



CULTUREGUIDE

SENEGAL

SERIES 1
SECONDARY (7–12)



BRIGHAM YOUNG UNIVERSITY
KENNEDY CENTER
FOR INTERNATIONAL STUDIES

SENEGAL CULTUREGUIDE

This unit is published by the International Outreach Program of the David M. Kennedy Center for International Studies at Brigham Young University as part of an effort to foster open cultural exchange within the educational community and to promote increased global understanding by providing meaningful cultural education tools.

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WHY STUDY CULTURE?

For most of us, cultures are misunderstood; they are nebulous, vague, and hidden. Like the famous iceberg analogy, we know that most of what a culture is cannot be seen. But what does that mean? And why, then, should we study cultures if we do not know what we're studying in the first place?

In the late twentieth century, Brigham Young University did not embrace a new discipline, but rather a new area of study—the study of cultures. Typically, anthropology is the social science that studies cultures. Why should they have all the fun? The study of cultures unites other academic disciplines (as needed), drawing upon literature, political science, sociology, and even the more applied areas of nursing, social work, law, and business. The study of cultures has grown into nothing short of a revolt against disciplines, “a mode of inquiry” that looks at things in new ways.¹

In 1982, the David M. Kennedy Center for International Studies established International Outreach as a formal program to help build bridges of intercultural understanding. Since then, more than 10,000 *gratis* cultural presentations have been given to local area public schools, taking students to new places using language, multimedia, and imagination. *CultureGuides* derive from the same expertise that has been honed in classrooms—with the exciting exception that these intercultural learning tools are not geographically bound. Thanks to the Internet, accessible multimedia technology, and our trusty eMACs, a limitless audience can learn about different cultures.

Globalization, the driving paradigm of the post-Cold War world, means that now, more than ever, culture matters. Culture is the invisible context that may keep us from understanding important people, places, and ideas; it exists whether or not we think about it. Intercultural education can help us, not only as an intellectual exercise, but also in very practical ways to combat racism, to expand business, and to communicate effectively.

CultureGuides share the same aim as Edward T. Hall, the eminent cultural scholar, to try to “make culture real.”² Even though our “student guides” are not present in every classroom, we hope that *CultureGuides* will make classrooms of the mind and cultural laboratories wherever you may reside.

¹ Ziauddin Sardar and Borin Van Loon. *Introducing Cultural Studies*, Totem Books, New York: 1998.

² *The Edge: The E-Journal of Intercultural Relations*, Summer 1998, Vol. 1(3) Posted 10/11/98, <http://interculturalrelations.com/v1i3Summer1998/sum98sorrellshall.htm>.

TRADITIONS

WRESTLING: THE NATIONAL SPORT OF SENEGAL

Wrestling is the national sport of Senegal. The best wrestlers from each Senegalese village compete in annual wrestling matches that are held to determine who is the best wrestler in the region. Each community is very proud of its champion wrestlers. Wrestling allows communities to combine elements of traditional Senegalese living with the complexities of modern life.



Starting Points

1. Ask the students what types of sports they like to play. What do American sports teach people about American culture and society? In Senegal, wrestling is the most popular sport.
2. Display pictures of Senegalese musicians and wrestlers (**see Traditions Visuals 1 and 2**). Ask the students to describe what they think the pictures are about. Explain that Senegalese wrestling matches are often accompanied by musicians who help to create a festive atmosphere. View the video clip of Senegalese women dancing (**see Additional Resources—Supplementary Audiovisual 1**), paying particular attention to the sounds of the accompanying rhythmic instruments, or listen to the audio clip of a traditional Senegalese music group as they perform music that could accompany a Senegalese wrestling match (**see Additional Resources—Supplementary Audiovisual 4**).
3. Ask the students if they have a favorite sports team or athlete. Ask them how they feel when their team or favorite athlete wins a competition. Tell how, in Senegal, each village or community cheers for the wrestler who is their representative and that it is an honor to come from the same region as the best wrestler.



Information

Sports in Senegal

Senegal has a rich athletic history. In addition to wrestling, the Senegalese also enjoy and excel in other sports such as soccer, swimming, and running (**see Traditions Visual 3**). In fact, the Senegalese soccer team was recently recognized for its advancement to the quarterfinals in the Osaka, Japan, 2002 World Cup. However, wrestling is still Senegal's most significant sport.

Senegalese Wrestling

Traditionally, wrestling matches, or *luttés* [loots], are first held among members of the same village to determine a champion. These winners then compete with the winners from other villages and communities to find the strongest, most agile man in the region.

The rules of Senegalese wrestling are simple. The object of the match is to get an opponent lying on his back in the sand or to get three of his body parts to touch the ground at the same time. Any combination of three body parts will lead to a win, whether it's an opponent's hand and two feet or the combination of his knee, foot, and elbow. Nevertheless, the quickest and surest victory is assured when the back of the individual touches the sand, even if only for a split second.

When two *lutteurs* [loot-ers] (wrestlers) have entered the arena, they face off in standing position (**see Traditions Visual 1**). The wrestlers are dressed in a traditional loincloth or with fur wrapped around their waist. Their bodies are adorned with a variety of medallions, artifacts, and charms that protect them from the chants, curses, magic, and evil eyes of their opponents or people in the audience. Once a match starts, the wrestlers begin circling each other and looking for weaknesses. The usual strategy is to assume a position that appears vulnerable so that the opponent will make a compromising move and allow himself to be taken down.

After the sponsored professional wrestlers have competed, men and boys search through the crowd, looking for another individual of similar size. When one is found, the challenger puts his hands forward to challenge his opponent. To accept a challenge, the opponent puts his hands forward in the same manner, and the two then face off in the arena. This process continues for several hours.

Two types of wrestling exist in Senegal today. One is the traditional type of wrestling, which is based on the skill and agility of the wrestler. However, another type of wrestling has developed in which the wrestlers are allowed to punch. This second type is based more on brute force and strength. The first type is more common in rural tournaments and more respected by the older population.

Wrestling and the Continuation of Cultural Traditions

Wrestling brings together multiple aspects of Senegalese culture and society, including traditional music, religion, and views of masculinity. A wrestler's victory brings pride and honor to his entire village and unifies the community.

Except for a brief civil war in the mid-1800s, Senegal has not had the ethnic conflicts that many other African countries have experienced. Senegal's population includes more than twenty distinct ethnic groups—each with its own culture, language, and traditions—and these groups have a great potential to disagree with each other. However, they have interacted with each other on a regular basis, kept fighting and arguing between different ethnic groups to a minimum, and ensured relative peace in modern Senegalese society over the last two centuries. Wrestling contributes to this peace by providing villages with the opportunity to demonstrate skill, strength, and agility without resorting to war.

As music and dance are an integral part of daily life in Senegal, music is traditionally played at wrestling tournaments and at other significant events. The music at wrestling matches is typically played using *djembe*s [zhem-bay] and *tam tams* [tam-tams] (drums) of various sizes and a *cora* [cor-uh]—a sixteen-string instrument that blends a harp and a guitar (**see Traditions Visual 4**). The village *griots* [gree-owes] are primarily responsible for preserving the songs, music, stories, and genealogy of their community. During wrestling tournaments, the griots chant and sing about the

courageous acts and accomplishments of the wrestlers' families. The griots typically dress up as the *totem* [toe-tem] of their wrestler's family or village and thus invoke spirits to help the wrestler succeed in a wrestling match (**see Traditions Visual 5**). A totem is an animal or a plant that a family or village identifies with. The Senegalese believe that every family and village has a totem that acts as its guardian. Families never harm their totems, and their totems never harm those they protect.

The wrestlers themselves are not a distinct social class. Although they are admired for their strength and abilities, wrestlers can still function as farmers, fishermen, or herders within the community. These men live ordinary lives but gain respect and influence as they successfully defeat opponents in the wrestling arena. Successful wrestlers can often find wives faster and obtain credit more easily to buy a farm, a herd, or a fishing boat than other villagers.

As many Senegalese have moved from rural to more urban communities, they have brought the tradition of wrestling with them. Thus, wrestling is the national sport of Senegal today. Wrestling allows communities to preserve their historic values and traditions while living in the modern world.



Activities

1. Create a travel brochure for Senegal that highlights wrestling as a point of interest.
2. Prepare a collage of sports and activities that you are interested in. Present it to the class and explain how the pictures are a reflection of different cultural influences in American society.
3. Complete the word search by finding the new vocabulary words from this section (**see Traditions Visual 6**).
4. Read the story "The Wrestling Match" (**see Traditions Visual 7**) and complete the quiz that accompanies it. For more stories from specific villages in Senegal, see Tom Gilroy's book *In Bikole: Eight Modern Stories of Life in a West African Village* (**see Additional Resources**).
5. Listen to examples of Senegalese music (**see Additional Resources**); play a few selections of traditional cora music and then a few selections from contemporary Senegalese music artists. Discuss what you liked and disliked about each type of music. Compare and contrast both types of music. Finally, write a short essay comparing Senegalese music with American music. What emotions do you think Senegalese music evokes? How are they similar to or different from the emotions American music evokes?



Discussion Questions

1. When you hear about wrestling, what comes to mind? How does American wrestling reflect aspects of American culture?
2. Compare American wrestling and Senegalese wrestling. From this comparison, what can we learn about the similarities and differences between the American and Senegalese cultures?

3. With the increase of globalization, do you think wrestling will remain a major part of Senegalese society, or could another more modern sport or activity take its place in the future? Justify your opinion.
4. How might wrestling unify the different tribes? How does wrestling in Senegal bring in other traditions? Does the United States have any sport that ties together different traditions?

FOLKLORE & LANGUAGE

PASSING ON KNOWLEDGE AND VALUES TO THE NEXT GENERATION

For centuries, stories have carried Senegalese values, knowledge, and traditions from one generation to the next. Although family life changes as families migrate from rural communities to cities, traditional stories continue to link generations together.



Starting Points

1. Ask the students to think about stories that have been passed down in their families. What makes these stories important? Explain that in Senegal, storytelling used to be the main way to learn. The stories they would tell conveyed the values, knowledge, and traditions of their culture.
2. Have a student share an American fable with the class. Ask the other students to make a list of the different lessons or principles that the story is trying to convey. What can the students learn about American culture and values from the lessons they have identified? Ask how this activity could relate to Senegalese legends, culture, and values.
3. Present the visuals of an old man, a *baobab* [bah-oh-bahb] tree, and an African mural (see **Folklore & Language Visual 1**). Ask the students how they think all these images could be related to the Senegalese tradition of storytelling.



Information

The History of Senegal

During the eleventh century, Islamic traders and merchants migrated south from North Africa, which resulted in a short Islamic rule of the Senegalese region (see **Folklore & Language Visual 2**). Islamic rule has significantly influenced the stories and myths told in Senegal today. These stories blend both beliefs and traditions of Islam with the history and ancient contributions of Senegal. These stories link the present generations with Senegal's colorful past.

Passing on Knowledge and Values to the Next Generation

In the past, myths and legends were the primary means of transmitting cultural values and traditions from one generation to the next. Tales were shared while family members prepared meals or worked in the fields and were reenacted during holidays and festivities. Now, as urbanization in Senegal is changing family structure and relationships, stories continue to foster interaction and communication among generations. Stories pass on cultural values, knowledge, and traditions that have been important to Senegalese culture and society for centuries.

In the past, formal education that emphasized reading, writing, and arithmetic was not part of the daily routine in rural communities. Instead, families used informal schooling techniques to educate their children, including telling stories over meals, participating in festivities, and singing songs while working together at home or in the field. Such activities taught Senegalese children about both their culture and their ancestors.

The Griot

Each family, the mother in particular, acts as a keeper of ancestral knowledge. Also, within each community, a certain person preserves all information regarding the genealogy and history of the community. This person is known as a griot, and it is a position passed down from father to son or from mother to daughter. Whenever a family in the community holds a gathering for a funeral or for an event of good fortune, such as a wedding or a baptism, the griot is summoned and paid to recite stories and songs of the family's ancestry. During celebrations, song and dance become instrumental tools in passing on rites and practices from one generation to the next.

Senegalese Stories as Explanations of the Natural World

The Senegalese use stories to explain both good and bad things that occur in a family or community. Many legends and myths also deal with the unseen world of spirits and its influence on the real world. In these stories, the unexplained phenomena that affect people's lives are attributed to the actions of genies, or spirits, which play an important role in many stories. Senegalese stories reflect the idea that genies continually interfere in the human world and are the cause of both fortune and misfortune. These stories have perpetuated an unwritten code of conduct that influences the Senegalese people's daily actions. For example, because the Senegalese people believe that evil genies live in Baobab trees at night (see **Folklore & Language Visual 1**), they believe that traveling or whistling in the evening attracts evil genies who follow them home and cause mischief. Genies are often blamed for children's deaths, poor crops, bad weather, mothers dying during childbirth, and other misfortunes. Senegalese people use these myths and legends to explain unfortunate and inexplicable events that occur in daily life.

How Senegalese Stories Are Told

Senegalese storytellers follow only a few guidelines. To indicate that a story is being told, a story will generally open with a line similar to "there once was a tale that needs to be told, there existed a time, which exists still today." This connects the listener to the storyteller. The content of the story often includes interaction between animals, genies, humans, and nature. Storytellers typically close with a statement similar to "then the tale fell into the sea and came to us." The storyteller often enriches the stories with songs or extra details to adapt them to a specific audience.

Senegalese families have safeguarded their cultural values, traditions, and ancient culture through the preservation of traditional stories. These stories have bound generations together in a culture steeped in religion, history, and family identity. Although many children now attend school and receive a formal education, relating traditional stories and legends provides an opportunity for parents and grandparents to share their sense of cultural identity and their values with new generations.



