

African Drumming: Rhythm

Level: 2nd grade (Can be adapted to upper elementary/middle school by adding complementary rhythms)

By: Lorrie Heagy



ESTIMATED TIME

20 minute class session

MATERIALS/EQUIPMENT NEEDED

For students: For each student –a drum if possible, but can be taught as body percussion or combination of both depending on the number of drums available.

For teacher(s): Drum

ARTS INTEGRATION FOCUS OF LESSON

Drama Native Cultural Arts Music
 Visual Arts Other: _____

CORE CONTENT FOCUS

Reading Writing Oral Language
 Math Science Social Studies

ART CONCEPTS/SKILLS

What elements of the art form are incorporated in the lesson?
What art-making skills and/or concepts?

Steady beat, rhythmic patterns - echo patterns and question/answer patterns are emphasized

MULTIPLE INTELLIGENCE(S)

What intelligence(s) does this lesson address?
 Linguistic Logical/Mathematical Spatial
 Kinesthetic Musical Interpersonal
 Intrapersonal Naturalist

TRADITIONAL/ CULTURAL KNOWLEDGE

If applicable, what traditional Native concepts are included in the lesson? Drums are used in many cultures, including Alaska Native cultures. The drums we are using are tubanos, a type of African drum.

GLOSSARY/VOCABULARY

Provide key terms for the lesson.

- Rhythm: 1) a strong, regular repeated pattern of movement or sound.
- Question and Answer Pattern
- Pattern, repeating, element, and string (Core or term)

ALASKA FINE ARTS STANDARDS

List the Art Standards that are fulfilled through completing the lesson.

CONNECT #10: Relate, describe and synthesize both knowledge and personal experiences as a way to participate in the arts

LINKS TO ALASKA CONTENT STANDARDS

List the Alaska Content Standards that are fulfilled through completing the lesson.

(Refer to <http://www.eed.state.ak.us/ContentStandards/> for a link to a .pdf file of the Standards booklet

TEACHER PREPARATION BEFORE LESSON

Explain what a teacher/teaching artist needs to do before the lesson, including preparing materials and the learning environment.

Have drum circle prepared with a chair behind each drum.

STUDENT PREREQUISITES

Briefly state the prior skills or knowledge students need before this lesson.

Students will have already mastered basic drumming skills:

- Proper sitting position
- Recognize musical cue for stopping
- Proper playing of low and high tones
- Following the drum leader
- Steady beat

LESSON INTRODUCTION: THE HOOK

How do you introduce this lesson to develop background knowledge?

What's the attention-getting hook?

Establish drumming ritual immediately as students enter the Music Room: enter singing Fungwa Alafia to establish level of expectation and review of skills. Students are invited to sit at the drums one at a time once they've demonstrated that they can sing the song they'll soon learn to accompany on the drums, as well as proper posture and control of body. We'll create drum patterns based upon their name using high and low tones to establish balance of familiarity/relevance with novelty.

THE BODY OF THE LESSON

Provide step-by-step details about your lesson, written so that another teacher or teaching artist could follow this plan. State how your lesson will progress and what your students will do to achieve the stated art standard(s) and content standard(s). (This is the longest section of the written lesson.)

Once seated "Wake Up" the drums by having students follow the teacher as she gently taps the drum and moves to louder

and faster drumming. Helps children get their wiggles out. Then review drumming technique for both low and high tones. Challenge students to maintain steady beat as a group on low tones and then for high tones the following pattern:

8 beats right hand only, then 8 beats left hand only
Then 6 on each hand, 4, 2, 1

Start with simple 2-beat Echo patterns.
Then Question and Answer Patterns:

1. Ask each student to answer your question verbally, "What's Your Name?" within the space of a 4-beat measure.
2. Then add drum pattern to question, "What's Your Name?" still eliciting only verbal response.
3. Give students a minute to explore on the drum how they will represent their name on the drums. Will it be low or high tones only or combination of both?
4. Now have student give their name with drum pattern only.

Question/Answer and Echo Patterns:

1. Teacher plays "What's your name" pattern on the drum
2. Individual answers with his or her name on the drum
3. Teacher drums, "What's your name" pattern on drum again
4. All students echo the individual name on the drum

ASSESSMENT PLAN

What strategy or tool can a teacher/teaching artist use to assess whether students have met the standards for this lesson?

How well did students play echo patterns within the 2-beat envelope?

Which students were able to answer the questions in time with:
1. voice only?
2. voice and drum?
3. drum only?

Did students respect the instruments by maintaining a rest position with hands on knees when not playing?

EXTENSIONS AND ADAPTATIONS

Briefly, answer some or all of these questions: What might a teacher/teaching artist do next after this lesson? What are some ways they might adapt this lesson for a different population or a different timeframe? How might this lesson and its outcomes link to other art forms/content areas?

Once they've mastered low and high tones they are ready to learn the rhythmic patterns to the song, Fungwa Alafia (Ensemble 2 in World Music Drumming book, pg. 29)

Teach the dance to this Welcome song

Artist Lesson Plan Template - Partners in Education Teaching Artist Training, JAHC Juneau, Fall 2012

Have students work in groups of four to play the game "Categories" where they develop rhythms based upon the words they choose for a category.

i.e. Category for a group of 4 students is Food

1. 1 student speaks "Spaghetti"
2. Next student speaks "Pizza"
3. Another chooses "hamburger"
4. Last one chooses "and fries"

As they layer these words in one at time with their voices, they then begin to replace each word by playing it on a drum or another percussion instrument, layering in the same way. They can choose how to end their piece – layering out, or ending all at once.

How will you connect this lesson to other subjects and/or intelligences?

Social Studies: Review the 7 Continents – perhaps sing the 7 Continents round as a warm-up

Spatial Intelligence: Use distance to show how drummers keep a steady tempo. If you lift your hand up from the drum at the same height each time, you should be able to keep a steady beat.

Linguistic: Moving from rhythm of words to creating musical rhythms.

RESOURCES

List any related resources including websites, print materials and resources for actual lesson materials. Below are examples.

World Music Drumming: A Cross-Cultural Curriculum by Will Schmid

JAMM blog posting: Drumming as Part of the Curriculum (video modeling steps)

<http://juneaumusicmatters.blogspot.com/2010/10/drumming-as-part-of-curriculum.html>

Video of Glacier Valley students playing Fungwa Alafia: <http://www.alaskaice.org/wordpress/wp-content/uploads/2011/02/GVAccessArts3.mov>

(Optional) ARTIST INFORMATION

If applicable, list relevant information about visual, performing, or cultural artists whose works are included as part of this lesson.

CREDITS

Lesson by Lorrie Heagy