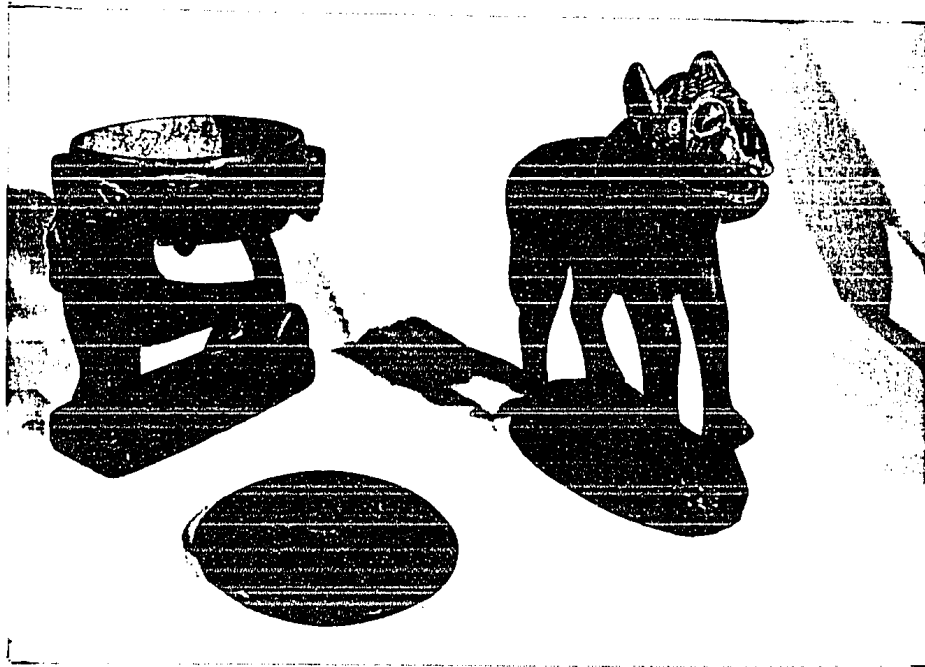
CHILD'S CAFTANS. North West Africa.

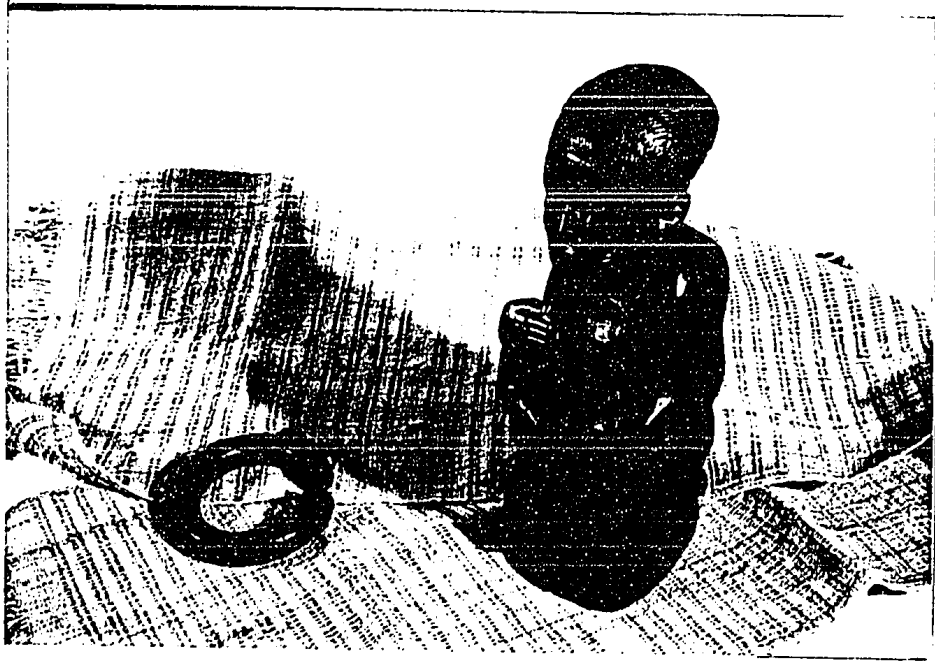


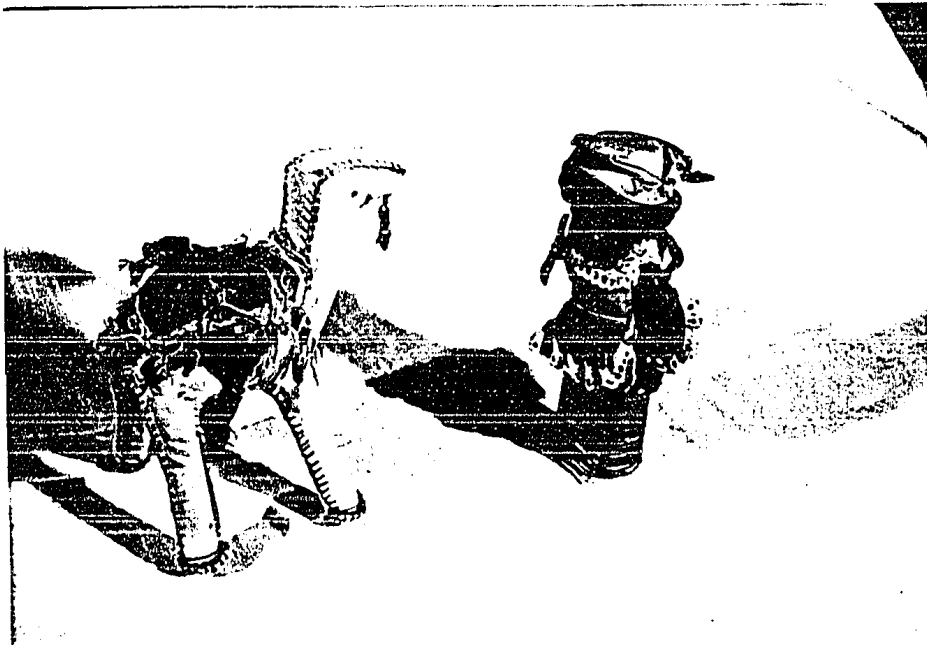
HANDS ON ARTIFACTS

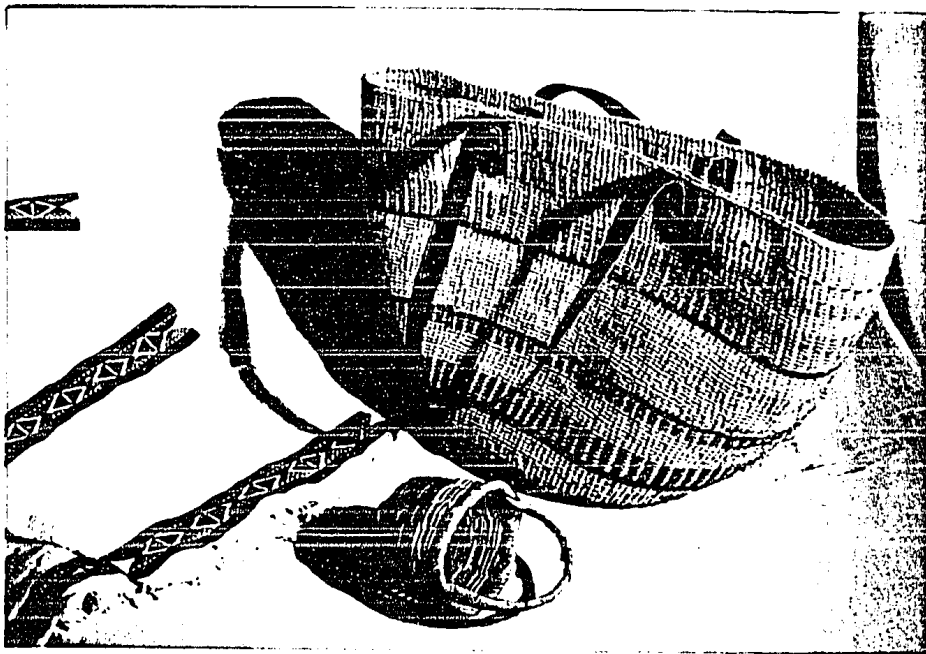




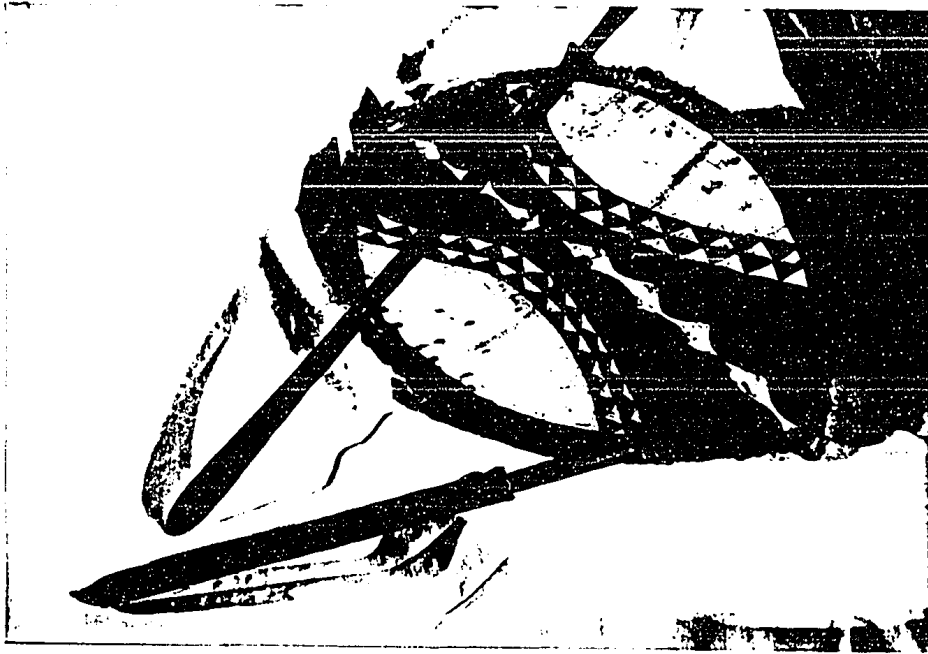


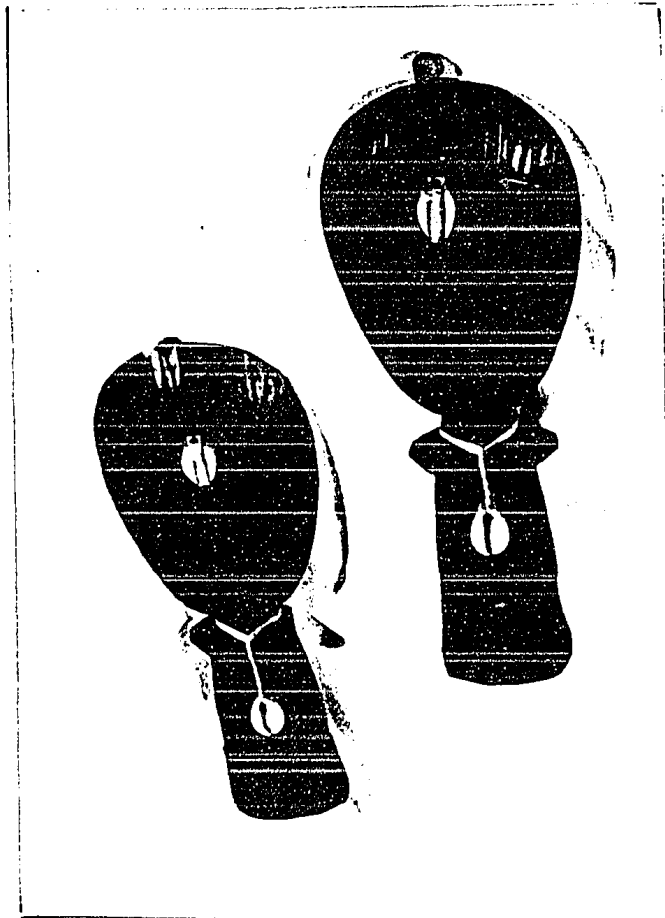
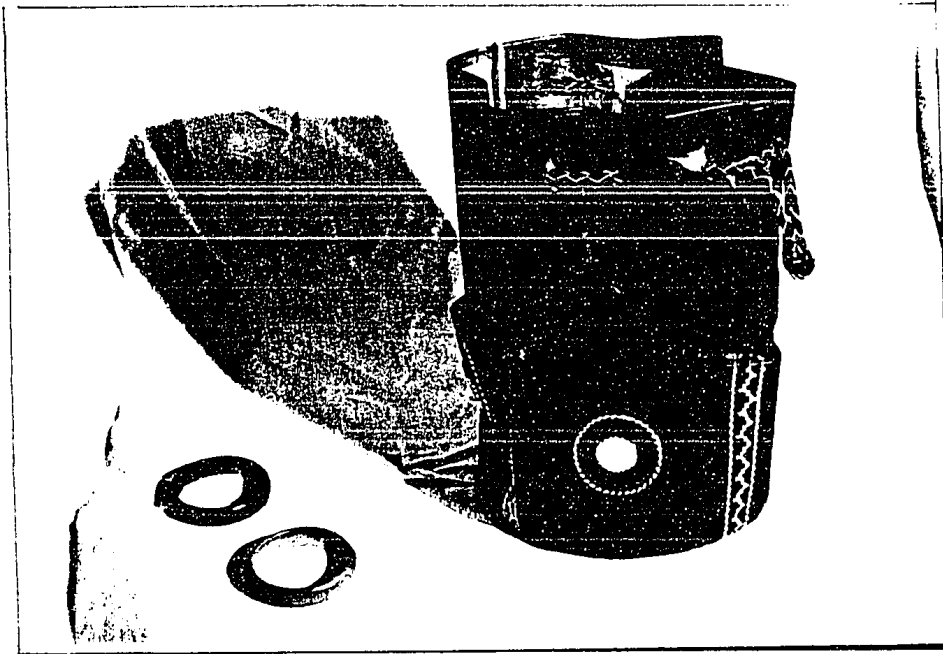






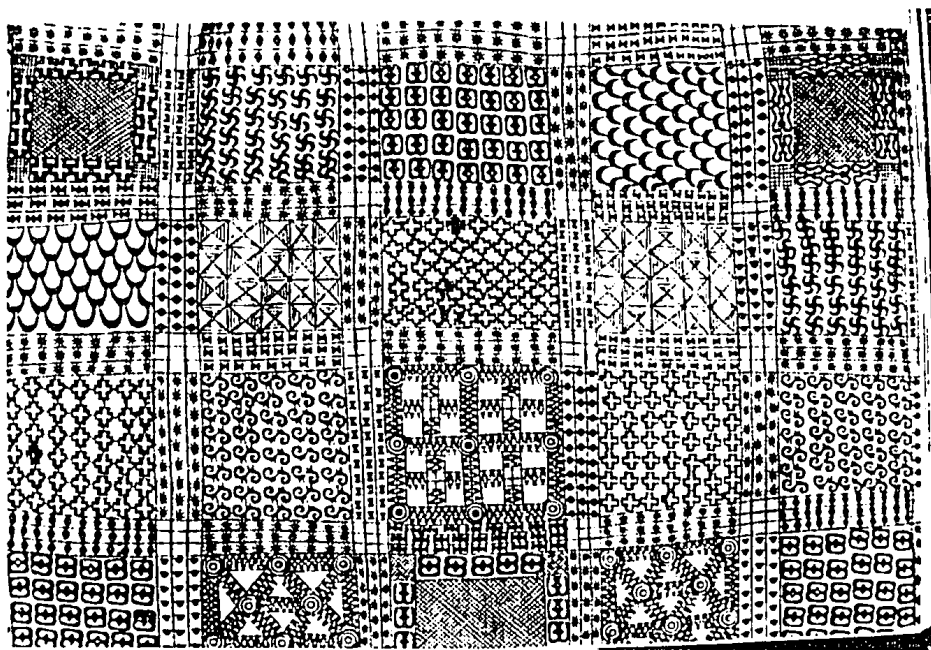








ADINKRA CLOTH AND STAMPS



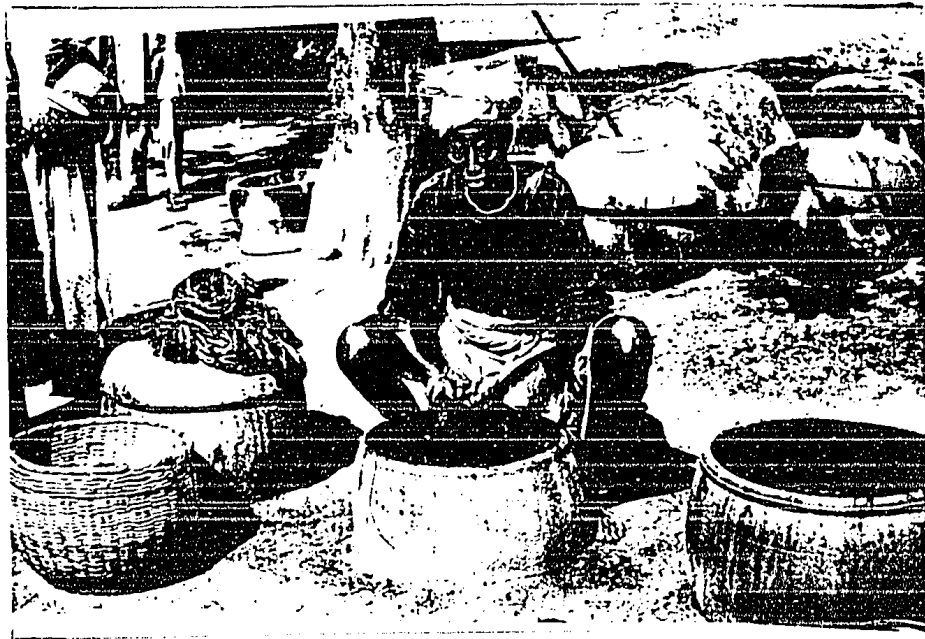
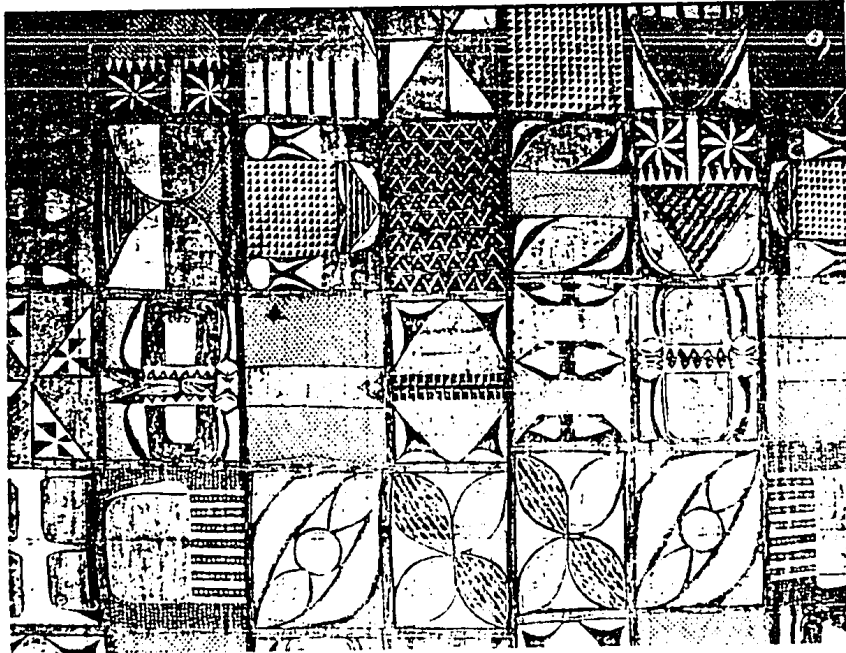
The designs themselves are not arbitrarily chosen. Isidore lists fifty-three different motifs and he considered this a more or less complete series. Each had an appropriate

anted
1946.



165

ADIRE ELEKO CLOTH



TALKING CLOTH

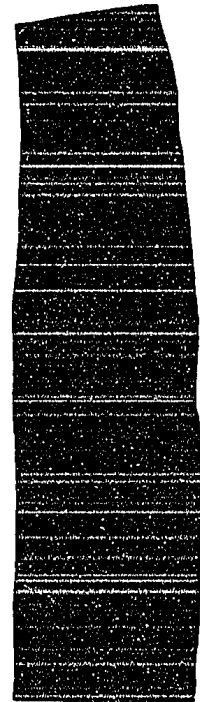
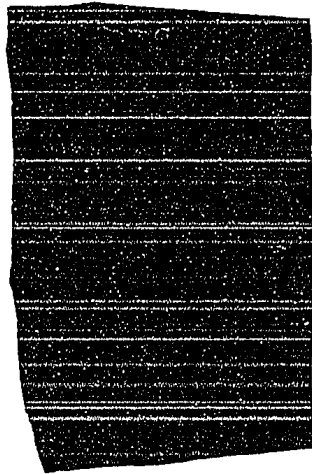


BARKCLOTH

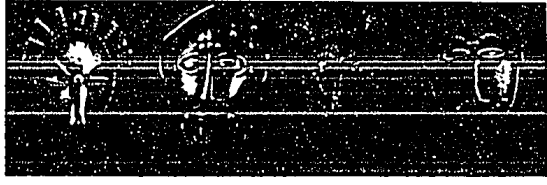


Fig. 1. A woman stripping barkcloth from a tree trunk. The bark is cut in strips and then beaten into a cloth.

Fig. 2. A piece of barkcloth, showing the characteristic horizontal lines. The cloth is made from the inner bark of the tree and is used for making clothing and other articles.

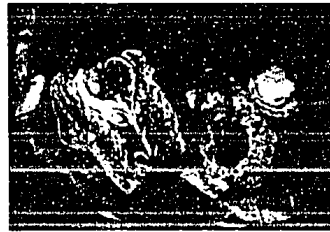


METAL CASTING



BRONZE CASTING

The process of bronze casting involves several steps, from the preparation of the metal to the final casting and finishing of the piece. The metal is first melted in a furnace, and then poured into a mold. The mold is typically made of sand or a similar material, and is filled with the molten metal. The metal is then allowed to cool and solidify, and the finished piece is removed from the mold. The process is a traditional craft that has been used for centuries to create a wide variety of metal objects, from tools and weapons to art and jewelry.

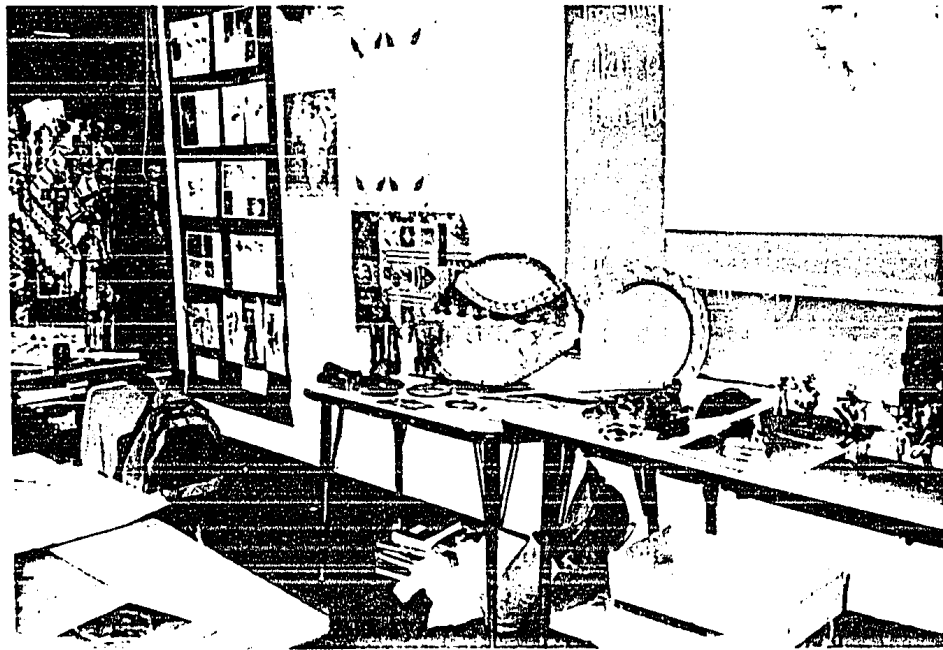
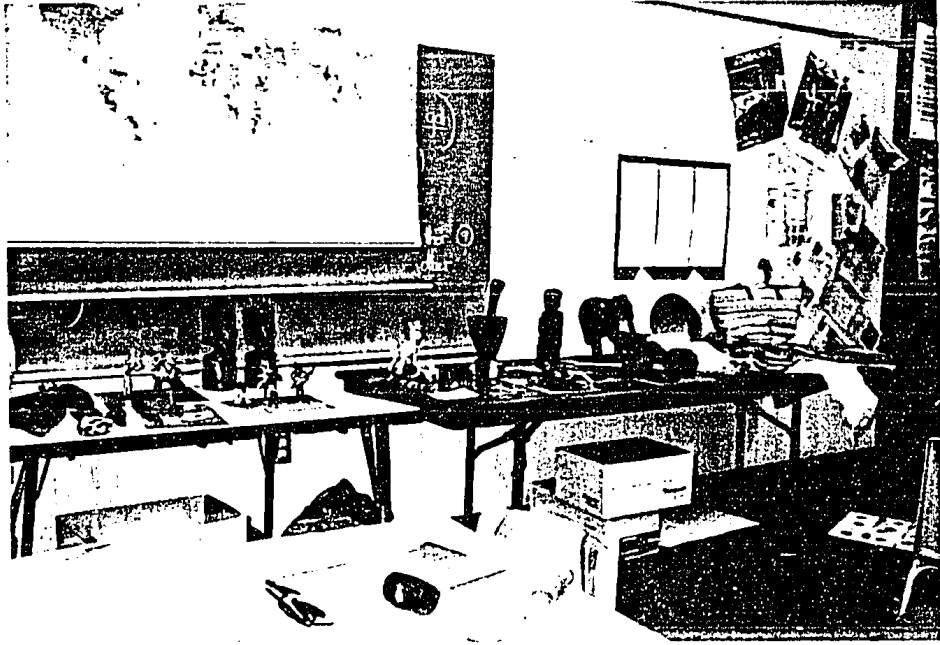


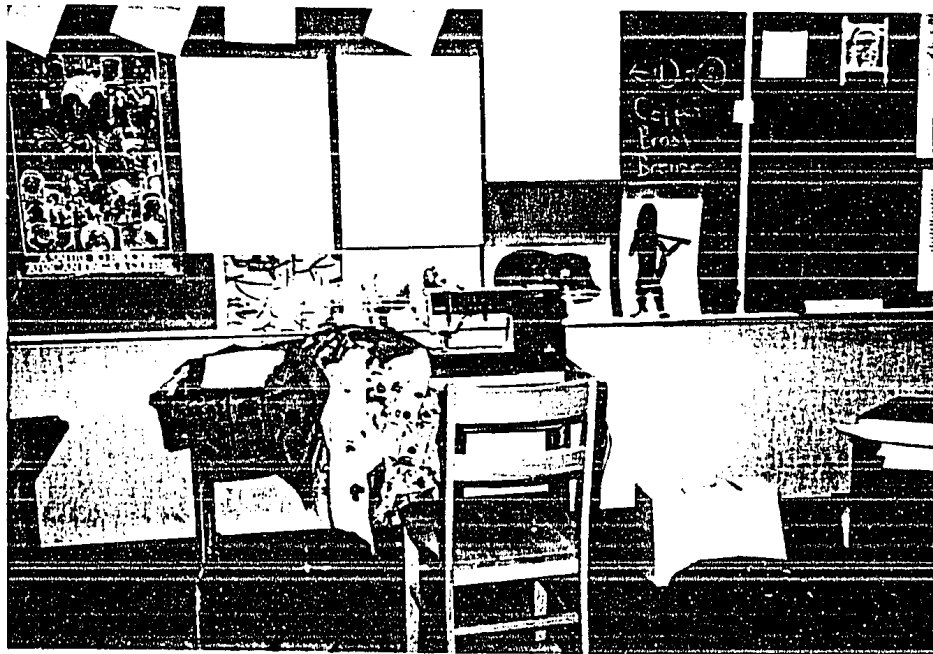
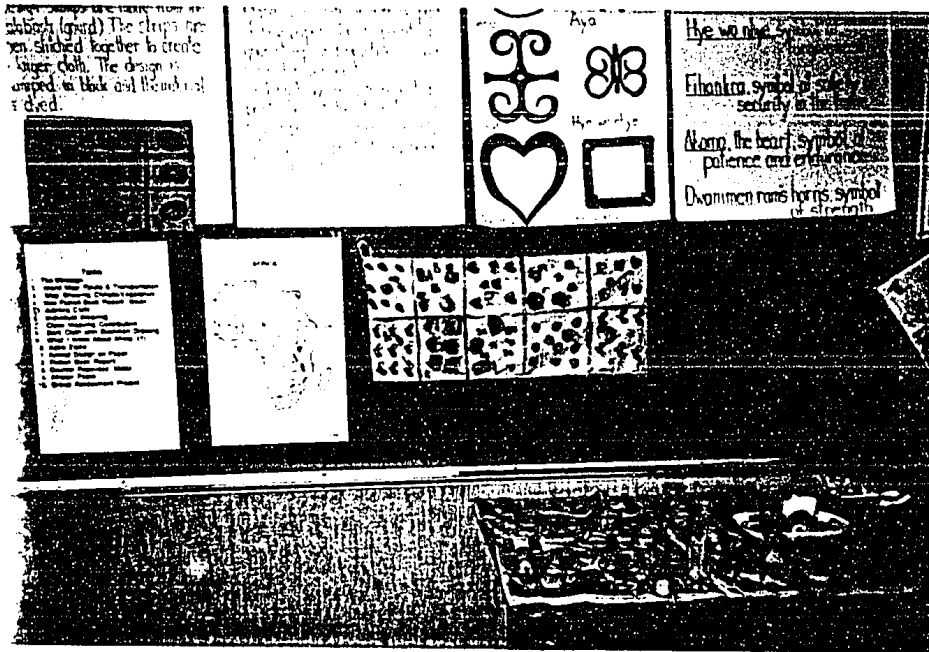
RITUAL, MUSIC AND PERFORMANCE





