



## ***Connecting Children to Four African Cultures through Musical Experiences***

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This curriculum unit is recommended for:  
General Music / Kindergarten-2<sup>nd</sup> Grade

**Keywords:** Africa, music, South Africa, Kenya, Zimbabwe, Mali, children, drums, dance, stories, games, masks, singing, mbira, marimba, language, folktale

**Teaching Standards:** See [Appendix 1](#) for teaching standards addressed in this unit.

**Synopsis:** Encouraging young children “not just to listen to music, but to interact and become involved with the act of making music”<sup>1</sup> is a valuable step in their learning development. Likewise, those children shouldn’t just sing a song from an African country; they should be immersed in a multi-sensory experience! In this unit, music students will hear stories and see illustrations from African books, sing in an African language, play an African child’s game, make and perform rhythms on African drums, dance an African dance, and create African masks and sounds to dramatize an African folktale. Recordings and videos will be used to provide windows into the lives and cultures of four African countries: South Africa, Kenya, Zimbabwe, and Mali. The appealing and fun nature of the chosen musical literature and activities is designed to strengthen the ability of young music students to sing and play music with accuracy, to create music and sounds for dramatization, to respond to musical characteristics and to begin to understand the use of music in African customs and traditions. This unit is easily adaptable for upper elementary grades, and some of the materials and internet links contain interesting and relevant material even for middle and high school students.

*I plan to teach this unit during the coming year to 100 students in 1<sup>st</sup> Grade General Music.*

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# **Connecting Children to Four African Cultures through Music**

*Lana J. Withrow*

## **Introduction**

Would it be so different to be a child in Africa? Maybe not as different as you think! When my students step through my classroom door, I want them to feel as if they have been transported to another continent. On their first visit, they find themselves playing the same game that a South African child plays outside at recess, and on another, they find that they can sing in Swahili just like a Kenyan child does. On visit number three they dance until they're out of breath like a child from Zimbabwe, and on the fourth, they find themselves helping to tell a story that a child in Mali has heard many times before. Through carefully selected audio and visual recordings, children's literature, language, singing, drumming, dance, games, storytelling and mask-making, this five-week unit will immerse music students in the cultures of South Africa, Kenya, Zimbabwe, and Mali in a way that will help them to see through different eyes. Music class may be the best place for children who have little knowledge of a very big and faraway continent to learn about history, geography, everyday life, families and traditions that they might never be exposed to otherwise, and as a result, find that although life and music in an African country are often lived or shared in a different language, there is still much that can be understood.

## **Overview**

The students I teach attend Barringer Academic Center (BAC), a K-5 elementary school in the Charlotte-Mecklenburg School District. It is a National Magnet School of Excellence, and met expected growth on standardized tests in North Carolina this past 2014-2015 school year. Enrollment is just under 600 students, and we have a diverse population of African-American, Asian, Caucasian, mixed-race, and Hispanic students.

BAC is a partial magnet school, with three different magnet programs. The Horizons program is for kindergarten through fifth grade students who are highly gifted (at least two or more years above grade level) and go through an application process to enter the program. The Talent Development (TD) program is for third through fifth grade students who are identified as Academically and Intellectually Gifted (AIG). These students are placed in an all-day TD classroom where they receive accelerated and advanced curriculum from a gifted-certified teacher. The Learning Immersion (LI) program is for students in grades kindergarten through second who are seeking an accelerated curriculum that will prepare them ultimately for the third through fifth grade TD program. There is no application process for this program, but students do need to be able to handle a rigorous pace as well as being above grade level in all subject areas. The

gifted programs are very popular, and the majority of these students live outside of the Barringer home school zone. However, over half of our students come from the surrounding West Charlotte neighborhood, and attend Barringer because it is their “home school.” Most do not qualify for the gifted programs, and are participants in our Academy program. Many of these students are below or struggling to stay on grade level. Differentiation among students and classrooms is essential, and a continual challenge. This is the first school year that we have qualified to be a Title I School. This means that seventy-five percent or more of our students are living in poverty, based on the number of students who are receiving free and reduced lunch.

Every student attends Music Class once a week. We have 34 classes this year, and each Special Area teacher teaches six periods each day. In order to fit all classes into the five-day rotation, the four Horizons classes are added to the TD classes. This means that classes range from fourteen to thirty students in size. We teach twelve sixty minute classes per week and eighteen forty-five minute classes per week. The five-week curriculum unit described here will be taught to two TD classes and three Academy classes who come to the music room for my first class of the day. I will not have the first grade Horizons students since they are combined with an older grade level for Special Area classes.

Since I only meet with my classes once a week, when we near performance time, we combine all Special Area classes for a week in the Multi-Purpose Room so a whole grade level can practice together on the stage. My students participate in an evening musical performance every other year (kindergarten, second grade, and fourth grade). In fourth and fifth grade, they can apply to be in BAC Chorus, which gives students who love music an opportunity to perform twice on our stage as well as for special school and community events in other locations.

Our class curriculum in Charlotte-Mecklenburg is up to the individual music teacher, but it should be consistently aligned to the North Carolina Essential Standards for grades K-5. I use the music curriculum of two different publishers, both the current music curriculum supplied by the school system as well as the last adoption, along with a number of supplemental materials that I have either developed myself or purchased with the help of our Parent Teacher Association. I am fortunate to have a nice-sized music classroom with five tables and chairs for up to thirty students, and room for a floor mat big enough to accommodate whole classes of younger students, or about a dozen Orff instruments (glockenspiels, xylophones, and metallophones) and players. I have a good quality sound system, and an LCD projector that I can use with an iPad or Chromebook.

## **Rationale**

Many of my students, and probably their parents as well, still think of Africa as a savannah home for safari animals and primitive people who are one meal away from starvation and play drums in the night. I want to use those drums, as well as dance and

song and storytelling, to give them a glimpse into all that Africa is today, and to plant the seeds that will lead my students to see not only the uniqueness, but the similarities between their lives and the lives of children in a faraway and unknown place. If first graders can see those similarities clearly, the people of Africa will seem less foreign and more familiar to them, lessening their tendency toward prejudice and ethnocentricity, and increasing their ability to think globally.

My lesson plans regularly include musical selections from a variety of countries, but for the past few years I have taken two or three weeks each spring and collaborated with special area and classroom teachers to focus on one country or people group with each grade level, K-5 (Mexico in kindergarten, Peru in second grade, China in third grade, Native Americans in fourth grade, Italy in fifth grade). First Grade was different. I was focusing on an entire continent: Africa. Africa is a massive continent with thousands of ethnic groups, each having its own language and/or dialect and culture. Why then, is the continent of Africa often viewed as one giant country? Part of the reason for this is because most of the countries and their borders were partitioned from afar at the Berlin Conference of 1884-1885. No Africans were present, and borders were decided upon by the European countries who claimed colonial possession of African territories with “little regard to natural landmarks or historic ethnic or political boundaries established by the Africans themselves.”<sup>2</sup> Most of these borders remain the same even after independence, and continue to cause some degree of conflict. Nation building can be difficult when so many groups are represented, and many countries have only had their independence since the 1960’s or later. I realized that I didn’t even know the names of very many African countries, let alone anything about the specific ethnic groups and cultures they contain. I had learned a little bit from the songs I had taught to my students, but I wanted to spend some time reading and discovering what some of Africa’s countries are like today. At the same time, I wanted to gain an understanding of their musical traditions and evolution so that I would be prepared to teach a unit on African music much more effectively.

I believe that I can use each class time to give my students a taste of one of four different countries: South Africa, Kenya, Zimbabwe, and Mali. These are my countries of choice since each has a distinct culture and rich music tradition, and because I was able to find engaging music and resources. Researching information about history and politics, geography, people, economy, and cultural life for each of these countries will give me a more informed basis for understanding the roots and journey of their music.

## **Objectives**

Other than giving my students an experience that will help them become more familiar with Africa, the inspiration for creating a quality unit about African music is the myriad of opportunities available for reinforcing essential musical elements with students early on in their music education. Rather than focusing on one or two musical objectives in this unit, I see it as an opportunity to reinforce and review a multitude of techniques and concepts. The students will be called upon to use proper technique, accurate pitch and

rhythm patterns when using their voice, body, or instruments to sing, play, or dance. They will be called upon to apply changes in dynamics and tempo as they play a game, and will select sound sources to dramatize a story. They will use dance steps, scarves, and hand and body motions to respond to prominent music characteristics, and will work to recognize melodic and rhythmic patterns as well as dynamics and forms that they hear, so as to learn more quickly the music they will be performing. They will classify the timbres of different instruments that they hear and play, and learn more about how to act when performing.

Under the band of Contextual Relevancy, the North Carolina Essential Standard for first grade musicians reads, “Understand global, interdisciplinary, and 21<sup>st</sup> century connections with music.” My main musical objective for teaching this curriculum unit is to give my students an integrated lesson that increases their understanding and awareness of how music naturally works with other learning disciplines and concepts to help them learn about countries in Africa.

African music and culture is known for its powerful drumming, soothing and hypnotic melodies, interesting polyrhythms, variety of timbres, dramatic, and sometimes humorous stories, energetic dances, and colorful costumes. I believe that the emotional aural, visual, and kinesthetic musical experiences inspired by this dynamic culture, combined with solid musical objectives and standards, will give my students greater skill and aptitude for musical learning in the years to come.

### **Content Background**

The music of a country provides a reflection of the changes taking place within. In the countries of Africa, musical styles are being created and combined much more rapidly as the internet and cell phone make it easier and faster to share musical compositions and performances with others. Different cultures among African people groups are influencing each other’s music, and there is a growing musical influence from outside the continent, especially from the West, that takes root in Africa’s urban areas and radiates outward. The new styles created are often outlets for musicians, most often young musicians, to share their personal experiences and to vent the growing pains and frustrations inherent to the political upheaval, conflict and injustices of their more recent history.

