

## *Delaware Model Unit*

This unit has been created as an exemplary model for teachers in (re)design of course curricula. An exemplary model unit has undergone a rigorous peer review and jurying process to ensure alignment to selected Delaware Content Standards.

**Unit Title: Investigation of Traditional African Music**

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**District: Appoquinimink School District**

**Content Area: Music**

**Grade Level: 6<sup>th</sup> Grade**

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### **Summary of Unit**

In this unit, students will explore various characteristics of traditional African music. Through singing, drumming, and movement activities, students will gain an understanding of relationship between the timeline and the layered rhythmic parts of a song and how they affect the singing and movement of dancers.

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## Stage 1 – Desired Results (What students will know, do, and understand)

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### Delaware Content Standards

- Include those addressed in Stage 3 and assessed in Stage 2.

### Primary Standards and GLEs

- Standard #1 - Singing, alone and with others, a varied repertoire of [music](#).
  - 1.14 Sing a repertoire of songs representing different genres, styles and languages
  - 1.15 Sing expressively with phrasing, dynamics and stylistic interpretation
- Standard #2 - Performing on instruments, alone and with others, a varied repertoire of music.
  - 2.1 Imitate rhythmic and melodic patterns on pitched and unpitched instruments
  - 2.9 Perform an independent part in an ensemble setting
  - 2.11 Perform in groups with blend and balance
  - 2.12 Perform expressively with phrasing, dynamics and stylistic interpretation
  - 2.13 Perform a repertoire of instrumental literature with expression and technical accuracy on a pitched or un-pitched instrument
- Standard #9 - Understanding music in relation to history and culture
  - 9.1 Identify and describe the roles of musicians in various historical periods, cultures, genre and styles
  - 9.3 Describe how elements of music are used in various historical periods, cultures, genres and styles
  - 9.6 Identify and explain the characteristic that cause a musical work to be considered culturally, historically and/or geographically significant

### Secondary Standards and GLEs

- Standard #3 - Improvising melodies, variations, and accompaniments
  - 3.1 Improvise rhythmically with voice or on instrument
- Standard #7 – Evaluating Music and Music Performances
  - 7.5 Develop and apply criteria for evaluation compositions and performances
- Standard #9 - Understanding music in relation to history and culture
  - 9.2 Listen to music from various periods and diverse cultures by genre or style

### Big Idea

- Transferable core concepts, principles, theories, and processes from the Content Standards.
- Singing, dancing, and playing instruments are all an integral part of traditional African music.

### Unit Enduring Understandings

- Full-sentence, important statements or generalizations that specify what students should understand from the Big Ideas (s) and/or Content Standards and that are transferable to new situations.

*Students will understand that:*

- African music is traditionally learned orally/aurally.
- African music is built around a timeline.
- Movement and music is dependent on each other.

- Drums and other instruments developed from readily available materials.
- Traditional music in Africa is a functional part of life.

### **Unit Essential Questions**

- Open-ended questions designed to guide student inquiry and learning.
- How does teamwork affect a performance?
- How is drumming used to communicate ideas?

### **Knowledge and Skills**

- Needed to meet Content Standards addressed in Stage 3 and assessed in Stage 2.

#### **Students will know...**

- Ways in which drumming can be used to communicate.
- Drums developed from the resources readily available.
- The importance and function of a timeline.

#### **Students will be able to...**

- Demonstrate knowledge of drumming instruments from various cultures
- Have a conversation through drumming.
- Listen actively and respond to cues from drums through movement and/or by playing an appropriate response.

**Stage 2 – Assessment Evidence**  
 (Evidence that will be collected to determine whether or not Desired Results are achieved)

**Suggested Performance/Transfer Task**

- Performance/transfer tasks as evidence of student proficiency

An effective assessment for ALL students should be designed to include:

- Complex, real-world, authentic applications.
- Assessment(s) for student understanding of the Stage 1 elements (Enduring Understandings, Essential Questions, Big Ideas) found in the Content Standards.
- Demonstration of high-level thinking with one or more facets of understanding (e.g., explain, interpret, apply, empathize, have perspective, self-knowledge).

**Performance Task #1**

Imagine that you have become members of a recently discovered African culture. In order to commemorate this discovery, a performance of celebration has been commissioned. The class will work in groups of 6 to 8 students to create a celebration performance that will be comprised of instruments and dance or instruments and singing. This performance will provide for interaction of the entire cultural community (class).