HANDS ON ARTIFACTS AND VISUAL TEACHING AIDS





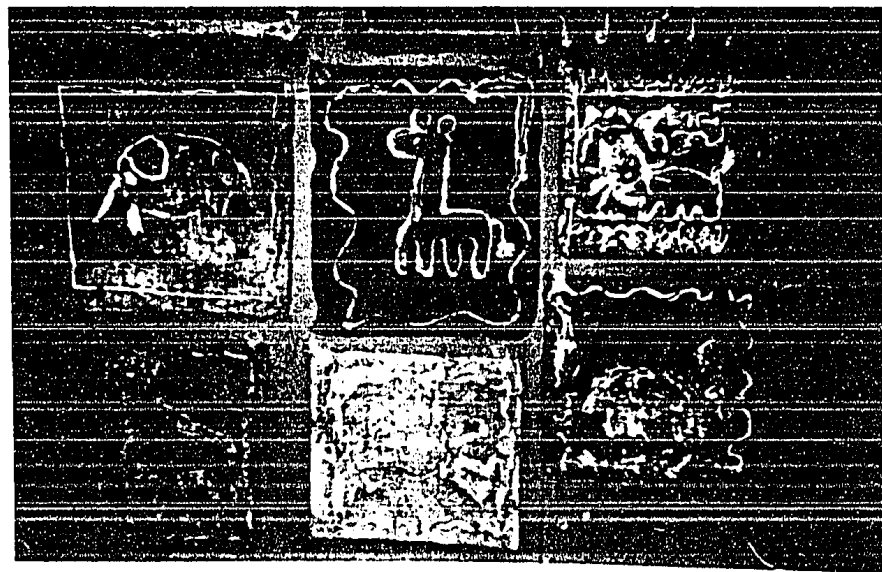
Tasks

1. The Message.
2. World Map: Route and Transportation
3. Map Showing Climate and Vegetation
4. Nonfiction or Reference Book Report.
5. Adinkra Cloth
6. Individual Weaving
7. Class Weaving Contribution
8. Bark Cloth with Rock Art Motif
9. What I Know About Africa.
10. Adire Eleko
11. Animal Motif on Paper
12. Animal Motif in Terra Cotta
13. Literature Report
14. Counter Repousse` Metal
15. African Poem
16. Group Assessment Project

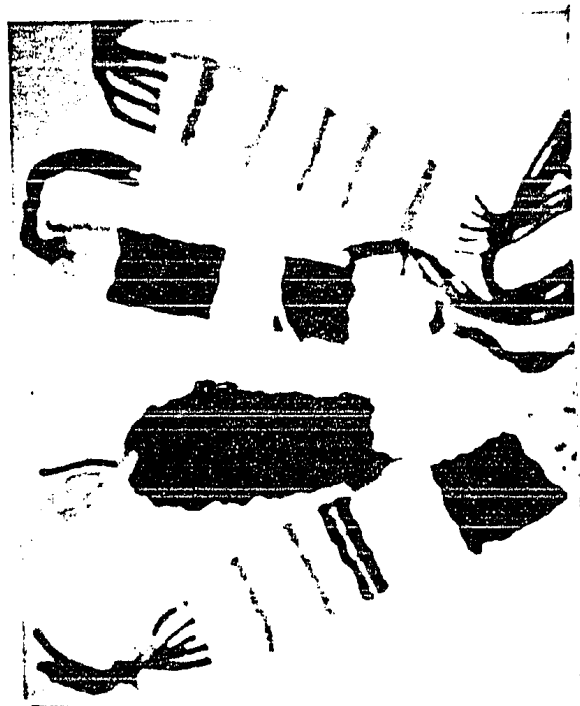
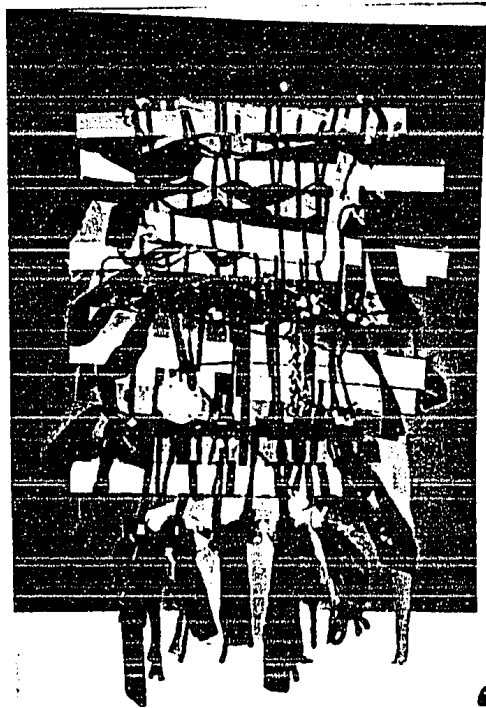
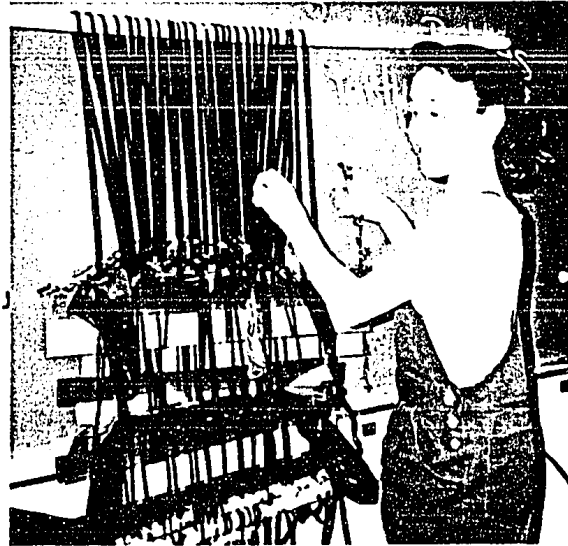
STUDENTS' ADINKRA CLOTH



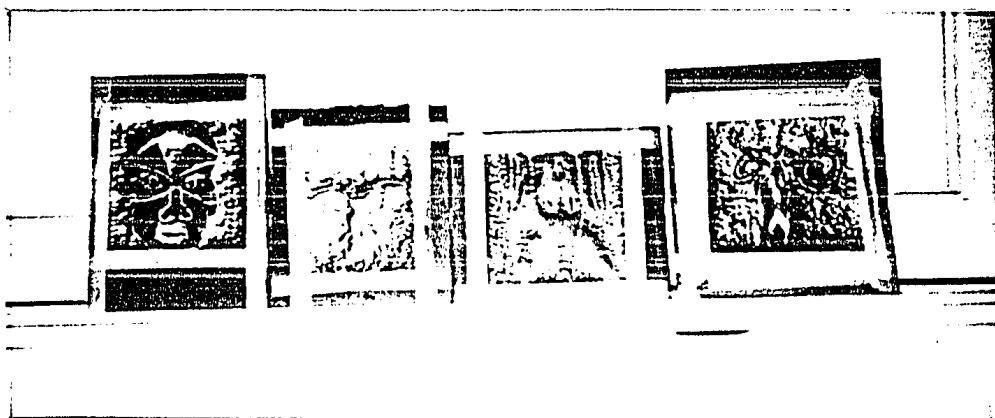
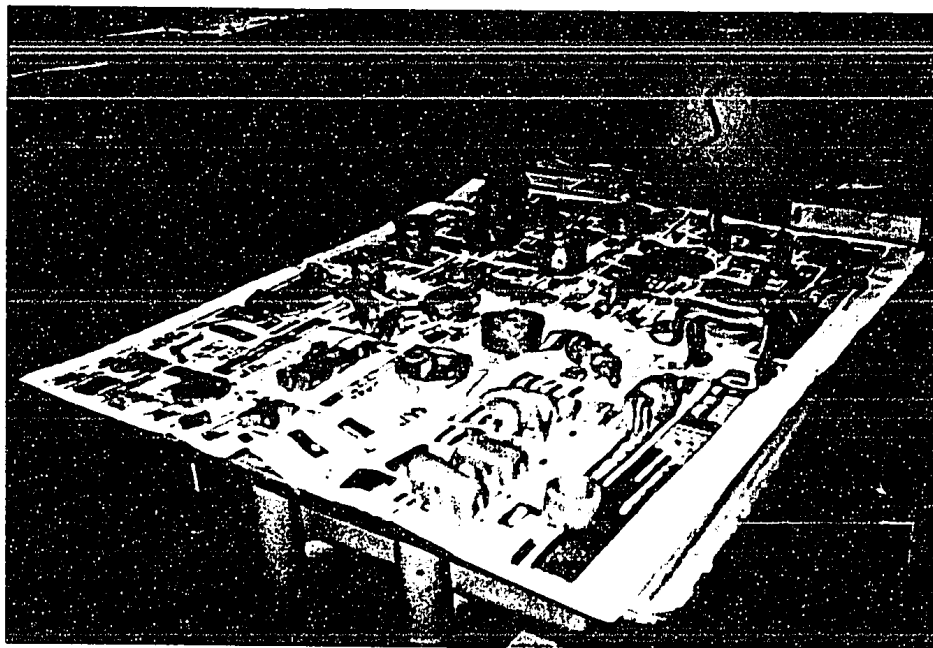
STUDENTS' ADIRE ELEKO



STUDENTS' WEAVING



STUDENTS' CLAY FIGURES, LOST WAX AND COUNTER REPOUSSE METAL WORK



STUDENTS' DANCE

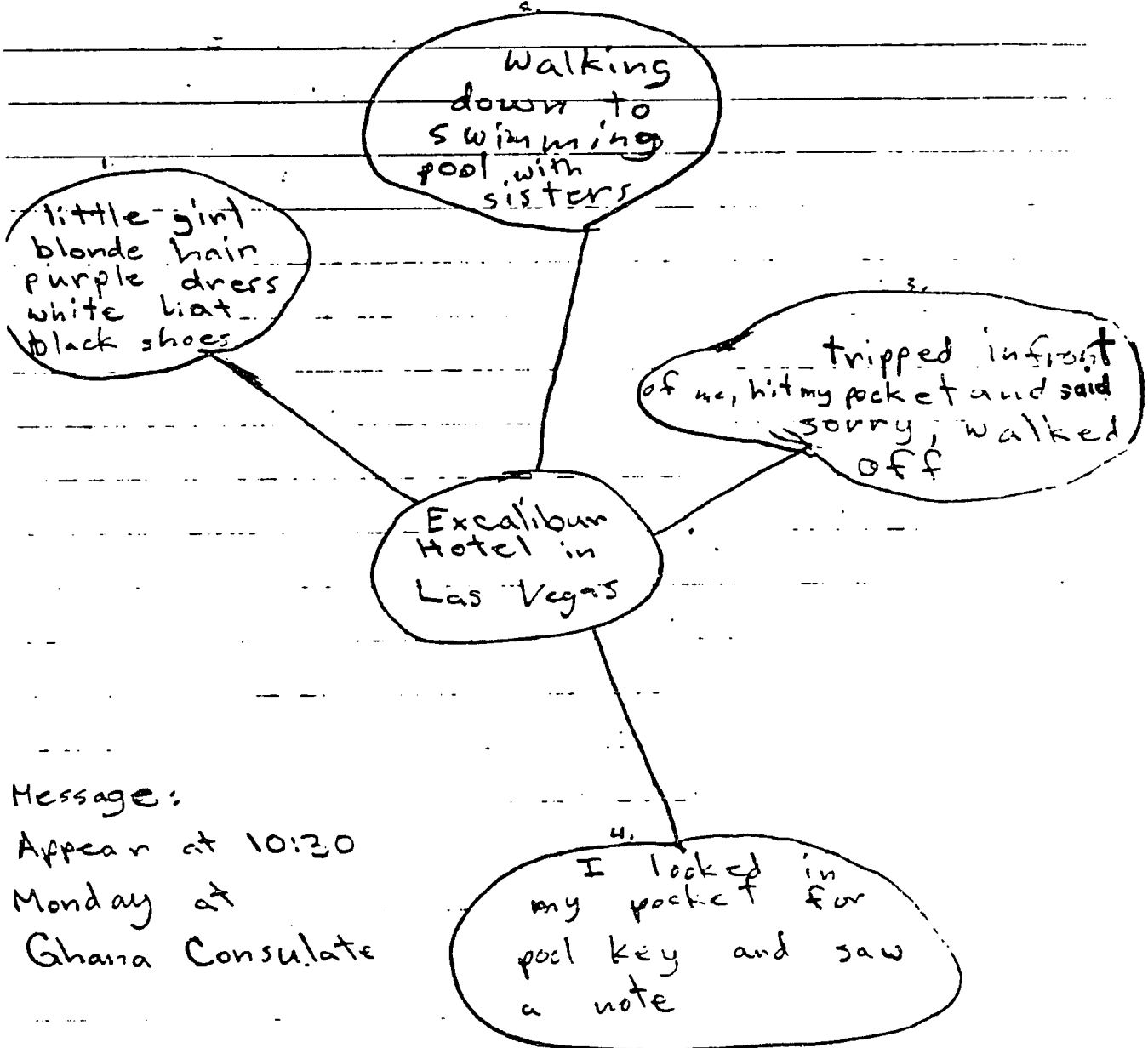


STUDENTS' ON TASK



SAMPLES OF STUDENT WORK

June 1, 1997



Message:

Appear at 10:30

Monday at

Ghana Consulate

When I went to Las Vegas and stayed at the Excalibur Hotel, one of the days I was there my two sisters and I were going down to the next floor to go swimming. On the way down, a girl tripped and fell, and I thought that when she hit my pocket, it was an accident. Later when I went looking in my pocket to get out the pool key I found a letter in my pocket. That's when I found out the girl hit my car purpose and not on accident. The letter said:

Appear at 10:30
Monday at
Ghana Consulate

June 2,

Valley Fair Mall

Shopping for a 5th grade dress

Ghana Consulate

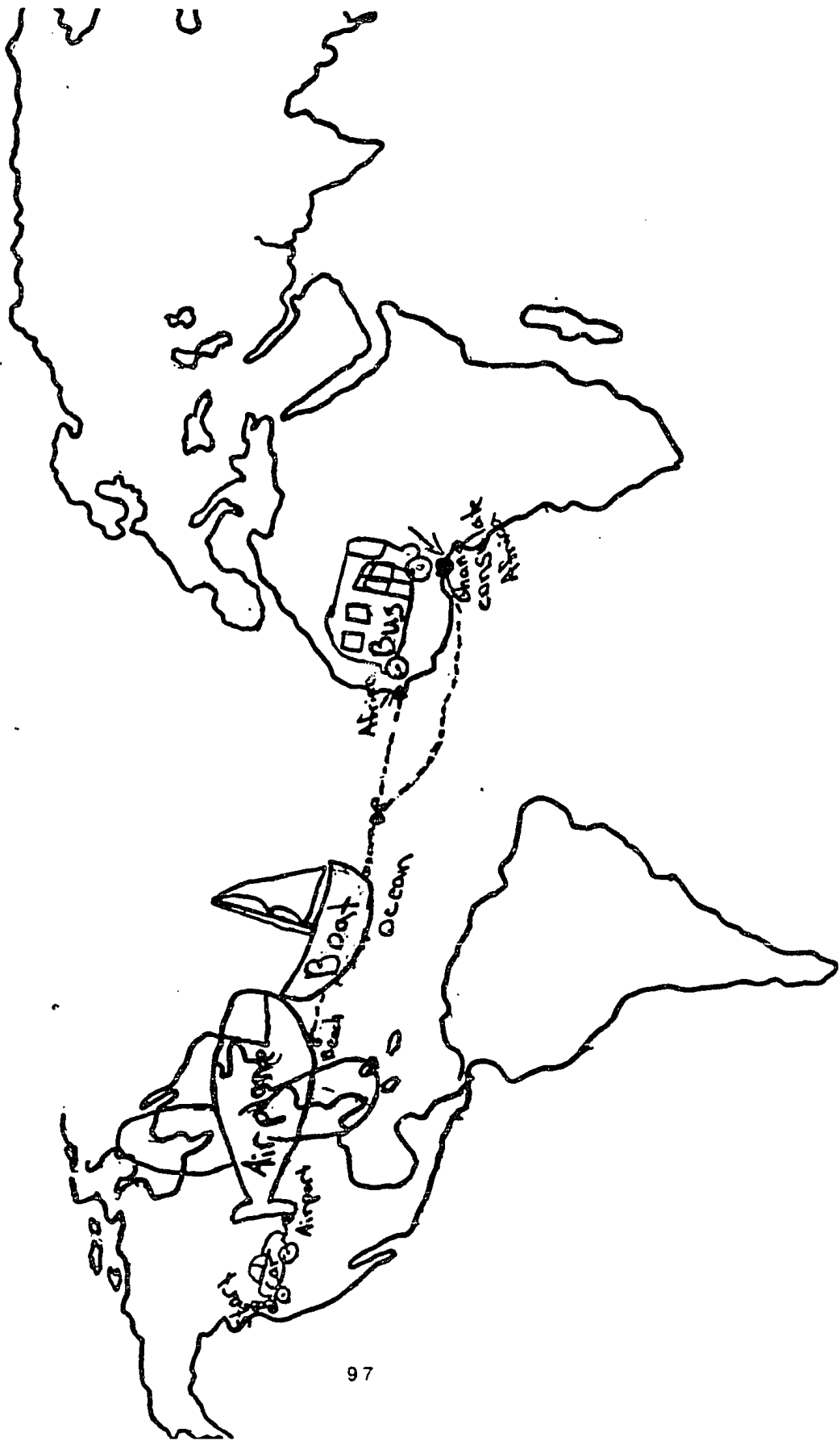
the lady who is usually there as I got up to the front of the line to buy my dress

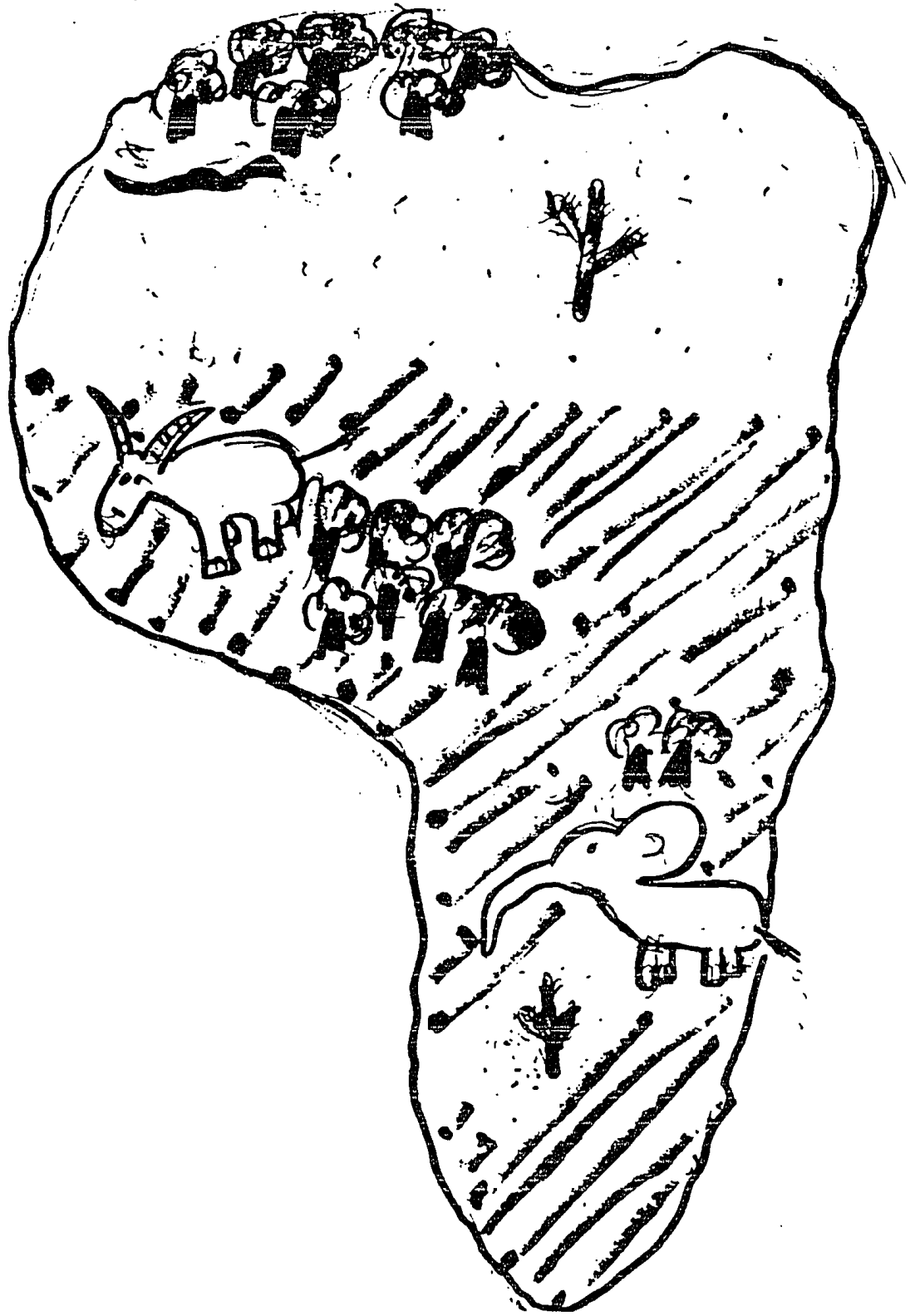
the lady who is usually there as I got up to the front of the line to buy my dress

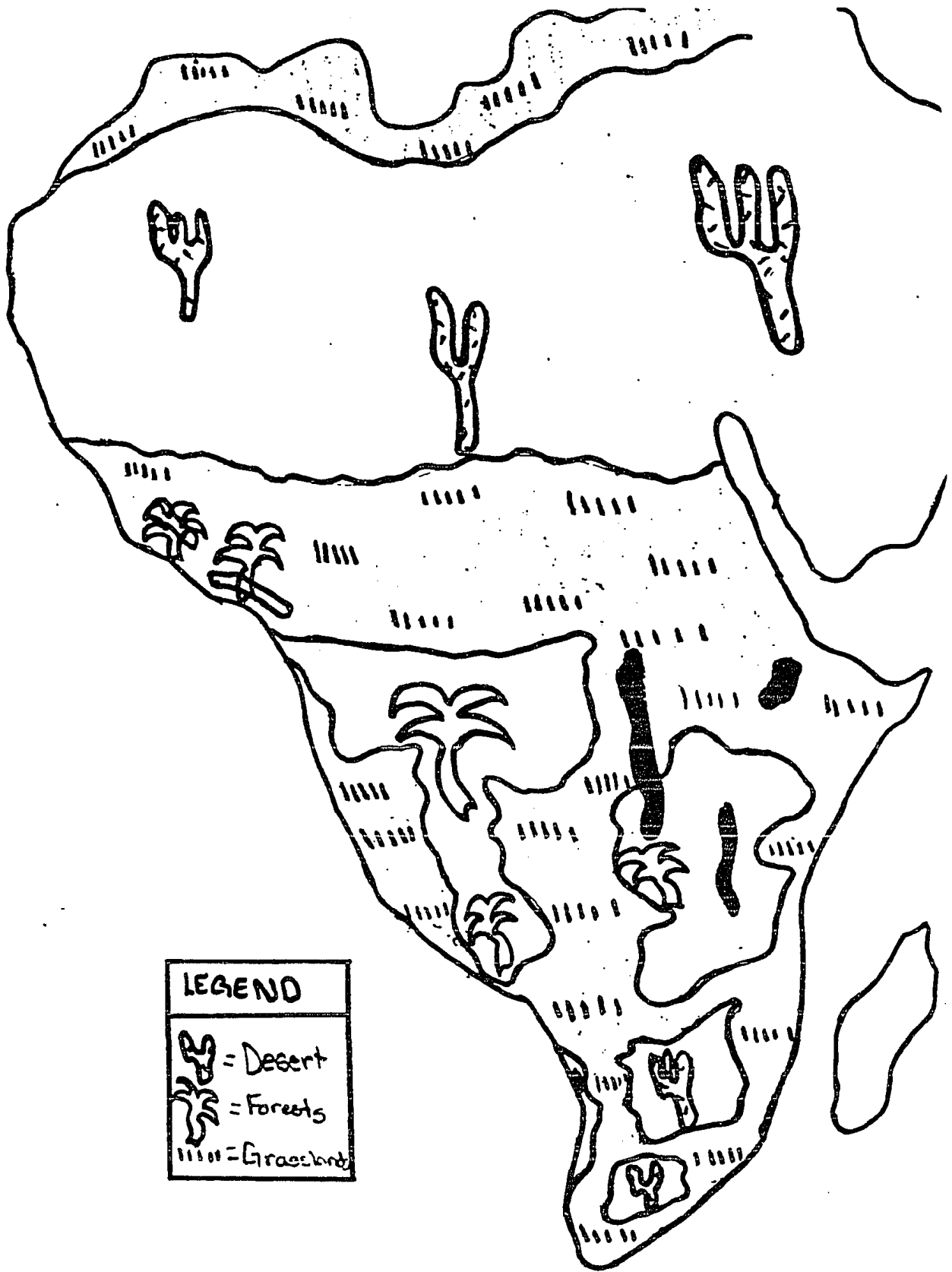
There she had bright hair she must have been a punk rocker or something

When I was leaving the store I look at the receipt to make sure she charged me the right price and then I see the letter on the receipt

It was Saturday and ~~I~~ ~~was~~ ~~at~~ my mom and I were on our way to the mall and when we get there we park the cars and walk into Macys. We went to the childrens dept. to look for a 5th grade Recognition dress. When I got in line I had to wait. When I got up to the front of the line the lady who is usually there left. A new lady rang me up and I think she was new. She had long purple hair and was very tall. When I was leaving the store I looked at the receipt and there was a note and it said: Meet me at the Ghana Consulate on Monday at 12:00.







AFRICAN REFERENCE BOOK REPORT

AUTHOR Erinaceo MacSaidin ILLUSTRATOR Allan Eitzen

TITLE Africa

SUBJECT The continental Africa

RATING AND JUSTIFICATION I + was filled with facts but it got boring

ON THE LINES BELOW: 1) TELL SOMETHING NEW YOU LEARNED FROM THIS BOOK. 2) DESCRIBE SOMETHING YOU THINK WAS INTERESTING AND TELL WHY IT WAS OF INTEREST TO YOU. 3) INCLUDE ANY OTHER COMMENTS THAT YOU FEEL ARE IMPORTANT.

