



Doudou N'Diaye Rose

AND

Les Rosettes

TEACHER RESOURCE GUIDE

## About UMS

UMS celebrates its 125th Season! One of the oldest performing arts presenters in the country, UMS serves diverse audiences through multi-disciplinary performing arts programs in three distinct but interrelated areas: presentation, creation, and education.

With a program steeped in music, dance, and theater, UMS hosts approximately 80 performances and 150 free educational activities each season. UMS also commissions new work, sponsors artist residencies, and organizes collaborative projects with local, national, and international partners.

While proudly affiliated with the University of Michigan and housed on the Ann Arbor campus, UMS is a separate not-for-profit organization that supports itself from ticket sales, grants, contributions, and endowment income.

## UMS Education and Audience Development Department

UMS's Education and Audience Development Department seeks to deepen the relationship between audiences and art, as well as to increase the impact that the performing arts can have on schools and community. The program seeks to create and present the highest quality arts education experience to a broad spectrum of community constituencies, proceeding in the spirit of partnership and collaboration.

The Department coordinates dozens of events with over 100 partners that reach more than 50,000 people annually. It oversees a dynamic, comprehensive program encompassing workshops, in-school visits, master classes, lectures, youth and family programming, teacher professional development workshops, and "meet the artist" opportunities, cultivating new audiences while engaging existing ones.

Details about educational events for the 03/04 season are announced a few months prior to each event.

To receive information about educational events by email, sign up for the UMS E-Mail Club at [www.ums.org](http://www.ums.org).

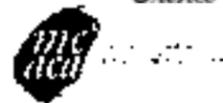
For advance notice of Youth Education events, join the UMS Teachers email list by emailing [umsyouth@umich.edu](mailto:umsyouth@umich.edu).

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UMS Youth Education **03/04**

## Doudou N'Diaye Rose AND Les Rosettes

TEACHER RESOURCE GUIDE

Youth Performance  
Wednesday, November 12, 2003  
10 am - 11 am  
12 noon - 1 pm  
Michigan Theater, Ann Arbor

Funded in part by Heartland Arts Fund.

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### Short on Time?

We've starred the most important pages.

### Only Have 15 Minutes?

Try these:

Word Search pg. 48  
Saving The Rain pg. 64



Doudou N'Diaye Rose, Master Drummer. Photo courtesy of the artist.

Overview



## Coming to the Show

We want you to enjoy your time in the theater, so here are some tips to make your Youth Performance experience successful and fun! Please review this page prior to attending the performance.

Where do we get off the bus? You will park your car or bus in the place marked on your teacher's map. Only Ann Arbor Public Schools students and students with disabilities will be dropped off in front of the theater.

Who will meet us when we arrive? UMS Education staff and ushers will be outside to meet you. They might have special directions for you, so be listening and follow their directions. They will take you to the theater door, where ushers will meet your group. The ushers know that your group is coming, so there's no need for you to have tickets.

Who shows us where we sit? The ushers will walk your group to its seats. Please take the first seat available. (When everybody's seated, your teacher will decide if you can rearrange yourselves.) If you need to make a trip to the restroom before the show starts, ask your teacher.

How will I know that the show is starting? You will know that the show is starting because you will see the lights in the auditorium get dim, and a member of the UMS Education staff will come out on stage to say hello. He or she will introduce the performance.

What if I get lost? Please ask an usher or a UMS staff member for help. You will recognize these adults because they have name tag stickers or a name tag hanging around their neck.

What do I do during the show?

Everyone is expected to be a good audience member. This keeps the show fun for everyone. Good audience members...

- Are good listeners
- Keep their hands and feet to themselves
- Do not talk or whisper during the performance
- Laugh at the parts that are funny
- Do not eat gum, candy, food or drink in the theater
- Stay in their seats during the performance
- Do not disturb their neighbors or other schools in attendance

How do I show that I liked what I saw and heard? As a general rule, the audience shows appreciation during a performance by clapping. This clapping, called applause, is how you show how much you liked the show. Applause says, "Thank you! You're great!" In a musical performance, the musicians and dancers are often greeted with applause when they first appear. It is traditional to applaud at the end of each musical selection, and sometimes after impressive solos. Sometimes at music performances, the audience is encouraged to stand and clap along with the music in rhythm. At the end of the show, the performers will bow and be rewarded with your applause. If you really enjoy the show, give the performers a standing ovation by standing up and clapping during the bows.

What do I do after the show ends? Please stay in your seats after the performance ends, even if there are just a few of you in your group. Someone from UMS will come onstage and announce the names of all the schools. When you hear your school's name called, follow your teachers out of the auditorium, out of the theater and back to your buses.

How can I let the performers know what I thought? We want to know what you thought of your experience at a UMS Youth Performance. After the performance, we hope that you will be able to discuss what you saw with your class. What did your friends enjoy? What didn't they like? What did they learn from the show? Tell us about your experiences in a letter, review, or drawing. We can share your feedback with artists and funders who make these productions possible. Please send your opinions, letters or artwork to: UMS Youth Education Program, 881 N. University Ave., Ann Arbor, MI 48109-1011.

## The Performance at a Glance

Who is Doudou N'Diaye Rose?

