



DJEMBE!
DRUM WITH US

**EDUCATION
GUIDE**

**DOUG MANUEL , ASHLEY DESIMONE & TSG
Present**

DJEMBE! **DRUM TOGETHER**

**BOOK BY
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**MUSIC BY
VARIOUS ARTISTS**

with

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ABOUT DJEMBE! AND THE THE EDUCATION GUIDE

About DJEMBE!

Welcome to DJEMBE! The Show. We are delighted to provide you with an opportunity to prepare your students to experience DJEMBE! through this Education Guide.

DJEMBE! (pronounced JEM-bay) is a joyous musical celebration that begins in West Africa and travels across time, culture, and history. An interactive theatrical experience, the fun begins upon entering the theatre, where each audience member will discover a djembe placed on their seat! Playing the djembe along with the cast, the audience will experience this West African instrument, music, and culture along with its impact and influence on popular music across hundreds of years and around the globe. It is this shared experience that creates the magic and musical energy that is DJEMBE!

Making the Most of The Education Guide

In this Education Guide, you will find four StageSmart experiential lessons. These lessons are anchored in Common Core State Standards and are designed for grades 5 through 12. You will find these standards listed alongside each lesson. You will notice that “Heartbeat of Compassion” is being offered in “Two Beats” which, while designed to be taught consecutively, also work well as stand-alone lessons.

Each lesson includes inquiry, art making, and reflection in the context of DJEMBE! and your students’ own lives. Assessment is embedded throughout with reflection questions and tasks that readily demonstrate understanding, learning and creativity.





These lessons, along with the experience of DJEMBE!, create a natural opportunity for a project based learning unit and partnership with your school’s music and art specialists.

By undertaking some of the same artistic challenges faced by the show’s creators, students will find themselves drawn to the artistic choice-making on stage when attending and participating in the performance. We know that “drumming together” will fill you and your students with a sense of joy and community!

We are happy to answer any questions you may have along the way and would love to hear about your experience sharing these lessons with your students, as well as the experience of attending DJEMBE!

You can find StageSmart on Instagram, twitter, Facebook and stagesmart.org.   

For tickets and more information about DJEMBE! please visit our website: <https://djembetheshow.com>

We also encourage you and your students to share photos and videos of their participation in these lessons, and at the show:    

“Drum with Us” at DJEMBE!
Beth Anne Musiker, StageSmart

TABLE OF CONTENTS

Title Page	2
About DJEMBE! and the Education Guide	3
Seen and Heard in DJEMBE!	4
The Heartbeat of Compassion in Two Beats	5
Beat One – We Gather in Shared Spaces	5
Beat Two – Rhythm in Your Heart	8
You’re the Musicologist	10
Shared Experiences	12
Extending the Rhythm of DJEMBE!	14
Related Links and Resources	15

DJEMBE! DRUM TOGETHER

SEEN AND HEARD IN DJEMBE! THE SHOW

The following West African instruments are all featured in DJEMBE!:



Djembe

Djembe (pronounced JEM-bay) is the West African goblet-shaped drum. Traditionally, the rope-tuned drumhead is made from goat skin. This hand played drum can create an unusually wide range of pitches – namely the bass (low), tone (medium), and slap (high) – making the djembe one of the more versatile and well-known percussion instruments in West Africa and beyond.

The djembe's design is the key to its versatile sound. The goblet-shaped body of the drum is traditionally carved and hollowed from a single piece of tree trunk. The Mandinka people historically used wood from lenge trees, which provide the drum its signature acoustics.

The djembe drum is thought to be between 400-800 years old and created by the Mandinka tribe in what is now Mali, in West Africa. An integral part of ceremonial and spiritual life, the djembe has been played by West Africans for generations in Mali, Guinea, Senegal, and other neighboring West African countries.



Dundun

The dundun is a closed, double-headed cylindrical wooden drum with a laced membrane. It is the largest drum in a set of three. The medium-sized drum is known as the sanbeni (sangba) and the narrowest of the three is the kenkeni.

