

# Wandering Warrior

A film by Clifford Moskow

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*American Anthropological Association, 1998*  
*Bronze Apple, National Educational Media Festival, 1997*  
*CINE Gold Eagle, 1996*

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## SYNOPSIS

At the age of nineteen, Maasai warrior Mpeti Ole Surum, inspired by American tourists on safari and their talk of the “outside world,” entered the first grade and changed his name to “Tom” in an effort to learn about the world beyond his valley. Three years later, Tom graduated with an eighth-grade education and the ability to read and write in English. A skilled warrior and charismatic showman, Tom went abroad to foster tourism and Maasai culture. He quickly became a sought-after lecturer and entertainer, performing at schools, colleges, and universities across the US. With a wife and son at home in Massachusetts, Tom returned every year to Kenya to share his American stories and bounty with his Maasai people.

[Note to the teacher: Mpeti Ole Surum, aka “Tom,” was hit and killed by a speeding bus in Kenya on September 4, 1998. The obituary from The Boston Globe appears at the end of this document (Appendix A).]

## SUGGESTED USES

Grades 6-12: Geography, Social Studies, Anthropology, Sociology, World History; or, twelve to eighteen year olds.

## SUBJECTS (IN ORDER OF APPEARANCE)

Mpeti Ole Surum (aka. “Tom”)  
Tom Ole Sankei — Headmaster  
Agnes Muturi — Teacher  
Ben Orvira — Manager of Keekorok Lodge  
Keith Mugambi — Assistant Manager of Keekorok Lodge  
Cliff Moskow — American Brother  
Donna Moskow — American Mother  
Michael Moskow — American Father  
Mark MacMillan — Young Audiences of Massachusetts  
William Ole Ngeeti — Friend  
Betsy Surum — Spouse  
Kimanyesho Surum — Mother  
American Venture Corporation  
Nick Ole Kamrvaro — Friend  
Anne Marie Dangler and man — Neighbors

## OBJECTIVES

1. The student will compare and contrast his or her own life, environment and culture with that of contemporary Maasai living in both the US and Kenya.
2. The student will analyze the impact of globalism, economics, and tourism upon the Maasai.

3. The student will explore issues of identity and land rights within minority ethnic groups.

4. The student will evaluate documentary film for its objectivity, thoroughness, and/or anthropological uses.

## STANDARDS

*The College Board Advanced Placement © May 2004 - 2005*

### Human Geography

#### III. Cultural patterns and processes

##### B. Cultural differences

1. Language
  2. Religion
  3. Ethnicity
  4. Gender
  5. Popular and folk culture
- ##### C. Environmental impact of cultural attitudes and practices
- ##### D. Cultural landscapes and cultural identity
1. Values and preferences
  2. Symbolic landscapes and sense of place

#### IV. Political organization of space

##### A. Territorial dimensions of politics

1. The concept of territoriality
  2. The nature and meaning of boundaries
  3. Influences of boundaries on identity, interaction, and exchange
- ##### C. Challenges to inherited political-territorial arrangements
1. Changing nature of sovereignty
  2. Fragmentation, unification, alliance
  3. Spatial relationships between political patterns and patterns of ethnicity, economy, and environment

#### V. Agriculture and rural land use

##### B. Major agriculture production regions

1. Agricultural systems associated with major bio-climatic zones
- ##### C. Rural land use and settlement patterns
2. Settlement patterns associated with major agricultural types

*Massachusetts Department of Education 2003*  
*History and Social Science Curriculum Framework*

### World Geography

Compare the standard of living in various countries today using gross domestic product per capita as an indicator.

Identify when modern African countries became independent nations and explain how independence was achieved.

Describe the political and social status of women in selected countries in Africa.

Describe major ethnic and religious groups in various countries in Africa.

Describe the general level of education in selected countries in Africa and its relationship to the economy.

Identify when modern African countries became independent nations and explain how independence was achieved.

Describe the political and social status of women in selected countries in Africa.

Explain how drought and desertification affect parts of Africa.

Describe the major obstacles to economic development in many African nations, including linguistic, tribal, and religious diversity; corrupt government; the lack of widespread education; and the political boundaries established in the 19<sup>th</sup> century by European nations and the legacy of their rule.

### World History I

Explain how extended family/kinship and tribal relationships have shaped indigenous African cultures, and their effects on the political and economic development of African countries.

### World History II

Identify major developments of African history in the 19<sup>th</sup> and early 20<sup>th</sup> centuries, e.g. Africa's interaction with imperialism, agricultural changes and new patterns of employment.

*National Council for the Social Studies' Expectations of Excellence:  
Curriculum Standards for Social Studies, 1994*

Social studies programs should include experiences that provide for the study of: culture and cultural diversity; the ways human beings view themselves in and over time; people, places, and environments; individual development and identity; interactions among individuals, groups, and institutions; how people create and change structures of power, authority, and governance; how people organize for the production, distribution, and consumption of goods and services; relationships among science, technology, and society; global connections and interdependence; and the ideals, principles, and practices of citizenship in a democratic republic.

#### VOCABULARY

*Arid* - Refers to a climate that lacks moisture and/or rainfall.

*Boma* - Circular enclosure made of thorns designed to retain domesticated animals.

