



# AFRICA GALLERY CURRICULUM GUIDE

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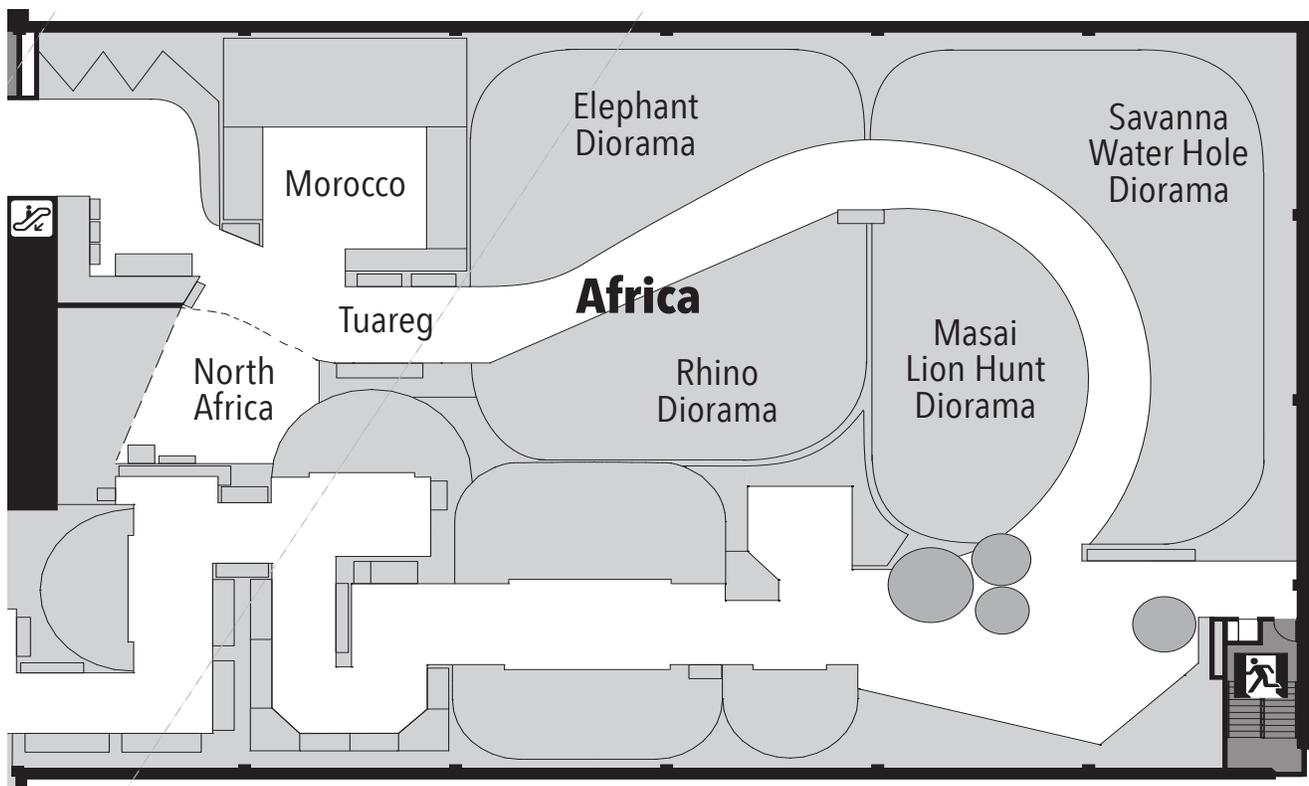
10 a.m. to 3 p.m. Sunday

# INTRODUCTION

## The Africa Gallery

Located on the Third Floor east, the Museum's *Africa* gallery was completed in 1972, and at that time incorporated some of the largest indoor dioramas ever constructed. The gallery depicts life in Africa circa the 1920s, as most of the objects on exhibit were collected prior to 1930. (See "The 1928-29 Cudahy-Massee Expedition" below.) The plan of the gallery unfolds like a journey from the north to the south, then east to west.