The dundun can be made of hardwood like cedar or walnut, for example, or of metal. The three drums are typically placed horizontally in stands or worn with a shoulder strap. Goat or cow hide is used for the drumhead membranes. The two membranes are tied to each other along the sides with a system of interlaced ropes. The dundun drum is a bass drum with a low, full sound.

The drummer strikes the membrane on one side of the dundun with a large wooden drumstick while damping the membrane on the other side with the palm or fingertips. Originating with the Mande in Mali, the dundun is used to accompany dancing, often in combination with the djembe.



Balafon

The balafon is a type of xylophone that uses hollow calabash gourds as resonance-boxes. The volume of each calabash is in direct correlation to its pitch. There are two or three holes in each calabash, covered by thin membranes which vibrate from the resonance to create a rustling sound. The balafon frame is made from bamboo with wooden keys or bars. While rosewood was originally used for the keys, other hardwoods have been substituted as rosewood is now a protected species. The wood is then kiln-baked to ensure no moisture remains. The balafon is played by striking the keys with a mallet.

In addition to these West African instruments, the show includes a standard rhythm section including drum kit, bass guitar, electric guitar, and keyboard.



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HEARTBEAT OF COMPASSION IN TWO BEATS

BEAT ONE - WE GATHER IN SHARED SPACES

Exploring the need for space, acceptance and tolerance through the lyrics of “Keneh” as presented in DJEMBE!

Note: While “Heartbeat of Compassion” appears as two consecutive lessons, “Beat One” and “Beat Two” may also be used as stand-alone lessons.

In addition, if you are not personally familiar with leading a lesson involving improvised rhythmic compositions as presented in “Beat Two”, consider including your school’s music specialist and/or creating an opportunity for some of your musical students by inviting them to share leadership duties with you.

Common Core State Standards:

RL.GR5-12.2 – Determine a theme of a text. . .

RL.GR5-8.6 – Describe how a narrator’s or speaker’s point of view influences how events are described.

RL.GR9-10.6 – Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States. . .

W.GR5-12.3 – Write narratives to develop real or imagined experiences. . .

W.GR5-12.4 – Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

SL.GR5-12.1 – Engage effectively in a range of collaborative discussions. . .

Objectives:

Students will begin to develop an understanding of the social and emotional themes present in DJEMBE! Students will create their own poems or lyrics based on the themes in the song “Keneh.”

Materials Needed:

Space enough for all students to sit in a circle and for small group work to happen throughout the space. Lyrics to “Keneh,” on page 7, made available for all students to see. Projected on a large shared screen is an excellent option for the initial read and discussion. Paper and pencil or pen for each student. Pre-cut paper strips.

Activities and Instruction:

Warm Up (10 – 15 minutes)

- * Begin with students either seated in a circle or at their desks.
- * Provide the lyrics to the song, “Keneh” (see page 7).
- * Have students read the lyrics. You may consider having students read it out loud by taking turns reading one line each until the reading is complete, or have students read silently, on their own, as best suits the needs of your students.
- * Following the reading, facilitate a large group discussion of students’ understanding and interpretation of the lyrics. Consider using some of the following questions:
 - * What do you think these song lyrics are about?
 - * What is the point of view presented in the song?
 - * What questions are being asked by the singer?
 - * What type of “space” is the singer looking for?
 - * What do you imagine the other people mentioned in the lyrics might be experiencing or feeling?
 - * What might be their point of view about this shared space?
 - * Why do you think their perspective is not part of the song?
 - * What discoveries does the singer make during the song?
 - * What do you think is meant by the use of the words “tolerance,” and “accept” and/or the phrase “don’t just focus on the negative side?”
- * Students will each need paper and pen or pencil for the next steps.