*Circumcision* - In males, the surgical removal of the foreskin of the penis. In females, the surgical removal of part or all of the genitalia, often referred to as "female genital mutilation" or FGM. Organizations around the world have decried the procedure as cruel, a procedure meant to keep women subservient, and are working to stop the practice. They include the World Health Organization, United Nations, Amnesty International, as well as the International Conference on Population and Development and the UN World Conference on Women.

*Culture* - Behavior, beliefs, art, institutions, and all products of human thought that express a particular period, class, community, or population.

*Herder* - One who tends or drives a group of domesticated animals, e.g. cattle.

*Indigenous* - People who are native to the land and claim rights to it because they have always used it or were there first.

*Kraal* - Group of family homes and cattle surrounded by a fence.

*Nomad* - People who move from place to place in search of food, water, and/or grazing land.

*Manyatta* - Village or homestead.

*Pastoral* - Refers to rural, country life and/or herding. Associated with romanticized, idyllic scenes of nature.

*Rite/Ritual* - A significant ceremonial act or the performance of such act.

*Shukka* - Red blanket worn around the shoulders of both men and women.

*Tourism* - The business of providing tours, adventures, and/or services for foreign visitors.

#### BEFORE THE FILM

These questions can be discussed with a partner, small group, or the entire class.

1. What do you know or believe to be true about the Maasai, Kenyans and how they live? What are some similarities and differences between their lives and yours?
2. Jot down five to ten questions you have about the Maasai specifically or Kenya in general? What are some ways in which you could discover the answers to these questions?
3. What kinds of "rituals" or significant experiences do American teenagers go through as they become adults?
4. If you could pick a new name for yourself, what would you pick and why? What would this new name represent to you and/or others?
5. How would you describe America to someone who has never been there? What material items or objects represent your cultural experience of America?
6. In order to consider yourself successful, what must you have, do or achieve?

#### DURING THE FILM

Students should keep notes during the film and jot down questions as they arise. A graphic organizer, like the one below, is recommended to record students' insights:

	About Tom	About the Maasai people and/or Kenya	About America and/or Americans
What you learn			
What Tom learns			

While the teacher might choose to stop the tape to discuss some of the following issues, many are not developed or answered until the end of the film. The following questions focus on the higher-order thinking skills included in Bloom's taxonomy, such as application, analysis, synthesis, and evaluation, rather than recall.

1. We first see Tom as he is changing from Western dress to the red shukka of Maasai traditional dress. Discuss his physical transformation from Westerner to warrior, especially as it pertains to the student's concept of "primitiveness." What do such surface indicators as scarification, beads, dress, or stretched earlobes tell you about Tom, his identity, his lifestyle, and/or his history? What are your expectations for the rest of the film based on this first scene? The teacher may choose to stop the tape when the title Wandering Warrior appears to discuss this first question.

After watching the rest of the film, address the following questions: How do you look at Tom when he is dressed in the red robe versus a suit, tie and sunglasses? During what occasions does he don Western or Maasai dress? What message is he trying to convey with each type of dress in each situation?

2. Based on Tom's description and the images you see while he speaks, what is your impression of Maasai life? What is your impression of Kenya in general? Compare your first impression with the following quotes:

*"Often photographs in textbooks and posters do not accurately portray modern life. For example photographs representative of Japan often show kimono-clad women, from Mexico, peasant farmers with burros, or from Kenya Africa, Masai dancers. These are as representative of the modern faces of those countries as would be a photograph of an American frontier family from the 1880s or the contemporary Amish in Ohio."*

Frascella, Al. "U.S. Students Poorly Prepared to Compete in Today's Global Arena." National Council for the Social Studies Online. 16 July 2004. [http://www.socialstudies.org/stories/storyReader\\$76](http://www.socialstudies.org/stories/storyReader$76).

*"During colonial rule, the British highlighted Masai life, because as colonizers they wanted to promote an image of Africans as different and nobly primitive. In U.S. textbooks we still find residues of this attitude reflected in a frequency of photographs of the Masai out of all proportion to their actual numbers (several hundred thousand in a continent with more than 700 million people). We need to think about why the Masai are so compelling a subject. Are we only interested in Africans as the exotic "other"?"*

Brown, Barbara B. "Africa: Myth and Reality." *Social Education*. 58:6, pp. 374-375. National Council for the Social Studies. 12 July 2004. <http://www.bu.edu/africa/outreach/tips/myth.html>.

After considering the quotes above, what value do you see in studying small, indigenous, ethnic groups like the Maasai? Do such studies tell you anything about other people, like Kenyans, Africans, or humans in general? What would Maasai or Kenyan students learn about Americans if they only studied the Amish?

3. Tom says that Maasai, many of whom keep their own cattle, only eat beef on special occasions, but consume milk several times a day. Because they believe that every cow in the world belongs to them, they still occasionally raid their neighbor's herd and steal cattle. Do you eat beef or drink milk? How intimate are you with the process of raising cattle? How are the Maasai attitudes about cattle and ownership similar to or different from your own attitudes? Do you think it would be difficult for the Maasai to understand your belief system? Why or why not?

4. At around age 17-18, Maasai boys "face the knife," or undergo ritual circumcision. What does this ritual circumcision represent in Maasai culture? How is it similar to or different from the ritual circumcision that many girls around the world, including Maasai, experience? (See Appendix B: "Reporter's Notebook: Female Circumcision in Africa" by Kristin Whiting.) What coming-of-age rituals do teenagers go through in your culture or society? What is the purpose of such rituals? Do discrepancies exist between the rituals for boys and the rituals for girls? Should rituals that some, but not all, regard as cruel, unfair or wrong be continued? Why or why not? More information about circumcision can be found in the links section.