Activities

1. Read Senegalese stories (**see Folklore & Language Visual 3 and Additional Resources**). Divide into different groups and have each group turn one of the stories into a play. Each group designates a griot, who will introduce the story. Perform your play for the class.
2. Discuss a Senegalese legend and list all the lessons that it teaches (**see Folklore & Language Visual 3**). Then read or recite a common and familiar American legend or story and identify the morals of the story. Compare the themes and lessons. Write a one-page essay comparing Senegalese and American culture.
3. View pictures of various African animals and the word bank of African vocabulary (**see Folklore & Language Visual 4**). Using the Senegalese legends as models, make up your own story that incorporates some of these animals and words. View also the short video clip (**see Additional Resources—Supplementary Audiovisual 2**) showing a panoramic view of the Senegalese landscape to get a feel for the setting of their stories.
4. Create your own mythical legend or story either individually or as a class. Use the story prompts provided (**see Folklore & Language Visual 5**) or use your own sentences to jump-start the story. Sit in a circle and either start the story with one sentence and have each person in the circle add a sentence to the story one at a time, or write your own story.
5. Complete the word search “Preserving Culture” (**see Folklore & Language Visual 6**).



Discussion Questions

1. How is American folklore similar to Senegalese folklore? How is it different? What can we learn about the differences and similarities between Senegalese and American culture by comparing their stories?
2. Is there a group or a person in American society who fulfills the same role as the griot does in Senegal?
3. Do you think that the influence of legends and stories decreases as the Senegalese attend school, watch TV, play video games, or read books more than they did in the past? Have stories lost their influence in the United States? Explain why or why not.
4. In American families, who might play a role similar to the griot’s? Why is this person important?

FOOD

FOOD AND THE FAMILY HIERARCHY

The process of preparing, presenting, and eating food in Senegal demonstrates a long-established tradition of basing family roles on a hierarchy of family relationships. For example, preparation of meals has traditionally been a woman's task. Although this aspect of society is changing, traditional ideas about gender roles continue to have an impressive impact on current Senegalese society.



Starting Points

1. Ask the students what their favorite meal is and why. Mention some national dishes of Senegal and how they are alike or unlike the students' favorite meals.
2. Ask the students who in their family decides what their family will eat, prepares the meals, and cleans up afterward. How are these roles determined? In Senegal, these chores have traditionally been a woman's responsibility.
3. Read the passage about Senegalese food to the students (**see Food Visual 1**). Ask them what they think about the quote and how it is similar to or different from their personal experiences with eating.



Information

Food as an Expression of Culture

The type of food a person eats reflects that person's culture, religion, and preferences, as well as the local geography, natural resources, and environment that surround the person. The manner in which people prepare, present, and eat food allows visitors to gain valuable insights into the social structure and values prevalent within a society.

The Senegalese working class has traditionally been divided into three professions: farming, fishing, and animal herding. For hundreds of years, these industries have guided the dietary preferences of the Senegalese. Traditional dishes consist of fish, chicken, lamb, peanuts, couscous, salads, and rice. (Because 94 percent of Senegal is Muslim, pork products are rarely used.) One of Senegal's most popular national dishes is *ceebu jën* [cheb-o djin], rice cooked with fish and vegetables. Traditional drinks served in Senegal include *bissap* [bee-sap], an iced tea made from hibiscus flowers, and *sow* [so], an iced drink made with soured milk, sugar, vanilla, yogurt, and sour cream (**see Food Visual 2**).

The Woman's Responsibility to Feed Her Family

As in many cultures, Senegalese women have historically held the primary responsibility for preparing food, cleaning, and tending children. In addition to these responsibilities, women gather firewood and walk long distances to collect water and carry it back home to use for cooking, cleaning, washing, and drinking. Women are also

expected to grow vegetables and other food staples for their families. A woman must travel to a market to purchase all the goods that she cannot make or grow for herself. Although there are small markets similar to modern convenience stores in the urban centers, most shopping is done at outdoor markets (see **Food Visuals 3 and 4**).

A typical day in the life of a rural Senegalese woman begins at about five or six in the morning, before her husband and children wake up. If she must travel far to collect water, she may have to wake up even earlier to have enough time to prepare breakfast for her family. After getting water, she makes a small fire and begins to cook breakfast, which might include millet porridge or last night's leftovers. As soon as breakfast is over, she cleans the cooking pots and the *calebasse* [call-i-boss] (a large bowl made out of a gourd). Once the cleaning is finished, lunch preparation begins. If a meal requires chicken, the woman must kill the chicken, remove its feathers, skin it, and chop it. She then prepares other parts of the meal. The millet and rice are ground by hand in a mortar and pestle. Everything is cooked over an open fire. Once lunch is served and cleaned up, preparation for dinner begins. The preliminary steps for dinner preparation are the same as those for breakfast. When women are done cooking, they must wash the dishes by hand in large bowls (see **Food Visual 5**). After dinner is eaten and the dishes are cleaned, the mother may focus on other tasks such as ironing and sewing.

Women in rural communities do not have the modern conveniences that many Western societies take for granted. Most women live in areas where there is no electricity or running water. They cook over an open flame and use charcoaled wood to season their food (see **Food Visual 5**). They often cook in open areas outside the house or in a small building separate from the house to prevent the house from getting too hot.

Mealtime Etiquette

Mealtime etiquette in Senegal has changed over time. Traditionally, males and females did not eat together; men ate separately from the women and children. The men ate first, then the children, and the women ate last. Today, families sit around a large *calebasse* and eat together, but the food is still distributed according to the traditional hierarchy. Traditionally, people ate with the right hand, although today people often use a spoon. Because the left hand is considered unclean, it is never used for eating or social interaction. The largest portion or best quality meat is put in front of the man of the house, and the remaining meat is put in front of the children. Often this leaves the women with the smaller and less desirable portions of meat. Each person eats the food directly in front of him or her. It is considered rude to reach out in front of another person to serve oneself food.

Modern Implications of Traditional Gender Roles

The traditional responsibilities of women have influenced the current expectations and opportunities of women in Senegal. Girls have been kept out of school in order to help their mothers with daily chores and responsibilities. Some Senegalese fear that if young girls do not learn how to cook and clean, they will not get married. Many women place less emphasis on reading because they feel that it is more important for their daughters to learn cooking and cleaning skills so they can be good wives. Older women have also contributed to the perpetuation of these gender roles in their communities. Many children, especially female children, are raised by

their grandmothers, who teach them how to cook and clean. As the economy shifts and becomes more modern, women are finding themselves burdened with work both in and outside of the home. Because educating women improves the overall quality of life for the Senegalese, efforts are slowly being made to convince older women that the younger generation of girls should obtain an education in addition to learning domestic skills.

Even with these efforts toward female education, women are still limited in their professions. If a woman's husband dies, she has limited options for making money because the only privilege typically granted to women is that of selling agricultural goods (such as peanuts, fruits, and vegetables) in the streets and markets. Thankfully, a woman's family will most likely not starve, since she will be supported by neighboring families. For example, if a woman does not have enough food to feed her family, she places an empty calebasse outside her back door at night, and in the morning someone will have left enough food in the calebasse to feed her family. She will not know who provided the food, but she will know that someone was generous to her family. When she sees another family with a bowl by their back door, she will return the favor and give what she can. Hence, the Senegalese pride themselves on the fact that no one has ever died of starvation in Senegal.

Food reflects many aspects of Senegalese culture. The manner in which it is served depicts the gender roles and family hierarchy that have existed for hundreds of years. The food eaten by the Senegalese represents the socioeconomic conditions that exist in the country and the components of the economy. Interaction during meals portrays the social roles of the Senegalese and how they relate to each other.

Poulet Yassa

Poulet Yassa is marinated chicken in a lime sauce, grilled over charcoaled wood and served with grilled onions over rice.

You will need:

4–5 lbs chicken breasts	1 jalapeño pepper
2 T lime juice	2 medium yellow or white onions
2 cloves crushed garlic	1 C chicken broth
fresh ground black pepper	½–1 lb white rice

Preparation

1. In a bowl, combine lime juice, garlic, fresh ground black pepper, chopped jalapeño pepper, and sliced onions.
2. Place chicken in a wide bowl or dish. Add onion mixture; make sure that all of the chicken is covered. If you need more liquid, add a small amount of lemon juice.
3. Marinate for at least thirty minutes.
4. After thirty minutes, remove the chicken and grill it (preferably over charcoal) until it is brown on all sides and about half cooked.
5. While the chicken is cooking, simmer the onion mixture in a skillet over direct heat, stirring constantly to prevent the onions from browning. Cook for about five minutes.

6. Put the browned chicken into the skillet and cover with the onion mixture. Pour chicken broth over the mixture. Leave on low heat and allow the liquid to simmer and thicken.
7. Cook the white rice as directed on package.
8. Place a serving of cooked rice on a dinner plate. Top rice with chicken and onion mixture and serve.

Yield: 8 servings

La Salade Côte Cap Verte

This is a mixed green salad with hard-boiled eggs. It can be served as an appetizer or as a lighter dish following the main course.

You will need:

2–3 C assorted greens	1 tsp salt
4 hard-boiled eggs	½ tsp fresh ground pepper
1 C salad oil	1 T salad herbs
½ C tarragon vinegar	2 T honey
1 tsp garlic powder	

Preparation

1. In a large salad bowl, combine greens, such as lettuce, spinach, watercress, and romaine, torn into chunks.
2. Arrange greens in mounds on salad plates.
3. Chop four hard-boiled eggs.
4. Sprinkle chopped eggs generously over the mounds of torn greens.
5. In a jar, combine salad oil (use part olive oil if possible), vinegar, garlic powder (or crushed cloves), salt, fresh ground pepper, salad herbs, and honey. Shake thoroughly. Serve on the side of the salad.

Yield: 8 servings

Mamadou's Banana Glace

A delicious banana ice cream.

You will need:

12 bananas	4 tsp black raisins
1 pint heavy cream	4 T almonds
½ C sugar	4 T peanuts
4 tsp candied fruits or red cherries	

Preparation

1. In an electric blender (or by hand), beat four bananas to a pulp. Add heavy cream and sugar. Beat until frothy.
2. Pour mixture into ice-cube trays or another container and freeze for one to two hours or until partially firm.
3. After mixture is frozen, cut eight bananas in half lengthwise and then in half across.

4. Place four pieces of banana in a row, side by side on a dessert plate. Spread the frozen banana chunks uniformly over the fresh bananas.
5. Sprinkle each serving with ½ tsp chopped candied fruits or red cherries. Add the following according to taste: black raisins, chopped peanuts, and slivered almonds.

Yield: 8 servings

Glace de Cacahuète

A delicious peanut ice cream. The recipe comes from the Basbab Restaurant in Dakar. Because peanuts are one of the country's primary exports, they are common in Senegalese foods. This ice cream is a great treat for the peanut lover.

You will need:

- | | |
|-----------------------------|--------------------------------------|
| 1 14 oz can evaporated milk | 1 14 oz can sweetened condensed milk |
| 4 T lemon juice | ¼ C milk |
| ½ C sugar | |
| 1 C peanut butter | |

Preparation

1. In a two-quart saucepan, immerse an unopened can of evaporated milk in boiling water; cover and continue boiling for twenty minutes.
2. Place an eggbeater and the can of evaporated milk in a three-quart glass or metal bowl and place the bowl in the refrigerator until bowl, eggbeater, and evaporated milk are thoroughly chilled.
3. Whip the chilled evaporated milk in the cold bowl with the cold eggbeater.
4. Add lemon juice and sugar.
5. In a three-quart bowl, combine peanut butter with condensed milk and regular milk.
6. Fold the whipped mixture carefully into the peanut butter mixture until smooth.
7. Pour into freezer trays or into a six-cup mold and freeze.

Yield: 1 ½ quarts

Cinq Centimes

Cinq Centimes (five-cent cookies) are perfect for a snack or for an evening dessert and require little preparation.

You will need:

- 1 package prepared three-inch sugar cookies
- 1–2 C peanut butter
- 1 C coarsely chopped peanuts

Preparation

1. Spread each cookie with peanut butter.
2. Sprinkle each with coarsely chopped peanuts.
3. Arrange on platter and serve.

Yield: 1–2 dozen cookies, depending on package size

Fried Plantains

Fried sweet bananas. Each plantain makes one serving. Plantains can be served as a dessert, side dish, snack, or appetizer.

You will need:

plantains (soft and turning black)	sugar
oil	African hot sauce
salt	

Preparation

1. Peel plantains.
2. Cut plantains into thin slices, or slice each plantain in half and cut each half lengthwise.
3. Heat the oil in a pan or skillet.
4. Add plantains and fry until golden.
5. Serve with African hot sauce or salt as a snack, an appetizer, or a side dish. Serve with sprinkled sugar as a snack or a dessert.

Yield: one serving per plantain

Boiled Plantains

Boiled plantains are more common than fried plantains and can be served as a side dish for any African meal. Use the same recipe list as that used for fried plantains.

Preparation

1. Peel and cut each plantain into two or three pieces.
2. Boil until tender.
3. Serve in the same manner as fried plantains.

Yield: one serving per plantain



Activities

1. Using the recipes given, prepare a Senegalese meal or snack.
2. Prepare two lists: one of foods and necessary ingredients that are typically eaten in the United States and one of those in Senegal. Compare each dish and its ingredients.
3. Complete the word search, *Senegalese Food* (see **Food Visual 6**).
4. Research the cultural roots of different types of Senegalese food. For example, research the French influence on Senegalese food or find out whose influence made rice such an important food in Senegal.