Main Activities (20 minutes)

- ★ Let students know that you'd like them to continue thinking about their discussion of the song lyrics, as you move them forward with some guided meditation and/or writing prompts.
- ★ Invite your students to close their eyes to think a bit more personally about the ideas in the lyrics and discussion. Alternatively, you may elect to share the questions below as writing prompts either on paper, white board, or screen.
- ★ While students have their eyes closed, ask some of the following questions, allowing students time to think and visualize their responses to each:
 - * Have you had a similar experience as the one presented in the lyrics? If so, when and where?
 - * In what area of your life do you need that "space?"
 - * What would having that "space" look like to you?
 - * Can you describe what it feels like to discover that your point of view or feelings on an important matter were not taken into consideration?
 - * What are some of the consequences of neglecting to see a situation from someone else's perspective?
 - * In what ways might learning to "accept" or "tolerate" something or someone in your life make your own life richer?
 - * How might you step into someone else's shoes to gain a new perspective?
 - * What can you do to stay focused on the positive aspects of your circumstance? On the "spice in your life" as suggested in the song.
- ★ After several questions and time to process, invite students to open their eyes, return their focus to the room and immediately jot down what they want to remember from their own thinking. You may also want to let them know that they will be asked to share at least some of these written thoughts with a few classmates.
- ★ Once students have written their thoughts, have them form groups of 4 – 6 and find a place in the room to work, bringing their notes and pen or pencil with them. Forming a circle on the floor or a circle of chairs with their group works well.
- ★ Instruct students to take a couple of minutes for each person to share their written ideas with their group. Explain that they are simply to listen to one another without comment except to thank each person for sharing.
- ★ When all have shared, have students discuss within their groups what they noticed about the ideas presented. Was there any overlap – common ideas or experiences -- amongst the group members?

- ★ Have students work together to find a way to combine the best of everyone's ideas and perspectives into their own poem or song lyrics. They may choose to use one person's idea or any combination of ideas they think will work best for their group while honoring everyone's contributions.
- ★ Provide blank paper strips to each group. Explain that students will use the paper strips to write down the lines they would each like to see included in their group poem or lyrics. One line per paper strip. Once students have agreed upon all written content, they may work to arrange the order of the paper strips, adjusting and filling in any gaps along the way. The finished poem or lyrics need not be long.
- ★ Let students know how much time they will have for this part of their collaboration.
- ★ Once students have shaped their poem or lyrics, have them determine how they'd like to share their work with the class. Encourage students to find a way to creatively speak or perform their piece.

Sharing and Reflection (10-15 minutes)

- ★ Reserve enough time for the groups to share their work with the large group.
- ★ Follow with reflection about their process. Suggested questions:
 - * Did you enjoy taking the time to think about "space" in your own life?
 - * How did examining the lyrics of "Keneh" and working on your group's piece help you develop a greater sense of empathy or compassion for the circumstances of those around you?
 - * What were some of the challenges your group faced when collaborating?
 - * How did you overcome these challenges?
 - * Were you pleased with your group's work?
 - * If you could do it again, what would you change?

Note: If you are planning to do Beat Two please be sure to hold on to students' lyrics and poems. Because they constructed their work from paper strips, consider taking photos of each group's work, or have them tape or glue to a separate piece of paper.



Keneh

Lyrics by Seckou Keita
English Translation of the original Mandinka/Malinke

I have run far but I have never left
I was close to my destination, but I realize I was not far away.
My hands on my head, my eyes looking around, I feel I am abroad, but I am at home.
My words were not landing in the right places.
It's hard to find one's space. My Dad is behind me.
It's hard to find one's space. My Mum is on my feet.
Is that me or you in this space? It is hard to find the space I'm looking for.
Where is this space?
How can I find it when from top to toe there is someone with something to say?
Uncle is next to me, Auntie is next to me,
Older brother is next to me, younger brother is next to me, with their partners as well.
Everyday there is judgement but no one to end it or stop the talk.
Everyday crying but no reason why.
If this is your life, you must learn to accept it and love it.
If that is the choice you are born into, work together.
To find your own space is hard but tolerance works.
Everyday crying and everyday judgement.
My mother is around me, my father is around me, my brother is around me.
But don't just focus on the negative side because this is all part of the spice of life.

BEAT TWO - RHYTHM IN YOUR HEART

Exploring the rhythms of DJEMBE! by exploring the rhythms within ourselves and the world around us.