Not everyone is focused on current music, however. The rapid evolution of African music has prompted the formation of initiatives and organizations such as the Singing Wells Project in Kenya, dedicated to preserving cultural and musical traditions, so that the history and roots of African culture and family are not totally lost to future generations. Since “it is no longer tenable to just to rely on oral practices”<sup>3</sup> in preserving Africa’s musical and historical heritage, it is important to digitally write and record it. The people who have done this have made the development of this curriculum unit possible.

The content background following is for the purpose of providing the teacher with basic information about and understanding of each element of the Classroom Activities to follow, and is organized in the order of the four countries to be “explored.” Little of this content will be shared with my first graders, but if an activity or more is adapted for a classroom of older students, sharing these details will make it more meaningful.

## South Africa

### *Nelson Mandela and Apartheid*

From 1948, until 1994, white South Africans ran the country under a system known as apartheid (essentially “separation”). “This was an extension of racist legislation enacted previously from 1910 to 1960, a period during which the country was a dominion of the British Empire.”<sup>4</sup> During apartheid, the eighty percent of the population that was black had to live separately and couldn’t vote or share the same bathrooms. Back in 1960, a young black man named Nelson Mandela was the leader of the African National Congress (ANC), an organization with a long-standing non-violence policy. When ANC was banned by the government, he “decided to use violence...[and] in 1963 was jailed for life for planning terrorist attacks.”<sup>5</sup> Throughout the 27 years of his imprisonment, “Mandela was offered freedom several times on various conditions, including renouncing violence, but he refused.”<sup>6</sup> However, in 1985, he wrote to the leaders of the South African government to initiate peace talks, and gradually negotiated an end to apartheid. In 1990, the new president, F.W. de Klerk, lifted the ban and released political prisoners, including Nelson Mandela. Both men were awarded the Nobel Peace Prize in 1993. After a long, hard-fought struggle, during which many countries imposed sanctions on South Africa, Mandela was elected as their first black president in 1994. Many black voters “dressed up in their best clothes” and “boasted about how long they had stood in line”<sup>7</sup> to get to vote for the first time! A commitment to peace, tolerance and equality “became the hallmark of [Mandela’s] presidency.”<sup>8</sup>

### *Tshotsholoza*

“*Tshotsholoza*” is such a popular song in South Africa, “it is often referred to as its second national anthem.”<sup>9</sup> It is a traditional miner’s song mixing Ndebele and Zulu words that originated in what is now Zimbabwe, but was popularized in South Africa. Migrant workers from Zimbabwe who travelled by *stimele* (steam train) to work in the South African gold and diamond mines sang it in call and response style with the swinging of their axes to “encourage solidarity in hardship.”<sup>10</sup> Former South African President, Nelson Mandela sang “*Tshotsholoza*” as he worked during his imprisonment, and described it as “a song that compares the apartheid struggle to the motion of an oncoming train.”<sup>11</sup> The word *Tshotsholoza* means “go forward” or “make your way for the next man.” The song is also used in popular culture to convey messages of hope and solidarity for South Africa’s soccer and rugby teams.

### *Mbube and Ladysmith Black Mambazo*

*Mbube*, a loud and powerful four-part harmony, is a style of a *cappella* South African vocal music that can be traced back to the 1920's. Young South African Zulu men from nearby towns and villages came to find work in the Natal region, a newly industrialized region of coalmines and factories. They formed choirs in order to preserve a sense of community, and began to hold competitions where they could show off their talents. In 1939, a young man in Johannesburg named Solomon Linda, created "one of the most famous African songs."<sup>12</sup> *Mbube*, the Zulu word for lion, gave this musical style its name, and was recorded by a number of musical groups, first as "*Wimoweh*," and then as "The Lion Sleeps Tonight." This song and style was made even more famous in the 1990's by the group, Ladysmith Black Mambazo. Formed in the early 1960's by Joseph Shabalala, they now specialize in traditional a *cappella* harmonies known as *isicathamiya* (is-cot-a-ME-Ya), a softer, lighter version of *mbube*. These four-time Grammy Award winners were designated by Nelson Mandela as "South Africa's Cultural Ambassadors to the world." In fact, he called their singing "one of the powerful messages of peace he listened to while in jail."<sup>13</sup> They have collaborated with numerous American artists, including Paul Simon, Stevie Wonder, Dolly Parton, and Josh Groban, and have provided film soundtrack singing for movies such as Disney's *The Lion King* and Clint Eastwood's *Invictus*.

### Kenya

#### *Kenya and The Boys Choir of Kenya*

Kenya gained its independence from the British in 1963, and is now a democratic republic with a multi-party system. "Ninety-nine percent of Kenya's population of 43 million people are of African descent, and are composed of seventy different ethnic groups."<sup>14</sup> Kenya possesses the largest economy in East Africa and has become a regional center for trade, finance, and transportation, yet "corruption and poor governance have taken a terrible toll on the nation's wealth."<sup>15</sup> Agriculture is important to the Kenyan economy, with tea, coffee, and horticulture making up half of the country's exports, but the service sector contributes to about fifty-three percent of the GDP,<sup>16</sup> and the tourism industry is a big part of that. In this country of tropical beaches, snow-covered mountains, savannah plains and rolling hills, mud huts in rural areas, and high-rise housing in the cities, "the number of visitors to Kenya fell by twenty-five percent in the first five months of 2015"<sup>17</sup> because of terrorist attacks that have killed more than four hundred over the past few years. Kibera is the biggest slum in Africa, and is located near the industrial area of Nairobi, Kenya's capital. Nairobi "has a reputation for being a dangerous city"<sup>18</sup> with a rising crime rate, but it has an impressive skyline and contains many business and corporate headquarters, popular wildlife parks and public spaces, and is "the center of the Kenyan music scene."<sup>19</sup>

The Boys Choir of Kenya is comprised of twenty-five boys from age thirteen to twenty-four, from different ethnic groups and backgrounds “brought together by the urge to sing and nurture their talent.”<sup>20</sup> The choir came into existence just eleven years ago in 2004, to help economically disadvantaged boys raise money to pay school fees. They perform traditional chants, contemporary African compositions, and European classical pieces. The recognition they received after performing at Barack Obama’s inauguration ceremony in Washington, D.C., led to them being signed to Decca Records as they waited for their connecting flight from London back to Nairobi.<sup>21</sup> The Choir recorded the video and song, “Kenya,” to celebrate 50 years of Kenyan independence.

### *“Jambo Bwana” and Uyoga*

“*Jambo Bwana*”, which means “Hello Mister” in Swahili, is “one of the best internationally known Kenyan pop songs.”<sup>22</sup> It targets a tourist audience with lyrics that include several common phrases and greetings. The Kenyan band, Them Mushrooms, now known as *Uyoga*, formed in 1972, performing for twelve years in the tourist hotels in Mombasa and then Nairobi. Like many other bands in East Africa, they didn’t own any instruments, and were dependent on the hotel owners to provide them. By 1976, they had saved enough money to buy their own instruments and become independent. They played mainly *benga* from Western Kenya and *chakacha* from the coast and other popular styles, but inspired by Bob Marley, they “kept reggae as their secret love.”<sup>23</sup> In 1985, they introduced “reggae on *benga*,” a successful fusion that has been copied all over East and Central Africa. They first released “*Jambo Bwana*” in 1982, and even though it was an international success, they never received any copyright money. They learned their lesson and have created their own production resources and record label. It was later covered by a number of other groups and artists. The original version also included lines celebrating Swahili language, reggae music, Africa, and “mushroom soup.”

### *Slum Drummers*

The Slum Drummers are a community based group of thirteen young drummers and dancers who use scrapped materials to make musical instruments such as drums and xylophones. The group had several years of musical training by an Italian artist named Giovanni Lo Cascio. They use their music to encourage young people “to stay away from drugs, alcohol, and all the risks they can face in a slum”<sup>24</sup> and stay in school. They generate income by selling instruments that they have made, and by training and entertaining children in school. Their lives are a testimony to the power of music to pull them away from crime and help them to overcome disabilities.

### *Drums*

Traditional dance and drumming are inextricably intertwined in the cultures of Kenya. In fact, “the [single] word, *Ngoma* (drum), is still used to describe most forms of traditional music and dance.”<sup>25</sup> “It has also been called the Drum of the Dead or the Voice of God”<sup>26</sup>



because of its connection to native royal ancestor spirits originating in the eastern part of Africa. The *ngoma* is used as a means of communication between tribes<sup>27</sup> or communities and its spiritual past marks it as a symbol of authority within people groups. It is a cylinder-shaped drum, as opposed to the hourglass or goblet-shaped *djembe*, and comes in many sizes. *Ngomas* can produce loud, sharp, or slapping sounds, and low to high-pitched tones, depending on the size and how they are played. Usually they are played by groups of drummers, often using up to seven different sizes and sounds, played with either hands or sticks. From largest to smallest, they are the *bakisimba*, the *empuunya*, the *nankasa*, and the *engalabi*. The sides are covered with cow, goat, or even lizard skin on the small ones. Although these are the most common traditional drums in Kenya, they certainly aren't the only ones. Musicians from other countries in Africa and all over the world make their way through the musical hub of Nairobi and into all of Kenya, taking something with them, and leaving something behind, so that the music continues to evolve.