1) I learned about the different species of animals and insects that live on the African continent. 2) I thought the catfish that could live on land for many days was interesting because I have never known of a fish that could live on land. 3) I ~~am not~~ ^{the insects.} would not like to visit Africa because of all

NAME _____

DATE 6/9/92

Things I learned:

1. clothes tell stories

2. weaving is very hard

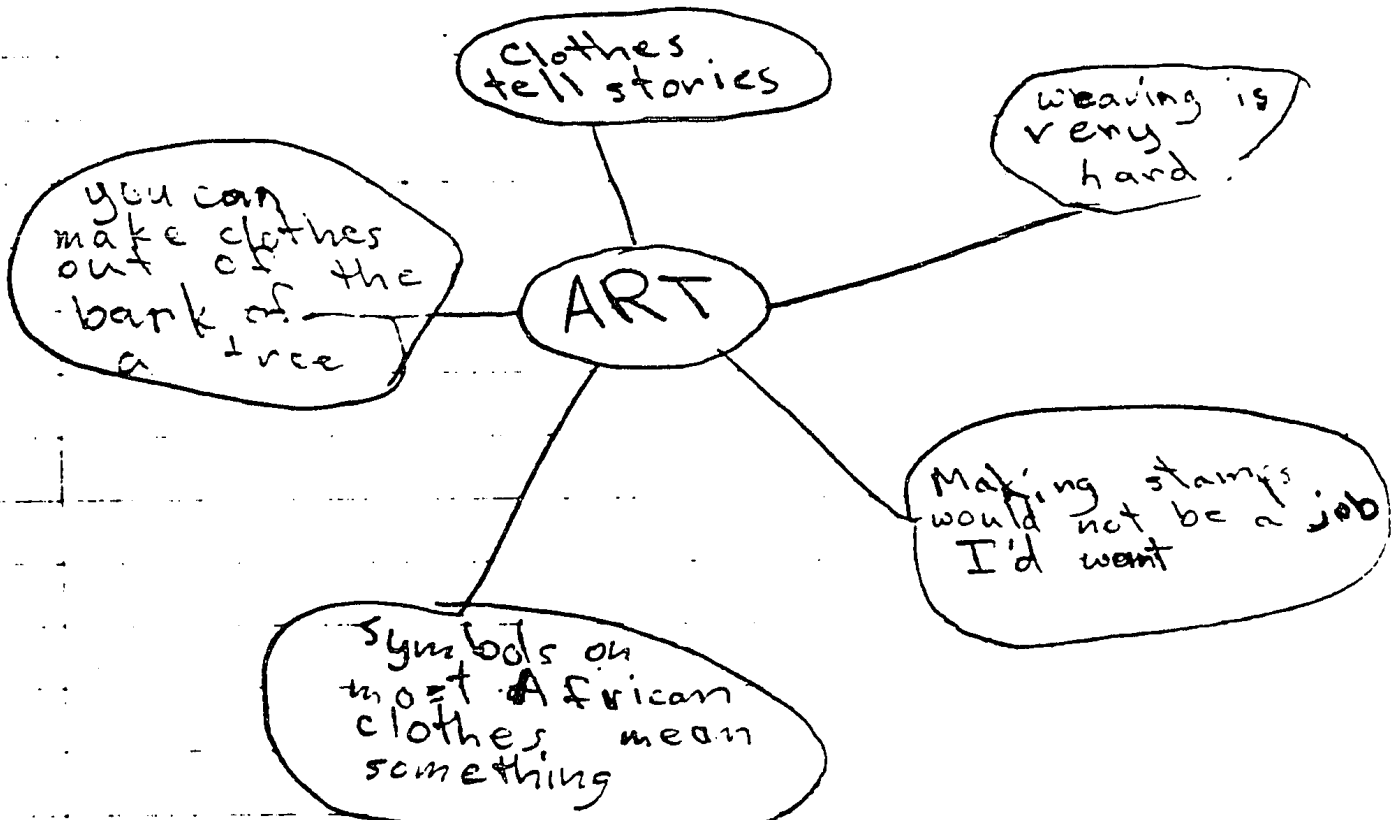
3. making stamps wouldn't be a job I'd want or like

4. symbols on most African clothes mean something. Example:



means your royalty if you have this symbol on your clothing

5. you can make clothes out of the bark of a tree





AFRICAN LITERATURE REPORT

1) AUTHOR Verna Aardema ILLUSTRATOR Will Hillenbrand

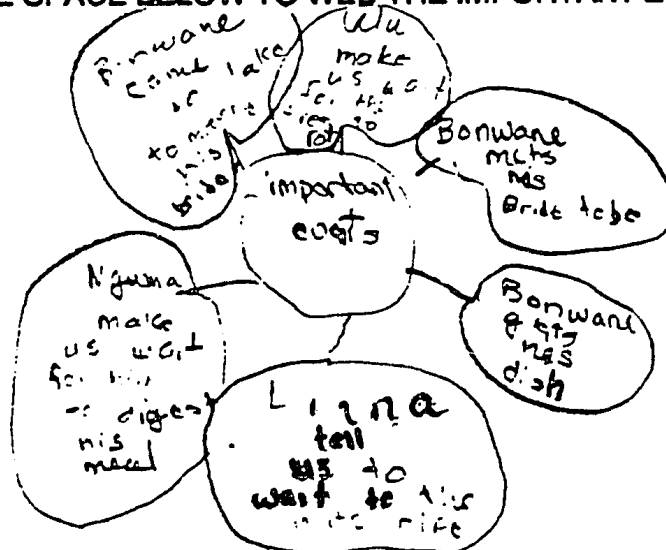
TITLE Traveling to Tondo

CHARACTERS Bonwane, Embanga, Njuma SETTING Trip to tondo
Wu & the cat-wife, (not)

MOTIF Exploratory tale RATING Over caring
I think

REASON FOR THIS RATING Over caring because waiting
for a tree to rot is very dum Although every
the more prep is more effective. To make the

2) USE THE SPACE BELOW TO WEB THE IMPORTANT EVENTS OF THE STORY.

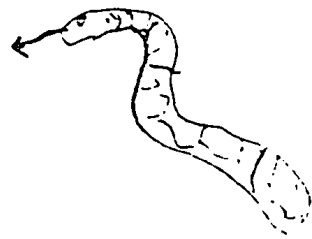
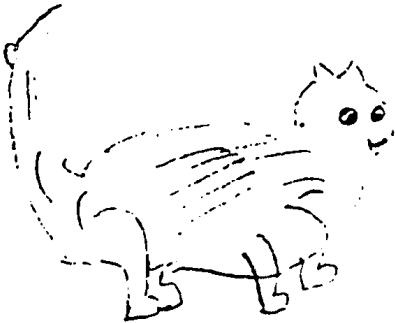


USE THE INFORMATION FROM PART 1 AND 2 TO WRITE YOUR BOOK REPORT.
CONCLUDE WITH YOUR RATING (OPINION) OF THE BOOK AND A
JUSTIFICATION FOR THAT OPINION.

In the beginning Bonwane the Civet cat
mets a beautiful cat. He is going to marry
here. But he has to take along trip.

to tondo. But on the way he pick up his friends. They are willing to travel the long days to Tondo. On the way there is some trouble which delays him. When he arrived he was to late to marry his bride to be, because she has married already.

IN THE SPACE BELOW DRAW SOMETHING THAT BEST SYMBOLIZES THE STORY.



NAME _____

DATE 6/4/92.

AFRICAN LITERATURE REPORT

1) AUTHOR Mwenye Hadithi's - ILLUSTRATOR Adrienne Kennawa

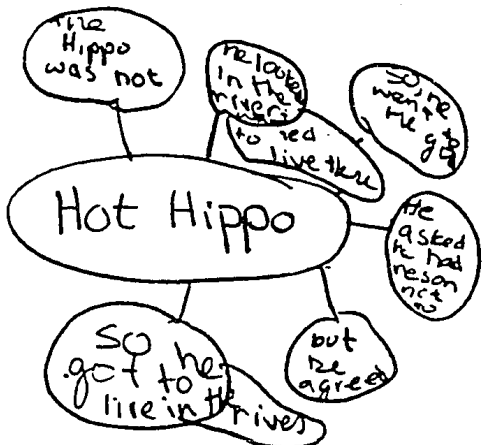
TITLE Hot Hippo, God

CHARACTERS Hippo, ^{at the} SETTING desert

MOTIF Explanatory Tale RATING good

REASON FOR THIS RATING because then people might believe people a little more

2) USE THE SPACE BELOW TO WEB THE IMPORTANT EVENTS OF THE STORY.



USE THE INFORMATION FROM PART 1 AND 2 TO WRITE YOUR BOOK REPORT. CONCLUDE WITH YOUR RATING (OPINION) OF THE BOOK AND A JUSTIFICATION FOR THAT OPINION.

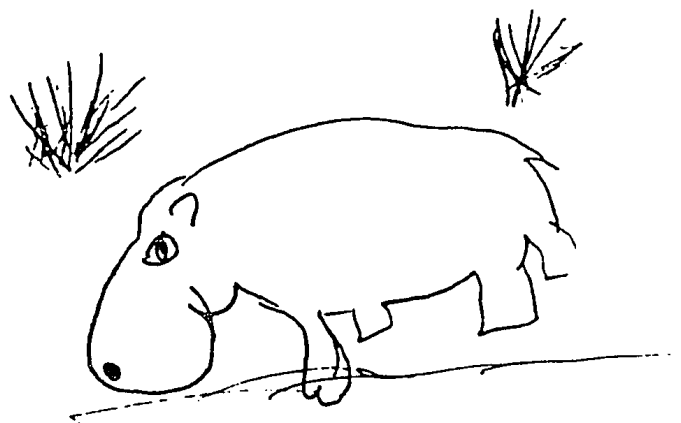
The hippo was hot so he sat on the river bank and gazed at the little fishes swimming in the water. He said If I could live in the water, he thought, how now

wonderful life would be, so he walked
to he came to the mountain wher Ngai
lived, (Ngai was the god of Everything & Everywhere)
Then the hippo asked if he could live
in the rivers & streams and said he still
would eat grass; but the god though the hippo
would eat all the fishes and the hippo
agreed that he wouldn't so the god agreed
but the hippo had to get up at
night and eat the grass and the
hippo was happy

IN THE SPACE BELOW DRAW SOMETHING THAT BEST SYMBOLIZES THE STORY.

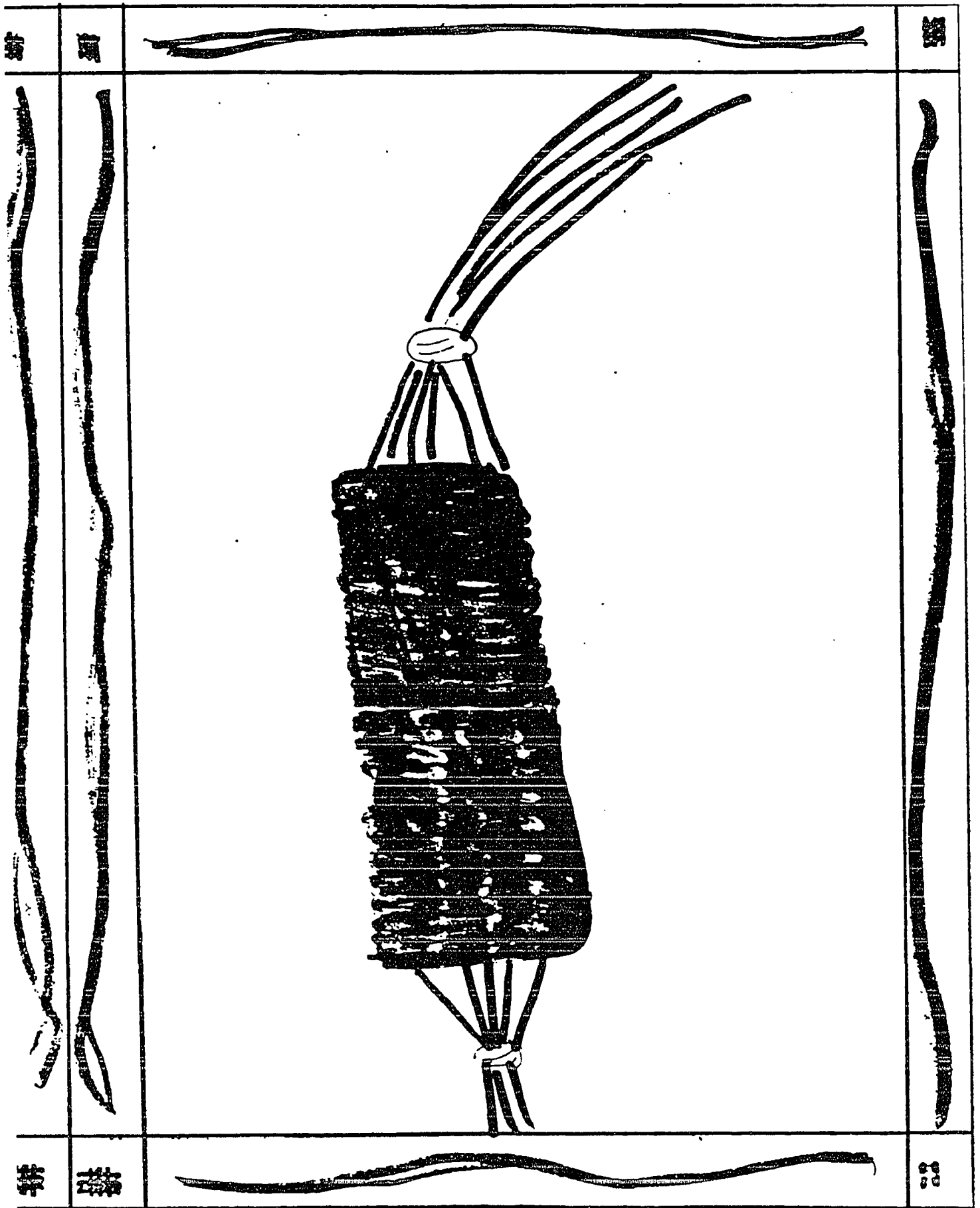


NAME



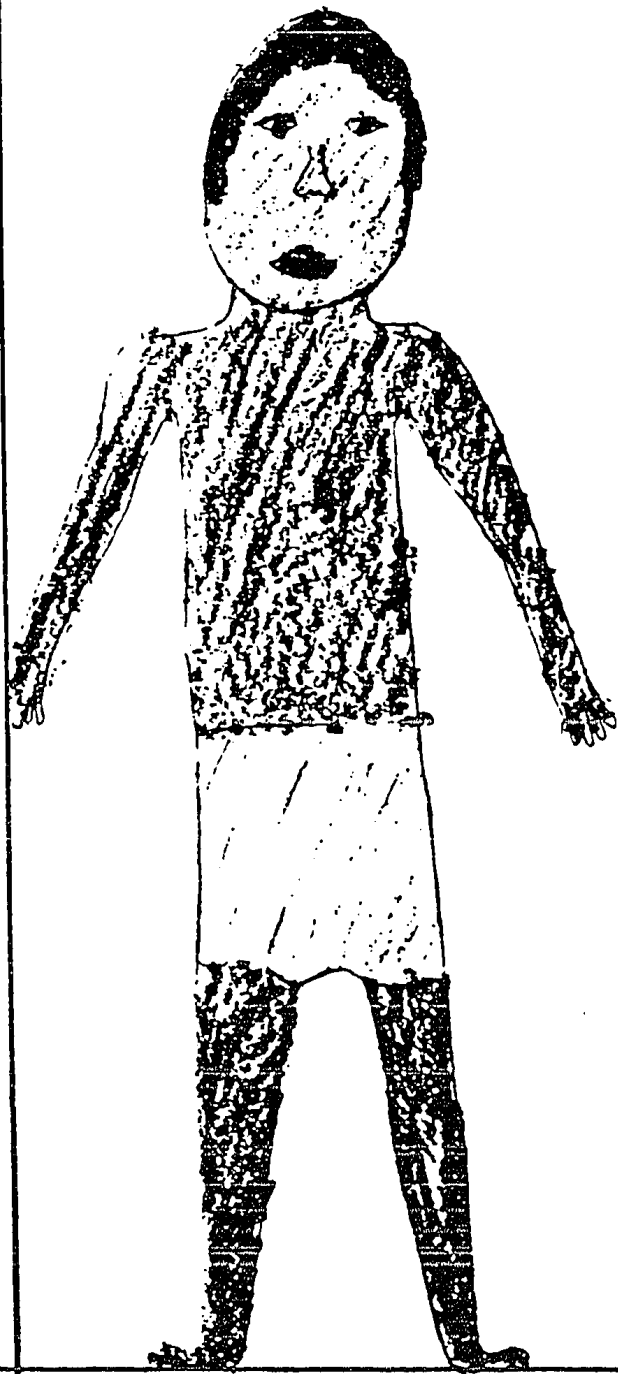
DATE

June 4, 1992

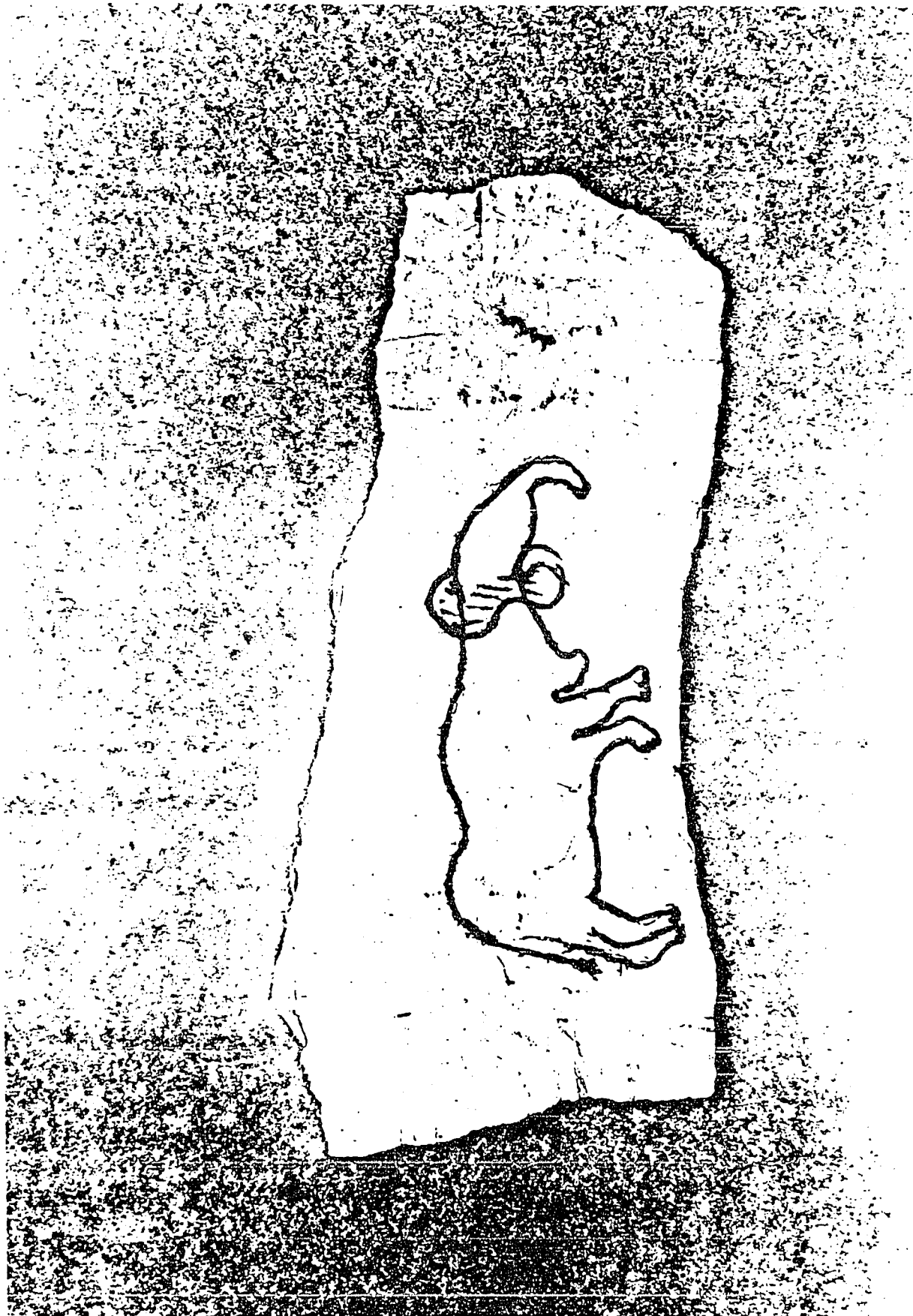


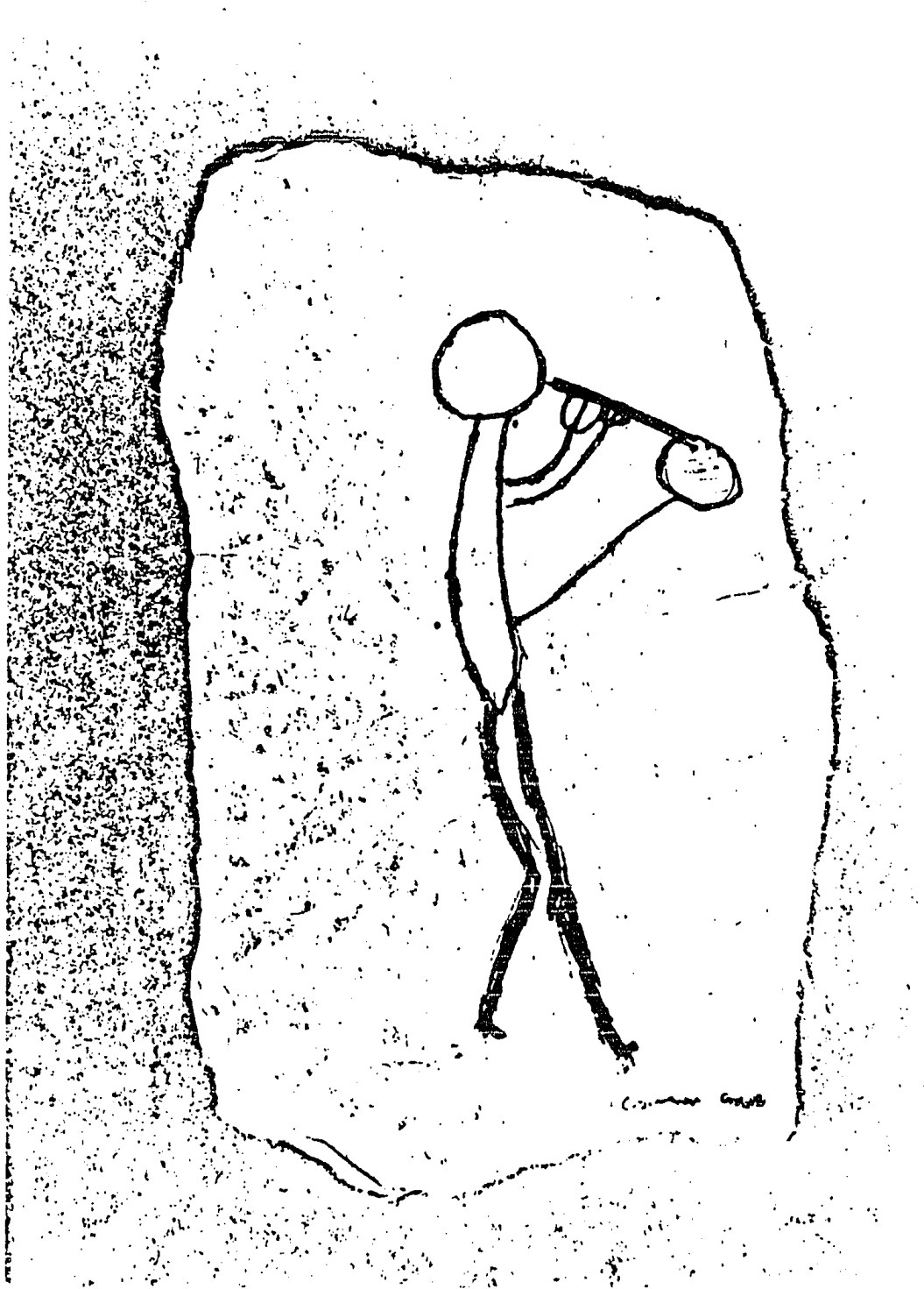
Weaving

Weaving can be really fun,
Especially when you see it done.
All the work you see right now,
Was done by someone, somehow



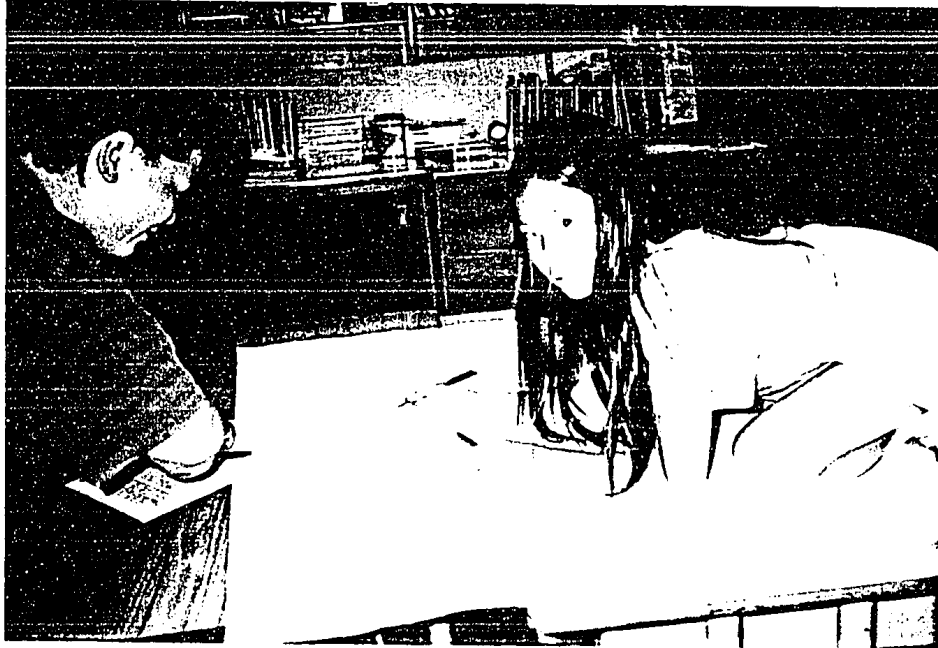
Africa, land of many countries,
Of many tribes,
Of many people.
With three different climates
And cultures that are beautiful in
many ways.





STUDENTS' COOPERATIVE QUIZ AND EVALUATION





AFRICA: CONTENT QUIZ

UNDER THE THREE HEADINGS: HISTORY, GEOGRAPHY AND CULTURE ANSWER THE FOLLOWING QUESTIONS ON THE BUTCHER PAPER PROVIDED. USE BLACK MARKER FOR YOUR ORIGINAL ANSWERS. MAKE YOUR CORRECTIONS OR ADDITIONS IN RED MARKER.

As a group, write complete and thoughtful answers to the following questions. You may discuss the questions with one another before choosing the best answer. You may use any of the information posted around the room to help you. Be sure to list your information under the correct heading.

1. Africa is a large continent which contains many countries. Describe how big that continent is so that people can get a true picture of its size.
2. Name the three major types of vegetation areas in Africa.
3. Name the largest desert area and tell its location (North South East West or Central) as accurately as you can.
4. Name the imaginary line that runs across the center of Africa W/E and tell the type of vegetation area located there.
5. Long before the contemporary countries shown on today's maps were formed the peoples of Africa banded together in _____ ruled by kings and chieftains.
6. In Western Africa one could always tell the ruling class by _____
7. Adinkra cloth was called the "good-bye" cloth . Tell why.
8. Describe the technique used to make Adinkra Cloth.
9. Almost all African tribes had no written language. Name three ways that the African communicated their thoughts, ideas and history.
10. What people did give historical written accounts of the African Civilization?
11. Do you think these historians were totally accurate? Why/Why not. Give reasons for your answer.
12. How did the African people record their own history? Were these methods totally accurate? Give reasons for your answer.
13. In 1914 most of the continent of Africa was colonized by other countries. How did

this happen and what did these other countries gain?

14. The oral tradition was an important part of the African people's culture. Name, define (tell something about) each of the five story motifs.

15. Explain why West African fabrics are called "Talking Cloths"

16. Explain the major difference between Bark Cloth and the other types of cloth we studied.

17. Name five of the decorated woven fabrics from the "green sheet." Describe briefly the processes used to create each one. If you do not remember, get a green sheet, have two people from your group reread it and explain the information to the rest of the group.

18. Explain the "Lost Wax Technique" used to create bronze sculptures.

19. The African tribes had a close relationship with natural surroundings. Animals were a common motif. Name as many African animals as you can that you discovered in the literature.

20. Using the Information given below, calculate the approximate length of time that it will take your group to return home. You must return home using the same route and method(s) of transportation that you originally agreed upon. Do not concern yourselves with time changes. We will head straight back, so there will not be any wait or lay-over time at plane terminals or bus depots.

- a) The scale on this world map is 1 inch =1600 miles.
- b) Your automobile/bus averages 50 miles per hour.
- c) Your plane travels approximately 600 miles per hour.
- d) Your train averages 70 miles per hour.
- e) Your ship cruises at approximately 24 knots per hour. *
- f) Your submarine cruises at approximately 35 knots per hour. *

*A knot is approximately 6080 ft. or a little over a regular linear mile.

A linear mile is 5280 ft. So 1 nautical mile (knots) = 1.15 linear miles.

If your ship travels 24 knots per hour then $1.15 \times 24 = 28$ miles per hour.

If your sub travels 35 knots per hour then $1.15 \times 35 = 40$ miles per hour.

Remember there are 24 hours in a day!

OPINION AND INTEREST SURVEY

1. Think of five new things that you learned and tell a little about each.
2. Did you have any previous thoughts or ideas that were changed by what you learned? If so, please explain these concepts and the reason for the change.
3. Of all the things we did (maps, travel plans, art works, dance, reading), List and tell about the things you liked the most.
4. Was there anything that you didn't understand? If so, comment on this.
5. Was there things that didn't interest you? If so, tell what they were and give the reason(s) for your disinterest.
6. Did you discover something that you would like to learn more about? Give a brief explanation of this and tell why you want to learn more?
7. If you wanted to find more information, how would you go about it?
8. Do you think that it is important to study other cultures? Give reasons that tell why/why not.
9. Did you like doing this project in a week long time block? Give reasons for your opinion.
10. Make any other comments about this project that you feel are important.

Opinion and Interest Survey
June 10, 1992

○ One thing I learned is the different parts of Africa Desert, Grassland and Forest. Second, the way the we weaved the weavings. Third, different Motifs (kinds of stories). Fourth, how big Africa is, it could fit North America, South America and Australia. Fifth, I learned how to make a Adise Eleko.

① One thing was I did not know that slaves were dropped off in Jamaica. I thought they only went to North America.

② The thing I liked the most was tile weaving because they took time to make and they look pretty good. I also liked making the Adise Eleko because it was fun to draw something on a piece of cloth with a glue sort of thing.

③ I understood most of the thing except one thing that is why did they drop off slaves in Jamaica.

④ One thing that did not interest me was the questions because they were hard.

⑤ I would like to learn about the different tribes in Africa and how they live because I would like to compare their lives and ours

⑤ If I needed more information I would go to the library.