Common Core State Standards:

SL.GR5-12.1 – Engage effectively in a range of collaborative discussions...

Arts Learning Standards – Music

MU:Cr2.1.GR5-12 – Organize and develop artistic ideas and work.

MU:Cr3.1.GR5-12 – Revise, refine, and complete artistic work.

MU:Re7.1.GR5-12 – Perceive and analyze artistic work.

MU:Re9.1.GR5-12 – Apply criteria to evaluate artistic work.

MU:Cn11.1.GR5-12 – Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Objectives:

Students will develop rhythm-based compositions as accompaniment for poems and lyrics created in Beat One. If using only Beat Two, students will create rhythm-based compositions that express joy and unity.

Materials Needed:

- * Space enough for all students to stand in a circle and for small group work to happen throughout the space.
- * Body percussion sounds work well for this lesson. If available, handheld percussion instruments may also be added during the small group work.

Activities and Instruction:

Warm-Up (10-15 minutes)

- * If students have experienced Beat One, begin Beat Two with a quick review of what took place previously. Possible questions may include:
 - * What did we do in the previous lesson?
 - * How did you choose what to write in your poems and lyrics?
 - * What was one “take away” from the lesson?
 - * Let students know they will be using their writing from the previous lesson in this experience.
- * Invite students to stand in a circle. Without explanation, begin to clap or stomp on a simple 4 count to establish a beat and use the clapping to invite students to join in. Change up the pattern just a bit, perhaps resting on one of the 4 counts (for example: clap 1, clap 2, rest 3, clap 4) and make sure students follow.

- * As students begin to follow, build to a more intricate rhythm pattern making your best effort to keep talking and instruction to a minimum.
- * Explain that, moving around the circle, each person will now take a turn to create and share a sound and rhythm using their own body. Let students know that their creativity is encouraged because you are also challenging them not to repeat sounds.
- * Teacher and/or assigned students can help to keep a steady beat going throughout.
- * Let students know that, as each person demonstrates their sound, they are simultaneously teaching it to the entire group. The group is to repeat the sound in response.
- * Select a variety of rhythms and sounds (around 4 or 5) from those presented by participants. Consider which sounds will be interesting when layered up and played together.
- * Assign every 4-6 students in the circle one of the selected percussion sounds, thereby creating “instrumental sections” to form a classroom rhythm ensemble.
- * As you move around the circle, allow each group a brief opportunity to practice their newly assigned sound and rhythm and ask that they remember it.
- * Once all have been assigned a sound and rhythm, it’s time to play together.
- * Conduct each group to join in, adding in each group until all are playing together. Be sure to establish clear signals for starting and stopping together.
- * Explore dynamics and tempo before pulling the sounds back out again, one section at a time. Be sure to establish clear signals students can follow, to increase or decrease dynamics and tempo.
- * If time permits a second round, have sections swap sounds by passing the sounds one section to the right. If needed, allow each section to teach their current rhythm to the new group on their right. Repeat the experience of conducting each section with their new sounds and rhythms.
- * Take advantage of your students’ experience and skill sets – if one of your students is well suited to conduct this section, invite them to do so. If time permits you might consider allowing several students to give it a try.
- * Celebrate everyone’s work with applause for all.



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- * Take a minute to have students reflect on their experience up to this point. Possible reflection questions:
 - * How well did our sounds fit together?
 - * Was it easy to maintain your own rhythm when playing with the entire ensemble?
 - * How did the number of rhythms being played at any one time impact the sound?
 - * How did dynamics and/or tempo impact our composition?
 - * What did it feel like to step into someone else's shoes and shift to a new rhythm?
- * Let students know that just as we were able to make these percussion sounds with our own bodies, we each experience a variety of sounds and rhythms both in and around us every day.