5. Tom has to convince the elders of his village to allow him to go to school, and, at first, his father laughs at this idea. What do you think Tom learns outside of school? What does he learn in school? The teacher may want to compare learning inside and outside of the classroom by using a T-chart or other graphic organizer. Students can compare the

lessons learned in the film with what they learn inside and outside of the classroom. Encourage students to move beyond "book smarts" and "street smarts" to analyze modes of knowing that are not easily identifiable or quantifiable. What have you learned from experience that you could not have learned from a formal lesson? What is the value and meaning of your knowledge obtained from inside versus outside the traditional classroom?

6. As a young boy in Kenya, Tom first defines success as marrying many women and having many children. Later when he lives in the US, he marries only one woman and has only one child; his house, clothes, and belongings come to indicate his success instead. Do you agree or disagree with any of Tom's definitions of success? Why or why not? Why did Tom's ideas change? How have your personal definitions of success changed over time? Is success always indicated by one's accumulation of wealth? What are some other indicators of success?

7. Agnes Muturi, Tom's teacher, said that Tom changed his name from Mpeti to Tom after reading a class two primer. His classmates nicknamed him, "Briton" because of his attempts to speak English. What does this indicate to you about Tom's interest in Western culture and living? Now that you have seen the class two primer in the documentary, how accurate do you think it is in depicting the daily lives—and names—of Kenyan children?

8. According to Tom, becoming a warrior means that you are brave and strong, a "true man" in Maasai society. How would you describe a true man in your culture? Are these characteristics different from those for women? Are these characteristics realistic or idealistic? What do the differences or similarities reveal about gender roles?

9. Would you consider Tom an entertainer, as his wife calls him, or a cultural lecturer, as he calls himself? What is the difference between these two terms? Mark MacMillan, an employee of Young Audiences of Massachusetts, says, "Tom has learned to hustle and promote himself better than most Americans do." How is Tom's self-promotion typical or atypical of jobs and job seeking? Does he exploit or capitalize on his Maasai background? What do you think he learned working at the Keekorok Lodge in the Masai Mara?

10. Tom was employed at Keekorok Lodge as a gardener, steward, manager, and finally "cultural lecturer" delivering performances about Maasai life. What do you think the tourists might have learned about the Maasai people or Africa from Tom's performance? Based on what you know so far about Kenya and the Maasai, why do you think a tourist would visit Kenya and what would s/he learn? Share the following quote:

*"The Kenyan tourist industry in some ways conspires to reinforce our stereotypes. Tourism is a major source of foreign exchange. What better way to encourage tourism then' to stress the exotic? Once in the country, it was hard [for me] to find postcards depicting any of the scenes that were in front of my eyes. Instead, I was offered bare-breasted young women, Maasai warriors, and wild animals, all twirling on their spindles in the stores, with only an occasional shot of an urban monument thrown in."*

Brown, Barbara B. "Africa: Myth and Reality." *Social Education*. 58:6, pp. 374-375. National Council for the Social Studies. <http://www.bu.edu/africa/outreach/tips/myth.html>. 12 July 2004.

Is Tom's performance an "authentic" representation of the Maasai, Kenyans, or Africans? Why or why not?

11. Tom says the Maasai, when they first saw a camera, were scared to have their photo taken because the camera or photographer would steal their spirit. In today's tourism business, however, many Maasai have learned to ask for money in exchange for posing for a photograph. How did the



Maasai adapt to unfamiliar technology? What service are the Maasai providing when they pose for a photograph? Do you think people would be more inclined to dress in traditional dress, dress deemed by Westerners as “exotic” if they knew they would receive attention or money? What were the benefits or disadvantages of tourists taking their photograph when Tom was young? What are the benefits and disadvantages now? The teacher may choose to address this question in terms of power. For example, postcards with pictures of the Maasai are made and sold but the subjects or community may never see the profit. Are they empowering themselves by charging for photographs? Who is being exploited: the tourists or the Maasai? The teacher may also choose to connect this question to issues of global media. For example, the Maasai may receive more positive publicity concerning land disputes if many photographs are made and disseminated, thus bringing them into the public spotlight.

12. Examine the relationship of the following binaries: developing/developed, primitive/civilized, African/American, local/global, and natural/man-made. How do these relationships portray Western myths and stereotypes about Africans? What third elements can be introduced to complicate each binary, e.g. attaching the “fourth world” to the first and third world or attaching variations on national identity like “African-American” to simple descriptions like black or white? The teacher may want to construct a T-chart and ask students to submit ideas, descriptive words and phrases, or connotations and denotations to examine the binary relationships. The teacher may follow-up on this question with an analytical writing assignment that examines one of these binary relationships in the context of Tom and Wandering Warrior.