**Rubric**

- Scoring guide to evaluate performance/transfer tasks used as evidence of student proficiency.

An effective scoring guide should:

- Measure what is appropriate for the Content Standard that is assessed.
- Provide opportunities for differentiation of the performance/transfer tasks used as evidence of student proficiency.

Category	3	2	1	0
<b>Instrumental Performance</b>	Student independently played their part in the ensemble setting.	Student independently played their part in the ensemble setting most of the time.	Student attempted to independently play their part in the ensemble setting.	Student did not attempt to independently play their part in the ensemble setting.
<b>Singing</b>	Students sang expressively with phrasing and dynamics.	Student sang expressively with phrasing and dynamics most of the time.	Student attempted to sing expressively with phrasing and dynamics.	Student did not attempt to sing expressively with phrasing and dynamics.
<b>Dance/Movement</b>	Student moved appropriately with the music.	Student moved appropriately with the music most of the time.	Student attempted to move appropriately with the music.	Student did not attempt to move appropriately with the music.
<b>Group Evaluation</b>	Group successfully completed tasks as outlined.	Group completed most tasks as outlined.	Group attempted to complete tasks as outlined.	Group did not attempt to complete tasks as outlined.

### **Other Evidence**

- Varied evidence that checks for understanding (e.g., tests, quizzes, prompts, student work samples, observations and supplements the evidence provided by the task).

Additional assessments are included in lesson plans beginning on page 13 of this document.

### **Student Self-Assessment and Reflection**

- Opportunities for self-monitoring learning (e.g., reflection journals, learning logs, pre- and post-tests, self-editing—based on ongoing formative assessments).
- Refer to pages 30-31 of the *World Music Drumming Cross-Cultural Student Enrichment Book* by Will Schmid.
- Students may also create a rubric for assessing their performance of Ensemble 1 which will be videotaped.

## Stage 3 – Learning Plan

(Design learning activities to align with Stage 1 and Stage 2 expectations)

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### Key Learning Events Needed to Achieve Unit Goals

- Instructional activities and learning experiences needed to align with Stage 1 and Stage 2 expectations.

Include these instructional elements when designing an effective and engaging learning plan for ALL students:

- Align with expectations of Stage 1 and Stage 2.
- Scaffold in order to acquire information, construct meaning, and practice transfer of understanding.
- Include a wide range of research-based, effective, and engaging strategies.
- Differentiate and personalize content, process, and product for diverse learners.
- Provide ongoing opportunities for self-monitoring and self-evaluation.

### Unit Overview

- Lesson 1 focuses on the history of drumming. This lesson serves as an introductory lesson focusing on the instruments that will be used in this unit.
- Lesson 2 focuses on performing 2- and 4-beats patterns through movement as well as on the instruments.
- Lesson 3 focuses on producing proper tones on the drums as well as playing the instruments correctly. Further attention will be given to performing 2- and 4-beat patterns on the instruments.
- Lesson 4 focuses on learning and performing the low and high drum and bell parts together in Ensemble 1.
- Lesson 5 has a goal for the students to become more stable on Ensemble 1 (low, medium, and high drum parts, timeline [bells], and shekere part).
- Lesson 6 focuses on learning complementary rhythms as well as performing the song “Funga Alafia” as a class. This performance would include singing, movement, and instruments.
- Lesson 7 offers student assessment and reflection of their performance of Ensemble 1.
- Lesson 8 concludes the unit. It contains the final performance task for the unit.

### Resources and Teaching Tips

- A variety of resources are included (texts, print, media, web links).
- Help in identifying and correcting student misunderstandings and weaknesses.
- Schmid, Will. *World Music Drumming: A Cross-Cultural Curriculum*. Milwaukee: Hal Leonard Corporation, 1998. Print.
- It is important for teachers to take part in the workshops that accompany this curriculum.

## Differentiation

- Stage 2 and 3 allow students to demonstrate understanding with choices, options, and/or variety in the products and performances without compromising the expectations of the Content Standards.
- Instruction is varied to address differences in readiness, interest, and/or learning profiles.
- Accommodations and differentiation strategies are incorporated in the design of Stage 2 and 3.