Discussion Questions

1. How do gender roles in Senegal compare to gender roles in the United States?
2. How do you think the need to work outside the home and maintain a household will impact or change the role of women in Senegalese society?

3. Compare and contrast the mealtime etiquette of Senegal to that of the United States. What does this teach us about these two different cultures?
4. As technology increases and people have more access to electricity and microwaves, do you think the traditional diet of Senegal will change? Why or why not?

CROSS-CULTURAL CONTRIBUTIONS

SLAVERY AND THE AFRICAN RENAISSANCE

Although slavery has affected the development of the entire world, it has particularly influenced the development of Senegal and the rest of Africa. The blending of African culture with European, American, and Latin American cultures has enriched world culture. The renaissance of African culture through the past hundred years has reintroduced the African continent and its people to the international realm of politics, literature, art, and culture.



Starting Points

1. Ask the students what they first think of when they hear the word “slavery.” Explain to them that slavery was a major factor in shaping Senegalese history.
2. As a class, read and discuss the image and English translation of the quote (**see Cross-cultural Contributions Visual 1**). Ask them what they think it refers to. Explain how this poetic quote captures the plight of Senegalese slaves.
3. Ask the students how they think Africans feel about the slave trade. In particular, ask them how such feelings would alter Senegalese perspectives of world history.



Information

The History of Slavery

Slavery on the African continent has greatly influenced the people and history of Senegal. The slave trade, which culminated in Europe, did not actually begin there. It existed in Africa (including Senegal) hundreds of years before the Europeans arrived and instituted their slave trade. In Africa, slaves were those who were prisoners of war and those who could not pay their debts. Although African slaves worked in the slave owner’s homes and fields, they were treated as members of the family. Slaves could marry and have children, but these children also became domestic workers.

In 1441, the Portuguese landed on the coast of Senegal and colonized the island of Gorée. They established outposts along the coast so they could restock their ships on the way to the Indies. When the slave trade began in 1510, thousands of slaves departed from these outposts along the coast of Senegal. The two main ports were Saint-Louis and Gorée. Over a two-hundred-year period, millions of African men, women, and children were taken from the African continent via these two ports.

Gorée was an important shipping and holding area during the slave trade. The *maison des esclaves* [mayz-on days es-clahves] (slave house) there auctioned thousands of slaves a year and held men, women, and children for months at a time. The slave house was like a cattle market. The owner and slaveship captain would stand at the top of the stairway (**see Cross-cultural Contributions Visual 2**), and the slave would be

brought into the middle of the courtyard, weighed, and examined. Male slaves were required to weigh 132 pounds (60 kilograms), women needed to weigh 88 pounds (40 kilograms), and children needed to weigh 66 pounds (30 kilograms). Then the slave owner and the slave ship captain would negotiate a price. Once a price was agreed upon, the slave was walked down the hall, out the back door, and across a plank extending from land to the slave trader's ship.

England outlawed the maritime transport of slaves and participation in the slave trade in 1807, and the French followed suit in 1815. However, even though the slave trade was abolished, illegal participation in the slave trade in Senegal continued until about 1848. Slavery was finally abolished in other countries between the middle of the nineteenth century and the beginning of the twentieth century.

Signar Society

The trading companies hired French, Dutch, Portuguese, and British employees to manage the affairs of the slave trade. They did not, however, allow any foreign employees to administer the slave trade independently of the company. However, many employees found they could circumvent this policy by marrying African women.

The women who married trading company employees were called *Signars* [seen-yarz]—they became a distinct class of Senegalese women. Because Europeans gave them a higher status and more privileges than other Senegalese women, the Signars influenced the political, economic, and social development of Senegal. Senegalese women envied the Signars and longed for their same status and privileges. Therefore, when ships arrived from Europe with a new crew to be stationed in the area, a large group of Senegalese women waited at the docks to receive them. To welcome the men on the evening of their arrival, they held a celebration that included music, food, and dancing, during which each man would choose his “new wife.” This new custom of the Senegalese started because the women desired to attain the same distinctive status as the Signar women.

The Signars taught their daughters about the aristocratic mannerisms of Europe and also how to cook, clean, dance, and speak European languages. They taught their sons such subjects as commerce, bookkeeping, reading, writing, and European languages. It was through these sons that the European employees of slave-trading companies began to go into business for themselves. The sons led excursions to the interior of the country, collecting, purchasing, kidnapping, and acquiring slaves. Typically, slaves were acquired from tribal chiefs who had won them through conquests in battle or bought them through the sale of existing slaves within their communities. The sons would bring these slaves to the trading companies and the mothers would act as brokers. The Signar women ran the slave trade and controlled the profits of the business, and the profits were split between the African women and their European husbands. This wealth enabled a Signar woman to provide financial security and material resources for her family even after her “husband” returned to Europe.

The Signars became French citizens in 1872, when the French colonies in Senegal became municipalities with full rights. In 1914, Blaise Diagne, a member of the Signar class, became the first Senegalese African to represent Senegal in French

parliament. The Signars' wealth helped to create a powerful, elite group of Senegalese who controlled the political momentum of the country. The Signars' influence in the French government provided multiple opportunities for Senegalese citizens to get an education and to travel to France to receive training at French universities. Later, these educated individuals returned to Senegal or other foreign colonies and shared their knowledge and skills, which increased the global awareness of the Senegalese.

Eventually, all Senegalese received French citizenship in 1946, leading to the creation of the Federation of Mali in 1959, in which Senegal joined political forces with other West African countries until they won complete independence from France on 4 April 1960. On this same day, Léopold Sédar Senghor became Senegal's first president and helped guide the country's development over the next twenty years. Senghor later became the first black African appointed to the *Académie Française*, a prestigious institution charged with preserving the French language in its purity. His admittance broke the ethnic barrier, as he was the institution's first non-“white” member.

The effects of slavery impacted Africans living in Europe, in the colonies, in the Americas, and in Senegal long after the abolition of the slave trade. An overwhelming belief existed in most Caucasian societies that people of African descent were second- or third-class citizens. Africans were limited in their ability to participate in European society and were even limited in making decisions within their own country. As white-European laws and customs replaced traditional African laws and customs, Africans had to walk, talk, and act like Europeans to be considered civilized. Traditional African dress, music, dance, education, and customs were pushed aside by the forceful French-European culture. This disenfranchisement of the Africans in Europe and in their own society has created conflicts in African culture that remain unsolved.

The Impact of Negritude

Negritude was one of the most important movements of the twentieth century that addressed this deterioration of African traditions and values. In the early 1930s, Léopold Sédar Senghor, Aimé Césaire, and Léon-Gontran Damas met while studying in Paris, and they started a movement that rejected the traditional views that had persisted in European society since the times of the slave trade. They rejected the idea that Africans were second-class citizens, and they worked to dispel the myths and misconceptions that maintained the status quo. While in Paris in 1934, the three men also started a journal called *L'Etudiant Noir* (The Black Student). They published articles, poetry, and songs that incorporated African traditions and rhythms. They stressed the importance of traditional African culture while reasserting the value and worth of Africans.

Negritude became a driving force for self-determination and self-government in the French colonies. It reversed notions that had limited the social and economic mobility of Africans since the beginning of the colonial period. The movement's goal was to break Western stereotypes of black African inferiority in society. The movement encouraged blacks to unite, stand up for their rights, and take pride in their African culture and history. Negritude empowered and elevated the status of Africans in the wake of slavery and its resulting oppression. Césaire's poem “Return to My Native

Land” depicts this change in perception (**see Additional Resources**). This movement has influenced writers, politicians, and citizens in monumental ways. Today, Negritude literature is read in schools throughout Africa and referenced often in modern literature.

The slave trade, the creation of the Signar class, and the resulting Negritude movement changed the dynamics of France’s interactions with its colonies and provided the momentum that caused Senegal and many other French-African colonies to gain independence. Although the slave trade separated many African families and decreased the population of the African continent, it, in turn, empowered the Africans to lead various colonies to independence and reasserted the validity of African cultures and values.



Activities

1. View approximately the first minute and a half of the video clip (**see Additional Resources—Supplementary Audiovisual 3**) showing Gorée’s *maison des esclaves*. What are the student’s impressions of the slave house?
2. View the final minutes of the video clip (**see Additional Resources—Supplementary Audiovisual 3**) for a performance of a song using a poem by Raphaël Ndiaye as its lyrics. Read the translation of Raphaël Ndiaye’s poem (**see Cross-cultural Contributions Visual 3**) and discuss the influence that the slave trade had on Africa.
3. Do a research project about the impact of the slave trade, Negritude, or African unity in the United States.
4. Read excerpts from Césaire’s “Return to My Native Land” (**see Additional Resources**). Write a one-page response about themes you noticed in the poem.
5. Review the vocabulary from this unit by completing the word search “Senegalese Slavery” (**see Cross-cultural Contributions Visual 4**).
6. Listen to a recording of the Senegalese national anthem (**see Additional Resources**). Then, learn the words to the national anthem, in French. Perform the song for the school or for your parents.
7. To better appreciate part of African culture that came to America because slaves were brought here, learn about the game *mancala* [man-call-ah], which African slaves introduced to their new homes. Also, play *yoté* [yo-tay], a game played throughout West Africa (**see Cross-cultural Contributions Visual 5**).



Discussion Questions

1. Who in American history would you compare to Léopold Senghor, the first President of Senegal, or Blaise Diagne, the first African in French parliament? Why did you choose who you did?
2. Why is it important to learn about the different aspects and effects of the slave trade?

3. How have your ideas and views of the slave trade changed after learning about the Signars?
4. What similarities and differences can you see in the views and tactics of Negritude and those of the American civil rights movement?

FACTS ABOUT SENEGAL

Official Name: Republic of Senegal

Capital: Dakar

Government Type: republic under multiparty democratic rule

Area: 196,190 sq km

Land Boundaries: 2,640 km bordering the Gambia, Guinea, Guinea-Bissau, Mali, and Mauritania; coastline 531 km

Climate: tropical; hot, humid; rainy season (May to November) has strong southeast winds; dry season (December to April) dominated by hot, dry harmattan winds

Lowest Point: Atlantic Ocean 0 m

Highest Point: unnamed feature near Nepen Diakha 581 m

Natural Resources: fish, phosphates, iron ore

Natural Hazards: lowlands seasonally flood; periodic droughts

Population: 11,126,832 (July 2005 est.)

Ethnic Groups: Wolof 43.3%, Pular 23.8%, Serer 14.7%, Jola 3.7%, Mandinka 3%, Soninke 1.1%, European and Lebanese 1%, other 9.4%

Religions: Muslim 94%, Christian 5% (mostly Roman Catholic), indigenous 1%

Languages: French (official), Wolof, Pulaar, Jola, Mandinka

GDP: \$18.36 billion (2004 est.)

GDP Per Capita: \$1,700 (2004 est.)

GDP Composition By Sector: services: 62.7%; industry: 21.4%; agriculture: 15.9% (2004 est.)

Labor Force by Occupation:

agriculture 70%

Unemployment Rate: 48% (2001 est.)

Industries: agricultural and fish processing, phosphate mining, fertilizer production, petroleum refining, construction materials, ship construction and repair

Agricultural Products: peanuts, millet, corn, sorghum, rice, cotton, cattle, green vegetables, tomatoes, poultry, pigs, fish

Exports: \$1.374 billion (f.o.b., 2004 est.) fish, peanuts, petroleum products, phosphates, cotton

Imports: \$2.128 billion (f.o.b., 2004 est.) foods and beverages, capital goods, fuels

Trade Partners: India, France, Mali, Italy, Cote d'Ivoire, Spain, Belgium, Nigeria, and Thailand (2004)

Currency: Communauté Financière Africaine franc (XOF)

Exchange Rate:
528.29 XOF = \$1 U.S. (2004)

HISTORY AND HOLIDAYS

TIME LINE

- 400–1100 C.E.** Empire of Ghana
1300–1400 Empire of Mali
1441 Portuguese colonize Gorée
1510 Slave trade begins
1677 French take over Gorée
1807 England outlaws slave trade
1815 France outlaws slave trade
27 Apr 1848 Abolition of slavery in France
1914 Blaise Diagne becomes the first African representative in French Parliament
1930 Senghor, Damas, and Césaire meet in Paris
1934 *L'Etudiant Noir* is first published
1946 All Senegalese receive French nationality rights
1957 Dakar becomes the capital of Senegal
1959 Federation of Mali is formed
4 Apr 1960 Independence from France
20 Aug 1960 Senegal separates itself from the Federation of Mali; Leopold Sedar Senghor becomes president
28 Sep 1960 Senegal joins the United Nations
1963 New Constitution
1981 Senghor steps down and passes presidency to Abdou Diouf
1983 Senghor appointed to the Académie Française
1 Apr 2000 Abdoulaye Wade takes over presidency
7 Jan 2001 New Constitution adopted
20 Dec 2001 Death of Senghor
4 Nov 2002 Idrissa Seck appointed as prime minister

HOLIDAYS

- 1 Jan** New Year's Day
Jan The end of the Paris-Dakar Rally
1 Feb Confederation Day
11 Feb Carnival in Dakar
4 Apr Independence Day
1 May Labor Day
28–31 May Saint-Louis Jazz Festival
14 Jul African Community Day or Day of Association
24 Dec Carnival in Saint-Louis

Christian holidays recognized by the State:

Same as the United States	Easter
40 days after Easter	Ascension
8 Jun	Hite Sunday (Pentecost)
9 Jun	Hite Monday
15 Aug	Assumption
1 Nov	All Saints Day
25 Dec	Christmas

Muslim holidays recognized by the State:

(These holidays follow the lunar calendar and change date every year)