13. Introduce the stereotype of the noble savage, “an idealized individual who symbolizes the innate goodness of one unexposed to civilization and its corrupting influences” (Encyclopedia Britannica Online.) The idea was first developed by Aphra Behn (1668), John Dryden (1672), Jean Jacques Rousseau (1750), and perpetuated by Joseph Thompson (1885), Mary Shelley (1818), and Aldous Huxley (1932). Share the following quote with the students:

*“To come to the point at once, I beg to say that I have not the least belief in the Noble Savage. I consider him a prodigious nuisance, and an enormous superstition. His calling rum fire-water, and me a pale face, wholly fail to reconcile me to him. I don't care what he calls me. I call him a savage, and I call a savage a something highly desirable to be civilised off the face of the earth. I think a mere gent (which I take to be the lowest form of civilisation) better than a howling, whistling, clucking, stamping, jumping, tearing savage. It is all one to me, whether he sticks a fish-bone through his visage, or bits of trees through the lobes of his ears, or bird's feathers in his head; whether he flattens his hair between two boards, or spreads his nose over the breadth of his face, or drags his lower lip down by great weights, or blackens his teeth, or knocks them out, or paints one cheek red and the other blue, or tattoos himself, or oils himself, or rubs his body with fat, or crimps it with knives. Yielding to whichever of these agreeable eccentricities, he is a savage – cruel, false, thievish, murderous; addicted more or less to grease, entrails, and beastly customs; a wild animal with the questionable gift of boasting; a conceited, tiresome, blood-thirsty, monotonous humbug.”*

Dickens, Charles. “The Noble Savage.” Reproduced from *New Nation*, number 1. Originally appeared in *Household Words* magazine. The Heretical Press. <http://www.heretical.com/miscella/dickens.html>. 12 July 2004.

What relevance does the idea of the noble savage and Dickens' disgust and vehement disregard for such people hold for Wandering Warrior? Analyze the Moskow's relationship with Tom. Why are the two friends? What benefits does the relationship hold for Tom? The Moskows? What impact does Cliff's stories about Tom (believing Star Trek was real) have

on you? Do you look at Tom or Cliff any differently after knowing what information or knowledge they taught each other? Is “paternal” an accurate description of the Moskow's attitude towards Tom? Why or why not? Does your opinion change after learning that Cliff Moskow produced this film?

14. Tom becomes a well-respected “super star” back home in Kenya, partly due to the money that he sends his family. Why else is he famous in Kenya? Is he considered a leader in America as well? Why or why not? Because Tom lives in both America and Kenya, can he fit in entirely to either place? Why or why not?

#### **AFTER THE FILM**

These questions can be discussed with a partner, small group, or the entire class.

1. How did your ideas about the Maasai, Kenyans, or Africans and how they live change by watching this film?
2. What did Tom learn from living in America? What did he gain from it?
3. What can you learn about Kenya and/or Africa from the Maasai?
4. What would you expect to see if you were to visit Kenya?

#### **EXTENSION ACTIVITIES**

The following activities were designed for different types of intelligences. The categories, based on the research of Howard Gardner, are next to each assignment. While the categories of interpersonal and intrapersonal are not included, many of the activities also appeal to those intelligences.

While the activities may require Internet research, additional inquiries can be made at your school and public libraries, state facilities, nonprofit cultural groups, and tourist agencies.

The teacher may choose to assign these activities to individual students or small groups. Some of these activities are more appropriate for grades 9-12 than for grades 6-8.

**Spatial** - Using magazines, newspapers, and web resources, collect 10-15 pictures of people from Africa. Write a short caption for each, answering the following questions, about how each picture does or does not accurately depict contemporary Africa. Describe the picture. Why was it made? Who made it? For what purpose? Does the purpose of the periodical or website affect what pictures are made and published? How do these images either uphold or break down the idea of the “noble savage”? Present your findings to the class. The teacher may require that the student produce a poster, booklet, or Powerpoint presentation to accompany his or her presentation.

**Spatial** - Create a timeline for a Maasai person and yourself. Include major life changes for each, e.g. becoming a warrior, becoming an elder, marrying, having children. Include the age at which each transition occurs. Add personal details to your own timeline. Use this timeline to brainstorm future writing topics.

**Naturalistic** - 37% of Kenya's land is used as pasture (Smithsonian Institute Human Origins Program: Expedition to Ologesailie, Kenya Online) with a large portion of that devoted to cattle, yet many areas are arid and suffer from desertification. What places in the US are similar

geographically to these arid lands and how do they raise cattle with such little precipitation? (See the website for the Malpai Borderland Group.) Construct a how-to guide about herding cattle in arid lands based on your research. Include how many acres one cow requires, grass-banking during times of drought, and using fire to preserve the health of the watershed. Include a map detailing the geography of the area that you pick.

*Naturalistic* - After reviewing the African Wildlife Foundation's Plan Your Safari website (see Links), plan your own safari to Kenya and Tanzania including the following sites: Mt. Kilimanjaro, Victoria Falls and Serengeti National Park. What will you see and do? How will you travel? What documents will you need? What preparation must you make before you go? What photographs would you like to make? Include a stay in Mombasa or Nairobi either before or after your safari. The teacher may require the student to produce a travel journal with "photos" pasted in or a pamphlet advertising this trip as a tour. A Powerpoint presentation can be substituted for either product.

*Spatial* - The Maasai are known for their brightly colored and intricate beadwork. They often use colors to communicate meanings or ideas, e.g. blue for the sky, green for the grass their cattle eat, black for the black aspect of God, and red for bravery. Construct your own piece of apparel or jewelry, like a sword scabbard, earrings, or handle of a flyswatter, using colors that are significant to you. What can you communicate through your beadwork? Can you communicate your age, to whom you are related, what town you live in or how many lions you have killed?

*Verbal/linguistic* - Kenya is a country of many languages—over 50 different languages, like Bukusu, Digo, Luo, Maa (what the Maasai speak), Swahili, and Turkana. Construct an English/Maa or English/Maa/Swahili dictionary with at least 25 words. Include a few phrases that would be useful to English-speaking travelers. The teacher may require the student to produce a poster, booklet, or Powerpoint presentation.