⑥ No, because you live your life and they live theirs but, it is sometimes fun to learn about it.

⑦ I rather have done it ones or twice a week but it was fun to learn about it.

⑧ I think this African stuff is fun to learn about and fun to do.

June 10, 1992

Opinion and Interest Survey

1. I learned about the Adinkra cloth, the weavings, the "Lost Wax" process, and the Reprusse.

The Adinkra cloth uses symbols to represent some personalities of people who would wear it. African people weave cloths by going in, out, in, out. The Lost Wax process shows how Africans make bronze or copper figures. The Reprusse uses one piece of solid copper and you make designs and figures or masks on it.

2. At first I thought African people were dull and not creative. After I saw that African people showed so much artwork and intelligence, I changed my mind and now I think African people are bright and creative.

3. I liked the artworks, and reading. I liked the artwork because I have never thought of that kind of art before and I liked the reading because the stories are very good since they are so interesting.

4. There was nothing I didn't understand.

5. There wasn't anything that didn't interest me.

6. I didn't discover anything that I would like to learn more about.

7. I would check out books, ask people from Africa, and maybe if I was rich enough, go to Africa itself.

8. ~~I~~ I think it is important to study other cultures because you could gain knowledge and learn about how other people live.

9. I liked doing this project in a week long time block because the more time we get the more we learn.

10. I think this project was very interesting because I never really thought of Africa before.

June 10, 1992

1. African made stamps out of calabash.
Each stamp represents a symbol of how a person's personality
① I learned that African had different types of cloth such as "bark cloth".
② The African people had different motifs to explain a story.
③ That people wore the clothes they wore and it tells a little about them self!
④ I learned how people make different jewelry from brass, copper, and bronze.
2. My previous thoughts were that I thought the African people were just slaves and were stupid but, I learned that many live a different life.
3. I liked the artworks most because it was very interesting especially the weaving.
4. I didn't really understand the knots in geography because it was a little complicated.
5. I wasn't really interested in the Adire Eleye because it seemed to simple.
6. I wish to learn more about weaving so that I can weave some clothes.
7. I would probably go to the library because they have a wide selection of books.
8. Yes, because than if you were to go there on vacation you probably want to know about it.

June 10, 1992

1. I learned about Africa's climates, and that they are deserts, grasslands, and forest. I learned how to weave and make a really nice pattern. I learned how to make Adinkra cloth and stamp different symbols on it. I learned that Africa was a continent instead of a country. And I learned about the culture that Africa has, and how it is very interesting to me.

2. No, I did not have any previous thoughts.

3. I liked the art works the best, because I thought that it was very interesting, and it kept me with things to do.

4. No, there wasn't anything that I didn't understand.

5. The only thing that didn't quite interest me was doing the test with our group. It wasn't much interest to me because we had to think a lot, but the questions were pretty easy.

6. No, there is nothing else I would like to work on or learn more about.

7. If I wanted to learn more about something I would go to the library and look up what I wanted to learn.

8. Yes, I do think it is important to study other cultures, because you learn about other people and it's fun. I think it's fun because

9. Yes, I did like doing this project in a week long time block because it kept me on track and it helped get things done a lot faster.

10. There is one comment that I would like to make, and that is that I had a lot of fun with this, and I would like to thank you for sharing all of this with me and the class.

1. Five new things I learned were 1) About the clothes the Africans wore 2) About all of the different tribes 3) About all of the species of insects & animals in Africa. 4) About the catfish that can live on land for days at a time. 5) About how different things are in Africa compared to America.

2. No, I did not have any previous thoughts ~~at~~ about Africa.

3. I liked the art works the most because they were the funnest.

4. No, there was nothing I didn't understand.

5. I didn't like having to do book reports because I hate to read.

6. No, I didn't discover anything I would like to learn more about.

7. If I wanted to find more information I would go to the library.

8. Yes, I do because if you visit one of those places it is good to know about it.

9. Yes, I do think it was good to do this in a week long block because then you won't forget so you won't have to teach the same stuff over again.

10. I don't feel any other comments are important.

Dear Parents:

For the next several days I will be presenting a project on African Culture. It is my intention to integrate Literature, Whole Language and Social Science with Creative and Performing Arts. During class time your child will be asked to participate in the creation of African oriented art projects, read Myths, Folktales, additional books from school and public library sources and journals such as National Geographic. They will deliver written and oral reports. Homework may include reading and creating a musical instrument that displays the African influence. All books and supplies will be provided at the school site.

I am currently pursuing my Master's Degree at San Jose State University in Creative Arts and Education. I will be utilizing some of the information gained in my Project/Thesis. A description of this project, as well as photos of student work may be published, but no information that could identify your child will be included. This project will use regular classroom procedures, therefore no particular risks are anticipated and this should give your child a "head start" with the Middle School Social Science Curriculum.

I would appreciate your help! I have enclosed a sheet of paper with the dates on which this project will occur. Please record any comments or responses that your child might offer. You need not push them for information--simply ask "What did you do in school today?" and record both positive, negative or noncommittal responses. Please keep the questions low key. Is your child voluntarily reading the books and working on their home project? Do they seem motivated? Enthusiastic?

When the project is completed have your child return the comment sheet in the envelope provided. Please sign your name in case I need a comment clarification. Do not be apprehensive about including negative comments and reactions --these are important too. Once again, anonymity will be preserved!

If you have any questions about this integrated curriculum project please feel free to call me at Noble School (923-1935) or at home (926-9105). It is easier to reach me at home!

Please read, sign and return the bottom portion of Agreement to Participate. This permission form and statement is required by SJSU so as to protect the rights of any students taking part in any project/research. This project will take place during regular class time and follow regular classroom procedures.

Thank you,

Marion A. Unwin
Art Consultant, Noble School.

P.S. Student work will be on display Promotion Day!

INTEGRATED CURRICULUM COMMENT SHEET

JUNE 1/92.

Really enjoyed the activities

JUNE 2/92.

Loved it, because it gave
him more insight about his
African culture

JUNE 3/92.

Enjoyed doing the art work

JUNE 4/92

enjoyed playing Clay, enjoyed the
art activity and also enjoyed the
cloth dyeing activity

Name _____

Phone _____

Please return to Marlon Urwin in the envelope provided on June 5/92.

INTEGRATED CURRICULUM COMMENT SHEET

JUNE 1/92.

Absent from school.

JUNE 2/92.

Katie was extremely excited about today's class. She said it was very interesting to see the slides depicting the clothing and jewelry of the native African people. She was surprised to learn how tree bark was used for clothing and how rocks incorporated into anklets are used in dances. She also enjoyed listening to the teacher relate some of the history of Africa - and why so many foreigners have colonized the African continent. She was particularly enthusiastic about the weaving project. After school we went to buy straws and yarn so she could improve on ~~the~~^{her} technique.

JUNE 3/92.

Katie particularly enjoyed the art project today. Anytime young children can work hands on with a pasty goo - the more they seem to enjoy it. She also finished her weaving project and was proud of her accomplishment. I know that this particular skill will keep her occupied during the summer vacation.

She also enjoyed her reading assignment but felt that the fiction reading was too babyish and simple. Otherwise she loves what you are doing.

JUNE 4/92

Katie enjoyed the large group weaving project - especially the blue ink bath. But she had the most fun sculpting her clay African wild-cat. All in all Katie's response was that all week she'd had a BLAST! When asked if she'd like to do something like this again she said, "That would be so cool!!!"

Name _____

Phone _____

Please return to Marion Unwin in the envelope provided on June 5/92.

ie has learned a great deal from this teaching unit. Please keep the good work so other children can appreciate this type of program. Thank you Ms. Unwin.

INTEGRATED CURRICULUM COMMENT SHEET

JUNE 1/92.

I worked
PMS - Nicole was in bed before I got home. "We made two maps"
so these comments are all written on
we drew a map of Africa showing
the different climates -
On the other map we went from SF to
the Ghana Consulate - we had to show how
we could get there.

JUNE 2/92.

We made some stamps out of styrofoam, potatoes & clay.
We put them in ink and practiced to see how they
came out. We stamped on cloth
We started weaving with yarn and straws.

JUNE 3/92.

We drew pictures on paper of animals that lived
in Africa. using a special kind of glue to
outline the picture

JUNE 4/92 We took the cloth with the glue and we
put it in blue dye - we scraped with a tongue
depressor to take the glue off.

We made clay animals. We made a big
weaving thing. we made one big piece of cloth
out of all our pieces of cloth that we stamped on

Name _____

Phone _____

Please return to Marion Urwin in the envelope provided on June 5/92.

We go to make a lot of neat stuff and we
go to make different kinds of things - Enthusiastic
Interested -

SUB SAHARAN AFRICA: A MULTICULTURAL INTEGRATED CURRICULUM PACKAGE.

DEVELOPED BY: Marion A. Unwin

SPRING, 1992.

This package has been developed as an integrated multicultural curriculum block which incorporates Language Arts, Literature, Social-Science, History and Geography within the core Arts curriculum. The teaching Unit follows the format used in other materials published by The California Arts Project. Although designed to meet the goals and objectives found in the Visual and Performing Arts Framework for California Schools, it is correlated with The History- Social Science Framework and The English-Language Arts Framework for California Schools. This Unit suggests provisions for mainstreamed English as a Second Language students as well as those students with special needs. This Unit espouses thematic and immersive teaching methodologies.

RESOURCES IN THE PACKAGE:

Teaching Unit: Twelve lessons to include assessment and closure.

Artifacts: As available

Unit Vocabulary: Included with each lesson and in separate dictionary form.

Unit References: Includes references and bibliographies of project and unit research as well as Unit bibliography.

Literature Overview: Provides an introduction to the cultural aspects of African Literature and reference material.

Student Literature: Provides an annotated, subject and level specific reading list.

Literacy Development: Provides information on Sheltered English and Literacy

Scaffolds as well as utilization of mapping and webbing.

Literature Formats: For student book reports and poetry writing.

Samples of Maps: To insure an awareness of political, tribal, environmental, historical and spatial concepts. (As reference only)

Sample of Flags: Their historical and symbolic meaning. (As reference only)

Journal References: Provides a list of subject appropriate journals and periodicals.

Visual Arts: Suggests reference material that will provide visual and instruction aids for this unit.

Adinkra Cloth: Information sheet and suggested symbols.

Talking Cloth: Information sheet and suggested samples.

Masks and Heads: Suggested samples.

Performance Art: Suggests reference material that will provide visual and instructional guides. Leap Model for Integrated Arts as well as concepts, skills and outcomes.

Instructional Technology: Provides bibliography of unit videos, cassettes and records as well as additional suggestions.

Extensions: Provides a brief overview of possible correlations with Math and Science.

GUIDELINES: For teaching, as prescribed by English-Language Arts, History-Social Science and Visual and Performing Arts Unit of the Curriculum, Instruction, and Assessment Division of the California State Department of Education.

SUB SAHARAN AFRICA: A MULTICULTURAL INTEGRATED TEACHING UNIT.

DEVELOPED BY: Marion A. Unwin, San Jose State University **DATE:** Summer 1992.

LEVEL: Upper elementary grades (adaptable)

NUMBER OF LESSONS: 12 (adaptable)

APPROXIMATE TIME: Five, four hour school days (also adaptable).

FOCUS: Examining the history, geography, social-science and following the artistic, cultural and literary interests of other tribes and people leads to an understanding of the variety of forces which shape their lives. In this project the integration of curriculum and the correlation of the arts will be combined to achieve an understanding and appreciation of a variety of African cultures as well as the creative influence that these cultures have had on contemporary society.

OBJECTIVES OF THE UNIT:

Aesthetic Perception. Students will become aware of the artistic characteristics of a variety of African artifact and art forms.

Arts Heritage. Students will become familiar with some of the cultural aspects of a variety of African countries and tribes.

Creative Expression. By experiencing a number of African traditional and contemporary arts techniques students will be able to transfer these skills into their own realm of creative expression.

Aesthetic Valuing. Students will develop a knowledge of and respect for the wide variety of artistic and cultural aspects of African arts. Students will learn an appreciation and understanding of African arts encompassing the traditionally tribal

and the aesthetically complex forms.

RESOURCES: Curriculum package "Sub Saharan Africa: An Integrated Teaching Unit."

LESSONS:

Lesson One: A. Introduction and Message.

B. Group Travel.

C. Arrival and Orientation.

Lesson Two: Introduction to History, Culture and Symbols.

Lesson Three: Adinkra Cloth.

Lesson Four: Culture, Colonialism and Countries.

Lesson Five: Textiles and Strip Weaving.

Lesson Six: Adire Eleko Cloth and Resist Techniques.

Lesson Seven: Story Motifs and Clay Figures.

Lesson Eight: Bark Cloth and Musical Beats.

Lesson Nine: Dance, Music and Masks.

Lesson Ten: Lost Wax Process and Natural Resources.

Lesson Eleven: Counter Repousse` Metals.

Lesson Twelve: Performance and Poetry.

EVALUATION OF THE UNIT:

Aesthetic Perception. Students should be able to describe the artistic characteristics of textiles and metal work as well as variety of other artifacts. Students should be able to examine the literature and recognize cultural and traditional themes.

Arts Heritage. Students should be able to recognize and verbalize the geographical, environmental and historical influence evident in African art forms.

Creative Expression. Students will have participated in creating a variety of traditional African arts as well as expressing themselves through stories, symbols, music, dance and performance.

Aesthetic Valuing. Having been exposed to traditional literature, having experienced some of the traditional craft techniques and having viewed many of the traditional art forms, students should be able to expand their own creative ideas and interests and recognize connections and links to their own lives.

LESSON ONE (A,B,C): INTRODUCTION, MESSAGE, TRAVEL, ORIENTATION.

LESSON ONE (A): INTRODUCTION AND MESSAGE.

TIME: One half to three quarter of an hour.

OVERVIEW: Africa has long been viewed as a land of mystery. In order to set the scene, the students will be asked to imagine that they have received a mysterious message requesting their presence at the Ghanan Consulate. Students will write a brief composition describing the place where the message was delivered, the messenger and a unique way in which the message was delivered.

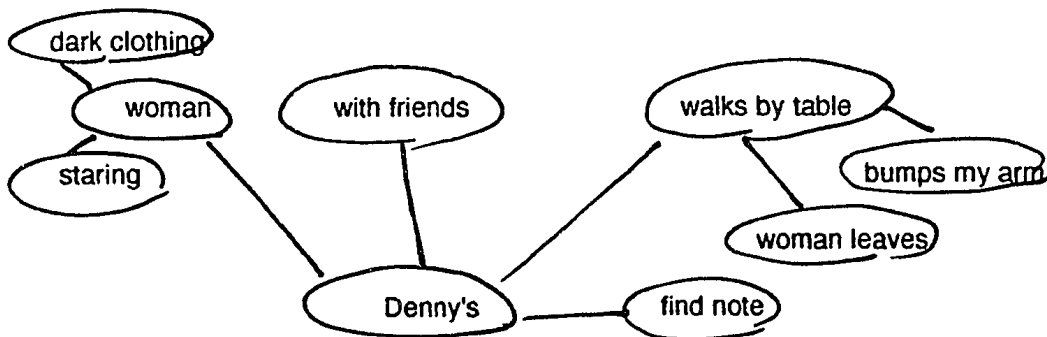
VOCABULARY: Consul, consulate, unique, mysterious.

BACKGROUND INFORMATION: Bromley.

MATERIALS: Paper for planning and writing, pencil and visual aid chart giving specific directions for composition.

ACTIVITY: Composition

1. Teacher will give a specific example of how she or he received the message. Web the information on the chalkboard. For example:



2. Students are encouraged to be original. Stress the addition of descriptive words. To

avoid getting too far off the topic; the messenger should be from this planet!

3. Web, write and share your story when called upon.

LESSON ONE (B): GROUP TRAVEL.

TIME: One hour.

OVERVIEW: The class will be divided into groups and will chose their route and method of travel which will take them from California to Ghana. Discuss the location of California relative to West Africa. Locate the largest cities that might house an American Consulate. Discuss current methods of travel as well as those of the past and future. Using the weather section of the newspaper, discuss temperatures and the type of travel clothing that will be appropriate.

VOCABULARY: Country, continent, terminal, transportation, departure, arrival, superimpose, spokesperson.

MATERIALS: Wall map of the world, individual maps (11x14), crayons, pencils etc. Non fiction library books pertaining to the continent of Africa.

ACTIVITY: Getting There.

1. As a class have the students locate their departure and arrival points on the map.
2. As a group you will decide your route and your means of transportation. Each person will map their group's route and include or superimpose their means of transportation on their map. Estimate the length of time that it will take.
3. As a group (all share or choose a spokesperson), be prepared to explain your group travel plans to the class. Tell how you arrived at an agreement and why your decided on this route and method. Give your estimated travel time.

ASSESSMENT: Groups and individuals should be able to contribute to a class discussion on possible routes and modes of transportation as well as estimates of travel time. Save the estimates for the final assessment.

LESSON ONE (C): ARRIVAL AND ORIENTATION.

OVERVIEW: Students should be made aware of the size of the continent, the difference in climate and physical features as well as the number of countries and the variety of tribes and peoples. Students should also be aware of the diversity of languages, dialects and the absence of a written language.

BACKGROUND INFORMATION: CLIO Project, Atlas of African History, Mc Carthy.

VOCABULARY: Equator, concept, contrast, dialect, rift, sahel, savanna, savanna-woodland, woodland, rain forest, symbol, perimeter, quadrant.

MATERIALS: Wall world map, wall map showing political boundaries and tribal locations (National Geographic), overhead transparencies showing continent and size comparison to U.S., to other continents and countries, wall map and transparencies showing climate and vegetation areas.

ACTIVITY: Map Drawing and Symbols.

1. Maps

- a) Use the overhead to demonstrate the size of the continent. Demonstrate the size of West African countries in the same fashion.
- b) Use the overhead transparency and the wall map to show ethnic and tribal groups.
- c) Use the overhead transparency and the wall map to show climate, vegetation, and physical features of the continent.

2. Map Drawing.

- a) Observe the north, south, east, west coastlines. On your 9 X12 paper sketch lines which divide your paper into four equal section.
- b) Sketch the outermost portion of the western coast; eastern coast; southern tip; northern coast. Use the center lines as a guide to placement.
- c) Note any other specific indentations along the four coastline (north, south, east, west) and sketch them.
- d) Using the original as a guide, join all the lines together and ink pen outline.

3. Vegetation Areas.

- a) Locate the desert areas using the display map and the center lines which create quadrants. Sketch them in and label them.
- b) Locate the forest areas, sketch and label in the same fashion.
- c) The perimeter of desert areas generally has a sahel area. Sketch and label.
- d) The perimeter of forest areas has a woodland area. Sketch and label.
- e) Although the remaining areas have some grassland and woodlands, consider all the rest grassland. Erase your center lines.
- f) The display map used color to indicate these different areas. Use color and symbols to indicate the vegetation areas. Chose colors and symbols that best indicate the particular type of vegetation.

ASSESSMENT: Students should contribute to the class discussion and review of the information and vocabulary used in lesson one.

INTEGRATION-CORRELATION-EXTENSION: Point out the math correlation of quadrant and perimeter. Examine the non fiction books on your table upon completion of map.

LESSON TWO: INTRODUCTION TO HISTORY, CULTURE AND SYMBOLS.

TIME: One and a half hours.

OVERVIEW: Students will be given a general introduction to the survival skills of early tribal man. They will determine the reasons for the wide variety of a languages, the absence of written languages in Sub Saharan Africa. Students will discover the arts as communication. Colonizing countries and the reasons for the colonization will be discussed.

VOCABULARY: Colony, culture, oral tradition, copper, gold, ivory, diamonds, traditional, ancestors, myth, folklore, symbols, artifacts, utilitarian, decorative, postive, negative, prints, rift.

BACKGROUND INFORMATION: Schuman, Mc Carthy, Stanley, Murphy, Musgrove.

MATERIALS: Poster showing rock paintings (National Geographic), overhead transparency showing colonial Africa in 1914, slides showing decorative and utilitarian artifacts, chart showing universal symbols.

ART MATERIALS: 18 x36 butcher paper (red, yellow, light brown or green), modelling clay, black acrylic, trays brushes.

ACTIVITY ONE: Historical Overview

1. Students will be introduced to early man as hunters and gatherers, farmers, herders, fishermen, traders and artisans, how the land dictated their means of survival and the rift valley as the "cradle of humankind."
2. Students will use critical thinking skills (and information gained in Lesson One) to determine where each of these tribal types might live.
3. Students will determine the reasons for the variety of spoken languages and lack of

written language. Students will speculate on the alternative method(s) of recording events and preserving important communication. Use rock painting samples.

a) Introduce Shaka, King of the Zulus (Stanley), pertinent sections of The Bantu Civilizations of Southern Africa (Murphy) and Ashanti to Zulu (Musgrove). Discuss the oral tradition.

b) Show slides of artifacts and discuss the variety, their use and meaning.

Emphasize the use of decorative symbols and design. Discuss how the vegetative and physical features of the land dictate the materials that were used.

4. Students will examine the political map showing 1914 colonies and large map of the world and Africa's natural resources to determine the reason(s) for this colonization. Students will examine the tribal life styles, concerns, isolation, weapons, trade and expansion policies that caused this colonization. Using slides of artifact have students discuss the effects of tribal and global influence. Introduce The Congo, River of Mystery.

5. Use the overhead to examine the current political map showing the variety of tribes housed within each country.

ACTIVITY TWO: Universal Symbols and Printing.

1. Discuss modern symbols that communicate ideas, give directions.
2. Using the chart, discuss symbols that are common to a variety of cultures but do have the same meaning. The sun, while important to African culture is less important than rain; think critically.
3. Using the art materials and the universal symbol chart, create stamps with the modelling clay and styrofoam provided.

4. Discuss and demonstrate the creation of positive and negative prints.

ASSESSMENT: Students should use critical thinking skills, the information gleaned from lessons one and two and the informative learning aids posted in the classroom to answer questions concerning the history, geography and culture of many African tribes and countries.

INTEGRATION-CORRELATION-EXTENSION: Library books, journals and periodicals dealing with the topics under discussion will be provided for classroom and home use. Many books will integrate with natural and environmental science as well as literature and creative and performing arts. Allow time for project library check out procedures.

LESSON THREE: ADINKRA CLOTH

TIME: One hour.

OVERVIEW: The class will discuss symbols and motifs used in the decoration of cloth. Universal symbols will be reviewed and the symbols used in the stamping of traditional Adinkra cloth will be introduced. Traditional and contemporary uses of this West African (Ashanti) cloth will be discussed.

BACKGROUND INFORMATION: Picton & Mack, Chapter 8, and Schuman, Chapter 2, selected textile designs from Caraway.

VOCABULARY: Adinkra, calabash, cassava, design, fabric, imprint, matte, motif, pattern, russet, symbol, textile, traditional, universal.

MATERIALS: Slides showing the cloth and stamps, sample of Adinkra Cloth, large chart showing universal and Adinkra symbols as well as the step by step process students will use to decorate their cloth, booklets for each group which contain a repetition of the Adinkra history previously discussed, additional Adinkra symbols and their meaning, selected cloth designs which illustrate repetitious and non-repetitious patterns.

ART MATERIALS: Nails, dull knives, strips of cotton cloth in brown and gold tones, modelling clay, potato slices and pieces of styrofoam for making positive and negative stamps, plastic forks and cardboard strips for squaring off the material, black acrylic paint and brushes for printing, a section of colored butcher paper for practicing your stamping prior to printing on the cloth. When dry, the butcher paper will be folded and used as a pouch to hold your African assignments and tasks. The strips of printed cloth will be stitched together and used as a wall hanging.

PROCEDURE: First practice lining out or squaring off the butcher paper using the tines of the fork or the edge of the cardboard painted with black acrylic. Then experiment with the three stamp making materials. Make both positive and negative stamps. Students will choose those stamps which they feel are the most effective. Line and stamp your piece of fabric. Set both butcher paper and fabric aside to dry.

ASSESSMENT: Students should be able to contribute to a class discussion which reviews the purpose of and the techniques used to create the cloth. Students should be able to tell the class about the person that is wearing the cloth by the symbols that they have chosen.

INTEGRATION-CORRELATION-EXTENSION: At appropriate times background cassettes and records that reflect a variety of African music can be played. Whenever possible, instruments and tribal characteristics of the music should be identified. Locate the West African country of Ghana and the approximate location of the Ashanti tribe from the maps posted in the room. Examine the non fiction books, journals and periodicals on the library table. Chose one or two that interest you and prepare a book report on the form provided after you have read the article, section or book. Books may be checked out for home reading.

LESSON FOUR: CULTURE, COLONIALISM, COUNTRIES.

TIME: One hour (adaptable).

OVERVIEW: Students will review the climate and vegetation areas of the African continent and discuss how each of these areas would dictate the life style of the ancient tribes from each of these locations. Review early man as members of hunting and gathering tribes, shepherd and herder tribes or agrarian tribes. Students will be introduced to the development of trade and the emergence of artisans. Special focus will be placed on: (1) the variety of art forms and disciplines that emerged which were directly related to the tribal environment and (2) the adaptations which result from interaction with other peoples (3) the tribal history, culture and art disciplines are all interwoven and are a part of everyday life.

BACKGROUND INFORMATION: Picton & Mack, Chapter 2, Anderson, Chapter 1, National Geographic, Vol 172 No.2, Brincard ed., selected pages, Fisher, selected pages.

VOCABULARY: Ancestor, artisan, bark cloth, culture, contemporary, felted, ritual, simulate.

MATERIALS: National Geographic (Rock Art of the Sahara and Africa Adorned), Fisher, pictures or samples of clay beads, ivory, gold, cowrie shells and venician glass beads.

ACTIVITY (A): Life Dictates Art

1. Poster using National Geographic article and photographs, "Rock Art of the Sahara", to illustrate a possible recorded history and the artistic interpretation of people and animals by the nomadic bushman.
2. Selected pictures from Fisher's Africa Adorned which illustrate the body art practiced by some tribes of hunters and gatherers as a visual art form.

3. Discuss the efficiency involved in the mouth bow as a musical instrument as well as voice chants and body percussion for hunters and gatherers.
4. Show samples of jewelry which illustrate tribal artisans and intertribal trade (clay beads, cowrie shells, gold, ivory, ostrich shell beads), intercontinental trade (Venician glass beads)
5. Discuss how contact with other peoples have initiated changes.

MATERIALS: World map, map showing recent political boundaries, map showing tribal locations, map showing colonial possessions (McCarthy,p.32), Story of Africa and her Flags (Faul) with the pages separated and laminated.

ACTIVITY (B): Trade and Colonization.

1. Using the maps listed above discuss the routes that Europeans used for trade and the location of the resources that might be of value to other peoples.
2. Using critical thinking skills and the 1914 map of colonial Africa, determine why African lands were of value to other countries and how the African tribes might have been conquered by these colonizing countries.
3. Use a current political map to illustrate the formation of these new African countries. Compare the political map with the tribal map and examine the many different peoples contained within these new boundaries.

ACTIVITY (C): Contemporary Countries and Flags as Symbols.

Have the students work in pairs within their groups. From the Story of Africa and Her Flags, distribute the fifteen pages dealing with West African countries. Each pair of students is to read the information, select the most important fact about their particular West Africa country and map the facts in whichever way suits them best.

On the paper provided and using the information on your page, have the students draw and color their specific flag. Each pair will share their flag and important facts with the class.

ASSESSMENT: Using a blank political wall map, have the students identify and discuss important facts about each country. Display the flags and have the students make identifications, find locations and informational connections. Enlist the assistance of the knowledgeable pair that did the original work whenever possible. Identify the type of landscape and vegetation, natural resources or tribes in each country. Identify its colonial background. Student answers should exhibit understanding of and utilize information from Activity A and B as well as C.

INTEGRATION-CORRELATION-EXTENSIONS: Discuss the symbolic nature of the flags. Introduce doing a class weaving. Have the students discuss how it might symbolize what we have learned about Africa thus far. If time permits, students should examine the task list and complete any unfinished projects or utilize the project library and work on their book reports.

LESSON FIVE: STRIP WEAVING WITH STRAW LOOM.

TIME: One hour or longer.

OVERVIEW: The class will review the stitching of strips required in creating the Adinkra fabric. We will attempt to simulate a type of strip weaving using yarn rather than cotton fibers.

BACKGROUND INFORMATION: Picton & Mack, Chapters 3 and 4.

VOCABULARY: Artisan, fiber, loom, simulate, tapestry, textile, warp, weft, warping, weaving.

MATERIALS: Samples of strip weaving with decorative patterning, samples of weaving for work clothes, direction chart showing set up of straw strip weaving and weaving procedures.

ART MATERIALS: Five straws each and a variety of colored yarns for the warp and weft threads, masking tape so as to attach ends of the 5 warp threads to the edge of the desk.

PROCEDURE: Thread the 5 equal pieces of warp yarn through the straws, knot and tape the knot about four inches from the edge of your desk so that the straws are partially supported. Wrap the other end of the warp threads in a loose knot and place in your lap. Wind the weft threads into small balls. To start the weft threads, tie the end to the outside straw and pass the ball of yarn over and under the straws. When the straws are almost covered gently push the weaving onto the warp. Leave about one third of the weaving on the straws. When you wish to change color, simply tie another color to the end and continue weaving. When finished, push the entire weaving onto the warp threads and knot the ends of the warp close to the weaving.