## EXHIBIT MAP



## EXHIBIT BACKGROUND: THE 1928-1929 CUDAHY-MASSEE EXPEDITION

In the early 20th century, Africa was seen as one of the last wild places on Earth. Museums around the world were rushing to preserve it by collecting all they could. Local Milwaukeean Burt Massee cherished his boyhood visits to the Museum and funded the 1928-29 Cudahy-Massee African Milwaukee Public Museum Expedition.

The Cudahy-Massee Expedition was the brainchild of Milwaukee Public Museum director Dr. Samuel A. Barrett. Barrett wished to broaden the Museum's collections and help foster understanding about life in, what was at the time, British East Africa. .

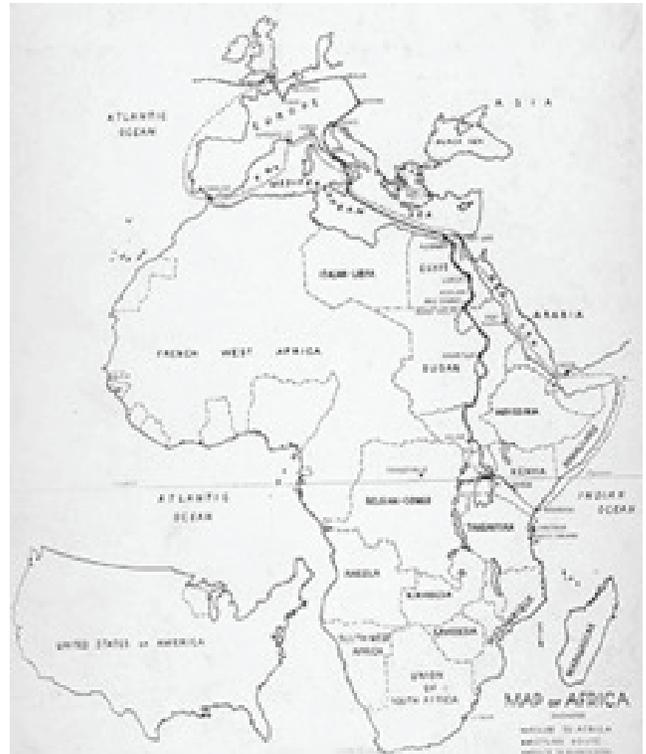
Carl Akeley encouraged Barrett to procure specimens from Africa. Akeley, renowned for developing a realistic form of taxidermy and display known as the "Milwaukee style," worked at MPM from 1886-1894 as a taxidermist and sculptor.

Barrett discussed the idea of an expedition with Carveth Wells, a renowned travel lecturer and safari leader. Wells enthusiastically presented the project to Chicago industrialist, Burt A. Massee. Massee, a Milwaukee native, agreed to help fund the Expedition. In addition, John Cudahy, a Milwaukee-based businessman, expressed interest in not only funding the Expedition but also participating. The plan was approved by the Museum's Board of Trustees in 1925.

The Cudahy-Massee Expedition traveled to British East Africa, which at the time (1928) consisted of the colonies of Kenya and Uganda, and the Tanganyika protectorate (present-day Tanzania) acquired from Germany after World War I.

Arriving in Nairobi Kenya on July 18, 1928, the Expedition went on a ten-week safari to Saronia in the Tanganyika protectorate. The safari then moved to the Mt. Kilimanjaro District, the Cherangani Hills in western Kenya, then to the northern frontier between Guaso, Kenya, and the Nyria River in Abyssinia (present-day Ethiopia). From there, it skirted the western foot of Mt. Kenya and the seven forks of the Tana River, then headed back to Nairobi before sailing up the Nile to Europe. In total, the Expedition lasted a bit less than ten months.

The Expedition consisted of six permanent members—five American, one British—as well as many Africans employed by the Expedition staff. The permanent members were Samuel A. Barrett, Museum director; Carveth Wells, travel lecturer; John Cudahy, Milwaukee-based diplomat and businessman; Osborne Goodrich, a Milwaukee-based businessman; Owen Gromme, Museum taxidermist; and Irving J. Perkins, associate Museum taxidermist.