Tamkharit	Muslim New Year; day when Mohammed left for Medina
Maoloud	Mohammed's birthday
Leylatoul Khadre	Twenty-seventh day of Ramadan
Korite	End of Ramadan
Tabaski	Celebration of God stopping Abraham from killing his son
Magal de Touba	Return from exile of Chiekh Amadou Bamba Mbacke

ADDITIONAL RESOURCES

SENEGALESE EMBASSY TO THE UNITED STATES

2112 Wyoming Avenue NW
Washington, D.C. 20008
Phone: (202) 234-0540, Fax: (202) 332-6315
E-mail: info@globescope.com

SENEGAL TOURISM OFFICE

350 Fifth Avenue, Suite 3118
New York, NY 10118
Phone: (212) 279-1953, (800) HIDAKAR (443-2527), Fax: (212) 279-1958
E-mail: info@senegal-tourism.com
Web site: <http://www.senegal-tourism.com>

AFRICAN CULTURAL CENTER

H. Maxie (Max) Viltz—Owner
146 Linden Avenue
Long Beach, CA 90802
Phone: (562) 435-3110, Fax (562) 435-3130
Web site: http://www.villagetreasuresonline.com/african_cultural_center.htm

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- . *God's Bits of Wood*, Heinemann, 1996.
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Africa South of the Sahara:

<http://library.stanford.edu/depts/ssrg/africa/sene.html>

Afropop Worldwide:

http://www.afropop.org/explore/region_info/ID/1/West%20Africa

CIA World Factbook:

<http://www.cia.gov/cia/publications/factbook/geos/sg.html>

Contemporary Africa Database:

<http://www.africaexpert.org/nav/countries/country41.html>

Modern Senegalese Wrestling:

http://www.news-star.com/stories/052698/art_senegals.html

Saint Louis Senegal Home Page:

<http://www.saintlouisdusenegal.com/english/index.htm>

Senegalese National Anthem:

<http://david.national-anthems.net/sn.htm>

Sun Africa—Senegal:

<http://www.sunafrika.com/countries/main.asp?CTRY=senegal>

The Griot Drum & Arts Programs:

<http://www.africanarts-webpage.com/alassane/>

USAID:

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WoYaa African Search Engine:

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SUPPLEMENTARY AUDIOVISUALS

Video Clip 1, Senegalese Women Dancing
Video Clip 2, Panoramic View of Senegal
Video Clip 3, Slave Market; Song Performance
Audio Clip 1, Traditional Senegalese Music Group Performance

Traditions Visual 1: Lutte (Wrestling Match) between Two Boys





Traditions Visual 3: Village Soccer Game

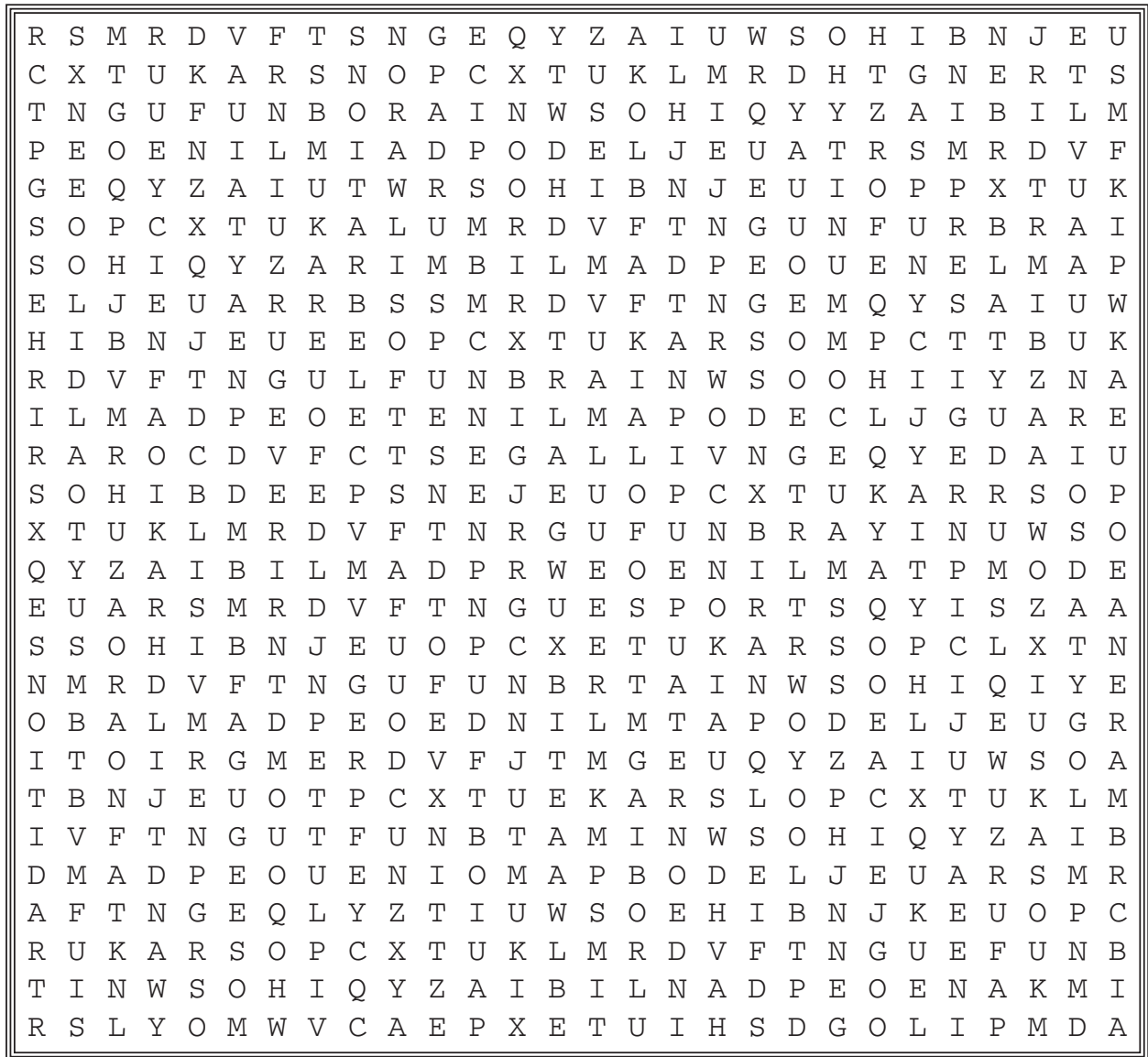






Name: _____

TRADITIONAL WRESTLING



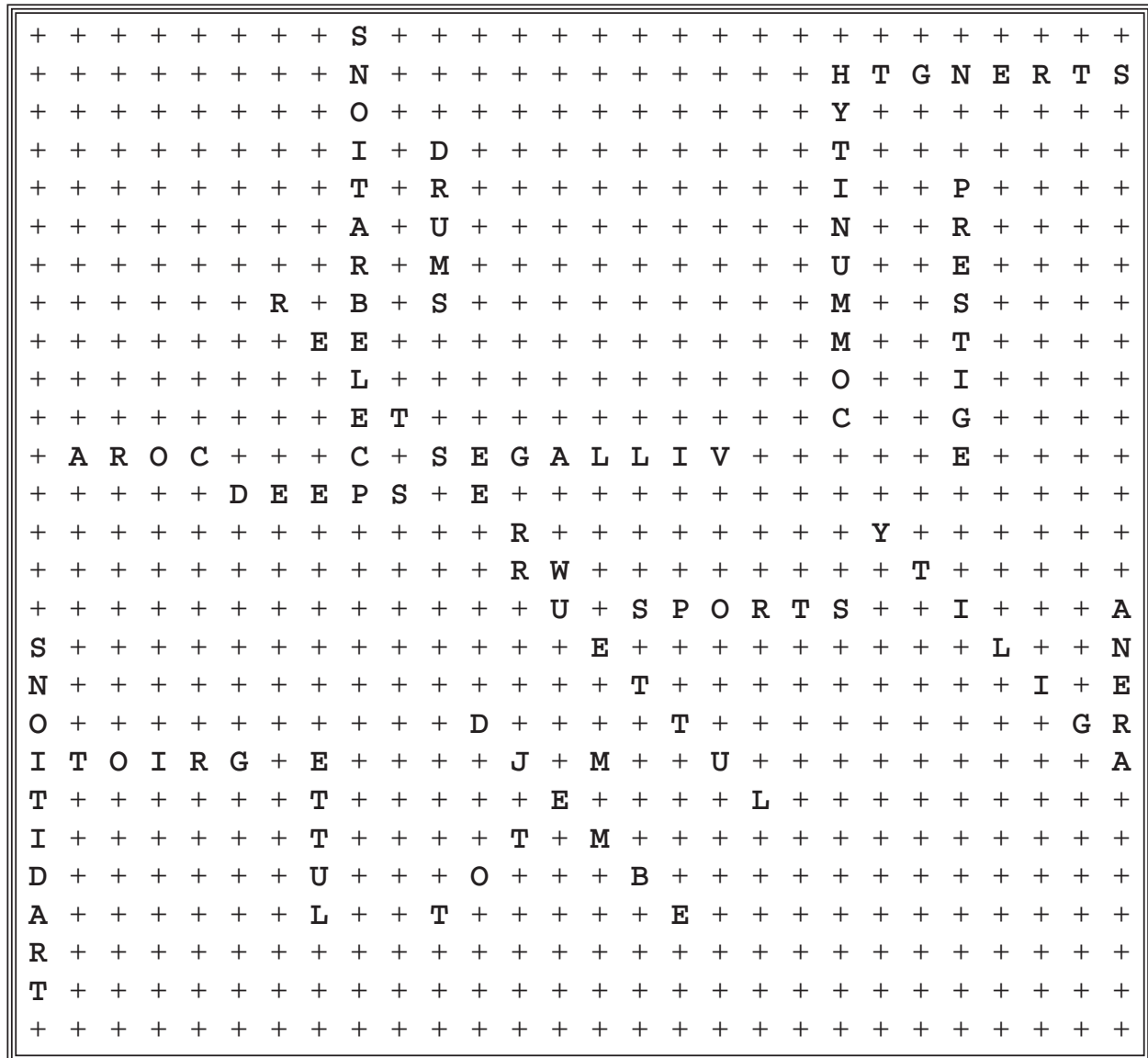
AGILITY
ARENA
CELEBRATIONS
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DRUMS
GRIOT
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SPORTS
STRENGTH
TOTEM
TRADITIONS
VILLAGE
WRESTLER

Name: _____

TRADITIONAL WRESTLING



AGILITY
ARENA
CELEBRATIONS
COMMUNITY
CORA
DJEMBE

DRUMS
GRIOT
LUTTE
LUTTEUR
PRESTIGE
SPEED

SPORTS
STRENGTH
TOTEM
TRADITIONS
VILLAGES
WRESTLER

EXCERPT FROM "THE WRESTLING MATCH"

From *In Bikole: Eight Modern Stories of Life in a West African Village*
by Tom Gilroy (New York: Alfred A. Knopf, 1978)

To the Serrers, nothing is more exciting than a wrestling match. All through the dry season, the large villages set aside one day a week when wrestlers come from miles around to win fame and money.

All week before a big match, the villages buzz with talk of the two combatants. The men argue about who will win; the little boys wrestle in the dirt, imitating their heroes.

At the end of the season, each village gives a special banner to the very best wrestler. It is a great honor and all the wrestlers try very hard to win it.

In Bikole one year, there was great excitement as the dry season neared an end. Two wrestlers who had won all their matches would do battle on the last week of the season. The winner would be awarded the banner.

The two men were quite different from each other. Jakate was a light-skinned stranger, and people said he came from a city far to the north. He was big and strong and very handsome. He was always clowning with the young girls of the village. When Jakate wrestled, he charged his opponent immediately; all his matches were over in less than a minute.

Salue, on the other hand, was dark like a Serrer. He was tall and slender and did not look much like a wrestler. But when he fought, he crouched down, his hands in front of him, and moved like a cat. His matches lasted longer than Jakate's, and sometimes it seemed that surely he would lose. Always, though, the other wrestler fell first.

The week before their big match, neither Salue nor Jakate was noticed in the village.

"They have gone to see the holy man," said the old men knowingly. "They will need special gris-gris for this fight." A gris-gris is anything blessed by a holy man, or marabout. Usually they cost a lot of money; they are said to have special powers.

Indeed the old men of Bikole were right. Jakate had gone all the way to the big city to buy a special gris-gris against Salue. The marabout lived in a big house and had many people working for him. He even had a car. The holy man smiled when he heard Jakate's request. He told the wrestler the special gris-gris would cost a lot of money, but Jakate said that did not matter. The marabout told him to come back the next day.

Early the next morning, Jakate returned. The holy man gave him a leather band and a small sack filled with leaves.

"Wear this band around you waist when you combat Salue," instructed the marabout. "And just before the match is to start, burn these leaves in the center of the ring."

Jakate paid the marabout for the gris-gris, then headed back to the village. "Now I am sure to win the banner," he thought happily.

On the day of the big match, Salue rode to the ring on a horsecart filled with his friends. They cheered and yelled at people on foot, but Salue stared straight ahead and did not say a word. He was thinking

about all the people who would watch him today. What if Jakate charged, and he fell right away? He would be disgraced.

As they approached the ring, Salue pushed the idea from his head. When he entered the enclosure, the crowd roared. Jakate stopped dancing in front of a group of young girls and stared at his opponent. As the tom-toms began, Jakate started his dance around the ring. He stopped in front of Salue and drew a finger across his throat. The crowd roared again.

“Salue is afraid,” whispered some of the old men.