ASSESSMENT: Display and discuss the weavings. Discuss color, design and evenness of

the weave. Discuss the challenge involved in using fine fibers rather than yarn.

INTEGRATION-CORRELATION-EXTENSION: While the students work on their projects background music will be played. Students may continue to weave on their original or make a second weaving in their free time. Non-fiction books are available as well as fiction, myths and fables. Students from each group will be called upon to help set up the warp threads for the large hanging loom. This will be a class project with students contributing wefting material and ideas. Other students will be laying out, fitting and pinning together the Adinkra cloth strips completed prior to this lesson. All students should check the task sheet to be sure that they have completed their assignments and are keeping current.

LESSON SIX: ADIRE ELEKO CLOTH (A and B)

TIME: Session (A) 45 minutes. Session (B) 20 minutes.

OVERVIEW: After reading several myths and fables and viewing slides showing a variety of artifacts of African origin the class will discuss the use of animal motifs in both story and visual art forms. The class will discuss the symbolic or representational rather than realistic interpretation of people and animals. They will also discuss the resist techniques used in textile decoration and review symbols that represent words.

BACKGROUND INFORMATION: Picton & Mack, p.35, Chapter 7; Schuman, Chapter 2; Heintz, p.18 (School Arts, Feb.1991); Caraway (Nigeria, Guinea Coast).

VOCABULARY: Abstract, adire eleko, artifacts, border, dye, dye solution, indigo, paste, representation, technique, decorative, utilitarian.

MATERIALS: Sample and slides of fabrics illustrating different types of resist techniques (Adire Eleko, Adire Eleso, Batik), chart illustrating the technique and the steps in the Adire Eleko process, Talking Cloth information at each table which reviews the different techniques and describes additional processes such as bark cloth, kente cloth and applique, samples of animal motifs.

ART MATERIALS: White cotton cloth, applicator bottle, tongue depressor, rubber gloves, navy blue cold water dye, buckets, sticks for stirring, tongs, foil trays for scraping area and paste. Paste Recipe: In a double boiler cook 1/4 cup flour, 1 tsp. alum and 1 1/2 cups of water until thick and slightly translucent. This makes approximately 9 ounces. The paste must be used warm and may be reheated by microwaving or placing in a pan of hot water.

PROCEDURE: Adire Eleko

Session (A). After examining the Talking Cloth Booklet at their table and some of the illustrated myths and fables, students will sketch on paper a simple animal motif. On their cloth, students will place a border around the outside edge, draw (with paste) their motif and fill in the background with a design of your choice. Keep it simple; the applicator bottle is a more difficult tool to use than the pencil. The paste mixture should be about 1/8 to 1/4 inches thick. Place cloth flat to dry.

Session (B). Allow at least 24 hours for the paste to dry and become hard. Do not bend or the paste will crack and will not resist as well. The cloth will pucker around the areas where the paste mixture has been placed. Drop the cloth into the cold water dye solution (make it fairly strong) and stir gently until it is completely submerged. Remove, cold-water rinse and drain after four or five minutes. Place flat on the aluminum trays and scrape off the excess starch with the depressors.

ASSESSMENT: Discuss the variety of motifs and designs that were used. Discuss any difficulties that were encountered. Were they able to recreate their design easily?

INTEGRATION-CORRELATION-EXTENSION: Students should: check the task list to be certain that they are keeping current. Students may write a book report using the myths, folktales and fiction books provided; choose a book that they enjoy and would recommend. Use the Fiction Book Report form. Each group should have an opportunity to add to the class weaving. The students could decided to have a random or a planned pattern. Paper materials of different texture, weight and color or, ribbon, yarn, plastic might be contributed for this group effort. Each group will have an opportunity to stitch the Adinkra cloth by hand (traditional) or by machine (contemporary).

LESSON SEVEN: STORY MOTIFS AND CLAY FIGURES.

TIME: One hour or more.

OVERVIEW: The class will be introduced to the six major story motifs common to the African oral tradition and the use and purpose of these stories. We will examine different means by which audience participation was encouraged. From the myths and tales that the class has read they will conclude that the use of animal characters was wide spread.

BACKGROUND INFORMATION: Abrahams, Feldmann.

VOCABULARY: Language, dialect, folktale, myth, ritual, chant, oral tradition, motif, fable.

MATERIALS: Chart listing common types of story motifs, library books that illustrate the types of motifs, specific illustrations which depict the design element of the people and animals from the stories.

ACTIVITIES: Participating and Symbolizing

A) Dilemma Tales.

1. Read "Their Eyes Came Out" from Abrahams which is an example of a dilemma tale.

Web the tale on the chalkboard and let the discussion commence.

2. Distribute dilemma tales to be read aloud and discussed within their groups.
3. Groups report their tale and solutions to the class.

B) Sound Effects and Audience Participation.

1. Discuss how sound effects enhance a story. Have students give some examples of verbal sound effects in use today.
2. On the chalkboard write the Swahili words and pronunciations associated with each

of the animal movements from Travelling to Tondo. Practice briefly and break the class into chanting groups.

3. Tell the story and have each group fill in the sound effects when appropriate.

C) Clay Figures and Story Characters.

1. From the myths, folktales and fables that you have read recently chose the character or object that best symbolizes your favorite story.

2. Give each student a small amount of clay with which to sculpt their symbol.

Use toothpicks or nails to incise designs and features.

3. Set aside to dry and fire. These clay figures will be used in Lesson Ten-Lost Wax.

ASSESSMENT: As the students read more of the library books and give oral reports, motifs will become more recognizable. The written book report format also includes identifying motifs and creating symbols.

INTEGRATION-CORRELATION-EXTENSION: Continue to check the task list so as to keep current. Written book reports are required for at least one myth or fable. Other books may be shared through oral reports. Students will be encouraged to use chalkboard webbing to assist them in their oral presentation. If time allows, a group might present a simple reenactment of their favorite tale. Students might use their clay figure and tell about their choice of character.

LESSON EIGHT: BARK CLOTH AND BEAT

TIME: One hour

OVERVIEW: Since Bark cloth is made from the bark of trees, students will use the vegetation map to discover the areas of production. The students will discuss the process used to create this felted cloth as compared to woven textiles, the felting of fibers which soften and stretch the bark and the care and attention that Bark Cloth makers have for their environment.

BACKGROUND INFORMATION: Picton and Mack, Chapter 2.

VOCABULARY: Felted, fiber, process.

MATERIALS: Pictures from Picton and Mack that show the bark cloth process, slide of musician in bark cloth covering, palm bark and mallet.

ACTIVITY: Using a sample of palm bark and a soft mallet have students attempt to soften the fibers. Explain that the mallet pressure should be constant. Note the rhythmic quality of the beating sound. The students will soon become aware that making bark cloth is a long and tedious process. Using the pictures from Picton & Mack discuss that removing the bark will kill the tree. Show how the bark cutters bind the open trunk and allow it to heal.

ART MATERIALS: Stiff brown wrapping paper (4x6), ink pens, 9x12 colored paper.

ACTIVITY: Simulate the bark cloth process using moist heat (from your hands) and the gentle but firm working of the fibers. Give each student a torn piece (approx. 4 x 6) of stiff brown wrapping paper. Students will gently work it with their hands to break down the fibers and make it soft and pliable. Have them examine the poster containing the Rock Paintings and create your own simple picture on your paper "Bark Cloth."

Mount on colored paper.

ASSESSMENT: Have the students discover the geographic contrast that they have created by combining Bark Cloth with Rock Paintings.

INTEGRATION-CORRELATION-EXTENSION: While students are working their paper show a few slides of musical instruments. Review the previous lessons on chanting (Travelling to Tondo) and simple body percussion. Discuss how the rhythmic beating of the mallets might be combined with voice chants and song. While students work, play selections from tapes (Music of Ghana and Music of the Mbuti Pygmies of the Ituri Rain Forest). Locate these areas on the map.

LESSON NINE: DANCE AND MUSIC

TIME: Two and a half hours

OVERVIEW: The class will review the rhythmic activity evident in a variety of Africa music that they have been hearing. They will be introduced to musical instruments that create these rhymes and the ritual and narrative aspects of African Dance. Students will compare and contrast African traditional with contemporary American dance.

BACKGROUND INFORMATION: Huet, Warren, Dietz, Brincard ed., Nketia.

VOCABULARY: Mirroring, improvisation, imagery, choreography, ritual.

MATERIALS: Slides and books illustrating musical instruments, hands on examples of instruments, Video Tape (Yaaba Soore: path of the Ancestors), Cassette Music of Ghana.

ACTIVITY (A): Rhythm and Body Percussion.

1. Have the students clap to the rhythm of the music and note the variety of underlying rhythmic activity.
2. Allow the students to experiment with body percussion and note the difference in sound and range. Try this to the music.
3. Foot percussion is also a way of varying sound and mirroring rhythmic activity. The students should experiment with a variety of body percussions.
4. Have the students move in a circle, face center circle and move forward and back using body percussion skills
5. Note that ideophonic sound are of several types: shaken, struck or stamped can all be accomplished using the body as an instrument. Rattles can be attached to the body (ankles or wrists possibly) which mirror the rhythmic body movements and body percussion which creates a variety of rhythmic sounds.

6. Voice chants are another option. Refer students to the chants that they used in Travelling to Tondo. Use those chant words as you move.

ACTIVITY (B): Musical Instruments.

1. Have the students view the slides depicting a variety of instruments. Discuss how the drum originates the rhythmic activity. Rattles attached to drums create a secondary rhythm and sound.
2. Discuss the use of environmental objects that can be struck, stamped, rattled or scraped to create a variety of sounds within the rhythm.
3. Provide a variety of objects with which the students can experiment. Lummi sticks, different lengths of bamboo, cans with plastic lids which can be struck or whose striated sides can be scraped, smaller containers that can be filled to create rattles.
4. Have the students experiment with their instruments as an accompaniment to the taped music and as an accompaniment to voice chants.

ACTIVITY (C): Creating a Dance Motif.

1. Discuss some of the stories that have been read, the animals that were characterized and the creation of earth, mountains, volcanoes, water sun and moon.
2. Have the students mimic animal movements, improvise movements they might associate with water, sun etc. Experiment without and with music. Discuss movement and direction at a variety of levels and in a variety of shapes (circular, linear etc.)
3. Have the students combine their cooperative learning groups from eight groups to four. Give students time to decide on shape and creation theme. Check for duplications. When each groups has chosen, allow them to choreograph a simple creation theme around a basic movement shape. Remind them to incorporate body percussion as well as

movement. Have them use individual movement as well as mirrored group movement.

4. Have each group present their creative dance. A spokesperson from each group should interpret the theme and comment on the movement elements that were used.

Have the other groups add additional observations and suggestions.

5. Students will view the video, Spirit of the Ancestors and observe how theme, motif, music, movement and the visual arts combine to create these ritual performances.

ASSESSMENT: Students should be able to contribute to a class discussion of beat, rhythm and movement. They should identify types of body percussion, extensions of body percussion as well as directional movement. Students should be able to recognize the percussive and ideophonic nature of musical instruments. Students should be able to comment on the thematic and ritual interpretation of their performances.

INTEGRATION-CORRELATION-EXTENSION: These activities serve to emphasize the correlation of the performing arts with the visual arts. They are also an excellent example of the integration of historical, mythological and environmental themes with correlated art forms. Utilizing both African and modern American music during these activities makes students aware of the origins of our contemporary dance and music. Students could also make simple instruments such as drums, hand rattles in a myriad of ways. Ankle and wrist rattles can be created by simply stringing discarded film container that have pebbles inside. Simulations of the Mbira (thumb piano) can be made from cigar boxes or sardine cans. Long bamboo sticks, broom poles or PVC piping can be used as stamping sticks. The addition of masks and costume extends these activities still further.

LESSON TEN: LOST WAX PROCESS (Lesson Seven C)

TIME: Half hour

OVERVIEW: The class will be introduced to the ancient traditional process of creating bronze sculptured heads (Benin) and smaller symbolic pieces that were used as weights for measuring.

BACKGROUND INFORMATION: Fisher, Schuman, Preston, Meauze.

VOCABULARY: Brass, copper, bronze, molten, sculpture, simulate, cast, imprint, impression, refine.

MATERIALS: Chart indicating the steps in casting a bronze sculpture, examples of copper, bronze and brass, shaped and sculpted paraffin figure, fired clay figures completed in Lesson Seven C, slides of Benin heads and other bronzes, balance scale to demonstrate how weights were used, artifacts if available.

ACTIVITY: Metals and Lost Wax.

1. Discuss the difference between copper, brass, bronze. Discuss how metals become liquid (molten) if heated. Discuss the liquid qualities of wax.
2. Discuss the hardness of the metals that make cutting, chiselling, scratching or incising difficult.
3. Have the students visualize their clay figure as sculpted wax that will be packed in clay, drainage tubes inserted and then fired. Discuss the impression that will be left inside the clay.
4. Students will paint their clay figures either bronze, brass or gold.

ASSESSMENT: The students will use critical thinking skills to determine what happens to the wax. What is left inside the clay pack? How this space might be filled with

bronze? What is the refining process?

INTEGRATION-CORRELATION-EXTENSION: Students may read silently, complete unfinished tasks and examine any artifacts on display more closely. This lesson serves as an introduction to contemporary metal work using Counter-Repousse' techniques.

LESSON ELEVEN: COUNTER REPOUSSE` METAL WORK.

TIME: Two or three hours.

OVERVIEW: The class will be introduced to the contemporary counter repousse` metal work of Nigeria. They will compare the ancient technique (lost wax) with the modern counterpart. Students will be introduced to the various uses of the relief work.

Students should be made aware that while masks and heads were used in the ritual and performance arts, they were also used for visual, decorative purposes and to honor ancestors. Wood, clay, stone, shells or metal were used depending on availability of materials.

BACKGROUND INFORMATION: Schuman, Fisher, Preston, Meauze, Caraway.

VOCABULARY: Border, contemporary, contrast, counter, repousse`, counter-repousse`, depress, panel, portrait, relief.

MATERIALS: Pictures of heads that used a variety of media materials, transparencies of heads and masks which illustrate the design element, laminated pages from Caraway, slides of heads, samples of repousse` and counter repousse` metal work, video (Yaaba Soore-Path of the Ancestors).

ART MATERIALS: .005 brass shim (available at hardware stores) cut in 6x6 pieces, The sharp edges of the metal sheets should be masking taped to pieces of thick cardboard. Small hammers, nails, screws or any other materials capable of depressing the metal without making holes, carbon paper and pencils, chart showing step-by-step process.

ACTIVITY: Creating your own Counter-Repousse`

1. On white paper, which duplicates the size of the inside edge of the brass sheet,

students will design their heads. Do not create a background yet.

2. Transfer the design to the shim sheet using carbon paper. The pencil will depress the shim slightly.

3. Using hammer and nail retrace the design using small indentations that are close together. Students may vary the size of the indenting tool when creating facial features or designs upon the face. Do not indent too much detail on the head.

4. Plan the background and choose a depressing tool that will create a contrast. Finish the counter-repousse`.

ASSESSMENT: Students will contribute to a class discussion of purpose and process of this activity. Students may make a connection with a piece of visual art that they have seen or a story that they have heard or read.

INTEGRATION-CORRELATION-EXTENSION: Contrast and compare the heads and masks used in the ritual and ceremonial performances with students' counter repousse`
Discuss contemporary and traditional art forms. Review video of ritual and ceremonial mask dances of Burkino Faso (The Path of the Ancestors/ Dance of the Spirits). Have students compare the ritual dances from the video with the African dance that they created. Discuss briefly contemporary music in the U.S. and the traditional African sounds that they have been hearing. Compare and contrast briefly the steel drum sound of the West Indies with the music of Senegal. Compare and contrast briefly the Anansi stories of African origin with Ananse The Spider Man (West Indies) and Uncle Remus (U.S). Examine the world map and discuss the legitimate and slave trade routes. Use critical thinking to reach conclusions about the affects of African arts and literature on other countries.

LESSON TWELVE: ASSESSMENT, REVIEW and CLOSURE

TIME: Four hours (Adaptable)

OVERVIEW: The class will work in their groups to answer the questions pertaining to the subject matter presented in this week long project. This test is review oriented rather than a measure of student attention and retention. This assessment and review is in two parts. Each part will be a cooperative learning group effort. Activity (A) is a quiz on the history, geography and culture of the African peoples. Activity (B) is recognition of traditional literature which involves group participation in the presentation of the tale in a specified fashion.

BACKGROUND INFORMATION: All information.

VOCABULARY: All vocabulary

MATERIALS: All books, charts, artifacts and information that has been presented during this unit; large sheets of white butcher paper, red and black markers; quiz and world map with scale; copies of traditional stories to illustrate such motifs as dilemma, moral, trickster, creation myths, explanatory tales, tales of human adventure; art supplies.

ACTIVITY (A): Group Quiz.

Give each group a large piece of butcher paper and black and red ink pens. Divide the paper into three sections labeled History, Geography and Culture. As a group students may discuss, then answer each question with clear complete thoughts. They may use any of the charts, maps, books or artifacts in the room to assist them. Allow the students to work together until they have completed approximately five questions. Stop and discuss possible answers. Have groups make additions or corrections in red

marker before continuing to the next set of questions.

ACTIVITY (B): Literature and Performance.

Each group will receive a traditional African tale to read together. They are to identify the motif and present the tale to the class as directed.

1. Dilemma tale-discuss and make notes about the opinions and solutions offered.
2. Moral tale-discuss the moral and illustrate the story by simulating Applique` Talking Cloth. (Provide paper, glue, scissors etc.)
3. Trickster tale- discuss the cleverness of the trick and the prominent characters in the story. Create a picture which symbolically illustrates the tale using the Adira Eleko style. (Provide, light blue background paper, white waxed crayons and blue tempera wash for resist)
4. Creation myth-present this story using music, movement and body percussion.
5. Explanatory tale-use a sequence picture to describe the events as they took place.
6. Human adventure tale-tell this tale using an ideophonic instrument to enhance the story.
7. Combined motif tale-retell the tale using some form of audience participation.
8. Combined motif tale-retell and illustrate this tale by creating paper masks. (Provide paper, crayons, scissors glue).

INTEGRATION-CORRELATION-EXTENSION: With older students, Activity A information might be mapped and each individual might write his or her own essay. Activity B stories might be practiced and presented to another class.

CLOSURE: Poetry

1. Instruct the students to imagine that they are waiting for their plane, train or bus

which will take them home. Remind them that they have had many new experiences and have been introduced to new concepts. Have students think of their most vivid impressions.

2. Post a possible format for blank verse. Students will, in pairs within their group and using the format provided, write and then symbolically illustrate their blank verse style of poetry. Students may vary the type of verse and format if they so desire. They may work individually.

3. Students will view the video (Portrait of Africa) while they work. Display their finished work around the class weaving.

UNIT VOCABULARY

- abstract** a design or form that is geometrical rather than representational.
- adinkra** a type of cloth from Ghana decorated with stamped designs.
- adire eleko** a type of Nigerian cloth decorated by using paste resist and indigo dye.
- ancestor** one who goes before; grandfather, great great grandmother.
- artifacts** something produced by human work; a simple form of art generally made by past civilizations.
- artisan** a craftsman, a person who is skilled in an art form.
- bark cloth** a type of cloth made by steaming and gently beating tree bark until the fibres soften and bend.
- blank verse** a form of poetry that does not rhyme.
- border** the outer edge of anything.
- brass** a yellowish metal made of copper and zinc.
- bronze** a reddish-brown metal made by mixing copper with tin.
- calabash** the gourd-like fruit of the calabash tree or a dish made from it.
- cassava** a plant or shrub from which we get starch.
- cast** to form an object by pouring metal or other material into a mold.
- chant** use of voice to repeat sounds in rythm.
- choreography** the art of creating a dance.
- concept** a thought, an idea, a general notion.
- consul** a person appointed by his government to live in a foreign country and to look after his country's citizens and business interests.
- contemporary** happening during the same period of time, the present rather than the past.
- contrast** not similar, different.
- copper** a reddish-brown metal.
- counter** to go against (see repousse').
- culture** the ideas, thoughts, habits, skills, manners and art of a certain group of people.
- depress** to push down or lower.
- design** the arrangement of parts, details, form and color to make a complete and

artistic work.

dialect a different form of a spoken language.

dye to stain or color.

dye solution the mix of liquid and color that stains and colors cloth.

equator an imaginary line which circles the center of the earth equally between the poles.

etch the process of making a design or picture by using acid to eat lines on a hard surface.

fabric a woven, knitted or felted (pressed together) cloth.

felted a fabric that has been matted together by heat, moisture and pressure.

fiber a thin thread-like part; thread/yarn is made of twisted fibers.

folktale a story handed down among the common people.

geometric made up of lines and shapes.

imagery to create something that represents another thing

Impression in printing, the pressing of type; an effect produced on the mind or senses by some influence.

imprint a mark left by pressing or stamping.

improvise to perform or make without previous preparation.

indigo a bright blue color.

loom a frame or machine used for weaving thread or yarn into cloth.

matte dull surface or finish; without shine.

mirror in dance to reflect the movement of another.

molten made into liquid by heat, usually refers to metal.

motif a main element, idea, feature, theme or subject that is emphasized.

myth a traditional story by an unknown author that may give historical or cultural information as well as the tale.

oral by word of mouth.

panel a section or division.

paste a thick mixture of starch and water.

pattern an arrangement of forms, shapes or colors in a group.

perimeter the outside edge of anything.

plane a flat level surface.

portrait a picture of a person's face.

process a procedure, a set course of action/thought, or a method.

quadrant one of four areas into which a plane is divided.

refine to finish, polish or improve upon.

relief a contrast in height.

repousse a pattern on thin metal beaten from the underside; counter-repousse` is beaten from the top.

representation a likeness which acts in place of, or stands for the original thing.

rift to burst open or crack. The Rift Valley was created by the cracking of the earth's crust.

ritual a set form or system, religious or otherwise.

rhyme a verse or poem in which some corresponding sounds (cat/hat) occur in a regular pattern.

russet a reddish-brown or yellowish- brown color.

sahel a semi desert.

savanna a grassland.

savanna/woodland a grassland with some trees.

sculpture a statue, figure or object that is cut, carved, modeled, molded, chiseled or cast (lost wax).

simulate to make something look or act like something else (similar).

superimpose to lay or "impose" on top of something else.

symbol something that stands for or represents something else; dove/peace, &/and, words are a collection of symbols.

tapestry a heavy cloth woven into a decorative design or a picture.

technique the method or procedure.

textile cloth, having to do with weaving or woven fabric.

tone the quality or value of color.

traditional handed down from the past; customs, beliefs (culture).

universal throughout the world; all mankind.

utilitarian useful; not just decorative.

warp to arrange length-wise threads in weaving.

weft the threads that cross over and under the warp threads in weaving.

AFRICA: CONTENT QUIZ

UNDER THE THREE HEADINGS: HISTORY, GEOGRAPHY AND CULTURE ANSWER THE FOLLOWING QUESTIONS ON THE BUTCHER PAPER PROVIDED. USE BLACK MARKER FOR YOUR ORIGINAL ANSWERS. MAKE YOUR CORRECTIONS OR ADDITIONS IN RED MARKER.

As a group, write complete and thoughtful answers to the following questions. You may discuss the questions with one another before choosing the best answer. You may use any of the information posted around the room to help you. Be sure to list your information under the correct heading.

1. Africa is a large continent which contains many countries. Describe how big that continent is so that people can get a true picture of its size.
2. Name the three major types of vegetation areas in Africa.
3. Name the largest desert area and tell its location (North South East West or Central) as accurately as you can.
4. Name the imaginary line that runs across the center of Africa W/E and tell the type of vegetation area located there.
5. Long before the contemporary countries shown on today's maps were formed the peoples of Africa banded together in _____ ruled by kings and chieftains.
6. In Western Africa one could always tell the ruling class by _____
7. Adinkra cloth was called the "good-bye" cloth . Tell why.
8. Describe the technique used to make Adinkra Cloth.
9. Almost all African tribes had no written language. Name three ways that the African communicated their thoughts, ideas and history.
10. What people did give historical written accounts of the African Civilization?
11. Do you think these historians were totally accurate? Why/Why not. Give reasons for your answer.
12. How did the African people record their own history? Were these methods totally accurate? Give reasons for your answer.
13. In 1914 most of the continent of Africa was colonized by other countries. How did

this happen and what did these other countries gain?

14. The oral tradition was an important part of the African people's culture. Name, define (tell something about) each of the five story motifs.

15. Explain why West African fabrics are called "Talking Cloths"

16. Explain the major difference between Bark Cloth and the other types of cloth we studied.

17. Name five of the decorated woven fabrics from the "green sheet." Describe briefly the processes used to create each one. If you do not remember, get a green sheet, have two people from your group reread it and explain the information to the rest of the group.

18. Explain the "Lost Wax Technique" used to create bronze sculptures.

19. The African tribes had a close relationship with natural surroundings. Animals were a common motif. Name as many African animals as you can that you discovered in the literature.

20. Using the information given below, calculate the approximate length of time that it will take your group to return home. You must return home using the same route and method(s) of transportation that you originally agreed upon. Do not concern yourselves with time changes. We will head straight back, so there will not be any wait or lay-over time at plane terminals or bus depots.

- a) The scale on this world map is 1 inch =1600 miles.
- b) Your automobile/bus averages 50 miles per hour.
- c) Your plane travels approximately 600 miles per hour.
- d) Your train averages 70 miles per hour.
- e) Your ship cruises at approximately 24 knots per hour. *
- f) Your submarine cruises at approximately 35 knots per hour. *

*A knot is approximately 6080 ft. or a little over a regular linear mile.

A linear mile is 5280 ft. So 1 nautical mile (knots) = 1.15 linear miles.

If your ship travels 24 knots per hour then $1.15 \times 24 = 28$ miles per hour.

If your sub travels 35 knots per hour then $1.15 \times 35 = 40$ miles per hour.

Remember there are 24 hours in a day!

UNIT EXTENSIONS: ADDITIONAL CORRELATIONS WITH MATH AND SCIENCE.

Although there are some casual correlations with math and the environmental, natural, geographical and archeological sciences built into this unit, this project could be expanded to focus on a variety of additional correlations or more indepth connections than have already been made. In this way the unit takes on a different focus while maintaining the flow of student enthusiasm and energy. Certainly, the arts and literature could play a role in this new focus as well. The following connections might make interesting research and development projects for students and educators alike.

If students found calculating travel time a challenge, more of this type of calculation might be done within the thematic framework. Students might opt to travel to Kenya to visit the game preserves. Would they fly or go by land rover? Perhaps a trip up the Congo River might be an option. Here, a variety of boats might ply the river at a variety of speeds. Averaging could be introduced here as well as converting knots per hour to miles or kilometers per hour. A trip across semi-arid grasslands by camel could be an interesting trip, particularly if the students are researching the spread of the desert areas and the resultant loss of grassland, or the cultivation of new types of grasses which will withstand drought and poor soil. The trip to Kenya might generate a study of African animals as well as a closer look at those species that are endangered and the reasons for that endangerment. Examination of the variety of animals might lead to a study of their comparative speeds. Graphs which show the results of this study would be another option.

This unit introduced students to the variety of natural resources in Africa. A study of the locations of copper, tin, iron ore and the diamond mines might follow logically.

Methods of mining might be examined and contrasted. Maps might be made of these resource areas and a more extensive use of graphing might introduce coordinates of a plane as well as quadrants. The old system of weights and measure in which hand crafted weights were used to measure gold might be contrasted with contemporary weight systems.

A trip to the Rift Valley and the "cradle of humankind" opens this project to plate tectonics, geological studies as well as archeological digs which have unearthed evidence of early man in this area. From here students might choose to travel the Nile River into Egypt or over to the Indian ocean where they can examine cowrie shells and discover a little about the creatures that inhabit these shells, or the birds that flock on the shores, or the fish that swim in the ocean.

During their travels, the students will discover the different contemporary money systems as well as some of the traditional ones that are still in use. Converting money as well as mileage poses some interesting mathematical problems and concepts.

On the trip home to the United States students will pass through many time zones which effect their time of arrival. The first calculations that the students did were concerned only with the length of the travel time. Some examination could be made of these zones and length of travel time relative to a departure and arrival time.

These are but a few of the connections that could be developed from a seemingly endless list of possibilities.

SUB SAHARAN UNIT WORKS CITED

- Anderson, Richard L. Calliope's Sisters. Englewood Cliffs: Prentice Hall, 1990.
- Abrahams, Roger D. African Folktales. New York: Pantheon, 1983.
- Basil, Davidson. African Kingdoms. New York: Time Life Books, 1966.
- Basso, Robert. "Masks: Interpretation and Variations." School Arts 10.2 (1990): 28-30.
- Brincard, Marie-Therese (ed). Sounding Forms. New York: American Federation of the Arts, 1989.
- Brown, Bruce and Lane Morgan. The Miracle Planet. New York: Gallery, 1990.
- Carwardine, Mark. The Illustrated World of Wild Animals. New York: Simon & Schuster, 1988.
- Caraway, Caren. African Designs of the Congo, Nigeria, The Cameroons and the Guinea Coast. Owings Mills: Stemmer House, 1986.
- Courtney-Clarke, Margaret. African Canvas. New York: Rizzoli, 1990.
- Dietz, Betty Warner. Musical Instruments of Africa. New York: Harper Rowe, 1965.
- Dorson, Richard M. African Folklore. Bloomington: Indiana U.P., 1972.
- Downey, Matthew (ed). Ghana, Mali and Songhai: The Geography, History and Culture of West African Empires. Berkeley: The Consortium for History Education in the Schools, 1990.
- Faul, Michael A. The Story of Africa & Her Flags. Santa Barbara: Bellerophone, 1990.
- Farris, Cynthia Cox. "African Rhythms." Arts & Activities 97. 3 (1985): 34-36.
- Feldmann, Susan. African Myths and Tales. New York: Dell, 1963.