*Logical/mathematical* - How many Kenyan shillings are in a US dollar? Look up the appropriate conversion to help you budget an extended trip to Kenya, including airfare, in-country travel, food, lodging, and sightseeing. Or, after determining how much a typical Kenyan makes in a year and how s/he budgets daily expenses, compare this figure to the typical income and yearly expenses of an American. What is the disparity of wealth between the median Kenyan family and the median American family? The student's work may take the form of a spreadsheet with accompanying written explanations.

*Musical/rhythmic* - After reading excerpts from Naomi Kipury's Oral Literature of the Maasai (1983) on the Blue Gecko website (see Links), write a song about a significant event in your life. Include at least five stanzas and a repeating chorus that the class can repeat back to you after each stanza. The teacher may require the student to perform the song for the class. If so, the student should hand out copies of the refrain or enable everyone to see it so they may sing along. If you are fearful of performing in front of others, be sure to read the Blue Gecko author's introduction to Maasai music where he explains that the Maasai use only their voices and create a "guttural, polyphonic" sound.

*Verbal/linguistic* - Write an illustrated children's book about a young Maasai boy or girl and his or her feelings about an upcoming initiation ceremony, like marriage or circumcision. How does s/he react to the initiation? How does s/he feel afterwards? How does the community regard your main character afterwards? What does your main character learn about herself and her community? Include at least ten different illustrations. The teacher may require the student to read his or her book to the class or to an audience for whom the book is written.

*Bodily/kinesthetic* - Devise a way to measure the height of a jump when

someone jumps straight up into the air, like the Maasai warriors do when they sing and dance. Hold a jumping contest to see who in your class has the highest jump. Record the heights of each of your classmates' jumps and create a graph that charts their best and worst attempts. Who makes the most improvement from the lowest to the highest jump? Award a certificate to the most improved jumper.

*Logical/mathematical* - Create a map of Maasailand (east of Lake Victoria, west of Mt. Kenya, north of lake Magadi, and south of Lake Baringo) that includes major geographical features, like mountains, valleys, lakes, and rivers. Make a transparent overlay that maps the Maasai people and their herding paths. Make a second overlay that shows the annual migration of animals. Include a color-coded key for all elements of your map. The teacher may also require elevation, temperature, and precipitation levels, especially if the student works with a partner or small group.

*Verbal/linguistic* - Pretending that you are Tom, write a letter to your mother or father back home in Kenya describing what your first two weeks in America were like. Describe your travels, the people you meet, what aspects of the culture are new or different, and what your fears and expectations are for the future. Or, based on your viewing of the film and research about the Masai Mara and Kenya, write a letter to a significant person in your life about an imaginary trip that you take to Kenya. Answer the same questions as above.

## RESEARCH TOPICS

Can people live in a national park? Compare America's Yellowstone National Park in which people do not live with Kenya's Masai Mara National Reserve, in which many people live and work off of the land by herding cattle year round, (although there is an inner area that is treated as a national park). How and why did the two different philosophies develop? What are the key advantages and disadvantages to each? What promises do both parks and reserves hold for the future? The teacher may use this topic as a written assignment or divide the class into small research groups and hold Lincoln-Douglas debates arguing for both sides.

Research traditional Maasai wedding ceremonies, focusing on the dress, adornment, age and preparation of the bride and groom, the role of family, and monetary exchange that often accompany a wedding. How is this ceremony similar to or different from wedding ceremonies in your own culture? What does each represent? Who gets to make choices and why? The teacher may require a variety of products for this assignment: a poster and presentation, a Powerpoint presentation, a written text, or perhaps a hand-made diorama of the two ceremonies.

The Maasai traditionally herded their cattle across vast swatches of land seeking moisture and green grass. Colonialism introduced the concept of private land ownership. Land in Kenya is now divided between trust land, government land, and private land. What is the difference between these types of land ownership? Why does the Maasai way of life suffer from increased privatization? Construct a timeline that traces the development of private land ownership. Assign each of the following topics to an individual or a small group of students: pre-colonial nomadic herding, British colonial power dynamics, the Mombasa-Uganda railway, coffee plantations, the 1911 land sale negotiated by Chief Lenana, the 1956 Mau Mau Rebellion, the 1954 Swynnerton Plan, the establishment of Kenyan national parks and reserves, and contemporary land reform movements. The students should write a one-page research paper briefly describing each topic and analyzing different models of land-use on the Maasai. They should also include 1-3 test questions. Post the papers on a timeline and ask that each student go around the room, read the papers, and answer the questions at the bottom of each.

## RESOURCES AND LINKS

### *Maasai History, Culture, & Contemporary Life*

African Indigenous Women's Conference

[http://www.mondeberbere.com/aza/autochtones98/femmes\\_autochtones\\_eng.htm](http://www.mondeberbere.com/aza/autochtones98/femmes_autochtones_eng.htm)

Program details of the 1<sup>st</sup> African Indigenous Women's Conference in Morocco – April 20-24, 1998.

CIA World Factbook: Kenya

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

Comprehensive site for facts about Kenya's people, geography, government, economy, communication and transportation systems, military, and transnational issues.

CIA World Factbook: Tanzania

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

Comprehensive site for facts about Tanzania's people, geography, government, economy, communication and transportation systems, military, and transnational issues.