## Specimens

The Milwaukee Public Museum Cudahy-Massee Expedition collected 1,976 ethnology objects representing over ten different ethnic groups. Natural history specimens include 1,406 birds, 1,056 insects, 312 mammals, and 288 plants, all collected during the Expedition. The mammals are of a very broad range and contain 62 different species, including zebras, lions, hyenas, aardvarks, baboons, jackals, gnus, and giraffes, to name a few.

Many of the mounted specimens are currently on exhibit. Some of the insects collected include butterflies, moths, beetles, grasshoppers, wasps, bees, ants, and flies. Even their firearms, camp stove, and a pith helmet have become part of the Museum collection.

### FACTS:

- Nearly all of the animals on display in the Museum are real animals, but there are a few exceptions. Four of them are in the **Africa** gallery: the two black rhinos are models made from plastic -- they have horsehair for their ears, tails, and eyelashes; the oxpecker (tickbird) on the back of the lead rhino is made of balsa wood.
- These rhinos were first displayed in the old Museum-Library building in 1933.
- Additionally, the okapi (also known as the forest giraffe, a mammal native to the Democratic Republic of the Congo) was fabricated from synthetic materials.

## EXHIBIT HIGHLIGHTS

### Exhibit: *Moroccan Courtyard*

This scene depicts the home of a wealthy, urban Moroccan in northwestern Africa. The countries of Africa's Mediterranean coast are well-situated to major trade routes. Thus, the exhibit is decorated with a range of trade items common to Morocco and northern Africa. They include firearms, bladed weapons and armor, pottery, housewares, clothing, and textiles.

### FACTS:

- Many of the design features of the house derive from an effort to diminish the effects of the punishing North African sun. Thick, whitewashed masonry walls reflect the heat and keep the interior cool. Tapestries shade the interior spaces, generating a need for extra oil lamps to light darkened rooms.
- One theme of this diorama is the influence of Islamic culture and spirituality in northern Africa. Islam was first brought to Morocco in 680 CE through Arab invasion. Today, almost one-third of the world's Muslim population resides on the African continent.
- A man in traditional Moroccan dress is seated at a backgammon board. Very popular throughout the Mediterranean, Africa, and the Middle East, backgammon is believed to be one of the oldest board games in the world. In backgammon, two players move their pieces around twenty-four triangular points according to the throw of dice. The winner is the first to remove all his pieces from the board.

## Exhibit: *The Savanna Bush*



Savannas are expansive regions of open plains dominated by grasses growing three to six feet high with scattered trees such as acacia and baobab. They are located near the equator, and cover much of the African continent. The savanna is typically hot year-round, and temperatures rarely drop below the mid-60s.

This diorama depicts a typical scene on the African savanna. A family of lions keeps a wary eye and a safe distance from a group of rhinoceros. Lions are among the few top predators on the savanna, yet the rhinoceros, though an herbivore, is very dangerous and not to be underestimated. The birds perched on the backs of the rhinos are tickbirds, also called oxpeckers. They sit on the rhinos and eat ticks, and even warn the rhinos of danger.

Simba, the Swahili word for lion, is the name of the adult male lion featured in this diorama. He was found as a tiny cub by the local Maasai people during a fire on the African plain. He was kept as the camp mascot during the 1928-29 Cudahy-Massees Expedition to Africa, then brought to Milwaukee where he lived in the taxidermy studio and on the roof of the Museum-Library building.

One of Simba's common pastimes was chasing a bowling ball down the hallway. When he got too big he moved to the Washington Park Zoological Garden where he lived to be 20 years old. Simba now permanently resides in the African Hall.



### FACTS:

- Savannas are inhabited by a vast range of animals such as giraffes, zebras, buffalo, elephants, many species of antelope as well as the prehensile-lipped black rhinoceros, impala, and kudu, as seen in the diorama. This diverse list of herbivores attracts carnivores like lions, cheetahs, and jackals.
- Water is so scarce during the savanna's dry season (December-February) that many animals struggle to survive until the onset of the summer rains.
- Summer on the savanna is a season of heavy rain. If the rain were more evenly distributed throughout the year, much of the savanna would become tropical forest.