Two younger boys wrestled first. They were just learning, and the match was long and sloppy. Finally, after it was over, the village chief walked to the middle of the ring. He called Jakate and Salue. Then he turned to the crowd and announced that the winner would carry the banner of Bikole. He turned back to the two wrestlers.

“Start your combat,” he commanded.

Salue crouched down low, until his head was only three feet from the ground. He pawed the air in front of him and moved smoothly sideways, circling his larger opponent like a cat.

Jakate quickly knelt down and lit a match. He pulled the small sack of leaves from his waist and burned them.

“A special gris-gris,” murmured the audience.

Then Jakate was ready. He bent his knees a little and began to circle after Salue.

Salue threw a quick punch, but the huge wrestler from the north brushed it away as if it were a mosquito. Suddenly, Jakate charged. Just like in all the rest of his matches, he seized Salue’s legs and drove the Serrer backward.

Salue tried to break away, but Jakate was too strong. Jakate continued to press Salue backward. As he felt himself start to fall, Salue desperately reached for something to hold. His right hand found the leather band around Jakate’s waist. As Jakate started a last drive, Salue pulled with all his might on the band.

When he did that, Jakate seemed to stumble. To steady himself, the big wrestler had to free one hand from Salue’s legs. Salue felt his leg freed and, regaining his balance, pulled again on the band around his opponent’s waist. Jakate reached again for Salue, but this time the Serrer was too fast for him. Salue slid his free leg between Jakate’s as the big man made his charge. Jakate, feeling himself falling, let go of Salue entirely and tried to stop his fall with both hands. Like a cat, Salue spun around behind the stumbling giant and dove onto his back. With the added weight, Jakate could not catch himself and fell to the ground.

For a second, there was silence in the ring. Then the crowd let out a deafening roar, and Salue’s friends ran to him. They put the smiling boy on their shoulders, and cheering wildly, they carried him like that all the way back to his father’s compound.

Name: _____

"WRESTLING MATCH" QUIZ

1. In this village, why did men come from miles around to wrestle?
2. What is a gris-gris? How does the gris-gris help the wrestler, according to the people?
3. Which wrestler, Salue or Jakate, usually had matches that lasted for a long time? What did people say his moves were similar to?
4. Why is it significant that Salue saved himself from falling and won the wrestling match because he caught on to the leather band around Jakate's waist?
5. How did Salue's and Jakate's actions differ as they entered the ring?
6. Why was Salue able to win the match even though he was the physically weaker of the two?
7. What values does this story reflect?
8. Explain what you know about the village of Bikole after having read this story: include details about the importance of the wrestling match as well as details that you may have to infer from the story such as the values of Jakate and Salue, the importance of different kinds of strength, and the true definition of a winner, both according to this story and according to you.

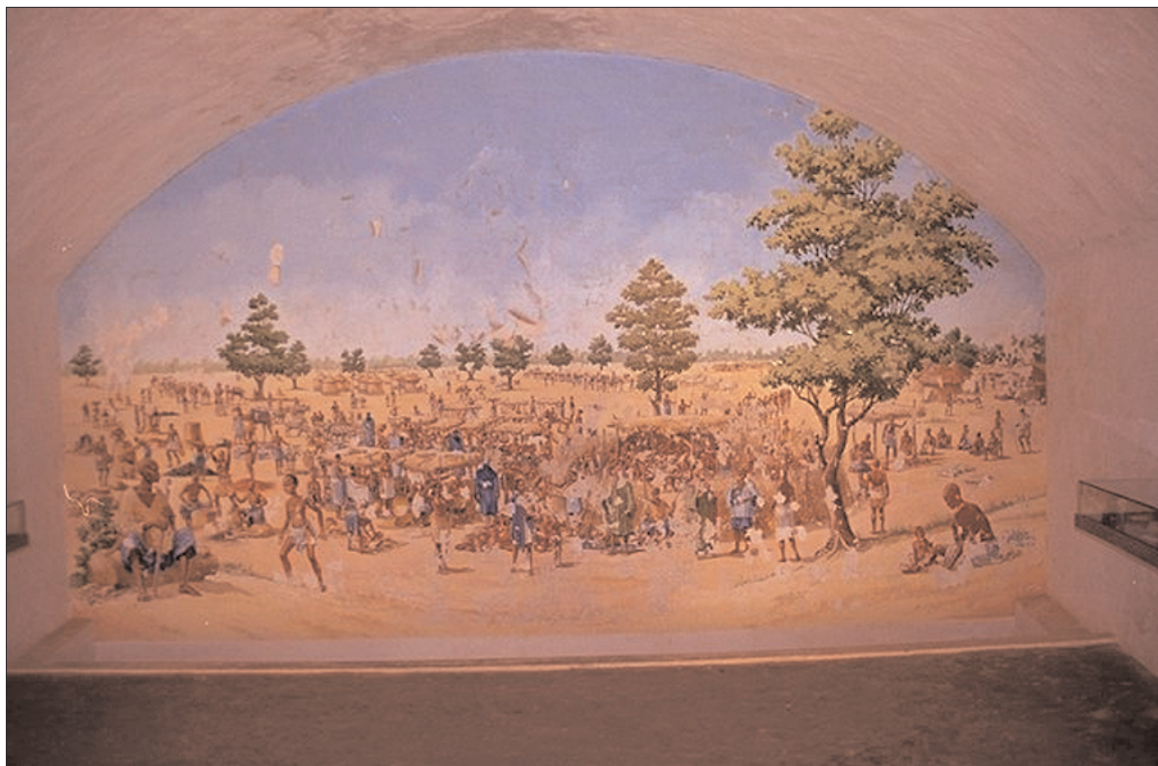
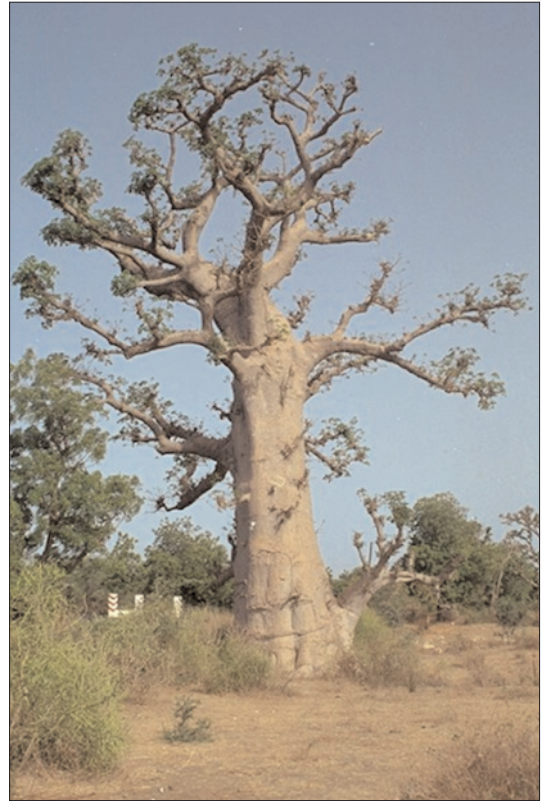
Name: _____

"WRESTLING MATCH" QUIZ

ANSWER KEY

1. In this village, why did men come from miles around to wrestle?
Men came from miles around to win the banner of Bikole.
2. What is a gris-gris? How might it help the wrestler?
A gris-gris is anything blessed by a holy man, or marabout. It gives the wrestler luck because it comes from the village's holy man and is considered a blessing.
3. Which wrestler, Salue or Jakate, usually had matches that lasted for a long time? What did people say his moves were similar to?
Salue. People said his moves were similar to a cat.
4. Why is it significant that Salue saved himself from falling and won the wrestling match because he caught on to the leather band around Jakate's waist?
It is significant because the leather band was supposed to help Jakate win, but it ended up being the very reason that he lost.
5. How did Salue's and Jakate's actions differ as they entered the ring?
Salue was solemn, quiet, and thinking about the game. Jakate was dancing around the ring and making gestures toward Salue.
6. Why was Salue able to win the match even though he was the physically weaker of the two?
Salue was able to win because of his catlike moves, his ability to grab onto the leather band, and the fact that he was used to thinking about his moves before he made them.
7. What values does this story reflect?
Hard work, courage, and determination.
8. Explain what you know about the village of Bikole after having read this story: include details about the importance of the wrestling match as well as details that you may have to infer from the story such as the values of Jakate and Salue, the importance of different kinds of strength, and the true definition of a winner, both according to this story and according to you.
The village of Bikole respects holy men and believes that they have power. They also put great importance on wrestling and it is an honor to win. This story teaches about overcoming obstacles even though you may be disadvantaged.

**Folklore & Language Visual 1: Old Man, Baobab Tree, and
Mural of Traditional Rural African Life One Hundred Years Ago**





FARI, THE DONKEY WHO PRETENDED TO BE A WOMAN

There once was a tale
That needs to be told
There existed a time
Which exists still today.

There once was a great and powerful king who lived in the valley of the great Senegal River. One day he came across a woman. This woman was the most beautiful woman the king had ever seen and he knew from the moment that he saw her that she would be his wife. The king rose up and took the woman back to his kingdom and made her his wife. The king and his bride, Fari, lived happily in his kingdom. The days turned into weeks and the weeks turned into months and the king thought himself to be very happy with his beautiful wife.

However, each day the wife would leave her husband, the king, and wander around in the surrounding groves of trees. Each day before Fari left, one could always hear the braying of the donkeys echoing through the village. One day the Mauritanian in the village followed the king's wife into the grove of trees. To his astonishment, at the sound of the donkeys, he saw Fari turn into a donkey herself. He quickly returned to the village and told the king that his wife was really a donkey. The king discarded the words of the Mauritanian and counted him as a fool. So the Mauritanian told one of the king's soldiers, and they decided that they would follow Fari on the following day.

The next day the soldier and the Mauritanian waited for Fari to leave the village. They slowly followed her into the grove of trees, and to the soldier's astonishment, he watched Fari turn into a donkey. The two ran back to the king and told him of the event that they had just witnessed. The king listened to their story and said that he would follow Fari and see for himself. But the king quickly forgot the tale told by the soldier and the Mauritanian and never followed Fari into the grove of trees.

One day as Fari was attempting to leave, the king continued to keep her in the village by his side. The routine braying of the donkeys got louder and soon turned into cries, calling Fari, the donkey queen, accusing her of not wanting to be with her own kind. To the king's amazement, Fari slowly transformed from her beautiful self into a donkey right before his eyes. The king quickly drew his gun and shot her, killing her on the spot. He then called the soldier and Mauritanian and rewarded them both for previously telling the truth.

And this is how the story fell into the sea and came to us.

DEMBA THE HUNTER AND THE WIFE-STEALING GENIE

There once was a tale
That needs to be told
There existed a time
Which exists still today.

There once was a wife-stealing genie who would steal a new bride whenever a man took a wife in a small village. Men were afraid to marry and announce their marriage in fear of this powerful genie coming and stealing their wife away.

During this time there was a great hunter named Demba who heard of this powerful genie and his evil deeds towards this village. He decided that he would go to the village and destroy the evil genie for the village. So he took his bow and arrows and his dog and went to the village.

When he arrived at the village he spoke with the chief, saying, “Chief, I will help your village. I will destroy this evil genie. Give me your daughter as my wife and I will destroy this genie.”

The chief responded to Demba, “I understand that you are a powerful and mighty warrior and hunter. Your fame and strength is well known throughout the land, but this genie is very powerful and his magic is very cunning, but if you think you can destroy the genie then I will give you my daughter as a wife.”

Demba took the chief’s daughter as his wife and on that same evening he went into his *case* [kahz] (hut/home) and found that the genie had stolen his wife from within his very home. Demba was furious and confused. He could not understand how the genie had managed to steal his wife without him knowing it.

The next day, Demba went to the village *marabout* [mah-rah-boo], or religious authority, and sought his counsel. Demba asked what he could do to find this evil genie and kill him. He needed to get his wife back and the wives of all the other men in the village.

The marabout consulted the signs and told Demba that the genie, disguised as a female antelope, had taken all the women across the river. The marabout explained that everyday at 11 o’clock in the morning the antelope went down to the river to drink. The marabout told Demba that he must kill this antelope. Within the antelope would be a fox. The marabout told Demba that he must kill this fox. Within the fox would be a raven. The marabout told Demba that he must kill this raven. Within the raven would be an egg. If Demba crushed this egg, all the women that the genie had stolen would appear to Demba and the genie would be destroyed forever.

Demba took this counsel, collected his bow and arrows, and with his dog headed towards the river. As they walked, a lion approached. Demba raised his bow and arrow and said to the lion, “I am going to save my wife and the wife of the other men from the evil genie. If you attack me or try to stop me, I will kill you.”

The lion replied, “Demba, I have heard of your quest, and I am not here to attack you, but to help you. What two can do, three can do better.”

So Demba, his dog, and the lion continued together towards the river. As they approached the river, an eagle swooped down towards the three travelers. Demba raised his bow and arrow towards the eagle and

said, “I am going to save my wife and the wife of the other men from the evil genie. If you attack me or try to stop me, I will kill you.”

The eagle replied, “Demba, I have heard of your quest, and I am not here to attack you, but to help you. What three can do, four can do better.”

So Demba, his dog, the lion, and the eagle continued their journey towards the river. Once at the river, Demba and his companions crossed and hid in some bushes, waiting for the time when the antelope would come down to drink. At 11 o’clock, as the marabout had told Demba, the female antelope came down to drink at the river’s edge. As Demba leapt from the bushes towards the evil genie, the antelope ran away. The lion chased after the antelope, grabbed it by the neck, and killed the antelope. As soon as the lion had dragged the antelope to the ground, the fox leapt from the antelope’s mouth and started running away. Demba’s dog immediately took chase and dragged the fox to the ground killing it. As soon as the dog had killed the fox, a raven flew from its mouth and took to the air. The eagle immediately took chase and attacked the raven in the air. The eagle killed the raven, sending it falling to the earth. As soon as the eagle killed the raven, an egg fell from its mouth. Seeing the egg fall, Demba quickly stepped on it and crushed it.