Cultural Survival

<http://www.cs.org>

Cultural Survival is a human rights organization that promotes the rights, voices, and visions of indigenous people worldwide. Their site informs about global indigenous issues with archives of their journal, newspaper, online news, resources, and calendar of events. Special section on Maasai educational curricular resources.

Embassy of the Republic of Kenya

<http://www.kenyaembassy.com>

Official site of the Embassy of the Republic of Kenya, based in Washington, D.C. Information about the country, the people, trade and foreign policy, tourism, business, news/conferences/events, official forms.

Ethnologue

<http://www.ethnologue.com>

Extensive online and print database tracking the languages of the world.

KenyaWeb

<http://www.kenyaweb.com>

Kenyan news site with sports, travel, business, industry, and classified sections.

Lonely Planet: Kenya

<http://www.lonelyplanet.com/destinations/africa/kenya/>

Lonely Planet travel guide for Kenya. Site provides overview information about the people, annual events, environment, culture, history, transportation and financial systems; also recommends tourist activities, side trips, and additional reading list.

Maasai Association

<http://www.maasai-infoline.org/>

The Maasai Association is a not-for-profit organization that promotes "a sustainable future for the Maasai people through social, health and economic development." The site explains Maasai culture and history, displays fine art and photographs, and offers community program information and news updates.

Maasai Education Discovery

<http://www.maasaieducation.org>

Maasai Education Discovery (MED) works for the Maasai people of Kenya and Tanzania, particularly the women and girls, with education and sustainable development programs. It promotes a bicultural approach

using both Western and Maasai information/resources.

Maasai Heritage Preservation Foundation

<http://www.maasai-heritage.org/>

Organizational mission is to "provide education and healthcare to the Maasai people of Kenya and Tanzania while maintaining the traditions and culture..." Site offers information about its cultural outreach programs, lectures, and current/archived newsletters.

Maasai Language Project

<http://www.uoregon.edu/~dlpayne/maasai/madict.htm>

Information provided about the Maasai language (Maa) – its history, structure, sounds, lexicography, and narrative forms.

Masai Mara

<http://www.masai-mara.com>

Describes the people, wildlife, and taxonomy of the Masai Mara region with clear and detailed maps. Also offers useful Swahili vocabulary and related links.

University of Pennsylvania African Studies Department

[http://www.sas.upenn.edu/African\\_Studies/AS.html](http://www.sas.upenn.edu/African_Studies/AS.html)

Site of The University of Pennsylvania African Studies Department – has undergraduate/graduate curricula, outreach/exchange programs, workshops/consortiums, online African resources, and funded projects abroad.

Worlds of Difference - Local Culture in a Global Age: A Radio Documentary Project of Homeland Productions

<http://homelands.org/worlds/maasai.html>

Listen to "Maasai Schools" produced by Jon Miller – oral recordings of Maasai men and women speaking on issues such as technological advancement, female circumcision, and education.

### *African Environment & Wildlife*

African Conservation Centre

<http://www.conservationafrica.org/>

African Conservation Centre (ACC) is a regionally-focused organization based in Nairobi, Kenya, dedicated to the conservation of biological resources. Site explains ecological and community approaches and provides news, reports, and searchable database of community-based organizations that work to manage natural resources.

African Wildlife Foundation

<http://www.awf.org/safari/>

Information about travel and wilderness in several African countries, with a special section on how to plan your own safari.

Kenyan Birds

<http://www.kenyabirds.org.uk>

Extensive information on the birds of Kenya, as well as information about its parks/reserves and other natural habitats.

Kenya Safari Guide

<http://www.kenyalogy.com/>

Provides information to plan your own safari trip: Kenya's geography, history, maps, health and safety, parks and reserves, wildlife, pictures and art drawings, travel tales, www forum, safari books & merchandise, GPS waypoints and more.

Kenya Wildlife Service

<http://www.kws.org>

Information about Kenya's parks, conservation programs, tourism, accommodations, and wildlife education centers.



“The Living Edens: Ngorongoro, Africa’s Cradle of Life”

<http://www.pbs.org/edens/ngorongoro/index.html>

Site of a PBS wildlife documentary that explores the Ngorongoro Conservation Area in northern Tanzania, home to one of the world’s most famous and impressive wildlife sanctuaries.

Maasai Environmental Resource Coalition

<http://www.maasaierc.org>

The Maasai Environmental Resource Coalition “advocates for the protection of traditional land rights of the Maasai people, and for conservation, management and sustainable use of the great ecosystems of East Africa.” Information on their community, education, economic development, environmental preservation, and campaign projects available on website.

Nature’s “Serengeti Stories”

<http://www.pbs.org/wnet/nature/serengeti/index.html>

Site of a PBS biography about Hugo van Lawick, a cinematographer known for wildlife documentaries about his experiences in Africa’s Serengeti Plains.

UNESCO’s Man and the Biosphere (MAB) Project

<http://www.unesco.org/mab/about.htm>

Site of UNESCO program that “develops the basis, within the natural and the social sciences, for the sustainable use and conservation of biological diversity, and for the improvement of the relationship between people and their environment globally.” Program combines interdisciplinary research, demonstration and training in natural resource management. Biosphere sites dot the continents, with several in Kenya and Tanzania.