Zimbabwe

#### *Kaffir Folktales and Great Zimbabwe*

A story from the Kaffir Folktales collected by Georg McCall Theal, and published in 1895, inspired *Mufaro's Beautiful Daughters*. *Kaffir* was a designation given by the Europeans to the members of the Amaxosa ethnic group, now known as Xhosa, who were living near the ruins of Great Zimbabwe, but it is now understood to be a racial slur.<sup>28</sup> "The word, *zimbabwe*, refers to an important village, a 'capital', which is the headquarters of an important person such as a chief."<sup>29</sup> Great Zimbabwe was built about 1075, and is believed to have been the first and greatest African urban settlement. Gold and other goods in the surrounding hills made the residents wealthy. The stone walls that still remain were thought by archeologists to be the support for roofs of large buildings, but later it was determined that they were just for the privacy and security of the thatch buildings within. It is not known what caused Great Zimbabwe to be abandoned, but its influence had faded by the 1500's.

#### *The Land and Rural vs. Urban Life*

In 1980, the British colony of Southern Rhodesia became the independent Republic of Zimbabwe. Zimbabwe is fortunate to have a very moderate climate, fertile grasslands, forested mountains, raw materials, minerals, precious metals, and a variety of water sources. "Gorgeous granite landscapes in the western part of the country are home to some of the best safari and wildlife parks in Africa."<sup>30</sup> The breath-taking Victoria Falls drops 350 feet into a gorge surrounded by a rainforest, and is listed as one of the Seven Natural Wonders of the World. However, the rainy and dry seasons can wreak havoc on crops and the livelihood of a largely agricultural economy if the rains come too late. Rural villages are very community and religion based. The family units tend to be tight, and duties are determined by gender and age. "Old age is respected, and children are

expected to be obedient.”<sup>31</sup> Migration to cities and emigration to other countries as a result of the recent economic crisis has changed family patterns. Over two million people live in Harare, the capital of Zimbabwe, with its skyscrapers and well-manicured parks. It is called the City of Flowering Trees, because of the many colorful blossoms, among them the rich purple shades of the flowering Jacaranda trees. Urban life is much more westernized, with roles of men and women less traditional.

### *Mbira and Marimba*

The *mbira* is the primary traditional instrument of the Shona people, “and has been played for more than one thousand years at religious rituals, royal courts, and on social occasions.”<sup>32</sup> There are twenty-two to twenty-eight metal keys mounted on a hardwood soundboard, and it is often put inside of a large gourd resonator called a *deze*. The two thumbs pluck downwards, and the right forefinger plucks upward. It can be used as a solo instrument or as accompaniment to singers, other instrumentalists, or dancers. At traditional Zimbabwean ceremonies, ancestors are called by performing their favorite songs on *mbira*, sometimes hundreds of years old. The *kalimba* is a modern version of the African *mbira*, and was created by English ethnomusicologist, Hugh Tracey, in the 1960’s. The *marimba*, on the other hand, has just become popular in Zimbabwe during the last 50 plus years. Bulawayo was the home of the Rhodesian Academy of Music, and the director, Robert Sibson, wanted to form a college “with the goal of training primary school music teachers”<sup>33</sup> who would then be able to teach the rich musical tradition of the Shona and Ndebele music to their students. Their music was being lost as the people moved from rural to urban areas in search of work. The *marimba* was chosen, an African instrument, but one that had not previously been used in Zimbabwe, so as not to show ethnic favoritism. Primary school teachers formed a *marimba* band and learned a variety of musical skills at Kwanongoma, the Academy’s new African Music College.

### *Dumisani and Chiwoniso Maraire*

Abraham Dumisani Maraire (1944-1999), known as “Dumi,” was born in Matare, Rhodesia (now Zimbabwe). He learned music from family members, and later at the college of music in Bulawayo. He taught at the University of Washington in Seattle from 1968-1972, where he later got his doctorate in ethnomusicology, opened the Maraire School of African Music in 1977, and also taught at The Evergreen State College in Olympia. In 1982, he returned to his native country to create an ethnomusicology program at the University of Zimbabwe. He was a dedicated music educator, creating materials for teachers to use with children, and a master performer on the *mbira* and the *marimba*. He introduced Zimbabwean music to North America “initiating a flourishing of Zimbabwean music in the Pacific Northwest that continues to spread in the twenty-first century.”<sup>34</sup> His daughter, Chisoniso Maraire (1976-2013), was born in Olympia, and spent the first seven years of her life in America before the family moved back to Zimbabwe. She became a singer, songwriter, and an expert player of the *nyunga nyunga* or sparkle-sparkle *mbira*, just like her father. At age 15, she was part of the Afro-fusion

hip-hop trio, A Peace of Ebony, which “was perhaps the first group to fuse mbira with contemporary beats.”<sup>35</sup> She joined what became one of Zimbabwe’s most successful bands, The Storm, in 1996, led by guitarist, Andy Brown, who later became her husband. She also fronted her own acoustic group, was a core member of a multinational all-women band, and worked on a number of movie and documentary soundtracks. Her first of four albums, *Ancient Voices*, was “released to international acclaim in 1995.”<sup>36</sup> Sadly, her life was cut short at age thirty-seven of suspected pneumonia.

### *Zimbabwean Dance*

Dance is a very prominent piece of Zimbabwean culture. Traditional dances are mainly performed in rural areas, although now there are groups like Umkhathi Theatre Works of Zimbabwe that perform traditional Zimbabwean dance on stage around the world. The main purposes of dance are religious, social, and ceremonial. Some more specific purposes are “to teach social values, recite history, encourage people to work, aid in funeral proceedings, celebrate festivals, praise or criticize members of the community, and... help communities connect with their ancestors.”<sup>37</sup> In most circumstances, dancers invite spectators to join in without barrier. Religious dances such as the Mbira dance can last from twelve hours to a few days or more. Polyrhythms are assisted by body articulation and instruments worn, such as leg rattles. Other instruments commonly used are *mbira*, *hosho* (rattle), *ngoma* (drum), and the human voice. Clothing is important too and most costumes are made out of natural materials such as animal skins and dried grasses. Traditional dance is taught at most primary and secondary schools throughout the country.

### Mali

#### *Kora Musicians*

Toumani Diabaté and Ballaké Sissoko grew up playing music together as next door neighbors. Both of their fathers were master musicians, and taught their sons how to play *kora*, an African harp with twenty-one strings. Its body is made from a large dried squash shell covered in cowhide. A long sturdy stick extends upward from the top of the body and holds the strings which are played with two hands: the thumb and forefinger of the left hand play the higher notes of the melody, and the thumb and forefinger of the right hand play the lower notes of the accompaniment. Diabaté was “born into a griot dynasty that can trace its origins back 71 generations.”<sup>38</sup> He has collaborated with flamenco, jazz, and rock musicians, and his collaborations with the legendary Malian musician, Ali Farka Touré, has earned him two Grammy Awards. Sissoko has recently collaborated with French cellist Vincent Segal to make the album, *Chamber Music*, “filled with subtly layered textures that build into gorgeous arrangements.”<sup>39</sup>

### *Griots*

Griot is the French word for “troubadour,” a composer or performer of lyric poetry, but the Malinké word, *jeli*, is close to the word for blood, maybe because a *jeli* is the lifeblood of the culture. “Although written history existed for centuries in West Africa, most writing was in Arabic, and the majority of people did not read or write in Arabic.”<sup>40</sup> A griot (man) or griotte (woman) was needed to pass on knowledge, history, and experience through oral performance to future generations. Words, gestures, singing, instruments, facial expression, movements, acting, masks, and costumes, are all tools of the trade. During the time of the kings, they were advisors to the nobility and messengers to the people. Griots sang songs of praise to their leaders and told of the great deeds of the ancestors. The griot would memorize births, deaths, marriages, droughts, wars, and other important events. As the designated musician in the community, they were required to become skilled at an instrument; “the most popular... were the kora, the balafon (similar to a xylophone), and the Ngoni (a small lute).”<sup>41</sup> Although the role of the griot is changing since it is not as essential for keeping records in the present day, griots “have managed to adapt their art to the requirements of modern life,”<sup>42</sup> and are dedicated to passing on the role of griot or griotte to one of their children, starting with musical training at a very young age.

### *Anansi the Spider*

Anansi stories are a type of “trickster” folktales. Anansi is a “West African god [who] frequently takes the form of a spider...; he is cunning and tricky, and uses his cunning guile to try to get what he wants.”<sup>43</sup> It is popular belief that the character of Anansi was first found in stories of the Ashanti and Akan people in Ghana, and then continued to spread through West Africa. They were told by the elders as a fun way to pass down knowledge and moral lessons. The Atlantic slave trade gave passage to these stories across the waters to the Caribbean and then to the U.S., where they were known as “Aunt Nancy” stories. Some of them blended with Cherokee Indian stories, and became known as Br’er Rabbit stories. During the 1950’s, people began to collect these stories and put them down in written form so that school children in West Africa could read them.

### *Sogo bo*

Two times every year, the Bozo, Somono, Marka, and Bambara people of Central West Mali continue their long tradition of *sogo* (animal) mask dances. “The purpose of these festivals, called *Sogo bo* (animal outings)... is to enact original myths, legends, the cosmos and ancestors, as well as all the new things in the world. They also depict the psychology of the human character.”<sup>44</sup> It is the young people in each village who are entrusted with performing the masquerades using the wisdom and knowledge they have gleaned from the elders. The oldest *Sogo bo* characters are the bush animals, and are associated with hunting, men of action and heroes. The animal masks typically depict lions and other wild cats, bush buffalos, hippos, crocodiles, elephants, and antelopes, and

are painted with bright colors and geometric designs. The youth theater “is concerned with exploring the interplay between unity and rivalry, between the elders and youth, between the collective and the individual, and between tradition and change.”<sup>45</sup> From season to season, a troupe will play many of the same characters that were played by their fathers and grandfathers, but they are also challenged to come up with new and better characters. Puppets, dances, drumming and songs can all be used as well to add to the drama. Similar to folktales, these masquerade performances provide a public forum for examining serious matters such as cultural values, social relationships, life experiences, and how the world works. Thus, although they are often full of wit and humor, the entertainment has a respected purpose that has kept the tradition alive for generations.