- Fisher, Angela. Africa Adorned. New York: Harry N. Abrams, Inc., 1984.
- Hallowell, Bay. "Nail Figure." School Arts. 90. 8 (1991): 27-29.
- Harris, Joseph. Africans and Their History. New York: Penguin, 1987.
- Heintz, June Rutlege. "Inspired By African Art." School Arts 90. 6 (1991): 16-19.
- Hubbard, Guy. "From Africa: Variations on a Theme." Arts & Activities 95. 5 (1984): 26-30.
- Huet, Michel. The Dance, Art and Ritual of Africa. New York: Pantheon, 1978.
- Johnson, Mark M. "The Art of the Cameroon." Arts & Activities 97. 4 (1985): 36-38.
- McCarthy, Tara. Africa, Multicultural Geography. New York: Macmillan Hill, 1992.
- Meauze, Pierre. African Art. New York: Arch Cape Press, 1968.
- Nketia, J.H. Kwabena. The Music of Africa. New York: W.W. Norton, 1974.
- Parrinder, Geoffrey. African Mythology. New York: Peter Bedrick, 1982.
- Pavitt, Nigel. Samburu. New York: Henry Holt, 1991.
- Picton, John, and John Mack. African Textiles. New York: Harper & Row, 1989.
- Preston, George Nelson. African Art Masterpieces. New York: Macmillan, 1991.
- Schildkrout, Enid and Curtis Keim. African Reflections. Seattle: Washington U P, 1990.
- Schuman, Jo Miles. Art From Many Hands. Worcester, Mass: Davis Pub., 1981.
- Thomas, Barbara and Jimmy Oliver Morris. "The Transformative Spirit of African Art." Art & Activities 3.1 (1992): 24-25.
- Warren, Fred. The Music of Africa. Englewood Cliffs: Prentice-Hall, 1970.
- Warren, Lee. The Dance of Africa. Englewood Cliffs: Prentice-Hall, 1972.

LITERATURE APPENDIX II C:

1. LITERATURE INTRODUCTION
2. LITERATURE WORKS CITED
3. ANNOTATED STUDENT READING LIST
4. ESL TECHNIQUES
5. BOOK REPORT AND POETRY FORMAT

INTRODUCTION TO SUB SAHARAN LITERATURE:

Prior to the study of African literature it is important for literature students to understand that Africa is a sub-continent which is divided into many countries and that within these countries are tribes that spill over political boundaries. It is also important to have a clear picture of the immense size, the variety of peoples and tribes, the varied physical features of the land and the rapid changes that have taken place. All have affected the literature as well as the arts of Africa. Maps showing the world, Africa's most recent political boundaries, the tribal locations as well as the physical and vegetation areas should be utilized. Older maps showing former boundaries and colonial territories should also be used.

It is important to have geographically and historically oriented reference books available throughout this study so that students are encouraged to examine non fiction reference material in conjunction with the other literature. The National Geographic and the Smithsonian are excellent resources for any grade level. The Life Library series contains books on Tropical Africa and The Land and Wildlife of Africa. African Journey, with photographs and text by John Chiasson, shows a good cross section of the lands and people. Similarly, Afro-Bets First Book About Africa, which is geared for early elementary grades, combines historical, geographical and pictorial information. Finally, Bellerophone Books has published The Story of Africa and Her Flags. This book provides a sample of each country's flag and its historical background. These books will present a quick historic and geographic overview.

It is impossible to examine the literature of the African people without attention to the arts. All are intricately interwoven. A story in visual form is a sculpture, a ceremony, a carving or a drawing on a rock wall. Two sections on Africa from Calliope's Sisters, by Richard Anderson, illustrate the aesthetic extremes of the African culture. The visual art forms were not just illustrative but captured the essence of many of the secular and ritual beliefs and tales. The Dance, Art and Ritual of Africa by Michel Huet has excellent photographs which illustrate the interaction of these arts.

African story telling can involve highly active dramatization; often with the use of props and costume. These costumes and props might be elaborately prepared prior to the performance or makeshift spontaneous inventions, depending on the importance or

purpose of the event. Audience participation is essential to the tale. Involvement, which might take the form of agreeable comments or heckling, or a discussion after the telling are part of the story telling performance. The storyteller is respected for his ad lib response and intellectual ability as well as his physical agility. Often story tellings are performed as competition. Call and response songs are composed by the teller and the audience is directed to participate musically at points throughout the story. Rhythmic activity such as drumming, dancing, chanting and clapping are essential to most tales.

It is also important for the student of African literature to understand: the enormous amount of African literature at his or her disposal, the cultural, historical and physical diversity (as well as the commonalities) of the land and the people that inhabit it, and to realize that the gathering of stories from the oral tradition is still occurring in many parts of this continent. The formation of new political boundaries during the past fifty years has thrown together African peoples of different languages, cultures and traditions. The period of intense Western colonialism and its resultant unrest during the late nineteenth and the entire twentieth century has had an impact on the literature and its interpretation. Contemporary times have witnessed political and social upheaval, industrial advancements and a concern for preservation of ancient traditions, arts and literature as well as natural resources.

The absence of an ancient written language has delineated the oral tradition as a historically important, colorful and constantly changing phenomenon. The variety of spoken languages and dialects, the method of recording and the motive of the recorder, have also affected the accurate, non-biased documentation of African myth and folktales. Many cult and ritual performances were secret and therefore a request for interpretation by a non-participant was fielded politely and explained inaccurately to preserve that secrecy. It has been a relatively recent occurrence (compared to other western and non western peoples) that some of the myths, legends, folktales and fables of this continent have been interpreted, written and thereby "carved in stone." This process of collection, interpretation and preservation continues today. The methodology used by folklorist and cultural anthropologists and the studies of old collections has created some heated debates among folklore academicians.

African Folklore, edited by Richard M. Dorson, is a scholarly evaluation of folklore

and folklorists relative to Africa and a presentation of research studies by African and non African linguists, anthropologists and folklorists in the early 1970's. Dorson points out the problems arising from the categorizing of tales, fables, folklore and myths as well as the specific problems with identification of poetry and ritual literature. One of the major disadvantages in this systematic approach relative to Africa is the cultural interweaving of literature with poetry, dance, music, ritual, performance as well as the creative and functional arts. In "Description in Gbaya Literary Art," Philip A. Noss points out the difficulties of transcribing Ideophones (so necessary to the oral text) or the seeming lack of descriptive modifiers (which may be presented by dramatization or understood because of the audience's prior knowledge of the plot). A total description is often understood when the teller assigns a name to the story characters. The problem seems to be, taking a literal, verbal translation (which can be a very flat, uninteresting and at times unintelligible) and presenting the written form without losing the flavor of the cultural and oral tradition! The last quarter of this book is devoted to texts of African Folklore collected during the late sixties. This book is for the folklore purist or theorist. However, it is interesting to have an introduction to the scholarly problems involved in the contemporary transcription of African Literature.

African Mythology (Library of World's Myths & Legends) by Geoffrey Parrinder is an excellent reference book. It incorporates the arts of Africa with the mythology. The introduction gives an overview of the sociology, history, geography, religion and philosophy of the African continent. Parrinder explains briefly the geographically-oriented origins of the oral tradition, of myths as literature and of art as language.

The individual myths, with representative samplings and comparisons from many parts of Africa, are briefly written and organized under major headings such as: Creation, God Leaves the World, First Ancestors, Mystery of Birth, Origin of Death, Worlds Beyond, Gods and Spirits, Oracles and Divination, Witches and Monsters, Secret Societies and Ancestors. The latter part of the book touches on legends of old Africa and animal fables. A profusion of excellent photos of African sculpture, art and artifacts supply a visual interpretation of these myths and tales.

African Folktales, selected and retold by Roger D. Abraham and African Myths and Tales edited by Susan Feldmann are both excellent sources of stories from a wide

variety of tribes and areas. It is at this point that one realizes that tribal location maps are an absolute necessity! Both of these anthologies have readable, informative introductions and the tales are sectioned similarly (trickster, explanatory, dilemma, moral, human adventure). Another motif or theme common to most African traditional literature revolves around the growing, hunting, acquiring and protecting of food. Feldmann's book devotes the first section to myths specifically dealing with gods, man's beginnings and death. There are some comparison to Biblical stories such as loss of paradise and forbidden fruits. Most African creation stories are more concerned with the creation of man rather than the creation of the world. The Supreme Being is depicted as remote and passive. In many tales he removes himself from earth and leaves the world in the care of lesser gods. Both books are excellent sources for teachers.

The literature student needs to understand that these stories are written interpretations of an oral tradition that did not separate their literature, visual arts, performing arts and music into separate disciplines. The characters depicted in these particular tales were frequently interchangeable and the same stories were retold using men or gods instead of animals or plants and vice versa. These stories were not a form of entertainment as the western world defines entertainment. African traditional literature is a culturally, morally, educationally and historically continuing and expanding record of African life.

Traditional tales from Western Africa narrow the field from half a million story possibilities to several thousand. Most of these stories have no tribal boundaries, encompass several West African geographic regions, and have variations in all parts of the continent. The most common tales associated with West African folklore are those of the trickster, Anansi the Spider. The trickster figure in the south eastern parts of Africa is usually the hare, although some hare or rabbit trickster stories are from Western Africa. Many hare or spider stories share similar plots but the representative creatures seldom infringe on the other's geographic location. Non-trickster animal stories are usually of the explanatory type. For example, "How the Zebra Got His Stripes," or "Why the Elephant Has a Trunk."

African people deal with day to day reality. In their folklore, it is seldom that a supernatural force is called upon for assistance or deliverance. Men and animals

survive by the fickle forces of fate, acceptance of and adjustment to their lot in life, or by intelligent manipulation of people, animals, events and even gods. Those in authority are shown respect. If their authoritative attitudes should result in unreasonable demands upon others, then their power is justifiably usurped. The trickster is greatly, but cautiously admired for this. Although he has brought about the downfall of many unjust authority figures, he is generally portrayed as a selfish, self-centered creature who also preys on those less intelligent or more trusting. The trickster gets defeated frequently enough so as to make him an acceptable anti-hero.

Anansi, the spider (generally attributed to the Ashanti tribes of West African) is getting a great deal of western world attention lately. He migrated to the West Indies and into Afro-American tales as well. Any contemporary retelling that personifies him as a cute little spider is inaccurate. Both Abraham's and Feldmann's anthologies include Anansi stories as do African Myths and Legends by Kathleen Arnett. The Cow Tale Switch and Other West African Stories by Courlander and Herzog is geared for upper elementary school readers and contains three Anansi tales; one of which is "Anansi and Nothing Go Searching for Wives." This is also a common motif. The trickster eventually impresses the girl and causes the other animal or person to look foolish. Another more contemporary rendering of an Anansi tale is a single story retold by Gerald McDermott. His illustrations are inspired by Ashanti weaving and designs. In McDermott's book, Anansi the Spider, the geometric portrayal of Anansi gives the spider's face a rather human appearance.

Two books devoted strictly to spider tales are Ananse The Spider by Peggy Appiah (1966) and West African Folk Tales by W.H. Barker (1917). The pages of Appiah's book are decorated with interesting West African designs. The illustrative designs are shown in strips or squares which is reminiscent of the way Adinkra cloth is made. Total page illustrations show several strips stitched together to make a larger and more complex design. The tales are simply told and Peggy Wilson's art work is ethnically sound. Ananse the Spider Man is a book of Jamaican tales that parallel their African counterpart. Students will also find American folklore that utilizes similar plots. The oldest Anansi anthology was collected by W.S Barker who was the principal of the Government Institution School in Accra in 1917. The Anansi character was portrayed and realistically illustrated in human form. This retelling, while not

totally eurocentered, tends to use a more British style of writing. However, the introduction gives an interesting example of turn of the century colonial opinions.

Autobiographies, biographies and historical nonfiction tend to be somewhat stereotypical. Much was written during early colonial times, but from a European perspective. Other information comes from Moslem traders. African history was handed down orally for many generations. Kings, rulers, political figures and gods were inextricably interwoven into the myths and folklore. Some brief African biographical sketches have been found in Islamic texts. Time Life Series (The Great Ages of Man) has published a brief historical overview in The African Kingdoms. Chu and Skinner have written A Glorious Age in African History: The Story of Three Great African Empires dealing with the ancient kingdoms of Ghana, Mali and Songhai. Both books are geared toward the more mature reader. Africans and Their History by Joseph E. Harris is teacher reference reading.

The Congo, River of Mystery by Robin McKown (1968) is excellent reading for a middle school student and a quick teacher reference. The author traces the routes and experiences of Portuguese explorers as well as those of Stanley, Livingston and Brazza. She tells of the slave trade, colonial greed and the initial bid for Congolese independence by Lumumba and Tshombe. She also includes brief biographical sketches of these historical characters.

Other area-specific nonfiction are The Land and People of Kenya by Michael Maren and Kenya, The First Explorers by Nagel Pavitt. Pavitt's book is exciting reading and provides excellent teacher reference material. The illustrations and photographs enhance the text; extracts from the explorers' diaries reinforce the sense of adventure. Southern Africa by Stephen Chan, South Africa from Life World Library Series and South Africa by Conrad Stein give historical, social and geographical overviews. The Bantu Civilization of Southern Africa by E. Jefferson Murphy provides a more detailed history. Murphy has used information from archeologists, anthropologists and tales from the oral tradition to reconstruct this highly readable history.

Africa From 1945 by Dr. Simon Baynham briefly covers the emerging independence of African third world nations from 1945 to 1986.

At some point during this study of African literature it might be interesting to interject some geological and anthropological information. The Great Rift by Anthony

Smith is a good reference book for information on Eastern Africa's volcanos and the rift valley. National Geographic has some good articles on African archeological finds which shed light on the origins of man. Ancient Rock paintings have also been discovered which give a pictorial representation of man's early existence. The Miracle Planet by Bruce Brown and Lane Morgan includes explanations and diagrams of the Plate Tectonic hypothesis as well as some excellent pictorial references to Africa's geological history. Some interesting correlations could be drawn between the plate tectonics theory and the Universal Calabash Myth (Parrinder p.24), as well as African creation myths and archeological finds and suppositions.

Historical fiction in African literature, using the common definition, does not truly exist. Conversely, everything written about Africa is historical fiction--from the traditional oral tales and myths to the histories pieced together by anthropologists, archeologists and Islamic scholars. Although Africa boasts proof of the oldest anthropologically dated existence of man and a history of magnificent kingdoms, its lack of an ancient written languages labels the Sub Saharan part of the continent relatively new, historically speaking. Hopefully, the current multicultural focus in education will encourage the examination of anthropological sources as possible references for authors of historical fiction.

Colin M. Turnbull is a professor of anthropology at George Washington University in Washington D.C. He has devoted a large portion of his life to studying and writing about the African people. His primary interest is in those who still attempt to maintain their traditional life styles in contemporary times, in spite of the changes that civilization has brought. These books are about Turnbull's personal experiences with and observations of these people. The Forest People tells of the Pygmy people of the Ituri Rain Forest. The Mountain People describes the life styles of the Ik tribesmen of the Uganda region; their isolation, their fight for survival in a changing world. The Lonely African focuses on the difficulties experienced by a variety of Africans as they strive to maintain a balance between traditional values and a new life style. Two additional anthropological studies by different authors are The Harmless People by Elizabeth Marshall Thomas and Nisa by Marjorie Shostak. Both books give accounts of the hunting and gathering tribes that are still located around the Kalahari desert area of southern Africa. The Spirit and the Drum by anthropologist Edith Turner recounts

her experiences with the Ndembu tribe of central Africa. All six of these books make fascinating reading for educators.

Today, most of Africa is undergoing rapid cultural, economic and technological changes similar to those brought about by the eighteenth and nineteenth centuries industrial revolution in Europe. Added to this are those changes wrought by the contemporary, space age twentieth century. Contemporary African biographies, autobiographies, novels and short stories reflect these radical changes. The Worlds of a Maasai Warrior by Tepilit Ole Saitoti is an autobiographical account of his tribal life in Tanzania and his cross-cultural education in Europe and the United States.

Contemporary literature such as African Short Stories edited by Achebe and Innes, includes twenty contemporary fictional stories representative of west, east, north and south Africa. The motifs are similar to those found in traditional literature: survival, suffering, the struggle for food and the preservation of traditional values. The human trickster figure is evident in "The False Prophet." The traditional animal tale is evident in the satirical "The Gentlemen of the Jungle." Chinua Achebe's Things Fall Apart is set in a tribal village at the turn of the century. The novel shows the effect that Christianity and European infiltration has had on traditional values. The scene for the novel No Longer at Ease (Achebe) was set thirty years ago. However, the struggle for identity in such a rapidly changing African society is still evident today. Our Grandmother's Drums by Mark Hudson is a series of vignettes which portray life and culture in contemporary rural Africa. Dreams of the Kalahari (by Carolyn Slaughter) is a fictional autobiography about a British colonial female growing up in south and central Africa. This is an excellent book for examining differences and commonalities. Many of the gender specific motifs indicate cross-cultural concerns.

In all parts of Africa songs, verse and chants are a part of everyday life. They are incorporated into most of the oral literature. As with any poetry translations, it is difficult to transcribe meaning and meter without additional contextual affiliations. A Crocodile Has Me By The Leg by Leonard W. Doob is an excellent collection, appropriately illustrated by a Nigerian artist. This book of poems can be enjoyed by all ages. The motifs are traditionally African but have cross-cultural discussion possibilities. Modern Poetry from Africa (edited by Moore and Beier) is an anthology geared towards more mature readers. It celebrates both traditional and contemporary

issues and themes. The Black Unicorn is a collection of poetry by Audre Lord. One of her concerns is the African feminist movement. In this respect her work resembles that of the American poet, Adrienne Riche. The works of both writers might provide material for a comparative study.

Hopefully, these suggestions and those in the annotated reading list will provide extensive background material for educators and informative and entertaining reading material for mature students.

SUB SAHARAN LITERATURE INTRODUCTION: WORKS CITED

- Abrahams, Roger D. African Folktales. New York: Pantheon, 1983.
- Achebe, Chinua. Things Fall Apart. New York: Fawcett Crest, 1991.
- _____ No Longer at Ease. New York: Fawcett Premier, 1991.
- Achebe, Chinua and C.L Innes, ed. African Short Stories. Jamaica: Heinmann, 1988.
- Anderson, Richard L. Calliope's Sisters. Englewood Cliffs: Prentice Hall, 1990.
- Appiah, Peggy. Ananse The Spider. New York: Pantheon, 1966.
- Arnott, Kathleen. African Myths and Legends. New York: Henry Z. Walck, 1963.
- Baynham, Simon. Africa From 1945. New York: Franklin Watts, 1987.
- Brown, Bruce and Lane Morgan. The Miracle Planet. New York: Gallery, 1990.
- Carr, Archie. The Lands and Wildlife of Africa Life Nature Lib. New York: Time Life Books, 1964.
- Chan, Stephen. Southern Africa. New Jersey: Silver Burdett, 1988.
- Chiasson, John. African Journey. New York: Bradbury Press, 1987.
- Coughlan, Robert. Tropical Africa Life World Lib. New York: Time Life Books, 1966.
- Courlander, H., and George Herzog. The Cow-Tail Switch. New York: Holt, 1974.
- Davidson, Basil. African Kingdoms. New York: Time Life, 1966.
- Doob, Leonard W. A Crocodile Has Me By The Leg. New York: Walker, 1967.
- Dorson, Richard M. African Folklore. Bloomington: Indiana U.P., 1972.
- Ellis, Veronica Freeman. First Book About Africa. New Jersey: Just Us Books, 1989.
- Faul, Michael A. The Story of Africa and Her Flags. Santa Barbara: Bellerophon, 1990.
- Feldmann, Susan. African Myths and Tales. New York: Dell, 1963.
- Harris, Joseph. Africans and Their History. New York: Penguin, 1987.
- Hopkinson, Tom. South Africa. New York: Time Life, 1964.

- Hudson, Mark. Our Grandmother's Drums. New York: Henry Holt, 1991.
- Huet, Michel. The Dance, Art and Ritual of Africa. New York: Pantheon Books, 1978.
- Jerome, Leah. Dian Fossey. New York: Bantam Skylark, 1991.
- Lorde, Audre. The Black Unicorn. New York: W.W. Norton, 1978.
- Maren, Michael. The Land and People of Kenya. New York: Lippincott, 1989.
- McDermott, Gerald. Anansi The Spider. New York: Henry Holt, 1972.
- McKown, Robin. The Congo River of Mystery. New York: McGraw-Hill, 1968.
- Moore, G., and U. Beier. Modern Poetry from Africa. Baltimore: Penguin, 1963.
- Mowat, Farley. Woman in the Mists. New York: Warner, 1987.
- Murphy, E. Jefferson. The Bantu Civilization of Southern Africa. New York: Crowell, 1974.
- Musgrove, Margaret. Ashanti to Zulu. New York: Dial Press, 1976.
- Parrinder, Geoffrey. African Mythology. New York: Peter Bedrick, 1986.
- Pavitt, Nigel. Kenya, The First Explorers. London: Aurum Press, 1989.
- Saitoti, Tepilit Ole. The World of a Maasai Warrior. Los Angeles: U.C. Press, 1988.
- Shostak, Marjorie. Nisa. New York: Random House, 1981.
- Slaughter, Carolyn. Dreams of the Kalihari. New York: Simon & Schuster, 1981.
- Smith, Anthony. The Great Rift. New York: Sterling, 1989.
- Stanley, D., and D. Vennema. Shaka, King of the Zulus. New York: Morrow Jr., 1988.
- Thomas, Elizabeth Marshall. The Harmless People. New York: Random House, 1989.
- Turnbull, Colin M. The Lonely African. New York: Simon & Schuster, 1987
- _____ The Mountain People. New York: Simon & Schuster, 1987.
- _____ The Forest People. New York: Simon & Schuster, 1962.
- Turner, Edith. The Spirit and The Drum. Tucson: U. Arizona Press, 1987.

AFRICA-- READING LIST

AFRICAN HISTORY, GEOGRAPHY and SOCIAL SCIENCE:

- Baynham, John. **AFRICA FROM 1945**. New York: Franklin Watts, 1987.
Photos b/w and text which deal with contemporary political African countries.
Upper elementary/middle school readers.
- Carr, Archie. **THE LANDS AND WILDLIFE OF AFRICA** (Life Nature Library).
New York: Time Life Books, 1964.
Colorful photographs of Africa's varied landscapes and the animals that inhabit them. Text is for high school students but illustrations are of interest to upper elementary grades.
- Chan, Steven. **SOUTHERN AFRICA**. New Jersey: Silver Burdett, 1988.
Excellent photographs showing contemporary South Africa. Middle to high school level reading. Illustrations are noteworthy for upper elementary grades.
- Chiasson, John. **AFRICAN JOURNEY**. New York: Bradbury Press, 1987.
- Coughlan, Robert. **TROPICAL AFRICA** (Life World Library). New York: Time, 1966.
Good photographs of peoples and lands of tropical Africa. Text is geared for high school readers.
- Ellis, Veronica Freeman. **FIRST BOOK ABOUT AFRICA**. New Jersey: Just Us, 1989.
For mid/upper elementary readers. Informative text and photographs give an overview of the culture, history, geography and artifacts of selected tribes.
- Faul, Michael A. **THE STORY OF AFRICA & HER FLAGS**. Santa Barbara: Bellerophone, 1990.
Black/White drawings of flags of African countries with information on each country and instructions for coloring the flags. Upper Elementary and older.
- Gatti, Ellen/Attilio. **THE NEW AFRICA**. New York: Scribner's Sons, 1960.
- Jerome, Leah. **DIAN FOSSEY** (Changing Our World). New York: Bantam, 1991.
A biography about a woman that worked for twenty years with the endangered African mountain gorillas. Upper elementary/ middle school.
- Maren, Michael. **THE LAND AND PEOPLE OF KENYA**. New York: Lippincott, 1989.
An introduction to history, geography, culture and economy of Kenya for upper elementary and middle school readers.
- Martin, James. **CHAMELEONS, DRAGONS IN THE TREES**. New York: Crown, 1991.
- Meltzer, Milton. **WINNIE MANDELA** (Women of our Time). New York: Penguin, 1987
Brief biography of South Africa's Winnie Mandella for upper elementary.
- Murphy, E. Jefferson. **THE BANTU CIVILIZATION OF SOUTHERN AFRICA**. New York:

- Thomas Crowell, 1974.
An anthropological recreation of the history of the Bantu speaking peoples south of the Sahara. The influence of missionaries, colonialists, Arabs and Europeans is included. Middle school reading material.
- Musgrove, Margaret. **ASHANTI TO ZULU**. New York: Dial Press, 1976.
Explains and illustrates the customs, traditions of twenty-six African tribes. Illustrations in pastels/ watercolor/acrylics are excellent. Upper elementary.
- McKown, Robin. **THE CONGO, RIVER OF MYSTERY**. New York: McGraw, 1968.
History and geography of the Congo basin. Includes information about the explorations by Stanley, Livingston and Brazza and contemporary emerging nations. Interesting reading for upper elementary and middle school.
- Sabin, Francine. **AFRICA** (Troll Associates). New Jersey: Troll, 1977.
An easy reader that gives a brief introduction to history, geography and culture of African people. Illustrated. Lower/mid elementary readers.
- Stein, Conrad R. **SOUTH AFRICA** (Enchantment of the World). Chicago: Children's P, 1986.
An overview of history, geography and social structure of South Africa. Good photographs and clearly presented text. For upper elementary/middle school.
- Stuart, Gene. **SAFARI** (National Geographic World Explorers). Washington: National Geographic Society, 1982.
- Tames, Richard. **NELSON MANDELA** (Lifetimes). New York: Franklin Watts, 1991.
A biography of Mandella as a leader in the struggle to overcome the social and political problems in South Africa. Excellent photographs. Upper elementary and middle school reading.
- AFRICAN ARTS:**
- D'Amato, Janet and Alex. **AFRICAN CRAFTS FOR YOU TO MAKE**. New York: Messner, 1969.
Homes, utilitarian and ceremonial objects, musical instruments, clothing and personal adornment that can be made by upper elementary.
- Dietz, Betty Warner. **MUSICAL INSTRUMENTS OF AFRICA**. New York: Day, 1965.
Examples and uses of a variety of musical instruments used in Sub Saharan regions. Includes photographs of instruments with explanatory texts. Samples of dance, music and body percussion. Upper elementary/middle school reading levels.
- Duerden, Dennis. **AFRICAN ART, AN INTRODUCTION**. New York: Hamlyn, 1974.
Good color and b/w photos of ritual attire, masks, sculpture, carvings and metal work. Text appropriate for middle/high school.
- Glubok, Shirley. **THE ART OF AFRICA**. New York: Harper & Row, 1965.

Brief introduction to the visual arts. Black/White photos are detailed and varied. Explanations and text are geared for mid/upper elementary school readers.

Griaule, Marcel. **FOLK ART OF BLACK AFRICA**. New York: Tudor P., 1950.

Good b/w photos of a variety of artifacts. Middle school text.

Grimes, John R. **THE TRIBAL STYLE**. Salem: Peabody Museum of Salem, 1984.

Photos of selected art works housed by the Peabody Museum of Salem. Brief text explains and gives location of each piece. Upper elementary/middle school.

Korty, Carol. **PLAYS FROM AFRICAN FOLKTALES**. New York: Scribner's Sons, 1975.

Four scripts based on African tales with production suggestions. Upper elementary.

McLean, Margaret. **MAKE YOUR OWN MUSICAL INSTRUMENTS (Do It Yourself)**.

Minneapolis: Lerner, 1982.

Detailed diagrams and directions showing students how to create a variety of instruments. Some could be adapted to African culture.

Naylor, Penelope. **BLACK IMAGES**. Garden City: Doubleday, 1973.

A pleasing combination of b/w photos of art works and poetry. Brief text is geared for upper elementary.

Price, Christine. **MADE IN WEST AFRICA**. New York: E.P. Dutton, 1975.

Discusses the influences of African customs, history and geography upon West African Arts. Textiles, jewelry, metals, carvings and pottery. Upper elementary.

_____. **TALKING DRUMS**. New York: Charles Scribner's Sons, 1973.

Excellent drawings of West African drumming ceremony. Incorporates Yoruba praise poems and Ashanti drum poetry into the text. Upper elementary/middle school.

_____. **DANCING MASKS OF AFRICA**. New York: Scribner's Sons, 1975.

Gives a simple account of masked rituals of West Africa and the location of the tribes that perform them. Excellent illustrations. Good introductory book for upper elementary students.

Serwadda, W. Moses. **SONGS AND STORIES FROM UGANDA**. New York: Crowell, 1974.

Songs and music from Baganda people with explanatory text with each song. Elementary school level.

Warren, Lee. **THE DANCE OF AFRICA**. Englewood Cliffs: Prentice Hall, 1972.

Describes many African dances and discusses their origin and significance as a reflection of African life. Upper elementary/middle school.

Warren, Fred and Lee. **THE MUSIC OF AFRICA**. Englewood Cliffs: Prentice Hall, 1970.