#### *Maasai Music & Arts*

Blue Gecko

<http://www.bluegecko.org>

Multi-media website of writer and traveler Jens Finke. Offers information about Kenya’s history, traditional music and culture. Also provides a link to “Chasing the Lizard’s Tale” – Finke’s book about biking across the Sahara.

Modern African Art Reading List

<http://www.sil.si.edu/silpublications/modernafricanart>

An online bibliography of modern African art books and exhibition catalogues.

National Museums of Kenya

<http://www.museums.or.ke/index.htm>

Offers links to the sites of 11 of Kenya’s regional museums as well as historical monuments and institutes that contribute to the study of East African habitat and culture.

National Museum of African Art

<http://www.si.edu/nmafa>

The Smithsonian’s National Museum of African Art website: exhibit information, calendar of events, educational outreach/curriculum, and museum archives/resources.

National Museum of Natural History – African Voices

<http://www.mnh.si.edu/africanvoices>

Site of a permanent exhibition that “examines the diversity, dynamism, and global influence of Africa’s peoples and cultures over time in the realms of family, work, community, and the natural environment.” Exhibit features objects, sculptures, textiles, pottery, video interactives, oral epics, folk tales, songs, prayers, interviews, and literature – all beautifully presented.

Young Audiences of Massachusetts

<http://www.yamass.org>

Young Audiences is a statewide-arts education organization for children, and an affiliate of a national network of Young Audiences’ chapters. Each year it runs dance, theater, music, storytelling, and puppetry programs for 370,000 children living in communities from the Berkshires to Cape Cod.

#### ADDITIONAL FILMS AT DER

*Tubabs in Africa*

By Amy Flannery, Mary Flannery, and Michael Ford

Accompany eight college students on their trip to The Gambia in Western Africa as they study, travel, conduct ethnographic fieldwork, and face the stark realities of a developing country.

<http://www.der.org/films/tubabs-in-africa.html>

*Diary of a Maasai Village*

By Melissa Llewelyn-Davies

A five-part series presented as the diary of a seven-week visit to a single Maasai village. The films detail daily life among the Maasai and are threaded together by the common theme of the state of the herds. Issues arise as drought, disease, and financial distress plague the community.

<http://www.der.org/films/diary-of-maasai-village.html>

*The Women’s Olamal: The Organization of a Maasai Fertility Ceremony*

By Melissa Llewelyn-Davies

In an observational style and through the eyes of four Maasai women, this film tells of the events that take place in Loita, Kenya prior to a controversial ceremony intended to bless the women and increase their chances of fertility. Tensions rise between the men and women and result in a violent row, all of which is remarked upon in interviews with the Maasai women themselves.

<http://www.der.org/films/womens-olamal.html>

#### APPENDIX A:

*“Mpeti Ole Surum, at 33; Kenyan Lectured in US on Maasai Culture”*

By Tom Long

A memorial service will be held Sunday for Mpeti Ole “Tom” Surum of Wellesley and Nairgie Enkare, Kenya, a “wandering warrior” of the Masai Tribe who killed his first lion when he was 15 years old and later delivered cultural presentations on his nomadic tribe to tourists in his homeland and cultural groups in Europe and the United States.

Mr. Surum, who was the subject of “The Wandering Warrior,” a documentary which has been telecast on public television, died Sept. 4 in an automobile accident on the Naroik-Maii Mahiu Road in Kenya. He was 33. Mr. Surum was born into a traditional Masai family in Kenya. As a child, he led a nomadic life, tending cattle and following the grass and rain across the savannah.

As a rite of passage to manhood, he killed a lion. “I was about 15 years old when I killed my first lion,” he said in a story published in the Globe’s West Weekly section on Jan. 2, 1994. “Actually, I was lucky enough to kill two.”

When he was 19, he met a group of Americans on a wildlife safari who encouraged him to attend school to learn to read and write.

“It was hard convincing the elders that I should be allowed to pursue an education,” he said. “Finally, though, I made them see that they would not lose me to the West, but be enriched by the knowledge I could bring back.”

He entered kindergarten in Kenya as a 6-foot-tall teenager and claimed to have quickly made friends with his 5-year-old classmates. Three years later he graduated from the eighth grade and found work in a tourist lodge, washing dishes and cutting grass before becoming a lecturer on Masai culture. He delivered a couple of lectures a day to guests.

In 1990, he was sent on a publicity tour to London, where he appeared on several BBC news shows. This led to a promotional visit to Boston for British Airways. He had been based in the Boston area ever since, conducting his programs to local cultural groups under the sponsorship of Young Audiences for Massachusetts and other groups.

He delivered his one-hour programs on Masai music, dance, and storytelling while clad in an ochre cape and tunic, with a spear grasped firmly in one hand. His performances promoted a message of self-esteem. "The Masai are taught that love and respect come together," he said in 1994. "When you respect yourself, you can respect others."

He leaves his wife, Lynn Turner Surum; a son, Roderick; his parents, Moitalel Naaigilong and Kimanyisho Surum; and 15 brothers and sisters.

The memorial service will be held at 2 p.m. in Concord. Telephone 978-369-1104 for directions.

Long, Tom. "Mpeti Ole Surum, at 33; Kenyan Lectured in US on Maasai Culture" *Boston Globe*. <http://www.legacy.com/bostonglobe/LegacyHome.asp>. 16 July 2004.