## **Teaching Strategies**

### Collaboration

Since my time with each class is limited to forty-five minutes to an hour per week, in order to fully immerse my students in the culture of each country, I made the decision to partner with others in the school community who can add their own time and expertise. Our specialist in the Media Center can read a picture book corresponding with the country we will be learning about next in Music so that the students can begin to experience familiarity with that country and gain some background knowledge. Our Art Specialist can instruct and guide the students in how to make instruments and masks so that they take creative ownership of the materials needed to engage and perform. A local professional African dance instructor can interact directly with the students as she models dance skills and movements with much better expertise than I have. And finally, partnering with the classroom teachers and parents who work with these first graders on a regular basis will give my students the resources needed to develop and write a meaningful story.

### Differentiation

Being constantly aware of the need to differentiate from class to class and student to student is essential to my students’ success, no matter what we are learning about. It’s a tough balancing act to make sure my high-flyers are being challenged, and those who are struggling get the reinforcement they need, but the biggest goal is to keep everyone motivated and moving forward no matter where they are at on the spectrum.

The four biggest disparities I see between my gifted and traditional music classes are: 1) a difference in the background knowledge students have about a variety of things before they even come to school; 2) a difference in their attention span and focus; 3) a difference in reading level and skill; and 4) a difference in problem solving skills and attitude. These things are always in the back of my mind as I work to teach musical concepts and skills, because if I don’t adjust to the needs of my students in those four areas, their musical learning won’t be as effective as it should be. I believe that this unit

provides solutions and opportunities to differentiate in ways that will help all of my students grow and achieve.

While teaching this curriculum unit, I believe that: 1) The background information disparity won't be as significant, because I believe that most of my students don't know a lot about the continent of Africa. Everyone should start out on a pretty level playing field and learn a lot by the time they're done! 2) I have worked at coming up with lots of different and varied activities that don't last too long, which should help with focus. I've also provided several opportunities for movement and dancing. 3) The reading level issue should be minimized considerably since we will be reading a lot of the materials together, either on the screen or the pocket chart. We will also use repetition and some visual cues (pictures) to help figure out and remember words. 4) The students will have opportunities to work individually, with partners and in a large group, which will give them practice making the experiences successful by using both self-motivation and teamwork. This will be challenging for some classes, so we may have to take a little time to focus on having a good attitude and working together.

### **Classroom Activities**

#### Lesson One: South Africa

Our first lesson will begin a week early in the Media Center, as our Media Specialist reads the book, *The Day Gogo Went to Vote*, by Elinor Barezat Sisulu, asking students interactive questions as she goes. She will be able to show the pictures using her document scanner, and can ask questions about one of the beautiful illustrations to get the students thinking about what might be going on in the story before beginning to read or allowing the students to see the name of the book.

#### *“Tshotsholoza”*

As the class enters the room, “*Nomathemba*” from the CD, *African Dreamland*, will be playing softly. I will begin class by showing the class where South Africa is on the map in front of the room. Using the South Africa content background information, I will give a quick first grade level description of the origin and meaning of the song, “*Tshotsholoza*”, and then guide my students in making the connection between who “Gogo” (the little girl’s grandmother) is voting for in the story, and the fact that former South African President, Nelson Mandela, was encouraged by singing this song in prison.

This is a rough translation of the song: “Go forward, Go forward from those mountains, on this train from South Africa. Go forward, Go forward, You are running away, You are running away from those mountains, on this train from [South Africa].”<sup>46</sup>

Next, I will pull out my giraffe puppet and have her ask the class to echo the Ndebele word and title of our first song, “*Tshotsholoza*”! (Sho-sho-lo-za). She will explain to the class that she will be singing the “call” or solo part in the song, and they should all put up

one hand when she is singing by herself. When they hear the chorus “response” or answer, they should put the other hand up instead. When the call and response are overlapping or singing at the same time, both hands should be raised. The movement gets a little fast and furious as the song progresses, and is a fun, but challenging listening exercise. Model the hand-raising, and make sure the giraffe “sings” her part accurately. I really like the Spotlight On Music version of this song on the First Grade CD 3:13 from the book published by Macmillan/McGraw-Hill, but a [free audio recording](#) is available for listening only.

### *Mbube, Mbube*

I will begin this activity by showing the class an image of a [lion chasing an impala](#) on my LCD projector screen and asking the students to identify these two African animals. They will probably need help in identifying the *impala* (an antelope of southern and eastern Africa). Then the class will gather in the open area in the back of my room, form a circle, and sit down to listen to directions. I will choose two students to enter the circle and put blindfolds on them. One will be the *mbube* (lion) and the other will be the impala. I will set a timer for 20 seconds (this is flexible based on the size of the circle and the ability of the children) as the lion tries to tag the impala. The children in the circle begin to chant, “*mbube, mbube*” (em-boo-bay, em-boo-bay). As the lion gets closer to the impala, the kids should chant faster and louder, and as the lion gets further away from the impala, they should chant slower and softer, practicing both *crescendo/decrescendo*, and *accelerando/ritardando*. If the lion doesn’t tag the impala in this amount of time, he or she is replaced. If the impala gets tagged during the 20 seconds, he or she is replaced. The game resumes. Choose lions clockwise from the starting point and choose impalas counter-clockwise from the starting point. Set a time-limit on the game.

### *“The Lion Sleeps Tonight”*

Using the lyrics on sentence strips, the students will echo sing the three verses:

1. In the jungle, the mighty jungle, the lion sleeps tonight. In the jungle, the quiet jungle, the lion sleeps tonight.
2. Near the village, the peaceful village, the lion sleeps tonight. Repeat.
3. Hush, my darling, don’t fear my darling, the lion sleeps tonight. Repeat.

I will place a picture of jungle trees and plants above the word, “jungle,” a picture of village huts above the word, “village,” and a picture of a sleeping baby above “darling” as reading clues. During the “Ee-e-e-e e-oh-mum oh-weh” section, we will echo sing while lightly clapping the rhythm of the notes, then when confident, use scarves of bright colors and smoothly sweep left and right above our heads in half notes. During the “wim-o-weh” section, we will step “left, close, right, close,” also in half notes.

After practicing each part, we will sing along with [Ladysmith Black Mambazo and the Mint Juleps](#) using my LCD projector. If time remains, we will end quietly by listening to the same audio, but with [a different video](#) showing an African family in their home sitting around the fire at night time, as well as yawning lions and other peaceful scenes.

## Lesson 2: Kenya

Our lesson on Kenya began last week in the Media Center with the book *For You are a Kenyan Child*, by Kelly Cunnane. Ana Juan's illustrations are in vibrant colors and the people and animals bring smiles to your face. There are helpful notes about the text and a glossary with pronunciation guide of Swahili words on the page opposite the title page. Questions about what the boy experiences will help the students see the similarities and differences between their own life and the life of the Kenyan boy in the story.

Our Media Specialist will also show them the music video of the song "[Sawa Sawa](#)," by Kenyan pop artist Eric Wainaina. As the video starts and Eric is seen walking through the city, she will pause the video and ask the children, "Where do you think this video is taking place, and why?" They will probably have answers like, "in a city" or even, "in America." This will give her the opportunity to let them know that the country of Kenya has both country or rural areas and cities and towns, just as America does. She can also let them know that this artist is using English and Sheng, a mix of English and Swahili, the language of the Kenyan boy in the story. ("*Sawa sawa*" is Kenyan slang or *Sheng* for "all good".) When the video gets to 3:13, the students can stand by their chairs and dance in place while watching the last couple of minutes. They will see a *Benga* style of dance as the music changes in style as well.

As the students enter my Music room, the same song, "*Sawa Sawa*," by Eric Wainaina, will be playing quietly from the [CD preview version](#). I will greet them by saying "*Jambo Bwana*" or "*Jambo Mama*," and "*Karibu*" (a common term for "welcome" used in *For You Are A Kenyan Child*) as they come in the door. I will translate (see translation below) and explain that I just greeted them in Swahili, one of the most used languages in Kenya. Music class will begin with finding Kenya on our African map and asking the students, "What do you think Kenya looks like?" Then we will watch the YouTube video of "[Kenya](#)" sung by The Kenyan Boys Choir. Students should be able to describe one or two interesting things they noticed in the video with at least one person at their table during "turn and talk." I will choose a few students to share the scene they remember best with the whole class and then ask, "Did Kenya look the way you expected it to?" They may answer, "yes," since they recently saw both rural and city scenes from Kenya in Media. If not, this is another chance to bring the concept home.

Next, the lyrics to "*Jambo Bwana*," by Them Mushrooms or *Uyoga* as seen below, will be projected onto the screen; I will point to the Swahili words and have the students echo them, having practiced myself ahead of time with the video! In the interest of time, I will sing rather than speak the words slowly so that they can learn the pronunciation and



the pitches at the same time. Share with the kids that the band that recorded this began by singing in tourist hotels, and this song taught visitors who spoke other languages some simple Swahili phrases. When they have gained reasonable mastery of the notes and lyrics, the class will listen to "[Jambo Bwana](#)" with karaoke style lyrics and the vocals of the band, *Uyoga*, as we all sing along. Here are the lyrics and the translation:

*Jambo* – Hello

*Jambo Bwana* – Hello sir\*

*Habari gani* – How are you?