Main Activities:

Brainstorming (7-10 minutes)

- * Ask students to respond to the following questions and record their responses where all can see. A separate column for each category is recommended. Move through these categories quickly.
- * Who can name some everyday percussive sounds and rhythms that are made by human beings? Responses may include: breathing, walking, running, chewing, heartbeat, pulse, snoring, talking, etc.
- * What are some percussive sounds and rhythms you've noticed in nature? Possible responses: ocean waves, wind in the trees, rain on the roof, animal sounds, etc.
- * How about percussive sounds and rhythms in the world around you? Possible responses may include: the sound of traffic, cars, crowds, hallways at school, etc.
- * What are some percussive sounds and rhythms heard in everyday technology? Possible responses may include: cell phones, computers, keyboards, video games, school bells, alarms of all kinds.
- * Once ideas in each category have been listed, ask students to take a look at the lists and choose one sound they think they can represent using body percussion.
- * Allow students to explore how they might make that sound for a short time (15 – 30 seconds).
- * Invite students to volunteer to demonstrate their percussion sounds, guiding them to let the sound speak for itself rather than announce which sound they are attempting.
- * Once demonstrated, you may want to make a game of inviting students to guess which sound was being represented based on what they heard.

- * Let students know that you want to hear just one or two sounds for each category before moving to the next activity.

Compose and Rehearse (10–15 minutes)

- * Have students divide into groups of 4-6 and find a place in the room in which to work together.
- * If only doing Beat Two, let students know that they will now create a rhythmic composition with the goal of expressing a sense of shared joy and unity.
- * If students have done Beat One, they should create a rhythmic composition to accompany their poem or lyrics from the previous lesson.
- * Encourage students to consider using some of the sound ideas they brainstormed as best suits their goals.
- * Suggest that students find ways to vary their presentation with the number of people playing at any one time and their use of tempo and dynamics, for example.
- * Allow students 5-10 minutes to create their percussion compositions before sharing.
- * Provide side-coaching for their efforts as needed to encourage students to make bold and complex choices.

Sharing and Reflection (10-15 minutes)

- * Establish an area of the room as the performance space. Select and inform students of the order in which their groups will perform. Explain that as each group finishes the next should prepare to take their turn in order to move quickly from group to group.
- * Once all groups have shared, take time for a final reflection on the performances and their creation process. Reflection questions may include:
 - * What did you notice about how the rhythm piece worked with the lyrics or poems from last time? (For those who first participated in Beat One)
 - * In what ways did you hear people create a sense of joy and unity in their work? (For those doing Beat Two only.)
 - * What did you notice about the work of your classmates? What similarities or differences did you notice in their choices?
 - * What were some of the challenges your group faced?
 - * Were you able to overcome the challenges? If so, how?
 - * If you had an opportunity to do it again, what would you do differently?

YOU'RE THE MUSICOLOGIST

Exploring the global musical timeline that is DJEMBE!

Common Core State Standards:

SL.GR5-12.1 – Engage effectively in a range of collaborative discussions...

SL.GR5-12.4 – Report on a topic or text or present an opinion, sequencing ideas logically...to support main ideas or theme.

WHST.GR6-12.7 – Conduct short research projects to answer a question...

Arts Learning Standards – Music

MU:Re9.1.GR5-12 – Apply criteria to evaluate artistic work.

MU:Cn11.1.GR5-12 – Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Objective:

Students will curate and present their own shareable musical timelines as playlists connecting across genre, place, and time as is done in DJEMBE!.

Materials Needed:

- * Access to computers, tablets, and cell phones for use of online music services, YouTube, or similar that allow playlist creation. Any means to access a wide selection of recorded music from will work as long as there is a way to play the music for the class to hear.
- * Cable and Speakers through which to hear students' playlists.
- * Paper and pencil or pen for each student

Activities and Instruction:

Warm Up (10 – 15 minutes)

- * Ask students about their music listening habits and experience. Some suggested questions:
 - * What is your favorite genre or style of music and why?
 - * Do you like the same music your family members like?