## Exhibit: *The Salt Lick in the Bamboo Forest*

This diorama depicts a typical salt—or mineral—lick in the East African Highland Rift region, extending through Ethiopia, Kenya, Uganda, and Tanzania. Harsh weather exposes salty mineral deposits, drawing animals from great distances to ingest essential nutrients from a deposit of minerals like salt, calcium, iron, potassium, and zinc. Salt licks are especially important in ecosystems where nutrients are scarce, and they will attract a wide range of animals such as elephants, warthogs, buffalo, baboon, and antelope.



### FACTS: TIMBA AND ELEPHANTS

- The African elephant featured in the exhibit, known as Timba, was collected in 1911 by MPM taxidermist Carl Akeley who is considered the father of modern taxidermy.
- Once mounted, Timba had to be cut into five parts to be moved from the Museum-Library building to this location.
- Scientists now predict that if current poaching rates continue, African forest elephants (the rarer of the continent's two elephant subspecies) could be extinct within a decade. African savanna elephants aren't far behind, having declined by 30 percent in the past seven years.

## Exhibit: *Savanna Water Hole*

This exhibit depicts an east African watering hole—a pool or natural depression on the savanna in which water collects, attracting an expansive range of animals. The list of animals drawn to an African watering hole is nearly endless, but common species include elephants, zebras, giraffes, warthogs, buffalo, baboons, impala, wildebeests, rhinoceros, eland, vultures, and many other types of birds. Lions, hyenas, jackals, and cheetahs are among the carnivorous animals which will approach watering holes looking for prey. Herbivores will often avoid waterholes at certain times to avoid competition and predation by carnivores.

Watch a watering hole through a live cam, Mpala Research Centre, central Kenya:

<https://explore.org/livecams/african-wildlife/african-watering-hole-animal-camera>

### FACTS: WATERING HOLE ANIMALS

- Webcams sited at waterholes in South African game reserves recorded 30 different species of animals. Elephants and impala were the most frequent visitors.
- An elephant will drink between 100 and 200 liters of water per day.
- One species of bird commonly found at watering holes is the kori bustard, Africa's heaviest flying bird.



### **Exhibit: *Maasai Lion Hunt***

In one of the Museum’s most dramatic and renowned dioramas, a group of Maasai warriors face a charging lion. The Maasai live along the Great Rift Valley of eastern Africa on semi-arid and arid lands. The Maasai have lived on the savanna of southern Kenya and northern Tanzania for hundreds of years. They are pastoralists, and travel with cattle, sheep, and goats raised for meat. Lions are the main predators of the Maasai’s cattle.

#### **FACTS:**

- Much prestige attends the successful hunter, especially the one who throws the first spear when pursuing a lion with a group of warriors.
- Up until recently, the only way for a Maasai boy to achieve transition to manhood and warrior status was to single-handedly kill a lion with his spear.
- Today Maasai warriors serve as conservation stewards and, in fact, protect lions and other wildlife in the Maasai country.

### **Exhibit: *People of the Savanna***

This exhibit depicts the West African tribes most closely associated with three main types of subsistence on the savanna: farming (Ikoma and Kikuyu), herding (Maasai and Turkana), and hunting (Wandorobo). Inhabiting the vast lands of the African savanna, they are farmers, herders, and hunters who raise crops and manage livestock to feed their families. Several people from these tribes are also involved in preservation efforts to save the native animals of their areas, and produce items for the tourist trade.

## FACTS:

- Humans first appeared on the African savanna as early as 2 million years ago.
- Most people living on the African savanna are not nomads, but do not live in cities, either. Life centers on small villages where cultural traditions have been unchanged for centuries.
- Recent excavations at Kanjera South, an archaeological site in southwest Kenya, uncovered the fossils of 2,190 different animals and 2,471 tools.