*Nzuri sana* – Very fine

*Wageni* - Visitors

*Mwakaribishwa* – You are welcome(d)

*Kenya yetu* – Our Kenya

*Hakuna matata* – There is no problem

\**Bwana* means Mr. or sir. Possible substitutions: *Mama* means Mrs. or ma'am, and *rafiki* means friend.

Next, I will explain to the class that although a lot of people move to the cities to find jobs, sometimes they can't find one or else they find one that doesn't pay enough, and they end up living in a small shack next to thousands of other shacks in an area called a slum. I will tell them that some teenagers and young adults who live in one of these slums have found something positive to do with their lives. We will take a quick look at two short and inspiring videos about the Slum Drummers of Kenya on the [Prezi website](#). Afterwards, I will ask the kids, "What do you like about the Slum Drummers' music?" (i.e. the instruments that they make, the interesting rhythms, the dancing, the way they play together, how you can play even if you are blind, how it gives them a way to earn money, etc.).

Over the last two weeks in Art Class, all the first graders will have made [disposable cup drums](#). We may use balloons to stretch over the top end of each drum instead of material. I will try my hand at making the other African instruments on the website ahead of time so that the classes can use them as well. Our Art teacher will put each class' finished drums into a labeled box for me so that they are ready to use when they come to Music.

We will end the class by sitting in a circle on the mat in the back of the room. I will talk to them a little bit about how important drums are to Kenyan and all African cultures, then I will use my large tubano to keep the beat, and they will get a chance to play the drums they made. I will demonstrate the three basic hand [drum playing techniques](#): the tone, the slap, and the bass, although they will have to modify their hand positions somewhat since the drums will be fairly small. I will remind them to play their instruments gently so that they don't break and so that they don't hurt their hands. If we

have time, I will choose a good musician or two to play a short solo. We will listen to the African Drums [National Percussion Group of Kenya](#), and look at some pictures that show still pictures of different types of drums that they use. When we have reached 2:42 of the 4 minute and 15 second track, I will give the kids a chance to play freeze dance; stopping the music intermittently, and then waiting to start it again until everyone has “frozen.”

As they leave, I will give each student a nice copy of the lyrics for the song, “*Jambo Bwana*” with the words broken into syllables. This will give the students the opportunity to practice matching the notes they sing with each syllable they see on the page. It will also encourage them to perform it for someone at home or on the bus!

### Lesson 3: Zimbabwe

Last week in Media, my students heard and interacted with the retelling of the Zimbabwean folktale, *Mufaro’s Beautiful Daughters*, by Jonathan Steptoe, the wonderful story of a daughter being rewarded for her kindness. The pages in Steptoe’s book illustrate the beautiful flora and fauna of Zimbabwe, as well as its ancient architecture. Again, the first graders will answer questions to help them understand and interact with the story. Afterwards, they will visit a [village in Zimbabwe](#) by video, narrated by Colm and Nora, a six year old boy and his four year old sister who live in Ireland, as they visit the village where their mother grew up. This will help our students understand what it would be like to be a child living there in modern times. The Media Specialist will ask several students, “What did you learn by watching this video about living in Zimbabwe?” She could combine this with the turn and talk strategy.

As the students enter the Music Room, they will hear the late Chiwoniso Maraire playing the mbira and singing the lullaby from the African Dreamland CD, titled “*Usa Cheme*” or “Don’t Cry.” After stopping the music I will ask, “Do you know where the story of *Mufaro’s Beautiful Daughters* took place?” (a village in Zimbabwe), and “Do you remember what the land looked like?” (trees, mountains, beautiful flowers and animals). I will show them a few pictures from the book to remind them, and we will locate Zimbabwe on our map of Africa.

Next, we will take less than five minutes to watch [“Here’s a Look at Zimbabwe”](#), which includes beautiful scenes from today’s Zimbabwe, such as purple jacaranda trees lining the city streets (0:00-3:40), and the breathtaking Victoria Falls (9:39-10:20). The video is accompanied by the *Zimdancehall* musical style of Freeman, with his song, “*Handina Godo*,” literally meaning “I’m not jealous.” Students may move their upper bodies and lightly tap their fingers on their knees or table top to the infectious beat of the music as they watch.

The class will have an opportunity to watch the first twenty seconds or so of a video of [Chiwoniso Maraire](#) playing the mbira and singing, and then a few minutes of a group of kids of all ages playing in a [Zimbabwe marimba band](#). I will get out my *African* marimba

and three xylophones and ask, “Which have bigger keys, the xylophones and *marimbas* in our music room or the *marimbas* in Zimbabwe?” (the *marimbas* in Zimbabwe). Next I will get out my four eight-note *kalimbas*, the modern version of the *mbira*, and ask, “Which has more keys, our *kalimbas* or the *mbira* in the video?” (the *mbira*). Next, I will choose a few students to model correct playing techniques based on what they saw on the video. *Kalimba* players just use thumbs, while *mbira* players use thumbs to pluck downwards and the right forefinger to pluck upwards. *Marimba*/xylophone players need to grip the mallets correctly (thumbs on the sticks with fingers wrapped around loose so the mallets can bounce), and strike the bars or keys in the center. I will place a couple of instruments at each of the four tables and let all the students take timed turns to try them out. As I circulate to each table, I will help them with their playing as needed.

After putting away the instruments, I will bring the class’ focus back to the front of the room, where my Curwen/Kodaly hand sign ladder (cards depicting hand signs for *solfege* – DO RE MI FA SO LA TI DO) is posted, so that they can “see” the pitches they will be using while singing the next song. I will sing and use the hand signs for the Zimbabwean clapping game song, “*Sorida*,” as remembered and sung by Dumissani Maraire, using the pitches SO, MI, and DO. The students will join me the second time through. They will need to keep their eyes on me as I “conduct” with hand movements, since there are fermatas (holds) at the beginning, I will explain to them that this is a fun, nonsense song that kids in Zimbabwe use for a clapping game (see Appendix). We will all try the clapping motions together, slowly at first with invisible partners, then with real partners. Everyone will need to turn so that at least one partner can see me as I “conduct” with my hand movements, but they will also need to be good listeners. Once we have success, we will all clap for each other and then take a seat. Here are the clapping directions for “*Sorida*”:

1. Clap hands, swoop up and out, and clap again
2. From a clapping position, extend the right hand with the back of the hand facing out; alternate extending and clapping
3. Approximate clapping a partners hands, crossing over with the right and then the left and then clapping hands together (R, L, Clap)<sup>47</sup>

I will take a few moments to share some interesting facts about Zimbabwean dance from the Content Background section with my students. I have no expertise in dance, but felt that it was just too important to the Zimbabwean culture to ignore. Besides, it looks really fun! We will learn some Zimbabwean dance steps from Kennedy Center dance instructor, [Rujeko](#). She uses a picture of a clock to help her students visualize where to step. Both Rujeko and the djembe player, who provides an energizing rhythm and beat throughout the lesson, are from Zimbabwe. I will point out the drummer’s *magavhu* (leg rattle) and *djembe* (drum). If I have any students who can’t dance because of a medical reason, they can play a *djembe* quietly along with the video. Each student will be given a simple ankle rattle to wear while dancing. I will make these out of wooden beads strung

on elastic string, so it will not be strung with three gourds like the *magavhu* or even eight smaller gourds like the *tswawa*, but it will give a similar effect. We will dance until the end of class or until we need a rest! I will do some dancing, too, but will also spend some time circulating throughout the room to give encouragement, instruction, or focus as needed.

#### Lesson 4: Mali

Last week in their Media Class, the first graders were read David Wisniewski's retelling of *Sundiata, Lion King of Mali*, passed down some 800 years by the oral tradition of the griots. They were also treated to Wisniewski's amazingly detailed cut-paper images that our Media Specialist can show them with her document reader. Before reading the book, I will ask her to share my paraphrase of the description of griots in the time of Emperor Sundiata as written in the "Teach Africa" article on the World Affairs Council of Houston website listed in my bibliography: Hundreds of years ago, when Sundiata was living, men called griots taught princes and gave advice to kings. They had a great knowledge of history and were very wise. Later in history, villages, and sometimes families, had their own griot to give them advice, arrange marriages, and work out problems. Griots worked very hard to remember each family's history.

As the students enter a dimly lit music room, they will hear the gentle notes of "Salaman," a traditional Malian love song, being played by two famous kora or African harp players from Mali, Toumani Diabaté and Ballaké Sissoko, from the African Dreamland CD. I will stop the music long enough to pass out our colorful scarves and to show the children how to move their scarves and bodies to the hypnotic *ostinato* of the lower sounding kora with the half note, two quarter note rhythm.