Discusses the melody, rhythm, form and significance of African music as well as musical instruments. Middle school readers.

Whiting, Helen Adele. **NEGRO ART MUSIC AND RHYME.** Washington: Assoc. Pub., 1971.
A supplementary mid-elementary school reader which presents drawings and poetic text about the culture prior to colonization.

AFRICAN MYTHS AND TALES:

Ardema, Verna. **HALF-A-BALL-OF-KENKI.** New York: Fredrick Warne, 1979.
A single Akan-Ashanti tale about leopard and fly. Interesting illustrations. Middle elementary level

_____. **TRAVELLING TO TONDO.** New York: Alfred A. Knopf, 1991.
A beautifully illustrated tale of animals journeying on "African time." Sound effects are given in Swahili and encourage class participation. Elementary grades.

_____. **WHY MOSQUITOES BUZZ IN PEOPLE'S EARS.** New York: Dial, 1990.
A vividly illustrated retelling of an African explanatory tale. Elementary grades.

Appiah, Peggy. **ANANSE THE SPIDER.** New York: Pantheon, 1966.
An excellent collection of trickster tales. Upper elementary readers.

Arnott, Kathleen. **AFRICAN MYTHS & LEGENDS.** New York: Henry Z. Waick, 1963.
A collection of tales from many parts of Africa illustrating a variety of story motifs. Upper elementary level.

_____. **TALES OF TEMBA.** New York: Henry Z. Waick, 1967.
A collection of African tales whose hero (Tamba) has been incorporated into each story. Suitable for upper elementary.

Barker, W.H. **WEST AFRICAN FOLK-TALES.** London: George G. Harrap, 1917.
An old collection of trickster tales that portrays Anansi as a person. Upper elementary.

Bryan, Ashley. **THE OX OF THE WONDERFUL HORNS & OTHER AFRICAN FOLKTALES.**
New York: Atheneum, 1971.

A collection of five animal tales suitable for upper elementary.

Courlander, H./Herzog, G. **THE COW-TALE SWITCH.** New York: Holt, 1974.
Stories collected and retold from the hills, seacoast, forest and plains of West Africa for upper elementary/middle school.

Courlander, Harold. **THE KING'S DRUM.** New York: Harcourt, 1962.

Dayrell, Elphinstone. **WHY THE SUN AND THE MOON LIVE IN THE SKY.** Houghton Mifflin, 1968.
Sun and water are good friends until water comes to visit. A retelling of a traditional creation myth. Upper elementary.

- Doob, Leonard W. **A CROCODILE HAS ME BY THE LEG.** New York: Walker, 1967.
An excellent collection of contemporary poems appropriately illustrated by a Nigerian artist. The motifs are traditionally African. For all ages.
- Elkin, Benjamin. **SUCH IS THE WAY OF THE WORLD.** New York: Parents P., 1968.
A young boy who is just beginning to herd the cattle loses his monkey. While searching, he meets many people who help him discover the "way of the world."
- Feelings, Muriel. **JAMBO MEANS HELLO.** New York: Dial, 1975.
The alphabet is recreated with illustrations and Swahili words which explain some of the traditions of East African life. Elementary grades.
- _____. **MOJA MEANS ONE.** New York: Dial, 1972.
Another tribute to East African culture using text, numbers and illustrations. Lower elementary grades.
- Greaves, Nick. **WHEN HIPPO WAS HAIRY.** New York: Barrons, 1990.
A collection of 31 stories about African animals with factual information and realistic drawings. Upper elementary/middle school.
- Green, Lila. **FOLKTALES AND FAIRYTALES OF AFRICA.** Morristown, N.J.: Burdett, 1967.
Myths, legends and folktales from a variety of areas. Contains a good pronunciation glossary. Mid/upper elementary readers.
- Greenfield, Eloise. **AFRICAN DREAM.** New York: Harper Trophy, 1977.
A black child's dreams are filled with images of people and places in Africa. Primary grades.
- Grifalconi, Ann. **OSA'S PRIDE.** Boston: Little Brown, 1990.
Osa's grandmother tells a tale about the sin of pride and helps Osa gain a better perspective. The grandmother's tale is told with appliqued cloth. Excellent, colorful illustrations. Elementary school readers.
- Hadithi, Mwenye and A. Kennaway. **CRAFTY CHAMELEON.** Boston: Brown, 1987.
- _____. **HOT HIPPO.** Boston: Little Brown, 1986.
- Haskins, Jim. **COUNT YOUR WAY THROUGH AFRICA.** Minneapolis: Carolrhoda, 1989.
The author uses the Swahili words for the numbers 1-10 to introduce the land, history and culture of Africa. Middle and upper elementary.
- Ipcar, Dahlov. **THE CALICO JUNGLE.** New York: Alfred A. Knopf, 1965.
- Klyce, K.P. and V.O. McClean. **KENYA, JAMBO.** Memphis: Redbird, 1989.
A well illustrated introduction to Kenya, its people, history, culture, languages and

- wildlife. Learn along cassette in Swahili included. Middle elementary grades.
 Knappert, Jan. **KINGS, GODS & SPIRITS FROM AFRICAN MYTHOLOGY.** New York: Schocken Books, 1986.
 Part of World Mythology series. Good illustrations and historical background accompany the myths, folktales. and fables. Solid middle school reading.
- Lewin, Hugh. **JAFKA'S MOTHER.** Minneapolis: Carolrhoda, 1983.
 A little boy living in an African village describes his love for his mother. Nicely illustrated for lower elementary grades.
- _____. **JAFKA.** Minneapolis: Carolrhoda, 1983.
 Jafka describes some of his everyday feelings by comparing his actions to some of the African animals. Good illustrations. Lower elementary.
- _____. **JAFKA AT THE WEDDING.** Minneapolis: Carolrhoda, 1983.
 An African boy describes the week long festival to celebrate his sister's wedding. Good illustrations. Early-middle elementary grades.
- Lester, Julius. **HOW MANY SPOTS DOES A LEOPARD HAVE?** New York: Scholastic, 1989.
 An interesting combination of African and Jewish folktales. Stories are of universal experiences. Middle elementary readers.
- Maestro, Giulio. **THE TORTOISE'S TUG OF WAR.** Scarsdale: Bradbury Press, 1971.
 A picture book that retells a traditional African animal fable for lower elementary grades.
- Mc Dermott, Gerald. **ANANSI THE SPIDER.** New York: Henry Holt, 1972.
 A vividly illustrated, poetic introduction to the Anansi tales. This single tale is geared for elementary grades.
- Naidoo, Beverly. **JOURNEY TO JO'BURG.** New York: Harper, 1986.
 Contemporary. When their baby sister becomes ill a thirteen year old and her young brother journey to Johannesburg to find their mother. Upper elementary.
- Po, Lee. **THE SYCAMORE TREE AND OTHER AFRICAN TALES.** Garden City, N.Y.: Doubleday & Co., 1974.
 Seven tales collected from Angola, Nigeria, Ghana and Kenya. Black/white illustration. For mid elementary readers.
- Sherlock, Philip M. **ANANSI THE SPIDER MAN.** New York: Thomas Y. Crowell, 1954.
 Jamaican tales of Anansi the Spider. Makes interesting comparison study when used with other Anansi tales. Upper elementary.
- Stanley, D./Vennema, P. **SHAKA KING OF THE ZULUS.** New York: Morrow Jr., 1988.
 Shaka was chief of the Zulus whose troops attacked the Dutch and English in an attempt to stop them from overtaking South Africa. Upper elementary readers.

Step toe, John. MUFARO'S BEAUTIFUL DAUGHTERS. New York: Lothrop, Lee & Shepard, 1987.

Set in Zimbabwe, this tale is of two daughters whose personalities are quite different. Beautifully illustrated tale that presents a picture of proud, industrious people. Elementary school readers.

Tadjo, Veronique. LORD OF THE DANCE. New York: Lippincott, 1988.

Tracey, Hugh. THE LION ON THE PATH. New York: Fredrick Praeger, 1968.

A collection of 25 tales, some of which have chants and the musical accompaniment. Excellent for upper elementary.

Twoikov, Jack. THE CAMEL WHO TOOK A WALK. New York: E.P. Dutton, 1951.

Vernon-Jackson, Hugh. MORE WEST AFRICAN FOLKTALES (Book One). London: U. London Press, 1963.

A collection of stories from the tribes of Nigeria. Upper elementary.

_____. MORE WEST AFRICAN FOLKTALES (Book Two). London: U. London Press, 1963.

Nigerian folktales about people and animals. Upper elementary.

Weir, Bob/Wendy. PANTHER DREAM. Np: Hyperion Press, 1991.

While hunting for food in the rainforest for his starving village, a boy encounters a panther that teaches him to conserve. Excellent illustrations and factual information about rainforests. The cassette tape retells the story and has African inspired music. Upper elementary/middle school.

Zakhoder, Boris. THE CROCODILE'S TOOTHBRUSH. New York: McGraw-Hill, 1973.

LANGUAGE STRATEGIES

SHELTERED ENGLISH INSTRUCTION CHECKLIST

Sheltering techniques:

-
1. The teacher organizes instruction around content: literature, math, science, integrated themes, social studies, etc.
 - a. provides "access to the core curriculum"
 - b. content is academically demanding
 - c. topics are appropriate to grade level
 2. The teacher modifies language used during instruction:
 - a. may use slightly slower speech rate
 - b. speaks clearly
 - c. defines words within meaningful context
 - d. paraphrases in simple terms when using more sophisticated forms of expression
 - e. limits use of idiomatic speech
 3. The teacher supports verbal explanations with non-verbal clues:
 - a. gestures, facial expressions, action to dramatize meaning
 - b. props, concrete materials
 - c. graphs, pictures, visuals, maps
 - d. films, videotapes, overhead projector, bulletin board displays
 4. The teacher designs appropriate lessons
 - a. explains purpose of activity
 - b. prepares students for information (e.g., builds background knowledge, provides vocabulary development in advance)
 - c. helps students develop learning strategies: reading, writing, thinking, problem-solving
 - d. offers opportunities for group work and problem-solving
 - e. provides many opportunities for student-centered activities
 - f. adjusts lesson as needed: e.g., pace, language proficiency of student
 5. The teacher is sensitive to whether students understand the lesson, and therefore checks frequently for understanding.
 - a. monitors comprehension, asks students if they need clarification
 - b. repeats, if necessary; reviews main ideas and key vocabulary
 - c. provides opportunities for students to rehearse information in a variety of ways: oral, written, pictures, actions
 - d. assesses mastery of objectives in a variety of ways

PLEASE NOTE

Copyrighted materials in this document have not been filmed at the request of the author. They are available for consultation, however, in the author's university library.

195-201

University Microfilms International

AFRICAN REFERENCE BOOK REPORT

AUTHOR _____ ILLUSTRATOR _____

TITLE _____

SUBJECT _____

RATING AND JUSTIFICATION _____

ON THE LINES BELOW: 1) TELL SOMETHING NEW YOU LEARNED FROM THIS BOOK. 2) DESCRIBE SOMETHING YOU THINK WAS INTERESTING AND TELL WHY IT WAS OF INTEREST TO YOU. 3) INCLUDE ANY OTHER COMMENTS THAT YOU FEEL ARE IMPORTANT.

NAME _____

DATE _____

AFRICAN LITERATURE REPORT

1) AUTHOR _____ ILLUSTRATOR _____

TITLE _____

CHARACTERS _____ SETTING _____

MOTIF _____ RATING _____

REASON FOR THIS RATING _____

2) USE THE SPACE BELOW TO WEB THE IMPORTANT EVENTS OF THE STORY.

USE THE INFORMATION FROM PART 1 AND 2 TO WRITE YOUR BOOK REPORT. CONCLUDE WITH YOUR RATING (OPINION) OF THE BOOK AND A JUSTIFICATION FOR THAT OPINION.

Africa, land of

Of

Of

With

And

SOCIAL SCIENCE APPENDIX II D:

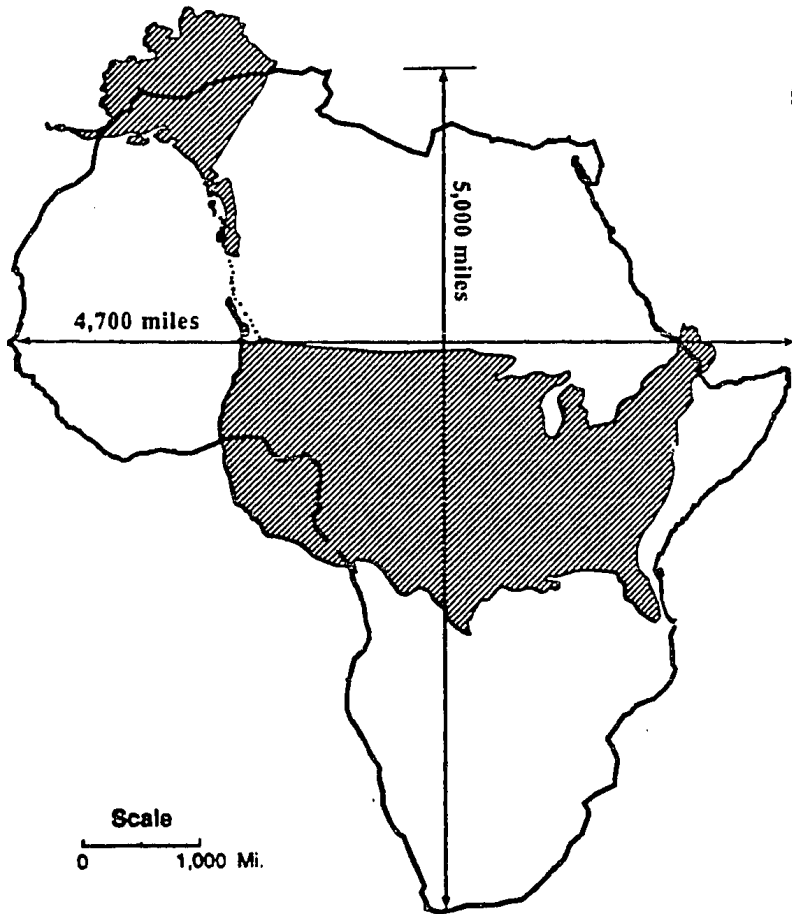
1. MAP SAMPLES.

2. JOURNALS CITED

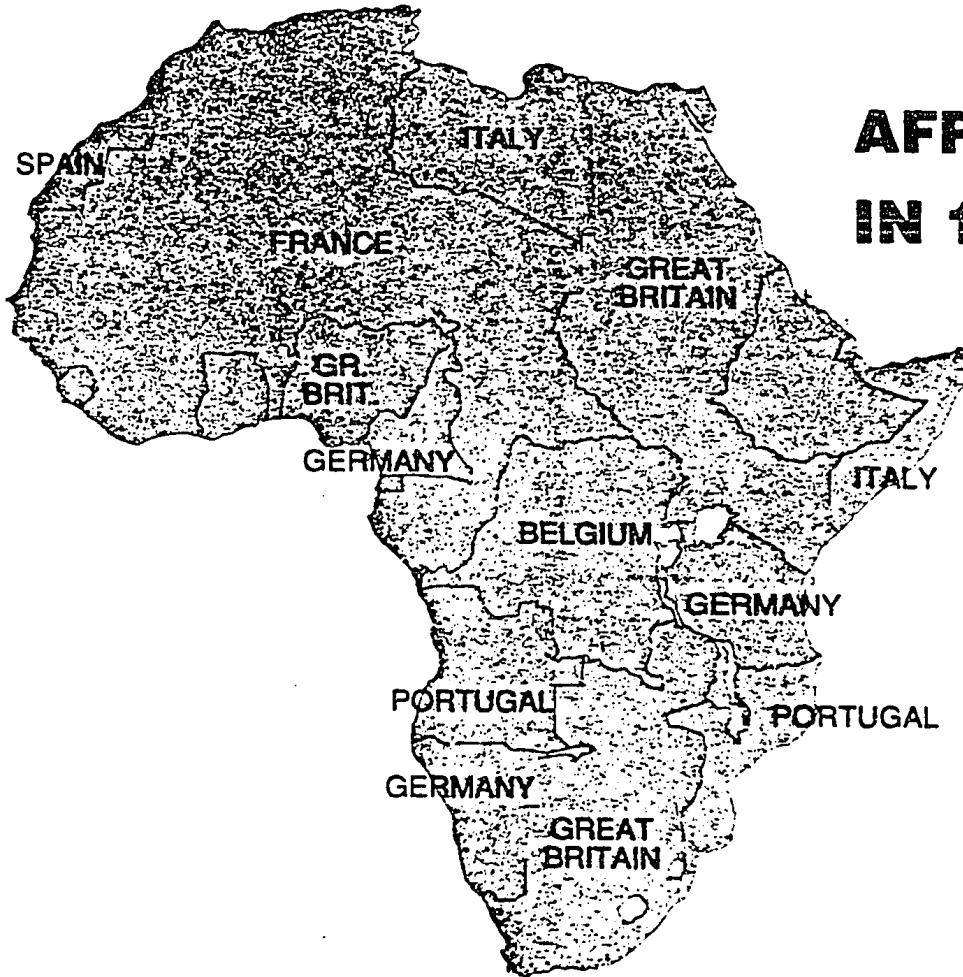
WITH ROOM TO SPARE

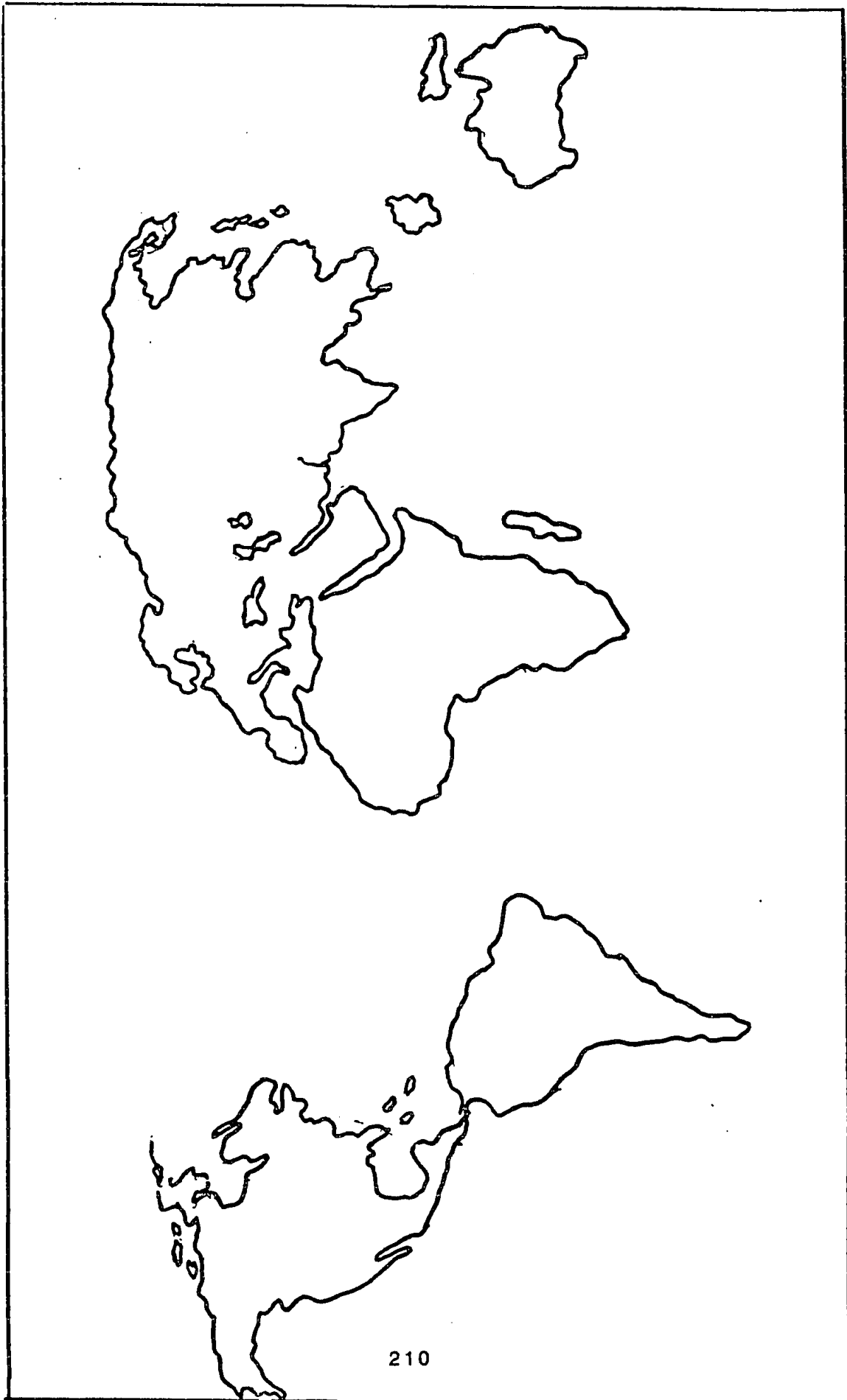


AFRICA AND THE UNITED STATES



AFRICA IN 1914



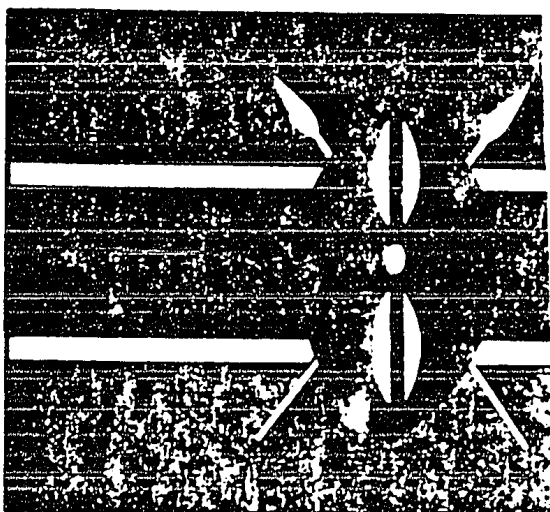
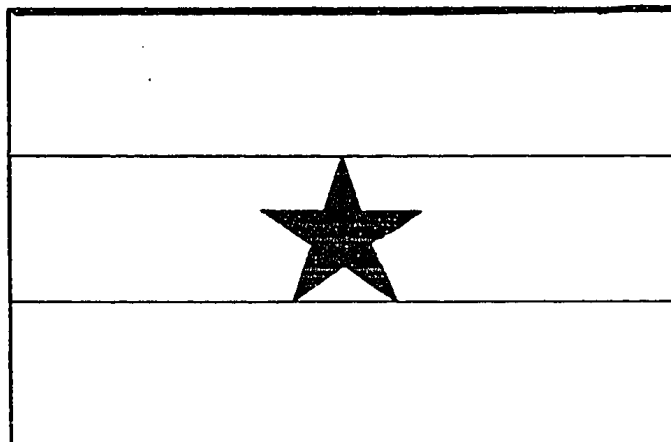


THE FOLLOWING EXAMPLES ARE FROM THE STORY OF AFRICA AND HER FLAGS TO
 COLOR BY MICHAEL A. FAUL AND PUBLISHED BY BELLEROPHONE BOOKS. IT IS AN
 EXCELLENT RESOURCE BOOK. BY PURCHASING SEVERAL COPIES AND LAMINATING THE
 PAGES IT CAN BE USED BY COOPERATIVE LEARNING GROUPS SIMULTANEOUSLY.

The Story of Africa & her flags to color



GHANA



Bellerophon Books

Some eighty tribes live in Ghana, the largest of which is the Ashanti. The name of the country is taken from the ancient empire, though modern Ghana does not contain any territory from that empire.

European contact began in 1470 with the arrival of Portuguese explorers. The Portuguese established a trading base, but were driven out by the Dutch. In turn the Dutch were challenged by British, French and Danish traders. This trade was for two main items, gold and slaves. The name given to the area by the Europeans was the Gold Coast. Inland, the Ashanti soon realized that wealth could be made in the slave-trade. They had traded slaves with Arab slavers to the north for centuries. Now the Europeans offered better trade-goods, and the trade prospered.

By 1871 the British had complete control of the coast. By 1901 almost the whole country was under British control as the colony of the Gold Coast. The only addition was in 1919, when part of the former German colony of Togoland was added under a British mandate.

On March 6, 1957, the Gold Coast became independent as Ghana. Although the country contained no territory of the ancient empire, the name was chosen to commemorate Africa's past greatness. In 1960 Ghana became a republic.

The flag is the reverse of that of Ethiopia, red over yellow over green, with the addition of a black star. Red is for those who fought for freedom, yellow for the country's wealth. Green is for forests and farms, while the black star is the lodestar of African freedom. Following Ghana's example, many newly-independent African states chose combinations of the Ethiopian colors, with or without the addition of Ghana's black. In 1964 the flag was changed. The yellow stripe was made white, to follow the colors of the ruling party. After the overthrow of President Kwame Nkrumah in 1966, the flag was changed back to its original pattern. Curiously, Nkrumah had designed the original flag, and then made the change.

CURRICULUM UNIT JOURNALS AND PERIODICALS CITE

NATIONAL GEOGRAPHIC:

- Nov. 1971, 140. 5. Uganda, Africa's Uneasy Heartland. Lafay and Mobley. 708.
- Dec. 1971, 140. 6. The Zulus. Judge and Durrance. 738.
- Dec. 1982, 162. 6. Family Life of Lions. Bartlett, Des and Gen. 800.
- Jan. 1983, 163. 1. Tropical Rain Forests. Blair. 2.
- May 1983, 163. 5. Ethiopia-Revolution in the Ancient Empire. Caputo. 614
- July 1983, 164. 1. Stone Age Art of Tanzania. Leakey. 84.
- Sept. 1983, 164. 3. Living Sands of Namib. Hamilton. 364.
- Oct. 1983, 164. 4. Niger's Wodaabe: The People of the Taboo. Beckwith. 483
- March 1984, 165. 3. They're Killing Off The Rhino. Martin. 404.
- Nov. 1984, 166. 5. Africa Adorned. Fisher. 600.
- Aug. 1985, 168. 2. Senegambia-A Now And Future Nation. Kirtley and Aubine.
- Feb. 1986, 169. 2. Dilemma of Independence For South Africa's Ndebele. Jeffery. 260
- April 1986, 169. 4. Africa's Flying Foxes. Tuttle. 540.
- May 1986, 169. 5. The Serengeti Portfolio. Iwago. 560.
- Dec. 1986, 170. 6. Tsetse-Fly of the Deadly Sleep. Gerster. 814.
- Feb. 1987, 171. 2. Madagascar: A World Apart. Jolly. 148.
- Aug. 1987, 172. 2. Africa's Stricken Sahel. Ellis. 140.
- _____ Rock Art in the Sahara. Lhoti. 180.
- Sept. 1987, 172. 3. Cameroon's Killer Lake. Stager. 404.
- Nov. 1987, 172. 5. The Pumphouse Gang Moves to a Strange New Land. Strum. 676.
- Aug. 1988, 174. 2. Lemurs on the Edge of Survival. Lanting. 132
- Oct. 1988, 174. 4. The Afrikaners. Brink. 556.

- Aug. 1989, 176. 2. Elephant Talk. Payne. 264.
- Sept. 1989, 176. 3. Malawi: Faces of a Quiet Land. Theroux. 371.
- Nov. 1989, 176. 5. The Efe: Archers of the Rain Forest. Bailey. 664.
- May 1990, 177. 5. Africa's Great Rift Valley. Stager. 2.
- Oct. 1990, 178. 4. Mali's Dogon People. Roberts. 100.
- Dec. 1990, 178. 6. Botswana: A Gathering of Waters and Wildlife. Lanting. 4.
 _____ Okavango Delta: Old Africa's Last Refuge. Lee. 38.
 _____ Modern Botswana, the Adopted Land. Zich. 70.
- Feb. 1991, 179. 2. The Surma of Ethiopia. Beckwith and Fisher. 77
- May. 1991, 179. 5. Elephants Out of Time, Out of Space. Chadwick. 2.
- Nov. 1991, 180. 5. Zaire River. Caputo. 5.
- Jan. 1992, 181. 1. Africa's Skeleton Coast. Bartlett, Des and Jen. 54.
- March 1992, Vol.181.3. Bonobos, Chimpanzees with a Difference. Linden. 46.
- April 1992, 181.4. Captives in the Wild. Packer. 122.

SMITHSONIAN:

- June 1988, 19. 3. Survival Training for Chimps. Carter. 36.
- Aug. 1988, 19. 5. Waging War in Bug City, Kenya. Bass. 78.
- Sept.1988, 19. 6. Elephants, the Original All-Terrain Vehicles. Dinerstein. 70.
- Dec.1988, 19. 9. Lake Malawi's Facinating Fishes. Bass. 144.
- May 1990, 21. 2. Transitory Tales From Walls of W. Africa. Courtney-Clarke. 128.
- June 1990, 21. 3. Chameleons: Now You See 'em, Now You Don't. Martin. 44

CREATIVE ARTS APPENDIX II E.