- * What genre of music or artists are you familiar with because someone in your family introduced you to it – a parent or grandparent; brother or sister?
- * What music have your friends introduced you to?
- * Do you create your own playlists and/or subscribe to music services that make it easy to create and share playlists?
- * Do you sing or play an instrument? Do you make music in groups like a choir, band or orchestra?
- * Are you learning to play or sing music that is new to you in your lessons or in choir, band or orchestra?
- * How many of you know where your family originated? What music did they bring with them to the USA?
- * Explain that much of what we now consider “American” music has its roots in other places around the world. In fact, DJEMBE! explores the journey of music that begins in Africa and travels the world.



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Main Activities (20 minutes)

- * Explain to students that their challenge today is to create a playlist that will also serve as a musical timeline. They may work in small groups, pairs or individually, as best suits students' needs and available time.
- * Students will research and select songs according to specific parameters, which can be printed and handed to students. The following options provide two ways to approach the task:

- * There must be a connection or theme between your selected pieces.
- * Timeline must span between 100 and 300 years.
- * There must be at least:
 - * 1 selection from your family's country of origin
 - * 1 selection from the US region where your family first lived
 - * There must be between 5 and 8 selections on your list.
- * Write or type playlist song titles and why they were selected.

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- * There must be a connection or theme between your selected pieces
- * Timeline must span between 100 and 300 years
- * There must be at least:
 - * 1 African selection
 - * 1 Classical selection
 - * There must be between 5 and 8 selections on your list
- * Write or type playlist song titles and why they were selected.

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- * Students may self-select the theme or connection between their selections. It may be helpful for students to consider the following as possible themes and connections before they begin:
 - * songs that are joyful
 - * songs that unite people
 - * tempos
 - * rhythm
 - * instrumentation
 - * "feel"
 - * lyrics on a topic important to them
 - * begin with their favorite song or one they learned from a family member and build from there, etc.
- * Allow students time to do their research, make their selections, create the playlist in historical order, and write out the titles and why they were selected.
- * Depending on students' age and experience with creating playlists, as well as previous exposure to music across genres and time, the research and song selection portion of the assignment may take more time than suggested here.

Sharing and Reflection (20 minutes)

- * When time allotted for creating playlists has concluded, students will present 15–30 second snippets of each of their selected tunes, along with the reasoning behind their selections.
- * Reflection on the experience with students:
 - * Did they enjoy this musical research project?
 - * What was most challenging about it?
 - * Did they discover new music in the process?
 - * What did they discover about their own music preferences?
 - * What was it like to hear classmates' presentations?
 - * Invite students to share their playlists with one another via their music services.



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SHARED EXPERIENCES

Exploring the concept of shared experiences and community building presented in DJEMBE!

Common Core State Standards:

W.GR5-12.4 – Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

SL.GR5-12.1 – Engage effectively in a range of collaborative discussions...

SL.GR5-12.4 – Report on a topic or text or present an opinion, sequencing ideas logically...to support main ideas or theme.

Arts Learning Standards – Music

MU:Cr2.1.GR5 – 12 Organize and develop artistic ideas and work.

MU:Cn11.1.GR5 – 12 Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Social/Emotional Learning Standards

Goals for Grades 5 - 12

Goal 1 – Develop self-awareness and self-management skills to achieve school and life success.

Goal 2 – Use social-awareness and interpersonal skills to establish and maintain positive relationships.

Goal 3 – Demonstrate decision-making skills and responsible behaviors in personal, school, and community contexts.

Objective:

Students will develop an understanding of the value and impact of shared experiences. Students will curate and design a shared experience for a specific community.

Materials Needed:

- * Access to computers, tablets and cell phones for research.
- * Paper and pencil or pen for each student.

Activities and Instruction:

Warm Up (10 – 12 minutes)

- * Ask students if they can define the word “unity.”
- * Ask students if they can define the word “community.”

unity

[yoo-ni-tee]

noun, plural u•ni•ties.

the state of being one; oneness.

a whole or totality as combining all its parts into one.

the state or fact of being united or combined into one, as of the parts of a whole; unification.

oneness of mind, feeling, etc., as among a number of persons; concord, harmony, or agreement.

community

[kuh-myoo-ni-tee]

noun, plural com•mu•ni•ties.

a social group of any size whose members reside in a specific locality, share government, and often have a common cultural and historical heritage.