When it finishes, we will find Mali on our map of Africa, and note that this country is the farthest to the west of the four countries we have learned about. We will move to the mat in the back of the room where I will ask the class if they liked the story of *Sundiata, Lion King of Mali*, and ask, "Do you remember hearing about the griot, the wise man who gave the king advice and remembered family histories?" I will tell them that griots still tell stories and sing songs so that they aren't so easily forgotten, although today stories are written down and sometimes digitally recorded. This will lead into my reading of "[Anansi Brings Stories.](#)"<sup>48</sup> Before I begin, I will show the different traditional and non-traditional sources for making sound effects, and I will select one student at a time to demonstrate how they think they should use their sound source to make the best effect, as we set them up in sequential order. After all the selections are made, I will assign a different group of young musicians to make the sound effects during the reading of the story so as to involve as many students as possible. When all students are in place with an instrument and have had a few moments to practice, I will read the entire story and point to the students in order when it is time for them to make their sound. The activities and characters in the story that would be dramatized with sound are:

- 1.) *Anansi climbing to heaven* – set of four door chime played in ascending order with a mallet
- 2.) *Anansi climbing back down from heaven* – same chimes played slower in descending order
- 3.) *Nyame, the sky god, laughing* – thunder drum
- 4.) *snake that swallows people whole* – guiro tone block and mallet
- 5.) *leopard with its teeth sharp like spears* – thimble and washboard
- 6.) *a hornet or group of hornets that stings people* – a child making a buzzing sound
- 7.) *an invisible fairy* – wind chimes
- 8.) *Aso, Anansi's wife, whispering* – a child making a whispering sound
- 9.) *pouring water* – rainstick
- 10.) *mashing yams with eggs* – potato masher and bowl
- 11.) *“whap” of the fairy* – slapstick
- 12.) *“pow” of the fairy* - medium hand drum
- 13.) *kick of the fairy* – large hand drum
- 14.) *celebration of all the people and animals at the very end* – everyone in the class clapping and cheering

We will end the class with the very entertaining and well-edited ten minute video [“FOLI There is No Movement Without Rhythm”](#). It is in Malinke with English subtitles. The students will have an opportunity to see everyday life in rural West Africa, how to make a djembe, musically talented children, and the amazing dance skill and traditional costumes of the Malinke people, all set to the sound of rhythm instruments. Students can stand in place during the dancing part at the end. They are allowed to move to the beat and use light body percussion as long as they keep their eyes on the screen.

#### Lesson 5: Celebration of Four African Cultures

In preparation for our last lesson, our Art Teacher will spend two weeks guiding our first graders in paper maché mask-making to be used in Malian storytelling. They will be making masks in the colorful *sogo* (animal) mask tradition of using bush animals to act out a story. The youth in the village are responsible for passing on the stories and information they have earned from their elders about how good and bad behavior or character affect the community in their masquerades.

I will communicate with classroom teachers *at the beginning of the unit* about giving their students the opportunity to come up with one of these stories that teaches a lesson. With these teachers' approval, I will come up with a short letter to go home to parents and guardians encouraging them to share a simple story with their child from their own life or one that inspired them. They would need to come up with a story title with their child and write that down along with the basic story/lesson learned, since traditionally, the stories and information came from the “elders.” We will include some character qualities and topics to help inspire ideas. On the same letter, we can let the parents know

the date and time of our African Celebration and Sharing Event. Then, in Art, the children can decide what animal they want to use as a main character to act out the story.

We will invite classroom teachers, administration, and parents to join the whole First Grade in the Media Center for an hour on a Friday morning. With the students' help and our map of Africa, I will give a quick overview of what we have experienced together over the past four weeks. I will take a little time to explain to our audience how our students have been exposed to both the traditional and modern cultures of four different African countries over the past four weeks and a little bit of the rationale behind it in order to help break down some of their misconceptions about Africa today.

The performance portion of our celebration will begin with “*Mbube*,” or the “Lion Sleeps Tonight” from South Africa, with our voices and scarf movement. I will invite the audience to join in the last time through the refrain.

Second, we will speak the phrases to each other we learned from the Kenyan song, “*Jambo Bwana*,” while showing them on the screen. The kids will teach them to the adults. Then each class will meet at a different area in the room where their teacher is waiting with the drums they made. Each student will take his or her own, sit in a big circle, and demonstrate our three basic hand techniques: tone, slap, and bass. Then we will join in for a bit while the Kenya Percussion Ensemble recording plays. There will be some other African instruments available for the adults to use.

When instruments are put away, students will find a partner and a space on the floor where they will sing and play the Zimbabwean clapping game, “*Sorida*.” Adults can join us on the floor as we are given a traditional African dance lesson with a professional instructor from the area.

Our time will end with students sharing their Malian *sogo* dance or masquerade story ideas with each other and the adult visitors, and modeling the mask they created...a great time for pictures! This time of celebrating and sharing should help etch the full experience in their minds, and give our first graders an early-in-life foundation for better understanding and embracing the massive continent of Africa, one country at a time.

## Vocabulary

Anansi stories - Anansi is one of the most popular of the animal tricksters in the mythology of West Africa. Stories about a spider-god, Anansi or Ananse, were first told in Ghana by the Ashanti people. They were not written down but recounted from generation to generation. Gradually the stories grew and spread across Ghana and then all around West Africa.

benga - A style of African popular music originating in Kenya, characterized by a fusion of traditional Kenyan music and a lively arrangement of guitars, bass, and vocals. *Benga* fans will be seen dancing alone or forming a group, but not holding hands.

deze - a halved calabash gourd in which an mbira is placed in order to amplify its sound.

djembe - a rope-tuned skin-covered goblet drum played with bare hands, originally from West Africa. According to the Bambara people in Mali, the name of the djembe comes from the saying "Anke djé, anke bé" which translates to "everyone gather together in peace" and defines the drum's purpose. It has a body carved of hardwood and a drumhead made of untreated rawhide, most commonly made from goatskin.

griot or jeli - West African troubadour-historian. This profession is hereditary and has long been a part of West African culture. The griots' role has traditionally been to preserve the genealogies, historical narratives, and oral traditions of their people. They have also served as advisers and diplomats. These latter roles have diminished over time, but their entertainment appeal has become more widespread.

impala - medium-sized antelopes that roam the savanna and light woodlands of eastern and southern Africa.

isicathamiya - a type of secular a cappella choral singing developed in South Africa by migrant Zulu communities. As they sing, the members of the ensemble execute smooth, carefully coordinated gestures atop light, shuffling footwork. It is from this distinctive movement that the genre draws its name: the term isicathamiya is derived from the Zulu root -cathama, which carries the sense of walking lightly but stealthily, in a catlike fashion.

kalimba – modern version of the African mbira with anywhere from 8 to 24 metal tongues.

kora - a 21 string West African harp lute traditionally played by griots or hereditary storytellers of the Mande culture (Mandinka, Maninka, Malinke) as a musical accompaniment to their epic tales. Today the kora has become a very popular instrument used in pop, world and jazz music.

magavhu or tsawa – Zimbabwean leg rattles used to emphasize the movements of the dancer, made by filling dried fruits or gourds with the dry seeds and stringing them onto the back of an ankle bracelet.

marimba - a percussion instrument consisting of a set of wooden bars struck with mallets to produce musical tones. Resonators attached to the bars amplify their sound. The Zimbabwean version was created in the mid 20th century at a music college in Zimbabwe as a means to teach indigenous music on an instrument that would have no ethnic affiliations and be open to all.

*mbira* - primary traditional instrument of the Shona people for hundreds of years, made with 22 to 28 metal keys mounted on a hardwood soundboard. The playing of this instrument pervades all aspects of Shona culture, both sacred and secular.

*mbube* - a form of South African vocal music. The word *mbube* means "lion" in Zulu.[1] Traditionally performed a cappella, the members of the group are male although a few groups have a female singer. In this form, groups of voices singing in unison are employed to create intricate harmonies and textures.

*ngoma* - drum used for communication and celebration and is also a symbol of authority. The *ngoma* are made of wood, which is covered with cow skin pegged on both ends. Typically, they are played in groups of four or seven drums, each drum having its own voice and function within the ensemble.

*Sogo bo* - is a major festival in Mali where participants, draped in African fabrics, wear the animal and human-shaped puppets as masks and march through the streets in a celebration that is both parade and theater.

*Zimdancehall* - a Zimbabwean music genre with roots in the Jamaican tradition of reggae. The genre is known for its hard-hitting lyrics which often encompass social commentary on issues like poverty, unemployment and drug abuse.

## **List of Materials**

Day 1 – Map of Africa (South America)

Puppet (giraffe or other African animal)

2 blindfolds

Music player

LCD projector/computer or Interactive Whiteboard

*African Dreamland* CD

Day 2 – Map of Africa (Kenya)

Disposable Cup Drums

Tubano or other large drum

Copies of “*Jambo Bwana*” to take home

Homemade or other African Instruments

LCD projector/computer or Interactive Whiteboard

*African Dreamland* CD

Day 3 – Map of Africa (Zimbabwe)

4 *marimbas*/xylophones

4 *mbiras* or *kalimbas*

Curwen/Kodaly hand sign ladder

Homemade ankle rattles

LCD projector/computer or Interactive Whiteboard

*African Dreamland* CD



Day 4 – Map of Africa (Mali)

Colorful scarves

Disposable Cup Drums

Sound sources for Anansi folktale

LCD projector/computer or Interactive Whiteboard

*African Dreamland CD*

Day 5 – Map of Africa

Colorful scarves

Disposable Cup Drums

Animal Masks/Stories

LCD projector/computer or Interactive Whiteboard

**Website List for Classroom Use**

“Amazing Zimbabwe Marimba Band.” August 31, 2009. Accessed November 22, 2015. <https://www.youtube.com/watch?v=AhHO8r2RigQ>. Young Zimbabweans of all ages perform in an amazing Marimba Band.

“African Songs, Chants, and Games.” Can Teach. Accessed November 22, 2015. <http://www.canteach.ca/elementary/africasong.html>. Words and some actions for six South African/Zulu children’s songs and chants as well as three games, including “Mbube”.

Biberian, Tara. “Copy of Kenya’s Slum Drummers.” Prezi. November 28, 2014. Accessed November 22, 2015. <https://prezi.com/3g1gbudktzfa/copy-of-kenyas-slum-drummers/>.

Gary Barlow, a British musician and producer traveled around the world to create a music tribute to Queen Elizabeth integrating music from former colonies. He saw a Youtube performance of the Slum Drummers and traveled to Kenya to meet them. Two short videos in this presentation show the group perform and make their instruments out of scrap metal and garbage from the slums.

“African Drumming Techniques.” Drumculture. Accessed November 22, 2015. <http://www.african-drumming.co.uk/african-drumming-techniques.html>. A simple guide to the three basic hand techniques on the djembe: the tone, the slap, and the bass.