As soon as Demba crushed the egg, his wife and all the other women appeared before him. Demba quickly took a *pirogue* [pee-rogue] (small boat) across the river to get the other men from the village, to tell them that the genie was dead and that their wives had returned. They all took their boats and crossed the river and collected their wives.

And this is how the story fell into the sea and came to us.

Folklore & Language Visual 4: Animal Story Activity (1 of 2)



Tortoise



Goats



Pig



Camels



Crocodile



Marabout Bird



Horse



Hen and Chick

Folklore & Language Visual 4: Animal Story Activity (2 of 2)

Name: _____

Male Names and Pronunciations

Demba [dem-buh]
Abdoulaye [ab-dewl-eye]
Hamidou [aah-mee-dew]
Bouso [boo-sew]
Boubacar [boo-beh-car]
Baba [bah-bah]
Omar [oh-mar]
Cheikh [shek, as in *Shrek*, without the *r*]
Sano [seh-no]

Female Names and Pronunciations

Aminata [ah-mee-naw-ta]
Mariama [maw-ree-aw-mah]
Fadouth [faw-dewt]
Fatima [faw-tee-maw]
Khadija [hay-dee-zsaw]
Djeneba [zsen-uh-baa]
Fatou [faw-two]
Sirri [sih-ree]
Fari [faw-ree]

Key Terms Pronunciation and Definition

baobab tree [bah-oh-bahb tree]—large tree that grows throughout the country; can reach a height of 60–70 feet and a diameter of 10–15 feet
genies [jay-knees]—spirits that live in nature and interfere and interact with humans
case [kahz]—small hut, home
Cheikh [shek]—title of respect, chief
marabout [mah-rah-boo]—religious leader within the community
totem [toe-tem]—family symbol, protector, usually in the form of an animal
ndeki [n-deck-ee]—breakfast
agne [ag-knee]—lunch
reer [rare]—dinner
yéré [yeh-ray]—clothing
griot [gree-owe]—village historian and storyteller
Chef [shef]—Chief, or head of village or community
tam tam [tam-tam]—drums
gris-gris [gree-gree]—necklace worn with shells for protection against evil spirits
sab [sob]—to sing
fek [feck]—to dance
khar [car]—sheep
calesh [kay-lesh]—horse-drawn carriage
pirogue [pee-rogue]—small canoe-like fishing boat
calebasse [call-i-boss]—hollow gourd used for holding food and water

Folklore & Language Visual 5: Story Prompts

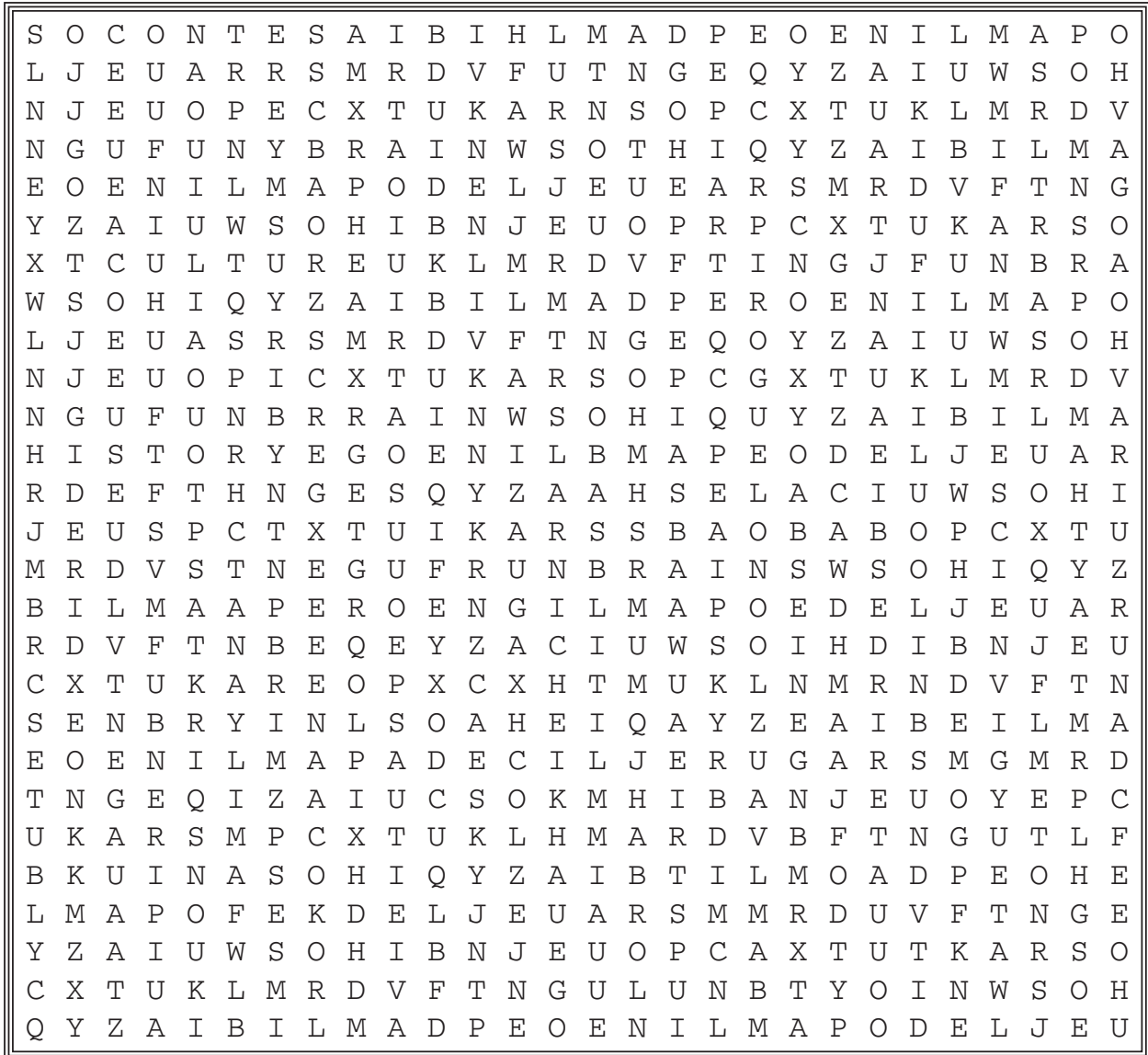
Name: _____

Sit in a circle and either begin a story with one sentence and have each person in the circle add a sentence to the story one at a time, or write your own story.

1. The branches of the baobab tree bend and whistle as they blow in the wind.
2. The fishermen take the pirogue out into the ocean and cast their nets into the sea.
3. The great hunter Demba takes his bow and arrow and goes deep into the forest.
4. Fari was a donkey queen, Demba was a great hunter, and Cheikh was a great chief.
5. Last night in a dream, the lion family totem came and told me there is good fortune in store for me.
6. The Griot visited my family last night and retold the story of when my grandfather beat the great Semba in the wrestling match and brought honor to our family and our community.

Name: _____

PRESERVING CULTURE



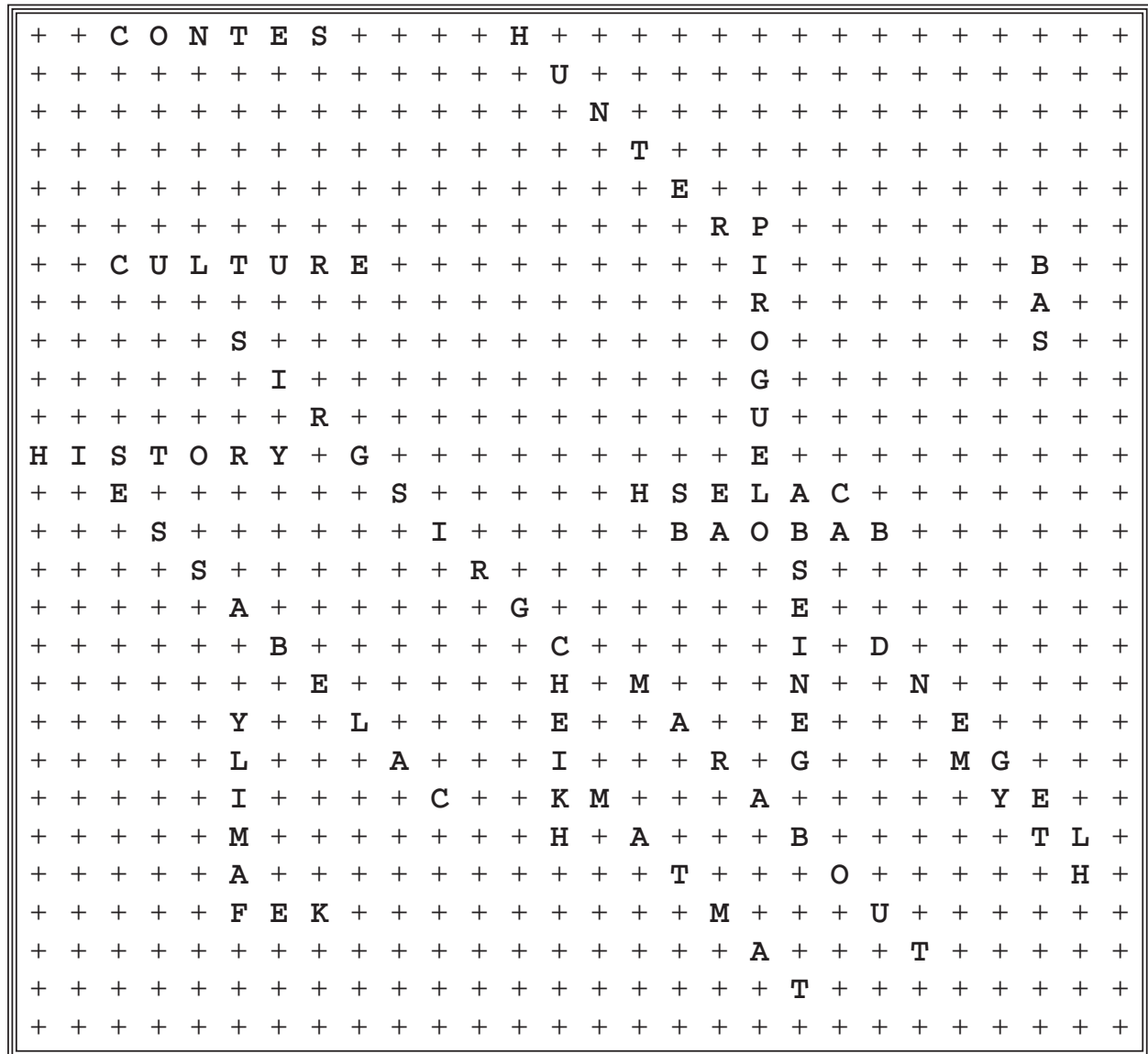
BAOBAB
CALEBASSE
CALESH
CHEIKH
CONTES
CULTURE

FAMILY
FEK
GENIES
GRIS-GRIS
HISTORY
HUNTER

LEGEND
MARABOUT
MYTH
PIROGUE
SAB
TAM TAM

Name: _____

PRESERVING CULTURE



BAOBAB
CALEBASSE
CALESH
CHEIKH
CONTES
CULTURE

FAMILY
FEK
GENIES
GRIS-GRIS
HISTORY
HUNTER

LEGEND
MARABOUT
MYTH
PIROGUE
SAB
TAM TAM

Food Visual 1: Excerpt from *Mais Oui*

Translated by Chantal Thompson, Professor at Brigham Young University

In Senegal, eating is not just an activity to sustain life, but a joy that brings families together and teaches people vital truths. All animals eat for subsistence, but the Senegalese people eat in order to fully enjoy life. Traditionally, meals take place on the floor of the home with all of the family members seated around a common bowl, each person taking only from the dish in front of them, using their right hand to eat. This act solidifies the family and gives them a sense of sharing with one another. Meals such as this teach the values of discipline in eating, a sense of measure and know-how, as well as giving a task for how to live one's life. Eating together in Senegalese fashion not only brings a sense of solidarity to the family, but also to the community as a whole.