## Exhibit: *Wooded Savanna*

This scene depicts slash-and-burn agriculture on the savanna as sable and greater kudu, startled by the flames, bound through the foreground. Slash-and-burn is a method of agriculture often used by tropical-forest root-crop farmers around the world who burn areas of forest to clear them for planting. Fire eradicates the weeds, and ash fertilizes the soil. After several years of agriculture, fertility declines and weeds increase. Traditionally, the area was left fallow and reverted to a secondary forest of bush. Agriculture would then shift to a new plot. After about a decade, the old site could be reused.



## FACTS: SLASH-AND-BURN AGRICULTURE

- Humans have practiced this method since the Neolithic Revolution, about 10,000-12,000 years ago, when traditional hunter-gatherer lifestyles were swept aside in favor of permanent settlements and a reliable food supply through agriculture.
- An area cleared by slash-and-burn (known as a “swidden”) is farmed for a relatively short period of time, and then left uncultivated for a long period of time so that vegetation can grow again. Thus, this practice is also known as “shifting cultivation.”
- Traditionally, farmers could leave slash-and-burn plots fallow for 15 to 20 years to restore the fertility of the soil.

## Exhibits of West African countries: *Cameroon, Nigeria, Ghana, and Ivory Coast*

These exhibits prominently display masks from several West African tribes.



### FACTS: AFRICAN MASKS

- The earliest African masks likely predate the Paleolithic era (2.5 MYA-approximately 9600 BCE.) They represent spirits of animals or ancestors, mythological heroes, moral values, or may honor a person symbolically.
- Since masks function as a vessel for contact with various spirit powers, the creator of the mask must possess both the technical skill and spiritual knowledge required to make them.
- Many African groups hold deep and complex beliefs around masking ceremonies. It is thought that when a person, usually a man, wears a mask, he becomes a medium, capable of communicating with spirits and ancestors on behalf of the community, often through dance.

### Exhibit: *Western African Textiles*

This case exhibits an array of woven textiles from the western region of the Africa continent.

Archaeological evidence indicates that African fabric production dates to around 5000 BCE when ancient Egyptians began cultivating flax and weaving it into linen. Samples of African pottery depict a loom dating back to this time, and a 12th-dynasty image from the tomb of ancient Egyptian administrator Khnumhotep depicts weavers at a horizontal loom (ca. 2400 BCE).

### FACTS:

- Colors, types of threads, dyes, and symbols used in African textiles are not only decorative, but often establish identity, and relate directly to historical proverbs and events.
- Fabric arts are used as a form of storytelling throughout Africa, often taking the place of the written word, and communicating important messages for an individual, family, or the community.
- Today, textiles are the most significant medium by which contemporary African artists illuminate the continuity between recent and past modes of African artistic expression.



## Exhibit: Peoples of Southern Africa



The main focus in this exhibit is the material culture of the Kung people of southern Africa—one of seven sub-groups of the San people, the earliest hunter-gatherers of the region. The San populated South Africa long before the arrival of the Bantu-speaking nations, and thousands of years before the arrival of Europeans. Featured here are a bow and arrow, a club, and three ostrich eggs, two of which are engraved with decorative patterns. Ostrich eggs were commonly hollowed and used as cups, canteens, or storage vessels for powder and paint. They were commonly painted or incised and placed in graves to honor the dead.

### FACTS: OSTRICH EGG

- Evidence of the use of hollowed ostrich eggs around the Mediterranean is found as early as the 7th millennium BCE.
- Empty ostrich eggshells—often decorated with painted or incised designs—were placed in graves as early as the 5th millennium BCE in North Africa, the eastern Mediterranean, and Near East.
- One ostrich egg is equivalent in volume to about two dozen domestic hen’s eggs. So, an omelet made from one ostrich egg could conceivably feed 12 people.

## Exhibit: Southern African Ethnology

Highlighted in this exhibit is the elaborate beadwork of the Bantu people of southern Africa. These are speakers of the more than 500 distinct languages of the Bantu subgroup found throughout the southern region of the African continent. Colorful beadwork has always been one of the most vital and dynamic medium of post-European, southern African cultures.