“African Drums National Percussion Group of Kenya.” Youtube. December 30, 2012. Accessed November 22, 2015. [www.youtube.com/watch?v=fFwc5nm1N0g](http://www.youtube.com/watch?v=fFwc5nm1N0g). Some great traditional drumming accompanied by quality pictures of a variety of African drums.

“Chiwoniso.” Youtube. August 8, 2013. Accessed on November 22, 2015. <https://www.youtube.com/watch?v=czXxf6fKLrw>. This video shows Chiwonisa Maraire singing and playing the mbira interwoven with the last interview she gave before she died of suspected pneumonia at only 37. She talks about her personal life and the feelings and circumstances that inspire her music. For my primary students, we are simply looking at and listening to how she plays the mbira.

“Five(ish) Minute Dance Lesson - African Dance: Lesson 3: Dancing on the Clock.” Youtube. June 4, 2012. Accessed November 22, 2015. <https://www.youtube.com/watch?v=Ewqq-3xJFdI>. In this lesson, Rujeko teaches how to use a clock to practice dance steps. You'll get a real work-out when she moves into double-double time!

“Here’s a Look at Zimbabwe.” YouTube. January 31, 2014. Accessed November 22, 2015. <https://www.youtube.com/watch?v=JEWxup8V9sk>. This is a collection of videos edited into one to show different aspects and perceptions of Zimbabwe that the editor says are seldom shown in the media. For teaching primary grades, I am just using the video of city and rural life as well as Victoria Falls, so that the students can see some of the natural and man-made beauty of the country and hear the accompanying contemporary music.

“Kenya: Simba on the Savanna.” Notes from the Wildside: Wildlife Adventures Worldwide. April 3, 2010. Accessed November 22, 2015. <http://notesfromthewildside.com/category/impala/>. Blogging and photos by Wildside Nature Tours Leaders. Includes a photo of a lion chasing an impala that could be used to show students what an impala is in preparation for “*Mbube*” game.

“Kenyan Boys Choir – Kenya.” YouTube. May 18, 2013. Accessed November 22, 2015. [www.youtube.com/watch?v=bI5S3T9h1M0](http://www.youtube.com/watch?v=bI5S3T9h1M0). A music video of this excellent boys choir from Kenya singing in praise of their nation in celebration of fifty years of independence, with both rural and urban scenes as a backdrop.

“Ladysmith Black Mambazo - *Mbube* (The lion sleeps tonight).” Youtube. February 19, 2013. Accessed November 22, 2015. <https://www.youtube.com/watch?v=ZOeW3jBD0r8>. Clips in this video are from the IMAX documentary "Africa: The Serengeti" and are nicely coordinated with the music to set the scene in a real African village and the surrounding savanna, including sleeping lions.

“Ladysmith Black Mambazo/Mint Juleps ‘The Lion Sleeps Tonight.’” YouTube. December 16, 2008. Accessed November 22, 2015. <https://www.youtube.com/watch?v=XJuEuRCKq1s>. The world renowned *iscathamiya*

men's group from South Africa combines with a ladies' a cappella group from London's East End for a beautiful and unique version of one of South Africa's most famous songs.

MacDonald, Joann. "African Instruments for Children to Make." ModernMom. Accessed November 22, 2015. <http://motherhood.modernmom.com/african-instruments-children-make-16455.html>. Directions for four simple, homemade African instruments that an adult can make with a young child or that an older child can make on his or her own with supplies often found around the house.

"Rhythm (Foli) There is no movement without rhythm, Original Version, Thomas Roebbers and Leeuwenberg." February 19, 2013. Accessed November 22, 2015. <https://www.youtube.com/watch?v=95APz16U9lw>. An entertaining and well-edited video showing everyday life in rural Mali set to a beat. A craftsman makes a djembe, and the men and children show off their dancing skill and traditional costumes.

"Sawa Sawa." Youtube. July 22, 2011. Accessed November 22, 2015. <https://www.youtube.com/watch?v=MH1Ji9NiBtQ>. This song of hope means "it's all good" in *sheng*. A graduate of Berklee College of Music in Boston, Eric Wainaine has had a place on the Kenyan Pop Music charts since 1992, as a member of the a cappella group Five Alive. He launched his solo career in 1998 when he wrote a song in response to the Nairobi terrorist bombing called "Kenya Only". His sound combines benga rhythms with modern harmonies.

"Swahili - Learning through songs - Jambo Song." YouTube. June 21, 2009. Accessed November 21, 2015. <https://www.youtube.com/watch?v=fK0wPpLryc4>. Karaoke style lyrics and original soundtrack for "Jambo Bwana" by the band Uyoga, for the purpose of helping the viewer to learn kiSwahili.

"*Tshotsholoza* (Go Forward) - Traditional South African Freedom Song". Gia Music. Accessed November 22, 2015. [http://www.giamusic.com/search\\_details.cfm?title\\_id=23665](http://www.giamusic.com/search_details.cfm?title_id=23665). An audio track of Walton Music's 2005 arrangement of the "unofficial" anthem of South Africa by Jeffery L. Ames (for listening only).

"Zimbabwe Village 1999". Youtube. April 4, 2007. Accessed November 22, 2015. [https://www.youtube.com/watch?v=9qGsk\\_I0AZE](https://www.youtube.com/watch?v=9qGsk_I0AZE). Very informative video narrated by Colm and Nora, a six year old boy and his four year old sister who live in Ireland, as they visit the village where their mother grew up. Part 2, recorded in 2004 is also available on Youtube.

## Annotated Bibliography for Classroom Use

Cunnane, Kelly, and Ana Juan. *For You Are a Kenyan Child*. New York: Atheneum Books for Young Readers, 2006.

A picture book about a boy going about his daily activities in a small Kenyan village. Shows how some aspects of being a child in Kenya are different from being a child in America, and yet the reader will find that many things are very much the same. The artwork is both appealing and amusing.

*Putamayo Kids Presents African DreamLand*. Putumayo World Music. 2008. CD.

Enchanting, calming songs for relaxation and sweet dreams from a variety of African countries and artists.

Sisulu, Elinor, and Sharon Wilson. *The Day Gogo Went to Vote: South Africa, April 1994*. Boston: Little, Brown, 1996.

A picture book that gives a child's-eye view of April 1994, the first time her grandmother and all South Africans are allowed to vote in a government election. Illustrated in rich pastels.

Step toe, John, John Steptoe, and Lee Lothrop. *Mufaro's Beautiful Daughters: An African Tale*. New York: Lothrop, Lee & Shepard Books, 1987.

A Caldecott Honor picture book telling of a modern fable of pride going before a fall. The author was inspired by a collected folktale with the same moral. Beautiful illustrations are based on the ruins of an ancient Zimbabwean city and the flora and fauna of the region.

Wisniewski, David. *Sundiata: Lion King of Mali*. New York: Clarion Books, 1992.

A picture book retelling of the inspiring story Sundiata, son of the king of Mali, that took place some 800 years ago, and has been passed on through the oral tradition of the griots. Spectacular cut-paper illustrations.

## Annotated Bibliography for Teachers

Blauer, Ettagale, and Jason Laure. *Mali*. 2nd ed. New York: Marshall Cavendish Benchmark, 2008.

Provides comprehensive information on the geography, history, governmental structure, economy, cultural diversity, peoples, religion, and culture of Mali. Part of the "Cultures of the World" series, written for ages 10 to 13. Both authors are widely traveled and have numerous publications about African countries.

Bojang, Ali. *South Africa in Our World*. Mankato, MN: Smart Apple Media, 2011.

Bojang, Ali. *South Africa in Our World*. Mankato Minn.: Smart Apple Media, 2011. Succinctly describes the economy, government, and culture of South Africa today and discusses South Africa's influence of and relations with the rest of the world. Written for ages 8-11 for the "Countries in Our World" series.

Burgan, Michael. *Kenya*. New York: Scholastic, 2015.

This book is part of the "Enchantment of the World" series, and is written for ages 10 and up. The author consulted many books as well as Kenyan government and newspaper websites. A friend who has spent extensive time in Kenya was able to provide details of daily life.

DiPiazza, Francesca. *Zimbabwe in Pictures*. Minneapolis: Lerner Publications, 2005.

Part of the "Visual Geography Series." [www.vgs.books.com](http://www.vgs.books.com) is the companion website offering links to up-to-date information. Written for grades 7 and up. An introduction to the land, history and government, people, cultural life, and economy of Zimbabwe.

Mace, Virginia. *South Africa*. Washington, D.C.: National Geographic, 2008.

Part of the "Countries of the World" series for ages 10 and up. The author has been an author/editor in South Africa and the UK for more than 20 years, and lived in South Africa for 17 years.

Pateman, Robert, and Josie Elias. *Kenya*. 3rd ed. New York: Cavendish Square, 2014.

A good general guide to a variety of aspects of Kenyan culture based on the personal experiences of the author. Part of the "Cultures of the World" series, written for ages 9 and up.

Rogers, Barbara Radcliffe, and Stillman Rogers. *Zimbabwe*. New York: Children's Press, 2002.

An overview of Zimbabwe from "The Enchantment of the World" series. The authors have traveled to Zimbabwe, visiting local families, rangers, and researchers in wildlife parks and reserves. They were assisted in research by the Brown University Dept. of Anthropology.

## **Appendix 1: Implementing Teaching Standards**

### North Carolina Essential Standards – First Grade Music

Musical Literacy 1.ML.1.1 *Use proper technique when singing and playing a variety of music.*

Students will be required to sing and play instruments using correct posture and technique during a number of musical selections.