Food Visual 2: Traditional Foods of Senegal



Sow and Bissap



Grilled Lamb, Couscous, Salad, and Bread



Roasted and Salted Peanuts, Mangoes

Food Visual 3: Outdoor Markets



Food Visual 4: Fish Market on the Coast in Dakar



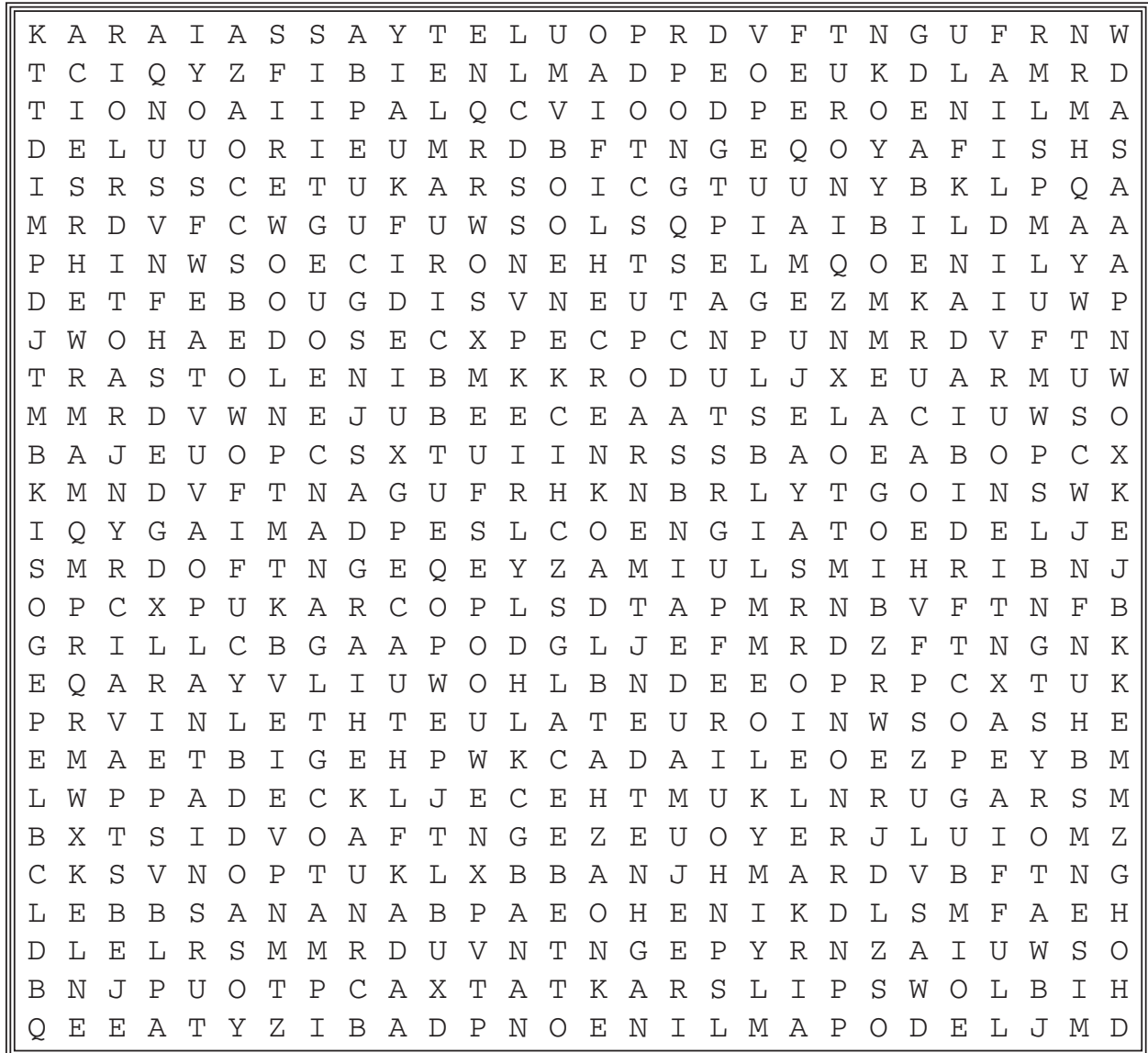
Food Visual 5: Woman Cooking Poulet Yassa and Washing Dishes



Food Visual 6: Word Search (1 of 2)

Name: _____

SENEGALESE FOOD



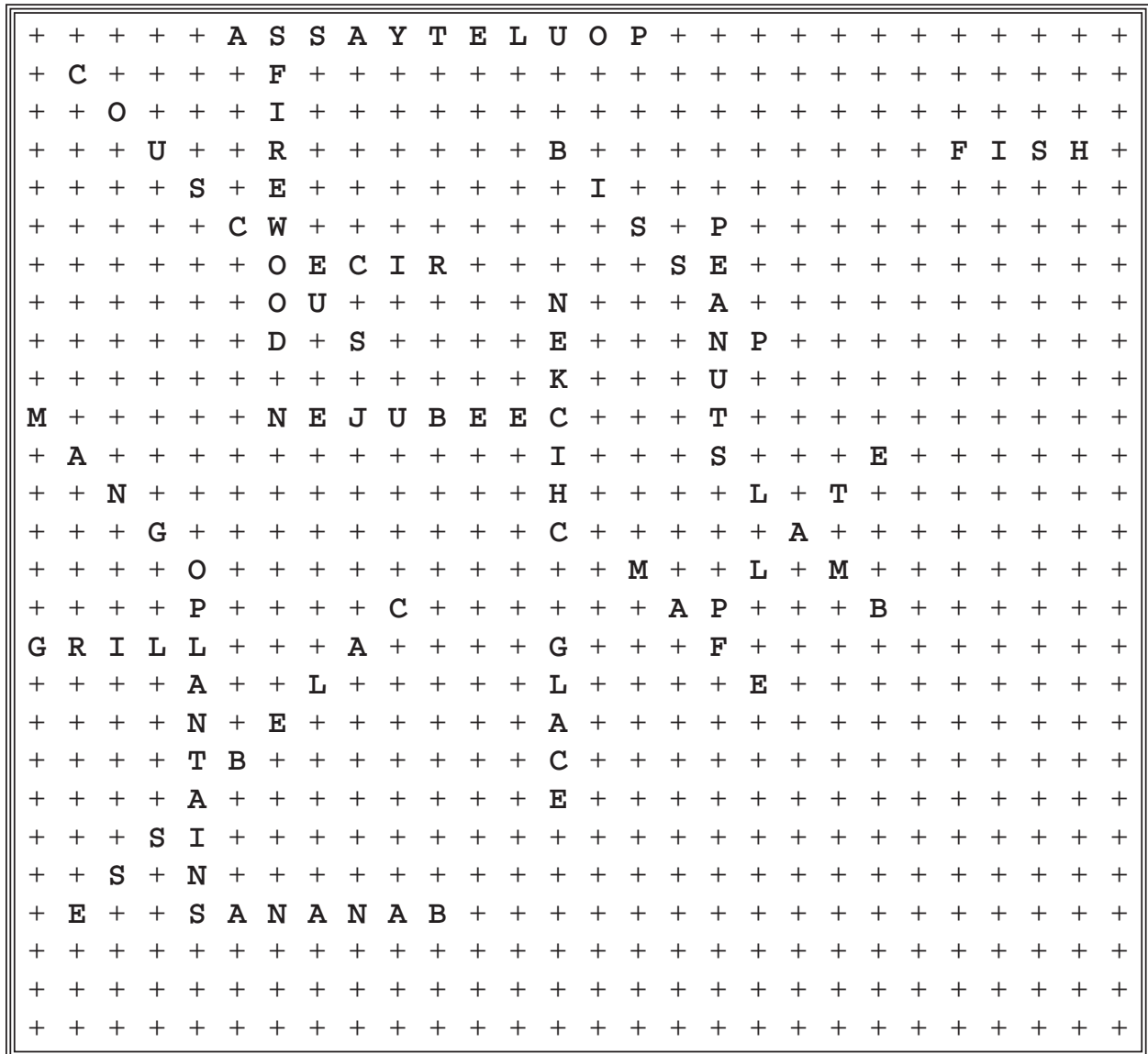
BANANAS
BISSAP
CALEBASSE
CEEBU JËN
CHICKEN
COUSCOUS

FIREWOOD
FISH
GLACE
GRILL
LAMB
MAFE

MANGO
PEANUTS
PLANTAINS
PLATE
POULET YASSA
RICE

Name: _____

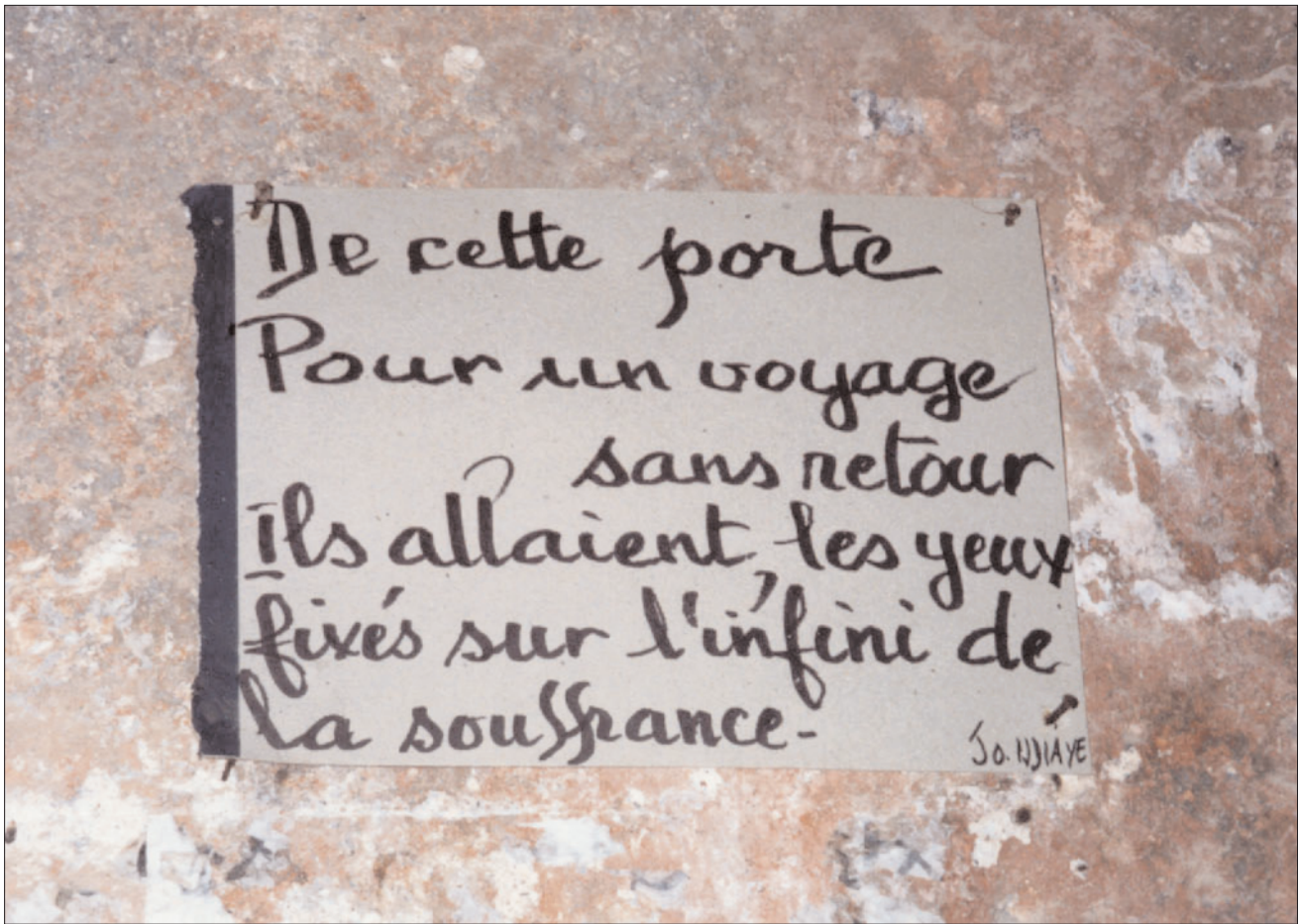
SENEGALESE FOOD



BANANAS
BISSAP
CALEBASSE
CEEBU JËN
CHICKEN
COUSCOUS

FIREWOOD
FISH
GLACE
GRILL
LAMB
MAFE

MANGO
PEANUTS
PLANTAINS
PLATE
POULET YASSA
RICE



“From this door, for a voyage with no return, they go with their eyes fixed on an infinity of suffering.”



Africa

Land whose zenith is vertical with the sun
I harvest your Great Word
From your most northern reaches to your most southern stretches
From your morning of hope and your evening of memory
Enveloping like a treasure
She goes and comes to replenish the world!

Peace be unto you Africa, Peace be unto you
Plant your succulent fruits out of your serene wisdom
From your saving grace to your pleasing guidance.

Or, here we are, standing upright since the beginning of time,
We were testimonies of Mount Kenya,
The eternal snow of Kilimanjaro,
Sons of extending light throughout the day,
Colored older brothers, accomplishments of humanity,
Passed by the conquering world,
We become discolored under hail and snow,
Here we are ordaining the primordial disorder

Peace be unto you Africa, Peace be unto you
Plant your succulent fruits out of your serene wisdom
From your saving grace to your pleasing guidance.