Within each lesson, the teacher may differentiate the activities according to the developmental needs of each student. Examples:

1. Adjust movement activities to accommodate the student's needs.
2. Assign musical parts so that every student can be successful.
3. Echo Patterns - When checking for understanding, the teacher may choose to go around to each student in the class individually. This is a quick method that allows the teacher to go back and forth between students making patterns easier or more difficult on each turn as needed. This process requires the student's full attention (so they will not miss their turn), and the teacher must be able to cue students with appropriate eye contact.

### Design Principles for Unit Development

At least one of the design principles below is embedded within unit design

- **International Education** - the ability to appreciate the richness of our own cultural heritage and that of other cultures in order to provide cross-cultural communicative competence.
- **Universal Design for Learning** - the ability to provide multiple means of representation, expression, and engagement to give learners various ways to acquire and demonstrate knowledge.
- **21<sup>st</sup> Century Learning** – the ability to use skills, resources, and tools to meet the demands of the global community and tomorrow's workplace. (1) Inquire, think critically, and gain knowledge, (2) Draw conclusions, make informed decisions, apply knowledge to new situations, and create new knowledge, (3) Share knowledge and participate ethically and productively as members of our democratic society, (4) Pursue personal and aesthetic growth. (AASL, 2007)

### Technology Integration

The ability to responsibly use appropriate technology to communicate, solve problems, and access, manage, integrate, evaluate, and create information

- The performance will be videotaped so that the students can assess and reflect on their progress.

*Unit 1 – Lesson 1 Introduction to Drumming  
African and Latin American Music*

**General Music Classes  
World Music Drumming  
Level I**

**Lesson Plan**

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**Objectives**

- Understand that drumming takes place in all cultures around the world
- Understand that drumming has served as a means of communication through out time.

**Standards**

- #9

**Materials**

- Instruments, handouts, videos

**Activities**

Class would discuss the following:

1. Historical use of drumming – Where do they come from? Drums are from all around the world. How were they used?
  - a. Communication (examples from history)
  - b. Celebrations – religious ceremonies, holidays, birthdays
  - c. Preview clips
    - <http://www.youtube.com/watch?v=Bq7lqE9vnuE&feature=related>
    - [http://www.youtube.com/watch?v=IUI\\_q1zeioo](http://www.youtube.com/watch?v=IUI_q1zeioo)
    - <http://www.youtube.com/watch?v=I3zjvag5W0s>
2. What are drums made of? Materials that are readily available, i.e., wood, skin, oil barrels
3. Percussion Instrument Identification – Play a recording of drumming that includes shakers, bells, and drums and have students identify the sounds they hear.
  - a. The djembe is common throughout West Africa, and its distinct sound has made it popular throughout the world. Today commonly used to accompany traditional dance, in the past djembe were also used to send messages from village to village in rural areas. Traditional djembe are said to contain three spirits—that of the tree it is carved from, the animal who gave its skin, and that of the instrument maker.
  - b. Bells – gankoqui or double bell.
  - c. Shakers – Similar to a maraca, however beads/shells are on the outside.
4. Introduce the instruments we will be using in this unit and demonstrate proper playing techniques/tone production.
  - a. Tubano – 3 sizes
  - b. Djembe
  - c. Gankogui – double bell



- d. Shekere
  - e. Claves
5. Exit Ticket – Name two historical uses for drums. Why are drums found all over the world?

**Assessment**

- Exit Question – Name two historical uses for drums. Why are drums found all over the world?

***Unit 1 – Lesson 2***  
***African and Latin American Music***

**General Music Classes**  
**World Music Drumming**  
**Level I**

**Lesson Plan**

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**Objectives**

The Students will be able to:

- Start developing respect for the instruments and for each other
- Perform basic open tone drumming
- Perform 2-beat echo pattern
- Perform question and answer drumming
- Make connection to the African culture and music