### FACTS: BEADWORK

- The origin of beads and beadwork in Africa dates back as far as 10,000 BCE.
- Many traditional healers wear distinctive amulets and beadwork which aid in identifying them and their work, or help during their work. Bead colors are usually chosen to connect with an individual’s characteristics, and particular ailments or troubles.
- Bead material, including bone, coral, horn, ivory, seeds, shells, stones, and pearls, is useful in dating technological innovations in the culture, as well as foreign influences on technique.



# STUDENT ACTIVITIES

**Goal:** To provide opportunities for exploring the *Africa* galleries, and developing a better understanding of African people, geography, history and culture through discussion, oral presentation, and close observation of exhibit content.

## Grades 1-4: Savanna Survey

**OBJECTIVE:** Students undertake an intensive study of common animals of the African savanna following the characteristics of the wildlife of that region as discussed in class and observed in the Africa gallery.

**SUBJECT AREA:** Science, geography

1. **Pre-visit activity:** Students study the African savanna and, as a group, make a list of which animals they think would likely be found at a watering hole in that region of the continent.
2. **On-visit activity:** At the Museum, the students explore the *Savanna Watering Hole* diorama, and list the animals they see there and check them off on their list.
3. **Post-visit activity:** Back in the classroom, the students compare the list of savanna animals they made in the classroom with the list of animals they saw at the Watering Hole diorama. They then research those animals and try to learn why some of the species on their original list weren't there. Is it because they're nocturnal? Are they trying to avoid predators? Is it because they migrate at certain times of the year, and aren't likely to be found in that region during those seasons? Are those animal populations dwindling or otherwise endangered so their presence is more unlikely?

## TEACHER RESOURCES

Website: "Safari Ecology: Waterholes and dams"

Link: <http://safari-ecology.blogspot.com/2011/08/waterholes-and-dams.html>

Website: "African Watering Hole—The Maryland Zoo in Baltimore"

Link: <http://www.marylandzoo.org/assets/African-Watering-Hole-Guide-1.pdf>

## Grades 5-8: What's the Word?

**OBJECTIVE:** Students make connections between their lives and the lives of African people by creating a glossary of words used in the English language that have African origins.

**SUBJECT AREA:** Language arts, social studies

**NOTE:** Students may need help getting started, as so many English words of African origin aren't always evident as such. One approach is to ask them to think of words describing different foods. Examples are coffee, yam, tilapia, okra, gumbo. A similar approach may involve words related to music, such as bongo, jazz, tango, marimba, banjo.

1. **Pre-visit activity:** With the teacher's guidance, students brainstorm as a group and create a list of common words in English that they think derived from African languages (examples are safari, cola, banjo, zombie, aardvark, and ebony, among others). The teacher finalizes the list aiming for a glossary of approximately 10-12 words, and provides the students with copies of the list for the field trip.