a locality inhabited by such a group.

a social, religious, occupational, or other group sharing common characteristics or

interests and perceived or perceiving itself as distinct in some respect from the larger society within which it exists (usually preceded by “the”): the business community; the community of scholars.

similar character; agreement; identity:community of interests.

the community, the public; society:the needs of the community

- * Have students brainstorm events and occasions where they have experienced a sense of unity and/or community and list them on whiteboard or screen. Possible responses: graduations, 4th of July, school concerts, family outings, dance, festivals, marathons, sporting events, etc.
- * What was it about the events and occasions they named that allowed a community to form, or a moment of unity to take place?
- * Ask students to name some of the communities to which they belong. Possible communities: sports teams, music groups, drama club, a teen group, family, school community or neighborhood, etc.



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- * Have students form groups of 4 – 6. The groups will need paper and pencil or pen and a place to work together. They may gather at a group of desks or form a circle on the floor.
- * Post at least some of the following questions, one at a time, where students can see them. Have students answer within their groups before sharing their responses with the class as a team:
 - * Ask students to discuss and jot down some ideas of what defines or distinguishes their own communities? What do the people in their community do together that makes them feel like a community?
 - * After a minute or so ask students to think of one community event they look forward to every year because it's fun and brings joy as well as a sense of belonging.
 - * Is there a community you are a part of that could use some help? Or could use more joy?
 - * Consider what kind of shared experience you could create to unify that particular community and bring a sense of joy to all involved?

Main Activities (15-20 minutes)

- * Explain to students that they will now design a shared experience for one community they've been discussing in their small groups.
- * Agree on which community your group would like to reach with this shared experience.
- * Ask students to consider the following as they begin to design this shared experience. Again, this may be seen on a screen or pre-written on whiteboard for all to see:
 - * The shared experience you create must be hands on and interactive for the participants.
 - * How would you design an experience for that community that is fun, excites people and provides a lasting impact?
 - * Where will this shared experience take place? What will people be doing at this event? What will this shared experience look like?
 - * Will there be opportunities to participate in music, theatre, art, sports, contests, food or a performance of some kind?
 - * Will this experience be a fundraiser for a community or organization that helps communities?
- * Allow students time for their collaborative planning. Let them know they are preparing a presentation of their design concept for the class. Presentations must be clear and efficient and no longer than 3 – 5 minutes per group.
- * As students refine and prepare their presentations, encourage them to include all the details that will

help the class see and feel their ideas. Presentations may include imagery, a demonstration, music, etc.

- * Students may need guidance to make their presentation come alive and possibly demonstrate the interactive portion of their design.
- * Presentation duties are to be shared by all team members, in one way or another.
- * You may want to consider raising the stakes a bit by turning the assignment into a friendly competition and rewarding the group voted to have the best presentation and/or the best design concept a small prize or honor.
- * If there is a way to take it a step further and bring any of their shared experience designs to fruition at school or with community partners that would be incredible, as well.

Sharing and Reflection (15 minutes)

- * Each group will present their shared experience design to the class.
- * After each group presents have class reflect on what they noticed, liked and wondered about the concept presented before moving on to the next group. You may elect for this to be a written reflection both to save time and to be certain that all are participating.
- * When all groups have presented, open the discussion for final reflections on their process and where their designs might go from here. Possible reflection questions:
 - * If you could make your shared experience actually happen, would you be interested and willing to see that project through? What would it take to make it happen?
 - * What did you notice in the presentations that you felt was most effective and exciting?
 - * What were the challenges your group faced in preparing your shared experiences and presentations?
 - * Were you able to overcome those challenges? If so, how? If not, why?
 - * Did this activity make you think about how you might participate differently in your own communities?

EXTENDING THE RHYTHM OF DJEMBE!

Suggestions for further exploration

The following Common Core State Standards and Arts Learning Standards are being provided to aid additional lesson planning that connects to DJEMBE! content:

Common Core State Standards:

RL.GR5-7.5 – Explain how a series of...stanzas fit together to provide the overall structure of a particular...poem. Analyze how a particular stanza fits into the overall structure of a text...