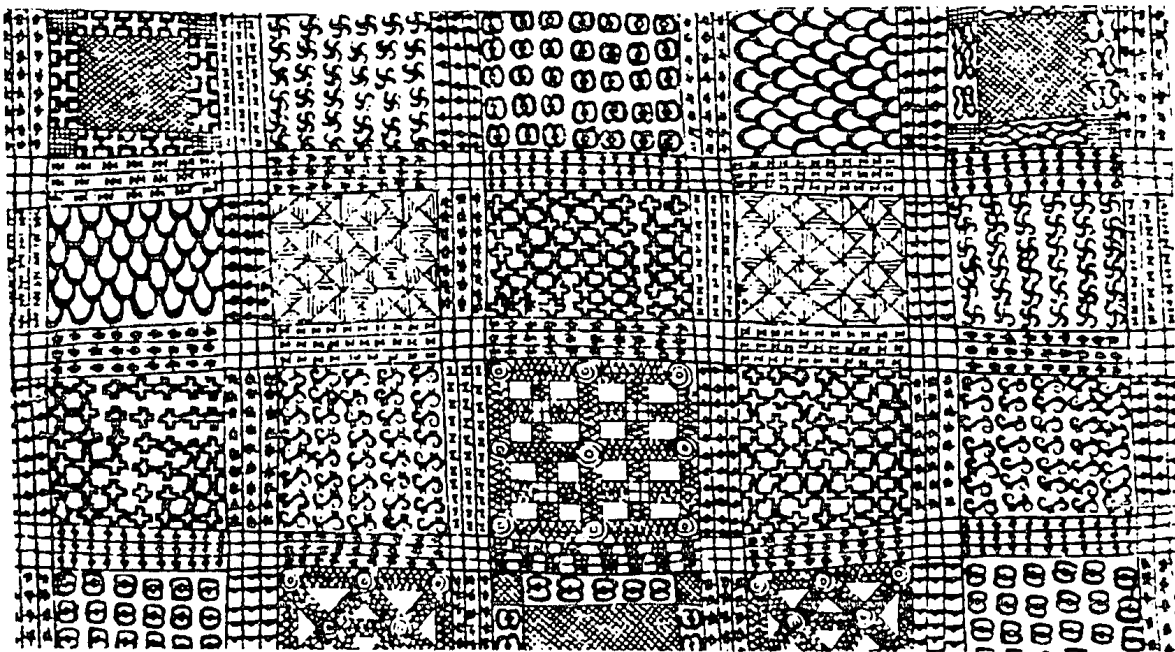
1. ADINKRA CLOTH
2. TALKING CLOTH
3. MASKS AND FIGURES
4. VIDEOS, CASSETTES AND RECORDINGS
5. LEAPARTNERS

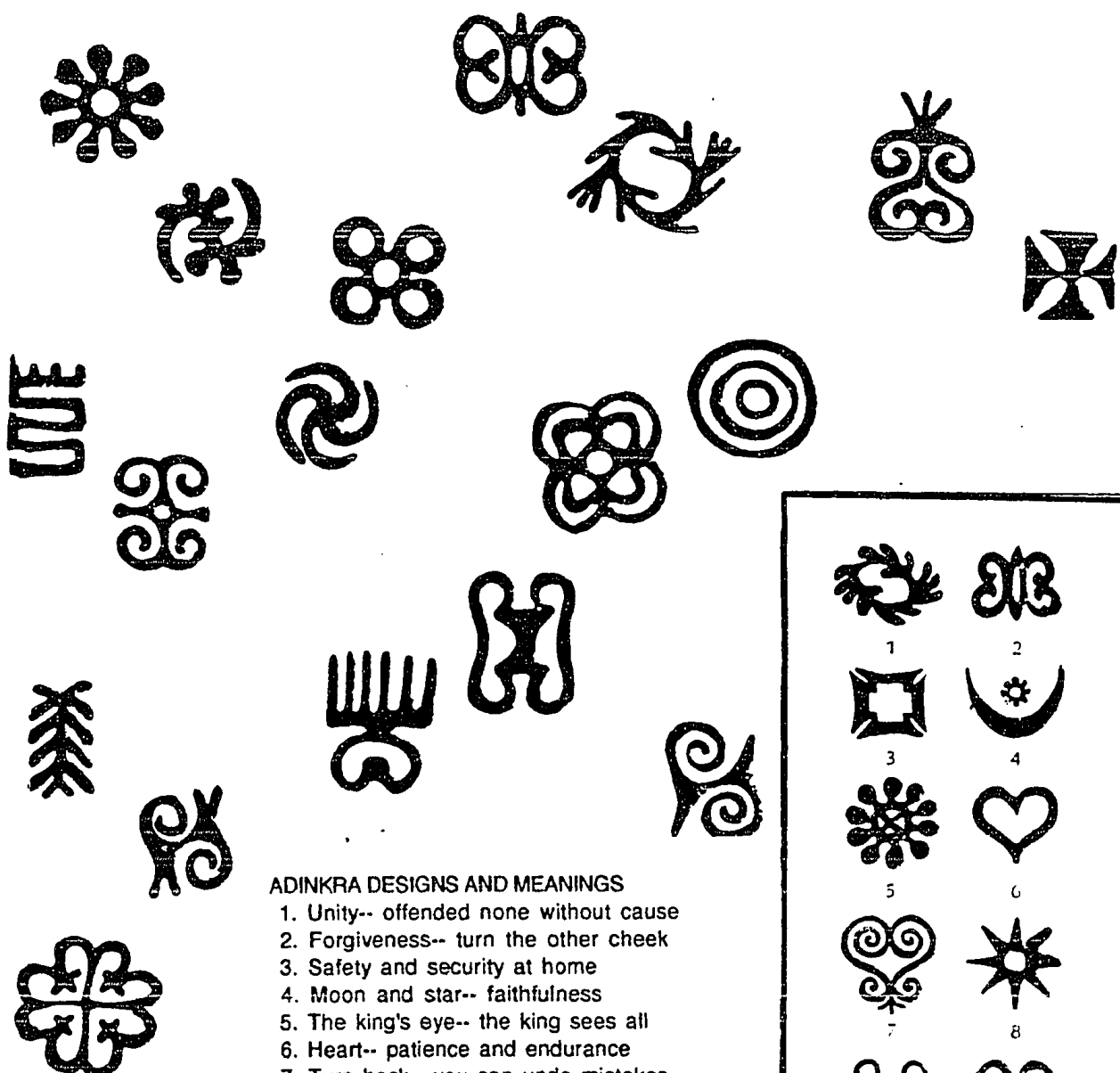
TRADITIONAL ADINKRA CLOTH

Adinkra cloth, made in Ghana by the Ashanti, is decorated with stamped designs. The stamps are carved from a calabash, and the handles are made of strong sticks. The stamp is dipped in black dye made from the bark of the badie tree and pressed on the cloth. Adinkra, the name of the dye, means "good-bye," and the cloth was originally worn when guests were departing or at funeral ceremonies. Traditionally, the glossy black designs were stamped on matte black or russet cloth because those colors were used for mourning. More recently, they are also stamped on white or brightly colored fabrics and used for decorative purposes.

First, the artist usually divides the long strip of cloth into squares by drawing lines with a comb dipped in the dye. Then symbols are stamped within these squares. Usually each symbol is stamped several times within the square. The pieces of cloth are then stitched together with brightly colored thread. The cloth is not only a beautiful item of clothing but carries a message as well, since each symbol has a meaning.

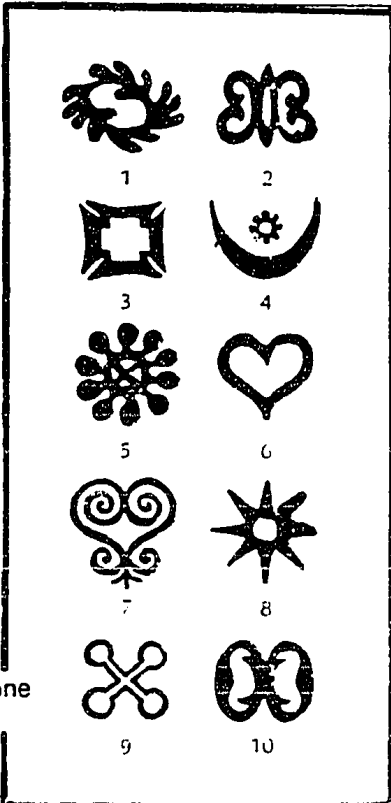
Art from Many Hands (Jo Miles Schuman).





ADINKRA DESIGNS AND MEANINGS

1. Unity-- offended none without cause
2. Forgiveness-- turn the other cheek
3. Safety and security at home
4. Moon and star-- faithfulness
5. The king's eye-- the king sees all
6. Heart-- patience and endurance
7. Turn back-- you can undo mistakes
8. Star, child of the heavens-- depend on God alone
9. Everlasting life
10. Link or chain-- people linked in life and death



From African Designs Collected Edition (Caren Caraway)

THE INFORMATION FROM SCHUMAN AND THE PAGES FROM CARAWAY'S BOOK CAN BE LAMINATED AND PUT IN BOOKLET FORM SO THAT GROUPS MAY ACCESS THESE DESIGNS AND INFORMATION MORE EASILY.

TALKING CLOTH

Most African fabrics give information about the wearer. Although there are many methods and designs used by African crafters, the following six types of cloth will be of particular interest to us.

1) Kente cloth is woven by highly skilled Ashanti (Asante) craftsmen of Ghana, working on a narrow strip loom. The strips are then sewed together to create a bright and lively piece of fabric. Traditionally worn by the royal family and advisors, Kente cloth often combined silk and cotton in brilliant colors and pattern. People could tell the exact rank of an official by the pattern woven into his cloth.

2) Adinkra is another Ashanti cloth. This cloth was worn in times of personal and national mourning. It is made of strips of cloth which were printed with stamps made from the shell of the calabash gourd. The strips were then sewn together using decorative stitching and bright colors. The symbols expressed ideas such as good luck, power, the need for humility.

3) Adira (Adire) cloth comes from the Yoruba people of Nigeria who use two types of resist techniques. The term, Adira (Adire) refers to the indigo blue color of the cloth. Blue is a cool color and reflects the cultural value placed on self-control.

a) Adira Eleko cloth is created by applying a starch paste through a stencil shape or by painting the starch on by hand. The cloth is then dyed (indigo/blue) and the "starch" design resists the dye and remains white. The making of stencils from metal and the printing is traditionally done by men. Experts have created as many as 4,000 original stencils in a life-time. Women usually use the "painted" technique. Palm leaf ribs or feathers are "brushes." The patterns are handed down from mother to

daughter.

b) Adira Eleso cloth is created by tie dying. The material is folded or bunched and tied tightly. Sometimes small stones, sticks or seeds are tied into the material (Eleso means little stones) which create the designs. These original designs are given names such as "tribal marks with fingers" or "three pence are scattered around the house." The designs have a symbolic meaning and tell a story!

5) Applique` is a cloth decorating technique used by the Fon people. Applique is created by stitching cloth designs onto a background cloth. The Applique` was usually used as a banner. The banners were filled with brightly colored animals, plants and people which symbolized the kings and their heroic adventures. Each symbol had a proverb associated with it. So the banners provided "lessons" for young people as well as illustrating a historical event.

6) Bark cloth is a felted fabric which usually comes from the central part of the continent. However, the Ashanti (Asante) people of Ghana and the peoples of Liberia, Togo and south east Nigeria produce bark cloth as well. The bark of the fig tree is the most widely used. The bark is stripped from a section of the tree and that part of the tree is then bandaged in Banana leaves until the new bark forms. This prevents damage to the tree. To soften the bark before beating, it is steamed over a small fire. The long task of beating the bark is usually done by one man. However, sometimes teams work on one large piece of bark. As the bark is beaten with mallets, the fibers stretch and the thickness of the bark lessens. The stretching of the fibers is much greater horizontally than vertically. A piece of bark which measures 10'x2' will become a piece of cloth measuring 11'x10'. The bark cloth is left to dry in the sun and becomes

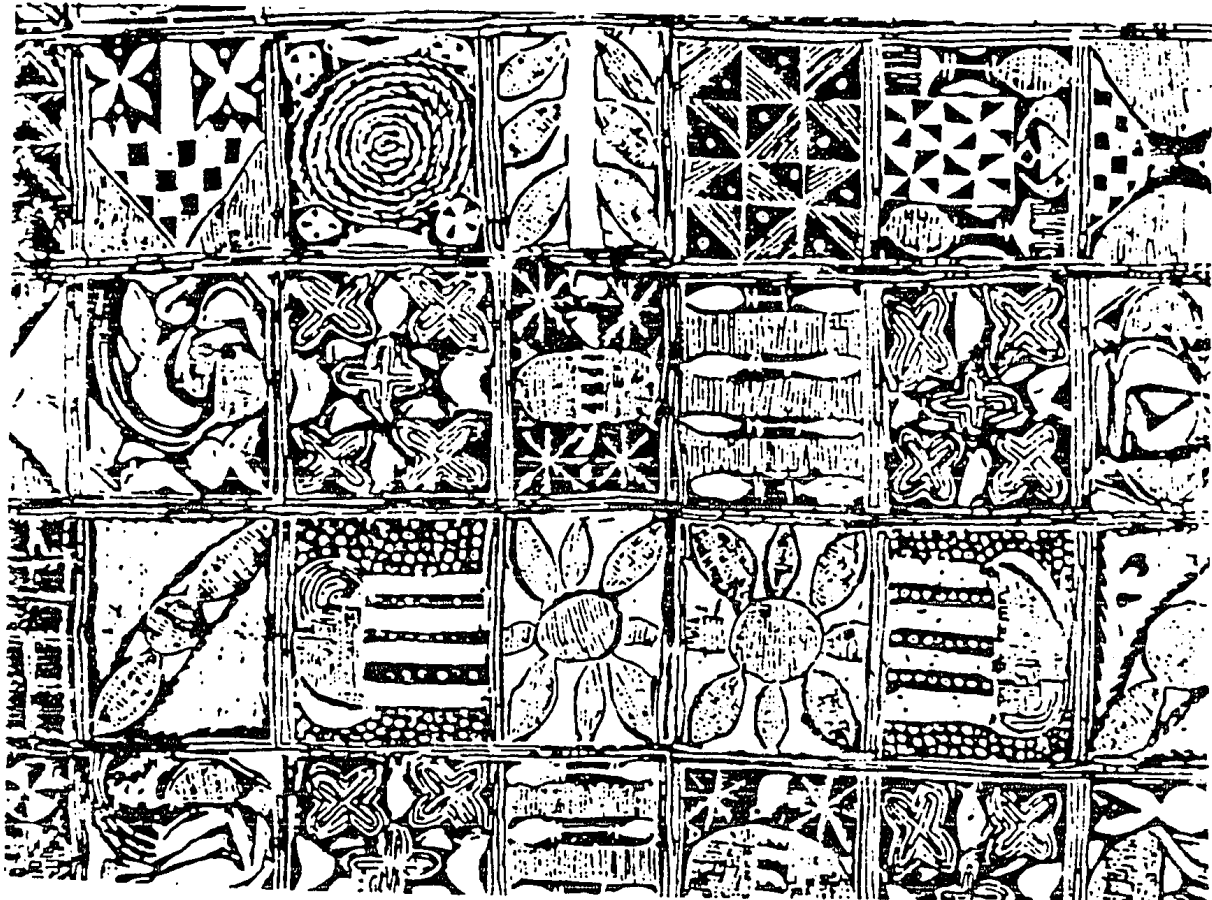
a reddish brown color. The type of bark used by the Ashanti people produces a white cloth. The cloth is usually left plain, but in some parts, the cloth is decorated with dye and stencil patterns.

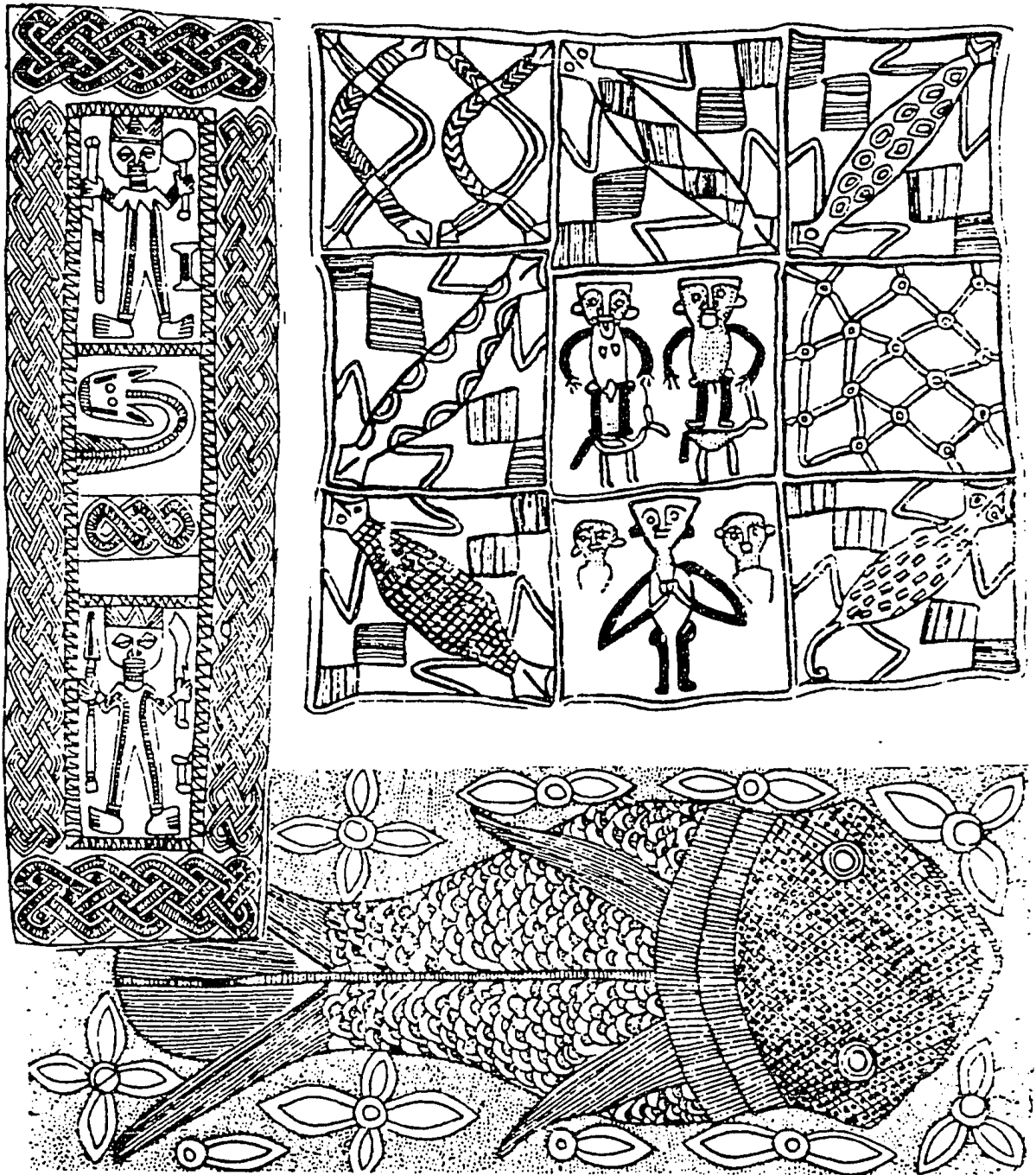
From African Textiles by Picton/Mack

Art from Many Hands by Schuman

"Inspired by African Art," School Arts

by Heintz.

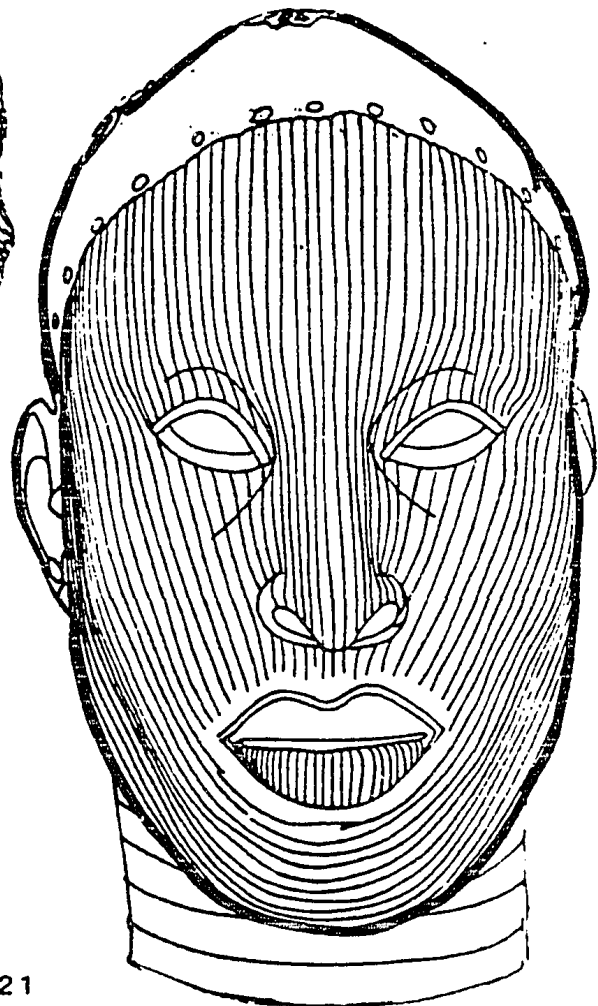
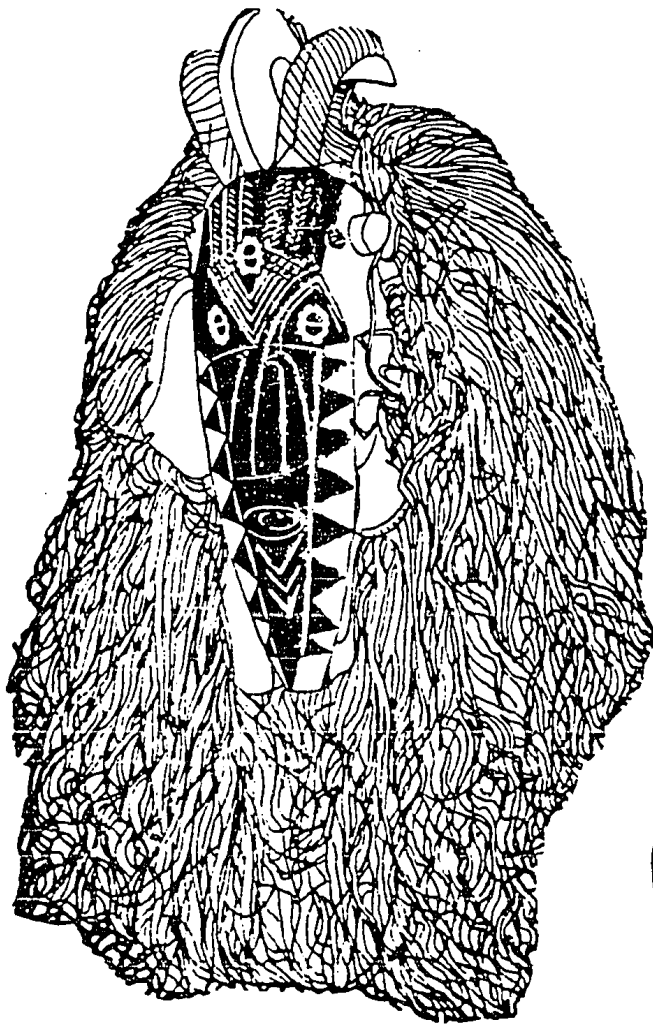




From African Designs Collected Edition (Caren Caraway)

THE INFORMATION FROM SCHUMAN, PICTON & MACK AND HEINZ AND THE
APPROPRIATE PAGES FROM CARAWAY CAN BE LAMINATED AND PUT IN BOOKLET FORM
SO THAT GROUPS MAY ACCESS THESE DESIGNS AND INFORMATION MORE EASILY.

THE FOLLOWING MASK AND HEAD DESIGNS ARE FROM AFRICAN DESIGNS COLLECTED
EDITION BY CAREN CARAWAY. IT IS A VALUABLE RESOURCE BOOK. IT IS HELPFUL TO
PURCHASE SEVERAL COPIES AND LAMINATE THE PAGES. IN THIS WAY GROUPS MAY
UTILIZE THESE EXCELLENT DESIGNS AT ONE TIME.



VIDEO TAPES, RECORDINGS AND CASSETTE TAPES

Recordings:

Les Troubadours du Roi Baudouin. Missa Luba. Philips, PCC 606, Nd.

Fanshawe, David. African Ritual Music. New York, Nonesuch Records, H-72066,
1975.

African Nations. Premier Festival Mondial Des Arts Negres. Philips, 88097 DL, Nd.

Cassette Tapes:

Ghana: Music of the Northern Tribes. New York, Lyricord Stereo, LLCT 7321, 1976.

Mbuti Pygmies of the Ituri Rainforest. Washington D.C., Smithsonian Folkways,
C-SF 40401, 1992.

Saunders, Merle. Blues From the Rainforest. San Francisco, Sumertone Records,
S2 CS16, 1990.

Video Tapes:

Portrait of Africa (Tapestry Series). With Vangelis, Ladysmith Black Mambazo.

Hollywood: Ambient, 1989.

The Path of the Ancestors. Includes Yaaba Soore and Dance of the Spirits. Iowa City:

U. of Iowa, 1991.

Curriculum Development

The LEAP Model for Integrated Arts Experiences

Overview: Curriculum in LEAP programs is based primarily on content specific to the arts, integrated and correlated with other subject areas. The scope and sequence of arts content and skills is aligned with the Visual and Performing Arts Framework of the State of California. Curriculum is developed for residencies with regard to particular characteristics of the students, the school, the teachers, other content areas and the artist's special interests and skills.

A system for developing curriculum has evolved over the years into a set of practices we've found to be especially effective. The practices include the development of an art ideas and skills list by the artist and the gathering of goals and objectives in other content areas by the teacher. Planning is often facilitated by a LEAP art curriculum specialist. Lessons are written by the artist, with help from the teachers and LEAP staff.

The Model: Curriculum is developed through a collaboration by all participants. Artists and school staffs begin the dialogue upon which curricular decisions will be based. From the outset, those who will be responsible for what happens in classrooms build a common base of knowledge of the specifics of the art, the artist, students, school and existing curriculum.

Each artist develops an "skills and concepts" list, which refers to important ideas, attitudes, skills, works of art, and student outcomes the artist feels are important. The list is specific to the artist's interests and experiences.

Each teacher also develops a list on a one-page form which contains those things important for the students and herself. The list is seen as the objectives which will become the underpinnings of the curriculum and a structure for the arts activities.

With lists in hand, teacher and artist meet to plan. Together, they first review their lists and then find ways to combine both sets of objectives in the development of activities. A LEAP staff member may facilitate the interaction. Artist and teacher planning takes thirty to sixty minutes.

Curriculum Development Continued

At the close of the planning session, artist and teacher have developed an overview of the residency content and a general sequence of activities. The artist then gives quiet thought to activities, tries them out in his/her imagination, bounces them off her experience and approaches closure on what she'll be doing. Next steps include choices of instructional materials, supplies lists, vocabulary, actual scheduling of activities, setting up "studio space", performance and display spaces and the writing of lesson plans.

Lessons are written by artists on LEAP forms. A form may hold only one lesson or a short series of lessons. Lessons are grouped in the units of instruction. Materials lists are prepared for the school staff. Copies of the overview and lessons are given to teachers and principal. A large schedule of each classroom's activities for the children to see and follow is a useful tool.

Implementation of lessons is evaluated as the lessons progress, at the close of a unit of instruction and at the close of the residency. Some takes place informally, as the situation requires and adjustments are made if necessary. At the end of the residency, questionnaires are used for teachers, so that artists, principals and program staff can evaluate the success of the residency.

Curriculum Development: The LEAP Model

UNITS can be developed around: 1) Important ideas in the arts, 2) art making skills, 3) content from another subject area and/or 4) a work of art or works of art (including dance, music and drama) produced by an adult artist and/or the class.

The Process

Step 1 : LEAP sends the artist's resume and skills lists to teachers. Teachers bring completed planning forms to the meeting. Artists and teachers wait until they talk with each other before forming any specific ideas about classroom activities. *It's very important that artists and the teachers collaboratively develop activities. That's a KEY concept in LEAP. Imagination and invention result from collaboration.*

CONCEPTS, SKILLS AND OUTCOMES
Jessica Torres, Dancer

Concepts:

Students will become aware of dance as a creative experience especially in historical and cultural contexts. Through direct participation in the program they will learn to understand and appreciate individual uniqueness of self and other cultures.

Students will learn the terminology and basic components of dance. Through various "units" they will learn:

- Body Awareness
- Motor Skills
- Imagery and Expression
- Multicultural Dance Heritage
- Dance Forms and Styles

Skills and Concepts:

Aesthetic Perception

Identify body parts.

Observe and follow movement of another person (mirroring activities).

Motor coordination.

Awareness of body alignment and balance.

Increase awareness of body movement potential, care, and injury prevention.

Creative Expression

Discover motivations for movement improvisation.

Use imagery from emotions, nature, animals, etc.

Experiment with individual and group shapes.

Learn self-evaluation skills related to dance and performance.

Add costumes and props to choreographies.

Dance Heritage

Recognize that dance has a past, present, and future.

Identify dance styles from a variety of cultures.

Identify universal themes and values represented in dance in various cultures.

Explore heritage and cross-cultural influences on the development of dance forms.

Aesthetic Valuing

Develop body awareness, motor efficiency through movement.

Observation of others' movement, verbalizing of observations.

Interpretation of meaning in movement.

Build up knowledge and understanding of dance - history, roles in society, and cultural context.