### A short list of words with African origins in common usage in English:

- **Aardvark:** Afrikaans word meaning earth- or ground-pig
  - **Banana:** Adopted from Wolof via Spanish or Portuguese
  - **Banjo:** Probably Bantu mbanza
  - **Bogus:** Hausa boko-boko, meaning fake or fraudulent
  - **Bongo:** West African boungu
  - **Chemistry:** From ancient Egyptian, khemia, meaning transmutation of earth
  - **Chimpanzee:** A Bantu language, possibly Kivili, ci-mpenzi
  - **Coffee:** Either from the Ethiopian region/Kingdom of Kaffa, where coffee originated, or Arabic kahwa
  - **Cola:** From West African languages, Temne kola, Mandinka kolo
  - **Dengue:** Possibly from Swahili dinga
  - **Ebony:** From ancient Egyptian hebeni
  - **Gumbo:** From Bantu Kimbundu ngombo, meaning “okra”
  - **Impala:** From Zulu im-pala
  - **Jambalaya:** Possibly from Tshiluba
  - **Jazz:** From West African languages, Mandinka jasi, Temne yas
  - **Jenga:** From the Swahili word for “build”
  - **Juke:** Possibly from Wolof and Bambara dzug through Gullah
  - **Jumbo:** From Swahili jambo (hello) or from Kongo nzamba (elephant)
  - **Kwanzaa:** From a Swahili phrase matunda ya kwanza, meaning “first fruits of the harvest”
  - **Mamba:** From Zulu or Swahili mamba
  - **Marimba:** From Bantu
  - **Okra:** From Igbo ókùrù
  - **Safari:** From Swahili meaning travel, ultimately from Arabic
  - **Tango:** Probably from Ibibio tamgu
  - **Tsetse:** From a Bantu language, Tswana tsetse, Luhya tsiisi
  - **Voodoo:** From West African languages Ewe and Fon vodu (spirit)
  - **Tilapia:** Possibly a latinization, “thiape,” the Tswana word for fish
  - **Trek:** From Afrikaans, move, often used in South African English
  - **Yam:** West African Fula nyami, Twi anyinam
  - **Zebra:** Possibly from a Congolese language, or alternatively from Amharic
  - **Zombie:** Likely from West African , Kimbundu nzumbi (ghost)
2. **Onsite activity:** Touring the Museum’s *Africa* gallery on the Third Floor, students work in teams of two to find instances of as many of the words in their glossary as they can, and check them off. In another column (or on the reverse side of their glossary sheet), students write down African words found in English that did not make their original list.
  3. **Post-visit activity:** Back in the classroom, students compare their glossaries of African words borrowed into English that they found in the gallery. This will include words from the original glossary, and those they may have found that were not included. Working as a class, they then add the words they discovered at the Museum, and compose a thorough list of African vocabulary found in common usage in English.

**Discussion topic:** Why have so many African words been adopted into English, and why do we continue to use them?

## TEACHER RESOURCES

Vocabulary words included in the above list were sourced from the following:

Article: “Africanisms: Racial Attitudes as Reflected in African Loan Words,”

Tim Ward, 2003.

Link: <http://homes.chass.utoronto.ca/~cpercycourses/6362Ward2.htm>

Article: “English, Our English!,” Farooq A. Kperogi, PhD., The New Black Magazine, September 30, 2010.

Link: <http://www.thenewblackmagazine.com/view.aspx?index=2442>

Website: African Words in English: <https://quizlet.com/11635622/african-words-in-english-flash-cards/>

Website: Oxford Dictionaries: <https://en.oxforddictionaries.com>

Website: Urban Dictionary: <https://www.urbandictionary.com>

Website: Online Etymological Dictionary: <https://www.etymonline.com/>

## Grades 9-12: Mask Task

**OBJECTIVE:** Students develop a deeper understanding of African cultures by comparing and contrasting traditional African masks.

**FOCUS EXHIBITS:** Masks from a broad range of African cultures are exhibited throughout the gallery.

**SUBJECT AREAS:** Social Studies, art, anthropology

1. **Pre-visit activity:** In a classroom discussion, show the students images of several African masks. Ask them to make observations about what phenomena are represented by the masks. Some examples may be: Animals, ancestors, spirits and religious figures, weather (wind, rain, heat, drought, etc.), emotions, moods, rituals, status, tribes, identities, etc.
2. **Onsite activity:** Working in teams of two or three, task students with choosing a mask exhibited in the Museum’s *Africa* gallery that appeals to them, and instruct them to take as many detailed notes about it as possible, including an explanation of what tribe or culture the mask is from, and what it represents. They should be encouraged to take photographs or sketch it.
3. **Post-visit activity:** Back in the classroom, each team displays the images of the mask they chose and studied, asking the students to make observations about it, and what they think it represents. The team then presents their findings for comparison.

**Discussion topic:** As a group, the class discusses a concept for the same mask if they were to design it using elements they are familiar with from their own culture.

## TEACHER RESOURCES

Article: “Exploring the History and Artistry of African Masks,” by Afomia Tesfaye.

Link: <https://www.novica.com/blog/exploring-history-artistry-african-masks/>

Website: “African Masks: Meaning and Design”

<https://study.com/academy/lesson/african-masks-meaning-designs.html>

# VOCABULARY

**Abrahamic religions**— The three monotheistic religions of Judaism, Christianity, and Islam that claim the prophet Abraham as their common forefather.