**Standards**

- #1, #5, #8, and #9

**Materials**

- Instruments and lesson page

**Activities**

1. Entrance ticket – How are drums used to communicate ideas?
2. Using 2 and 4 beats, use kinesthetic movement (side, step, clap, snap, vocal, body slaps) to create rhythmic patterns. Start with simplistic patterns at first and then gradually increase the level of difficulty.
3. Introduce the first keyword – Respect.
4. Aural/oral traditions – How do we learn new songs? Use the Alphabet song as an example. From our earliest learning experiences, we are taught lessons through song. We learn these lessons through listening to the songs and then repeating them.
5. Introduce the song *Funga Alafia*.
6. Begin teaching students to play open tones on the drums and demonstrate the rattles in the down position (on thigh) only.
7. Teach the 2-beat echo pattern—teacher plays – students echo. Start with easy basic patterns. Increase complexity according to the student's ability. It is important to teach students to play at the right time. If students struggle with this concept, go back to the basic patterns. Reinforce the concept of "Respect" (respect each persons turn to play). When checking for understanding, the teacher may choose to go around to each student in the class individually.
8. Voice only – teacher/student echo using "What's for Dinner?" and the student will answer in a 2-beat pattern (i.e., Chicken ala King).
9. Repeat step 5 with voice and drum. Teacher/student echo.

10. Echo patterns on instruments in 2- and 4-beat patterns.
  - a. Have students rotate instruments so they have a chance to play each instrument.
  - b. Select a student, one who demonstrates a good sense of rhythm, to lead the class in the echo patterns.
  - c. Be sure to emphasize the importance of leaving "space" for the echo and the importance of keeping track of when each person's "space" begins.
11. Substitute other questions such as, "What's your name?" and "What's your favorite team?"
12. Exit ticket – on the keywords and African instruments introduced in this lesson.

### **Assessment**

- Were the students able to respect the instruments and their classmates?
- Were the students able to use the appropriate technique when playing drums?
- How well did the students play the 2-beat echo patterns? Were they able to respond to questions with drums and voice?
- Entrance and exit tickets.

*Unit 1 – Lesson 3*  
*African and Latin American Music*

**General Music Classes**  
**World Music Drumming**  
**Level I**

**Lesson Plan**

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**Objectives**

Students will be able to:

- Play the open tone and add the low tone on the drums.
- Play the cowbell with a mallet.
- Participate in echo and question exercises.
- Participate in learning patterns for Ensemble 1.

**Standards**

- #1, #5, #8, and #9

**Materials**

- Instruments and lesson page

**Activities**

1. Review using only open tones in an echo pattern.
2. Teach 2-beat patterns using bass and open tones.
3. Voice only, ask who their favorite performer is, and the students will answer. Add drums with voice on the second time and have a student play the rattle on the beat
4. Teach Ensemble 1 (high and low drum parts), demonstrate how to properly play the cowbell, and then add the bell part and the rattle.
5. Closure Activity – Class will perform the timeline (cowbell part) and the high and low drum parts together.

**Assessment**

- What improvement have the students shown in their ability to play drum strokes, echo patterns, and question/answering?
- Can students sustain a part in Ensemble 1 when someone is playing another part near them?

**Keywords**

- Timeline
- Bass tone
- Shakere

***Unit 1 – Lesson 4***  
***African and Latin American Music***

**General Music Classes**  
**World Music Drumming**  
**Level I**

**Lesson Plan**

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**Objectives**

Students will be able to:

- Participate in echo and question exercises.
- Add parts and develop more stability and independence on Ensemble 1.
- Focus on their own part while others are playing.

**Standards**

- #1, #5, #8, and #9

**Materials**

- Instruments and lesson page

**Activities**

1. Introduce the new keyword, Focus. Compare and contrast how focus is needed to play drums and to play basketball or study.
2. Review technique when playing the drums, rattles, and cowbells.
3. Review 2-beat pattern echo (what is your favorite—TV show?).
4. After the students are able to play their own, have them echo their classmate's pattern. Be sure to include question and answer with the students echoing their classmates.
5. Ensemble 1 – review the low and high drum parts with the bell (timeline).
6. Review how to properly play the rattle and add the rattle part.
7. Introduce the medium drum part.
8. Have students change instruments and perform Ensemble 1.

**Assessment**

- How well did the partners work at taking turns?
- Which students need extra help with proper technique?
- How well did the students play question/answer and echo patterns within the 2-beat envelope?
- Are students able to focus on their part?
- Can students continue to use the same hand on the bass tone of the medium drum part?

*Unit 1 – Lesson 5*  
*African and Latin American Music*

**General Music Classes**  
**World Music Drumming**  
**Level I**

**Lesson Plan**

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**Objectives**

Students will be able to:

- Demonstrate improved technique on instruments.
- Participate in echo and question exercises.
- Demonstrate stability on Ensemble 1.
- Identify and play the double bell—gankogui.