#### **APPENDIX B:**

*"Reporter's Notebook: Female Circumcision in Africa"*

By Kristin Whiting

Circumcising young girls is a practice that dates back beyond anyone's memory in Kenya. Even though the Kenyan government recently banned the practice, parents are still risking jail terms and heavy fines to put their daughters through this rite of passage. More than a third of women in Kenya between the ages of 15 and 49 have been subjected to some form of genital circumcision. It is clear that the tradition will be difficult to eradicate.

National Geographic Today traveled to Kenya in December because it is the traditional month for circumcision ceremonies. Our intention was to travel southwest of Nairobi to Kisii where we know the practice of these rites of passage still flourish. Although 38 percent of Kenyan women have been circumcised, in Kisii that figure rises to 97 percent.

While traveling through the Masai Mara wildlife reserve in southwest Kenya we crossed paths with a Masai rancher who stopped to tell us he was making his way to a boy's circumcision ceremony. We asked him to take us along and he led us to the manyatta, or village.

When we reached the manyatta we negotiated with the village chief to observe the ceremony. After years of being photographed the Masai have learned to ask for money. The village chief, Joseph Ketuyio, expressed concerns that we would photograph the children who would be naked at times. Ketuyio also told us that the next day three girls would be circumcised. He tells us photographing the actual cutting is forbidden. We agreed, paid a fee and began shooting what proved to be a frenzied event.

As Masai tradition mandates, the boy spent the night out in the bush, then made his way with a large herd of cattle into the manyatta and then into the boma, the circular animal enclosure where the circumcision ceremony takes place. The villagers didn't let me in but I was told he lost

consciousness during the procedure. The elders then carried him into one of the mud huts where he would recover for several days.

The next morning I left camp well before dawn because the circumcision ceremony for girls begins at sunrise.

The circumcision procedure for girls involves the removal of all or part of the external female genitalia. Often done with crude knives in one of their huts, the painful operations can cause life-long health risks. The cutting may cause life-threatening infections, increased susceptibility to HIV, and could deprive the girls of ever having any sexual sensation.

I asked several of the adult Masai why boys and girls continue to be circumcised. Their answer was always that it was to mark their passage into adulthood. They implied that this was how it had always been done so it must continue to be that way.

Only after a girl is circumcised is she considered ready for marriage—and the community shuns those who refuse the procedure. I tried to talk about this with one of the girls, Jen, scheduled for circumcision that morning. Jen was the sister of the boy whose circumcision ceremony we had attended yesterday. Although Jen was only ten years old and clearly understood my English she was reluctant to discuss what was about to happen to her.

Jen had a look of consternation on her face but it was difficult for me to distinguish between her fear and anticipation, and her annoyance with my camera. She looked at me with a piercing, wise-beyond-her-years, glare.

The ceremony began with a group of young girls—some of whom were circumcised just a month earlier—encircling Jen and the two others awaiting their circumcision. There were far fewer people here than there were to celebrate the boy's coming of age.

The girls blew whistles and sang for more than an hour. Chief Ketuyio explained that the group is there to support the three girls and make sure they feel brave. When I asked him how he thought they were feeling, he told me they were happy.

Then it was time. I asked the chief if I could go into the hut without a camera. I wanted to see the actual procedure so I could accurately report what occurred inside.

Before coming to this region, I was told by an American anthropologist—who had witnessed the actual procedure—that the Masai they don't always cut off the external genitalia during the circumcision. Sometimes it's simply a nick or a scratch.

But I wanted to know what procedure this particular tribe practiced, and what specifically would happen to Jen.

I approached the hut where the cutting took place. Little girls and a few women surrounded the door.

When it was Jen's turn she told me, No, you can't go in THERE.

She entered the hut and soon we heard screams. I stood outside and recorded the wails coming from the window. Her cries of pain were beyond disturbing. The degree of cutting depends on the tribe and place, but because Jen would not let me in the hut while she was being cut, I didn't know what she experienced and how much of her genitalia was removed.

Hours later, I visited Jen who was still writhing in pain. She clearly didn't want me around, so I let her rest.

That afternoon I drove a couple of hours to the town of Kilgoris to talk to



a headmistress of a girl's school that has a program specifically designed for girls who do not want to be circumcised. Rosemary Mesoppir, a circumcised Masai woman, is one of a vociferous minority who is attempting to make education a focus for young girls in this rural area. She teaches her students that there are ways other than circumcision to mark their initiation into womanhood.

Often described as a "circumcision by words," Rosemary said she teaches the girls about the grave risks of the traditional practice. She stresses the importance of continuing their education. She teaches them self-respect and hopes the girls have the confidence to decide for themselves whether they want to be circumcised.

As I completed an interview with a group of students, a woman ran into the school to tell Rosemary that a young girl had just been brought into the hospital down the street suffering from tetanus as a result of circumcision—a reminder of the prevalence of the practice and its possible dire consequences.

On December 13, four days after Jen's ceremony, President Daniel Arap Moi of Kenya outlawed female genital mutilation, but out here in the Kenyan countryside, people doubt he will be able to enforce the ban. Already parents are circumcising girls at a younger age to avoid government intervention and potential defiance from the girls themselves. But others, like Rosemary Mesoppir, hope the ban will at least inspire people to begin questioning the reason for preserving this kind of tradition.

Whiting, Kristin. "Reporter's Notebook: Female Circumcision in Africa." *National Geographic Today*. [http://news.nationalgeographic.com/news/2002/02/0219\\_020219\\_circumcision.html](http://news.nationalgeographic.com/news/2002/02/0219_020219_circumcision.html). 13 July 2004.

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