1.ML.1.3 *Execute rhythmic patterns using body, instruments or voice.*

Students will be dancing, playing, speaking and singing specific rhythm patterns on multiple occasions.

1.ML.1.4 *Apply changes in dynamics and tempo when singing and playing music.*

Students will need to watch the conductor and listen to the music in order to hear and make changes to the dynamics and tempos of the music they are performing.

1.ML.2.2 *Execute three-pitch songs with voice and/or instruments.*

Students will practice achieving correct pitches using solfege on a three-pitch melody.

1.ML.3.2 *Select a variety of traditional and non-traditional sound sources to accompany readings, stories, or dramatizations.*

Students will be choosing and playing sound sources to accompany the reading of a folktale.

Musical Response 1.MR.1.1 *Use corresponding movements or actions to respond to prominent music characteristics (such as patterns in rhythm, melodic contour, dynamics, and form) while listening to and/or singing music.*

Students will use scarves, drums, body movement and dance to respond to many of the listed characteristics and more.

Contextual Relevancy 2.CR.1.1 *Recognize how music is used in customs and traditions of various cultures.*

Students will have multiple opportunities to hear, see, and discuss how music is involved in the customs and traditions of four African countries.

1.CR.1.2 *Understand the relationships between music and concepts from other areas.*

Use of children's literature, videos and discussion of the land, rural and city life, cultural traditions, everyday life, maps, cultural art, dance, etc. will bring understanding of how music relates to so many other concepts.

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## Notes

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<sup>2</sup> Courtney Faal, *The Partition of Africa*, BlackPast.org, <http://www.blackpast.org/gah/partition-africa>, (Nov. 21, 2015).

<sup>3</sup> Bill Odidi, *The Repatriation of Kenya's Musical Heritage*, This Is Africa, <http://www.thisisafrika.me/lifestyle/repatriation-kenyas-musical-legacy/>, (Nov. 6, 2015).

<sup>4</sup> *History of South Africa*, Wikipedia, The Free Encyclopedia, [https://en.wikipedia.org/wiki/History\\_of\\_South\\_Africa](https://en.wikipedia.org/wiki/History_of_South_Africa), (Nov. 21, 2015).

<sup>5</sup> Mace, *Countries of The World: South Africa* (2008), 41.

<sup>6</sup> Robyn Dixon, "Nelson Mandela's Legacy: As a Leader, He Was Willing to Use" Violence, Los Angeles Times (December 6, 2013), <http://www.latimes.com/world/worldnow/la-fg-wn-nelson-mandela-legacy-violence-20131206-story.html>, (Nov. 21, 2015).

<sup>7</sup> Mace, *Countries of The World: South Africa* (2008), 51.

<sup>8</sup> Robyn Dixon, "Nelson Mandela's Legacy: As a Leader, He Was Willing to Use" Violence, Los Angeles Times (December 6, 2013), <http://www.latimes.com/world/worldnow/la-fg-wn-nelson-mandela-legacy-violence-20131206-story.html>, (Nov. 21, 2015).

<sup>9</sup> Ileana Tauscher, *Tshotsholoza, Go Forward*, South End Patch, <http://patch.com/massachusetts/southend/bp--tshotsholoza-go-forward>, (Nov. 21, 2015).

<sup>10</sup> Ileana Tauscher, *Tshotsholoza, Go Forward*, <http://patch.com/massachusetts/southend/bp--tshotsholoza-go-forward> .

<sup>11</sup> *Shosholoza*, Wikipedia, The Free Encyclopedia, <https://en.wikipedia.org/wiki/Shosholoza>, (Nov. 21, 2015).

<sup>12</sup> *Mbube (genre)*, Wikipedia, [https://en.wikipedia.org/wiki/Mbube\\_%28genre%29](https://en.wikipedia.org/wiki/Mbube_%28genre%29), (November 1, 2015).



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<sup>13</sup> *STG Presents Ladysmith Black Mambazo at the Neptune in Seattle on Friday, March 6, 2015*, STG Presents, <http://www.stgpresents.org/tickets/eventdetail/1657/-/?tmpl=component>, (Nov. 21, 2015).

<sup>14</sup> Pateman and Elias, *Cultures of The World: Kenya* (2014), 63.

<sup>15</sup> Pateman, 43.

<sup>16</sup> Countries of the World: Kenyan Economy 2015, Re-published from the 2015 World Fact Book of the United States Central Intelligence Agency, [http://www.theodora.com/wfbcurent/kenya/kenya\\_economy.html](http://www.theodora.com/wfbcurent/kenya/kenya_economy.html), (Nov. 21, 2015).

<sup>17</sup> Edmund Blair, “Kenya Tourist Numbers Down By a Quarter So Far in 2015,” Reuters Edition (June 12, 2015), <http://uk.reuters.com/article/2015/06/12/uk-kenya-tourism-idUKKBN0OS0P520150612>, (Nov. 21, 2015).

<sup>18</sup> Pateman, 8.

<sup>19</sup> Pateman, 8.

<sup>20</sup> *Kenyan Boys Choir*, Wikipedia, The Free Encyclopedia, [https://en.wikipedia.org/wiki/Kenyan\\_Boys\\_Choir](https://en.wikipedia.org/wiki/Kenyan_Boys_Choir), (Nov. 1, 2015).

<sup>21</sup> *Kenyan Boys Choir*, [https://en.wikipedia.org/wiki/Kenyan\\_Boys\\_Choir](https://en.wikipedia.org/wiki/Kenyan_Boys_Choir).

<sup>22</sup> *Jambo Bwana*, Wikipedia, The Free Encyclopedia, [https://en.wikipedia.org/wiki/Jambo\\_Bwana](https://en.wikipedia.org/wiki/Jambo_Bwana), (Nov. 21, 2015).

<sup>23</sup> Them Mushrooms, lastfm.org, <http://www.last.fm/music/Them+Mushrooms/+wiki>, (Nov. 21, 2015).

<sup>24</sup> *Welcome to Slum Drummers*, Slum Drummers, <http://www.slumdrummers.co.ke/index.php>, (Nov. 1, 2015).

<sup>25</sup> Music and Dance, MagicalKenya.com, <http://old.magicalkenya.com/default.nsf/info1/musicanddance?opendocument>, (Nov. 21, 2015).

<sup>26</sup> *Material Culture: The African Drum*, Tumblr.com, <http://materialutamaduni.tumblr.com/>, (Nov. 21, 2015).

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<sup>27</sup> For an interesting discussion on the problem with using the word “tribe,” see Teaching Tolerance, “The Trouble with Tribe” (Number 19, Spring 2001) at <http://www.tolerance.org/magazine/number-19-spring-2001/feature/trouble-tribe>.

<sup>28</sup> L.V. Anderson, “Is the Name *Kaffir Lime* Racist?” Slate’s Culture Blog (July 2, 2014) [http://www.slate.com/blogs/browbeat/2014/07/03/kaffir\\_lime\\_racist\\_murky\\_origins\\_suggest\\_a\\_racial\\_slur\\_might\\_be\\_responsible.html](http://www.slate.com/blogs/browbeat/2014/07/03/kaffir_lime_racist_murky_origins_suggest_a_racial_slur_might_be_responsible.html)

<sup>29</sup> Rogers and Rogers, *Zimbabwe, Enchantment of the World* (2002), 41.

<sup>30</sup> Di Piazza, *Zimbabwe in Pictures* (2005), 5.

<sup>31</sup> Di Piazza, 40.

<sup>32</sup> Erica Azim, *What is Mbira – the Instrument?*, Mbira.org – Shona mbira music of Zimbabwe, <http://www.mbira.org/>, (Nov. 15, 2015).

<sup>33</sup> Andrew Tracy, *Marimbas History*, African Musical Instruments, [www.kalimba.col.za/old/marimbahistory.html](http://www.kalimba.col.za/old/marimbahistory.html), (Nov. 14, 2015).

<sup>34</sup> Wikipedia contributors, “Dumisani Maraire,” Wikipedia, The Free Encyclopedia, [https://en.wikipedia.org/w/index.php?title=Dumisani\\_maraire&oldid=678049145](https://en.wikipedia.org/w/index.php?title=Dumisani_maraire&oldid=678049145), (Nov. 15, 2015).

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<sup>36</sup> Wikipedia contributors, “Chiwoniso Maraire,” [https://en.wikipedia.org/w/index.php?title=Chiwoniso\\_maraire&oldid=682856313](https://en.wikipedia.org/w/index.php?title=Chiwoniso_maraire&oldid=682856313).

<sup>37</sup> Lavender Mahanda, *Traditional Dances of Zimbabwe*, Music In Africa, <http://musicinafric.net/traditional-dances-zimbabwe>, (November 15, 2015).

<sup>38</sup> Melissa Locker, *The Music of Mali: 8 Musicians and Bands to Check Out Now*, TIME, <http://entertainment.time.com/2013/02/06the-music-of-mali-9-musici>, (Nov. 15, 2015).

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<sup>42</sup> Cornelia Panzacchi, “The Livelihoods of Traditional Griots in Modern Senegal,” *Africa: Journal of the International African Institute*, Vol. 64, No. 2 (1994), pp. 190-210.

<sup>43</sup> *Anansi Stories: The Trickster Spider from West Africa and the Caribbean*, Kid World Citizen, <http://kidworldcitizen.org/2013/11/10/anansi-stories-trickster-spider-west-africa-caribbean/>, (Nov. 15, 2015).

<sup>44</sup> Mary Jo Arnoldi , *Playing With Time: Art and Performance in Central Mali*, Rand African Art, [http://www.randafricanart.com/African\\_puppets\\_leopard\\_wildcat.html](http://www.randafricanart.com/African_puppets_leopard_wildcat.html), (Nov. 15, 2015).

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