**Afrikaans**— A language of southern Africa, derived from the form of Dutch brought to the Cape by Protestant settlers in the 17th century, and an official language of South Africa.

**Anarchy**— Acts of rebellion against one's government in order to overthrow the political system in place.

**Animism**— Polytheistic religion that some Native Africans believe in. This is the idea that animals, plants, and other nonhuman objects have souls like humans do.

**Apartheid**— System of laws that separated racial and ethnic groups and limited the rights of blacks in South Africa. Nelson Mandela worked to end apartheid in South Africa.

**Berber (self-name Amazigh)**— Any of the descendants of the pre-Arab inhabitants of North Africa.

**Biome**— A large, naturally-occurring community of flora and fauna occupying a major habitat, such as rainforest, desert, tundra, etc.

**Cash crop**— A readily salable crop that is grown and gathered for the market such as vegetables or cotton or tobacco.

**Colonialism/Imperialism**— When more powerful countries invade less powerful countries and take over the political system.

**Craton**— A large, coherent domain of the Earth's continental crust that has attained and maintained long-term stability.

**Culture**— The ideas, skills, arts, tools, clothing, food, music, language, and general ways of life of a certain people at a certain time.

**Desertification**— The process of grasslands changing into deserts over time due to drought.

**Drought**— A long period of dryness and shortage of water.

**Economy**— The system of production, distribution, and consumption.

**Ethnology**— A branch of anthropology that analyzes cultures, especially in regard to their historical development, and the similarities and dissimilarities between them.

**Genocide**— Mass murder of a people because of their race, religion, ethnicity, politics, or culture.

**Indigenous Tribes**— Native people to a specific country or place.

**Migration**— The movement of a population of either people or animals from one region to another.

**Nomad**— A member of a people having no permanent abode, and who travel from place to place to find fresh pasture for their livestock.

**Oasis**— A small fertile or green area in a desert region, usually having a spring or well.

**Projectile point**— Sharp, pointed tools of finely chipped stone that were attached to the ends of spears and arrows; commonly called arrowheads.

**Rift valley**— A large elongated depression with steep walls formed by the downward displacement of a block of the earth's surface between nearly parallel faults or fault systems.

**Salt Trade**— From 500 CE to the 1500s, three great African empires—Ghana, Mali, and Songhai—controlled the trade of gold, salt, and other goods between West Africa and the Arab lands in north Africa and southwest Asia. People living in hot, dry climates need a lot of salt to replace the sweat they lose due to the climate. As a result, salt became highly valuable.

**Savanna**— Broad grassland with very few trees; found in tropics.

**Slash-and-Burn Agriculture**— A method of clearing land for planting by cutting and burning forests.

**Specimen**— An object from nature (i.e. an animal, plant, shell, fossil, mineral, etc.) used as an example of its species or type for scientific study or display.

**Subsistence farming**— Farming that provides for the basic needs of the farmer without surpluses for marketing.

**Top predator**— Also known as an alpha predator or apex predator; a predator at the top of a food chain which itself has no natural predators.

**Tribe**— A group of people or families united by sharing a common ancestor or customs and traditions.

**Triangular trade**— The trade of finished products from Great Britain to Africa for enslaved African people to America where the slaves and finished products would be traded for raw materials such as lumber, food, cotton, and molasses.

**Tropics**— The hottest part of the world laying between two lines of latitude, the Tropic of Cancer at 23 $\frac{1}{2}$ ° north of the equator, and the Tropic of Capricorn at 23 $\frac{1}{2}$ ° south of the equator.

## TEACHER RESOURCES

Websites:

Exploring Africa, Michigan State University

Link: <http://exploringafrica.matrix.msu.edu/curriculum/>

The Field Museum: Cultures of Africa

Link: <https://www.fieldmuseum.org/science/research/area/cultures-africa>

Smithsonian National Museum of African Art.

Link: <https://africa.si.edu/>

Teaching About Africa: Resources for Teachers: Guides / Reference Sources

Northwestern University

Link: <http://libguides.northwestern.edu/TeachingAfrica>