The Guardians of the Temple watch vigilantly,
The granaries overflowing from your gracious heritage,
We render it entrenched and subtly,
Arranged in a spirit of luxury,
Which will explode into a thousand new suns,
Enlightening and strengthening the world

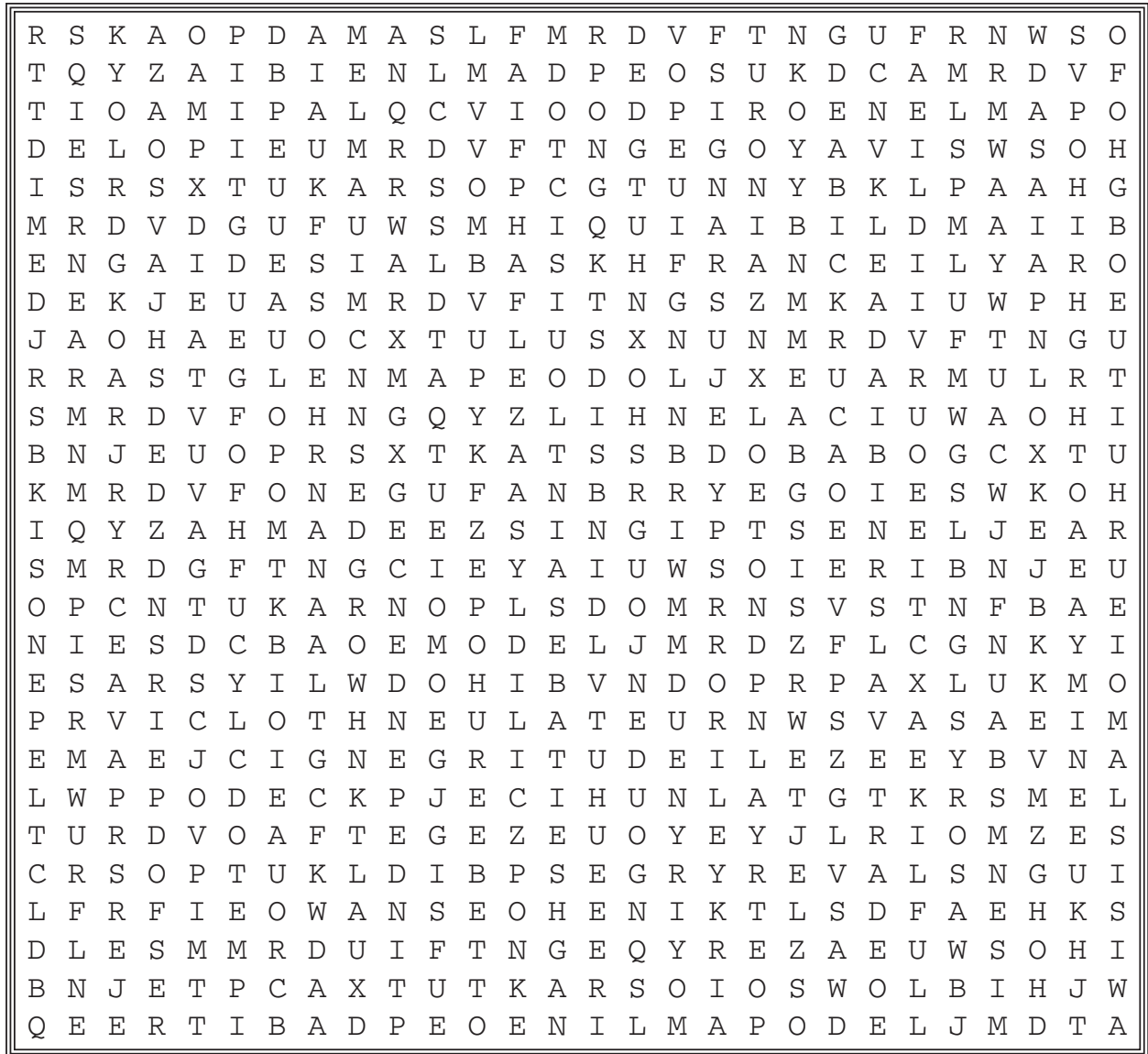
Peace be unto you Africa, Peace be unto you
Plant your succulent fruits out of your serene wisdom
From your saving grace to your pleasing guidance.

We will make your seed fertile
By reflecting those who possess thy dignity:
Mandala unconquerable and compassionate,
Hampaté Ba the wealth and storage of our traditions
Cheikh Anta Diop the Sphinx of wisdom and of correctness,
Sédar Senghor the suave Seer and subtle,
Steve Biko our unmoving monolith of strength and courage,
Césaire impetuous current washing away with vigor!

Peace be unto you Africa, Peace be unto you
Plant your succulent fruits out of your serene wisdom
From your saving grace to your pleasing guidance.

Name: _____

SENEGALESE SLAVERY



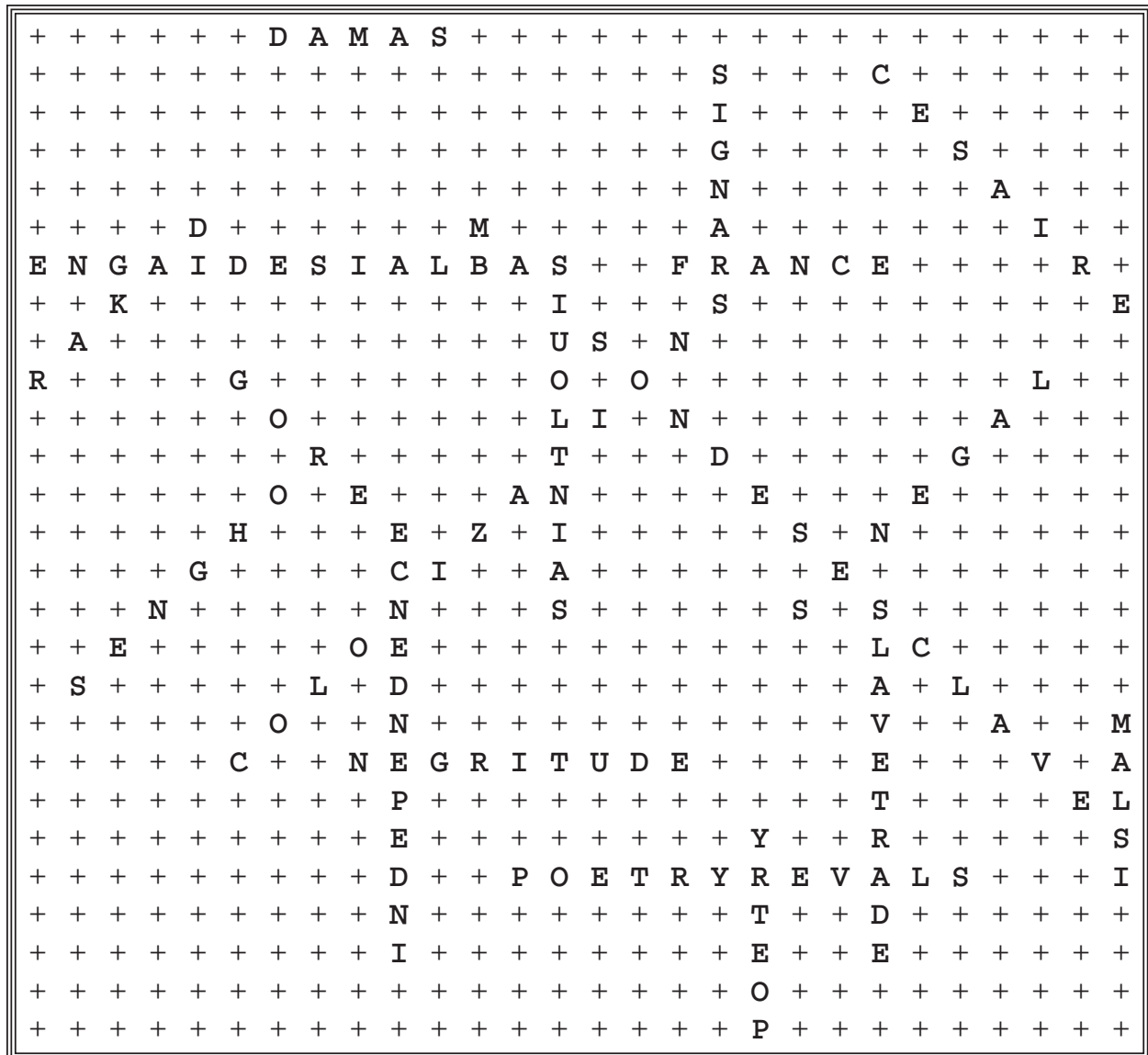
BLAISE DIAGNE
CESAIRE
COLONIZATION
DAKAR
DAMAS
FRANCE

GOREE
INDEPENDENCE
ISLAM
MAISON DES ESCLAVES
NEGRITUDE
POETRY

SAINT-LOUIS
SENEGAL
SENGHOR
SIGNARS
SLAVERY
SLAVE TRADE

Name: _____

SENEGALESE SLAVERY



BLAISE DIAGNE
CESAIRE
COLONIZATION
DAKAR
DAMAS
FRANCE

GOREE
INDEPENDENCE
ISLAM
MAISON DES ESCLAVES
NEGRITUDE
POETRY

SAINT-LOUIS
SENEGAL
SENGHOR
SIGNARS
SLAVERY
SLAVE TRADE

MANCALA AND YOTÉ

Mancala is a specific variation of a game called *wari* [wah-ree], which originated in Egypt and spread to Asia and Africa, where it has been played for centuries. Mancala was introduced in Suriname and the West Indies by African slaves who were brought and sold there. Considered a man's game in Africa, *wari* is played for fun and prestige, not for money. Mancala is a simple game with the potential for intricate strategies. Mancala itself is the term used to describe the group of games that are played with seeds in shallow hallows.

Yoté is a specific West African variation of the game, and it is played throughout the region. It is very popular because it is easy to set up the game: the board can be created by scooping thirty small holes out of the ground and the pieces used to play the game are pebbles and sticks. Yoté is also quite simple, but it requires specific strategy and quick thinking. One player can gain an advantage very quickly, which makes the game ideal for betting on. In Senegal, yoté is usually played for stakes.

Setting up the game:

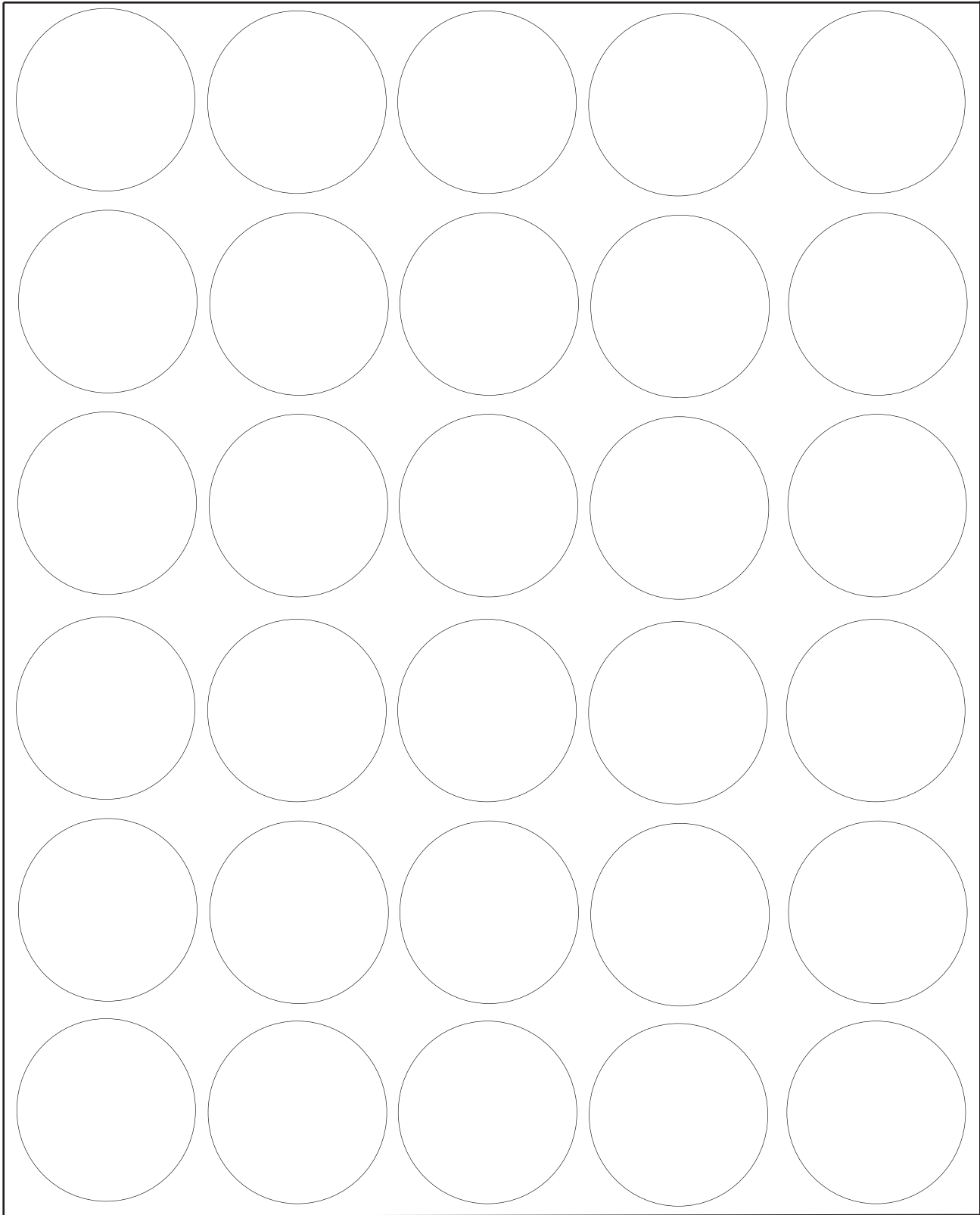
Provide enough copies of the yoté board for half of the class to have one. Choose partners to play against. Give one player either twelve pennies or marbles and give the other player either twelve pieces of dowel or toothpicks.

Playing the game:

The purpose of the game is for one player to capture all of the opposing player's pieces. Though most yoté games come to a quick and decisive conclusion, it is possible for a game to end in a tie, when each player has three pieces or less left on the board.

1. The player with the pebbles starts the game by putting a pebble in any hole.
2. The other player places one of the pieces in another hole. Only one piece may be played in each turn. A player does not have to place all the pieces on the board before starting to move those already put down; some may be held in reserve until late in the game.
3. Pieces may be moved one space in a straight line (but not diagonally) and only into a vacant hole.
4. A player may capture one of his opponent's pieces by jumping over it and removing it from the board. That player is then allowed a bonus capture, the choice of removing any one of the opponent's pieces still on the board.

YOTÉ BOARD





FLAG OF SENEGAL

The Senegalese flag consists of three equal vertical bands of green (hoist side), yellow, and red, which are the popular pan-African colors of Ethiopia; the flag also has a small, green, five-pointed star centered in the yellow band.

Map of Senegal