W.GR5-12.4 – Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

W.GR5-12.3 – Write narratives to develop real or imagined experiences...

W.GR5-12.5 – Develop and strengthen writing...

W.GR5-12.10 – Write routinely over a single sitting for range of tasks, purposes, and audiences.

WHST.GR6-12.2 – Write informative/explanatory texts, including the narration of historical events...

L.GR5-12.3 – Use knowledge of language and its conventions when writing speaking, reading, or listening.

Arts Learning Standards – Music

MU:Re8.1.GR5-12 – Construct meaningful interpretations of artistic work.

MU:Cr2.1.GR5 – 12 Organize and develop artistic ideas and work.

MU:Re7.1.GR5-12 – Perceive and analyze artistic work.

MU:Re8.1.GR5-12 – Construct meaningful interpretations of artistic work.

DJEMBE! and Lighting Up Lives

DJEMBE! is affiliated with charitable foundation, Lighting Up Lives. A portion of proceeds from DJEMBE! go to the foundation in support of the village of Abéné, in Senegal. Lighting Up Lives is working to bring electricity, access to clean water, and support for schools to Abéné; helping the village to become self-sustaining. For more information:

<http://lightinguplives.org>

Further Exploration

- ★ If the “Shared Experiences” lesson resonated with your students, consider bringing a student-designed shared experience to fruition, perhaps as a service-learning project.
- ★ To build on the exploration in “Beat One,” consider working with partners to provide students an opportunity to study songwriting. You may also want to consider having students explore the definitions of Empathy, Compassion and Sympathy to understand how they are similar, yet different.
- ★ To further the learning in “Beat Two,” students might enjoy exploring the history of the drums as a communication tool. This might include incorporating the use of drums and other percussion instruments to communicate specific signals throughout the school day.
- ★ If your students have developed a passion for djembe, they may want to continue their study of African instruments and music. Encourage your students to seek out djembe lessons and African drum circles available in your school and/or community. Students might be also be interested in exploring African dance.
- ★ If these lessons have activated your students’ curiosity about West Africa, consider additional study of the West African people, language and musical traditions as well as the African Diaspora.

Prior to the Performance

Encourage students to look for elements of the show that remind them of the work they’ve done to prepare for the experience. Let students know that there will be more discussion following the performance and you look forward to hearing their thoughts.

Following the Performance

Don’t miss the opportunity for a final reflection activity to process the experience of both the lessons and the show!

Questions for discussion or journaling might include:

- ★ Do you think having the lessons prior to seeing the show changed the way you experienced the performance? How?
- ★ What surprised you most about the performance?
- ★ What did you notice, enjoy, wonder or most connect to in the performance?



DJEMBE! DRUM WITH US

RELATED LINKS AND RESOURCES

More about the Djembe:

<http://www.drumafrika.co.uk/articles/the-djembe/>

<https://www.drumconnection.com/africa-connections/history-of-the-djembe/>

<https://en.wikipedia.org/wiki/Djembe>

More about the DunDun:

<http://music.africamuseum.be/instruments/english/ghana/efutu/dundun.html>

<https://en.wikipedia.org/wiki/Dunun>

More about the Balafon:

<https://www.gambia.co.uk/blog/the-story-of-the-balafon-an-ancient-west-african-musical-instrument>

Kenah by Seckou Keita:

YouTube: <https://youtu.be/3z4rZbRdqTk>

Apple Music: <https://itunes.apple.com/us/album//1263076291?i=1263077172>

Lighting Up Lives:

<http://lightinguplives.org>

A Glossary of African Musical Terminology:

<http://djembefola.com/learn/articles/glossary>

Music Mapping the Origins of Popular Music Complete with Playlists:

<https://musicmap.info/#>

Tool Kit for Environmental Justice Service-Learning Projects:

<https://www.learningtogive.org/resources/environmental-justice-toolkit>



DJEMBE! DRUM WITH US



D'JEMBE!

DRUM TOGETHER!

EDUCATION GUIDE

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