**Standards**

- #1, #5, #8, and #9

**Materials**

- Instruments and lesson page

**Activities:**

1. Introduce the new keyword, Teamwork. Have students give examples of teamwork. How does teamwork apply in music performances?
2. Review proper technique for drums, rattles, and cowbell.
3. Have the students perform echo patterns with student leaders.
4. Ensemble 1, review the low and high drum parts with the bells, add the medium part with the bell (timeline), and then put all three drum parts together with the bell.
5. Introduce the gankogui part.
6. Perform Ensemble 1. Be sure to choose student(s) who are rhythmically strong.
7. Exit Ticket – Essential Question – How does teamwork affect a performance?

**Assessment**

- Are students able to work well with others?
- Are students able to focus on their own part?

***Unit 1 – Lesson 6***  
***African and Latin American Music***

**General Music Classes**  
**World Music Drumming**  
**Level I**

**Lesson Plan**

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**Objectives**

Students will be able to:

- Demonstrate improved technique on instruments.
- Participate in echo and question exercises.
- Demonstrate stability on Ensemble 1.
- Add movement to rhythm complements.

**Standards**

- #1, #5, #8, and #9

**Materials**

- Instruments and lesson page

**Activities**

1. Introduce the new keyword, Complement. Be sure to point out the difference between complement and compliment.
2. Ask for things that complement one another.
3. Explain that West African children learn teamwork partner through hand clapping and chanting. Ask for examples of this in our culture (e.g., clapping games, “Miss Mary Mack”).
4. Review techniques for drums, rattles, cowbell, and double bell.
5. Question/answer with echo – Have the students come up with their own question and have the student echo the pattern. Have students lead their own question.
6. Teach students how to play and create complementary parts. See page 9 of the student book.
7. Demonstrate complementary parts for the class with drum parts of Ensemble 1.
8. Have students perform the combined parts and then split up into groups and perform them separately.
9. Have a student play a steady beat on the bell and allow students to create their own complementary rhythms.
10. Review the song “Funga Alafia” with the class.
11. Ensemble 1 – Have half of the students play the instruments. The other half of the class will sing the song. Be sure to include the movements; switch parts.

**Assessment**

- Assess the students' abilities to play complementary parts.
- How independently can students sustain their parts in Ensemble 1?

*Unit 1 – Lesson 7*  
*African and Latin American Music*

**General Music Classes**  
**World Music Drumming**  
**Level I**

**Lesson Plan**

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**Objectives**

Students will be able to:

- Participate in echo and question exercises.
- Demonstrate stability on Ensemble 1.
- Develop rhythm complements.
- Connect playing style with African culture.

**Standards**

- #1, #5, #8, and #9

**Materials**

- Instruments and lesson page
- Video recording equipment

**Activities**

1. Introduce the new keyword, Listen. Stress the importance of listening to each of the instruments and how they “fit” together.
2. Review techniques for drum, rattles, cowbell, and double bell.
3. Ensemble 1 – Review each part and combine. Switch parts/instruments.
4. Listen to “Winner” or “Fly Like an Eagle” from the Space Jam soundtrack. Have students play along with the recording.
5. Videotape Ensemble 1 and have the students assess their performance and complete pages 30-31 of the student book. A variation on this is to have the class create a rubric for assessing their performance.

**Assessment**

- Were the students able to assess their own and the group’s performance?



*Unit 1 – Lesson 8*  
*African and Latin American Music*

**General Music Classes**  
**World Music Drumming**  
**Level I**

**Lesson Plan**

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**Objectives**

Students will be able to:

- Work in groups to create a performance that will include instruments, dance, or singing.
- Teach and perform the celebration pieces.

**Standards**

- #1, #2, and #9

**Materials**

- Instruments and handouts

**Activities**

1. Students will be asked to work in groups to create a celebration performance that will be comprised of singing or dancing and instruments and provides for interaction of the entire cultural community.
2. Ask students to choose which aspect of the performance task they would like to create (i.e., instruments, dance, or singing).
3. Students will be assigned to a performing group of 6-8 students based on student needs.
4. Students will be given an appropriate amount of class time to complete the performance task based on the student/group needs and class schedule.
5. Each group will teach and perform their movement or song to their peers.

**Assessment**

- See rubric.