Doudou N'Diaye Rose, chief drum major, artistic director, and founder of the Drummers of West Africa and Les Rosettes, is the most famous griot in the country of Senegal. At the age of 75, Doudou N'Diaye Rose's fame stretches beyond the boundaries of his home country. In 1996, his drum ensemble was the center of attention at the initiation of the National Black Arts Festival in Atlanta, Georgia. Recently, they were the opening attraction to the 50th annual Cannes Film Festival. Doudou's research, knowledge, and passion of rhythmical phrases has helped him to attain international stardom. He has traveled the planet, performed fantastic concerts, and collaborated with a variety of famous musicians including the Rolling Stones, Peter Gabriel, Miles Davis, and Dizzy Gillespie!

Like a master conductor, Doudou N'Diaye Rose is able to weave together an unbelievable number of rhythmical phrases to create a complex pattern, which is heard as a wonderfully melodious sound. Considered one of the greatest musicians of this century, Doudou N'Diaye Rose is unquestionably one of the most famous drum masters in all the world.

Who are Les Rosettes?

Under the direction of the incomparable Doudou N'Diaye Rose, Les Rosettes have toured Europe with huge box office successes. Les Rosettes is an all-female ensemble of drummers from Senegal, comprised of Doudou's daughters and granddaughters. Prior to the formation of this ensemble, it was virtually unheard of for a woman to drum in the Senegalese culture. Les Rosettes is truly an innovative and unique addition to the drumming culture, and they are considered forerunners in the changing roles of women in West African culture.

Where is Senegal?

Senegal is located at the western tip of Africa, along the Atlantic Ocean. It is a country which is a bit smaller than South Dakota, covering a total area of 76,124 square miles. The entire population of Senegal is about estimated to be about 10 million. Temperatures in Senegal can be described as dry tropical, and the land is primarily flat with sandy soil. Temperatures during the two major seasons can range from 79-90 degrees fahrenheit on average.

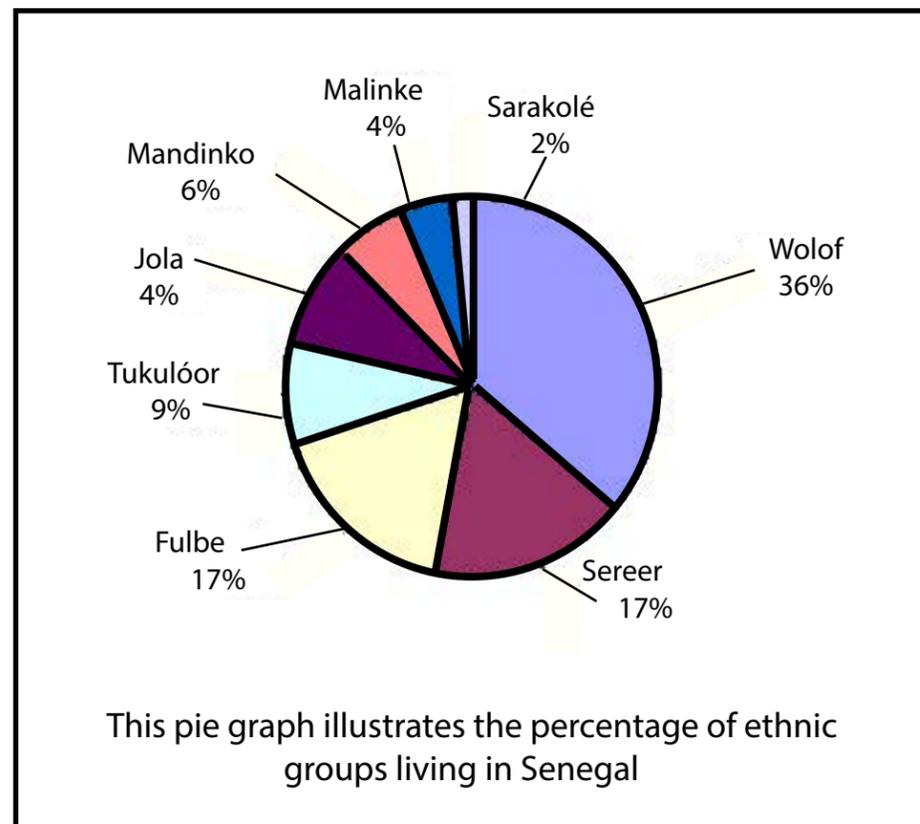
The capital city of Senegal is Dakar, a city buzzing with trade and manufacturing. It was built around what was initially a French fort in 1887, but after 1902, Dakar became a major port city. Situated in a market-gardening region, Dakar is Senegal's largest city and its administrative, communications, and economic center. Manufactures include refined sugar, peanut oil, fertilizers, cement, and textiles. Flour milling, oil refining, and fish canning are other important industries. The city is the busiest port in W Africa, serving Mali and Mauritania as well as Senegal, and has modern facilities for handling and storing goods. Dakar is the sister city of Ann Arbor. For further information about this bustling city see the map on page 23 and check out the resources beginning on page

He creates  
symphonies of  
drums, in the  
manner of  
a dervish...  
somewhere  
between  
Bruce Lee  
and  
Herbert  
Von Karajan.

-Columbia Artists  
Management

## The People of Senegal

The people of Senegal fall into several major ethnic groups: Wolof (36%), Sereer (17%), Fulbe (17%), Tukulóor (9%), Jola (9%), Mandinko (6%), Malinke (4%), and Sarakolé (2%). French is the official language spoken, while Wolof (spoken either primarily or secondarily by over 80% of population), Pulaar, Sereer, Mandinko, Malinke, Diola, and Soninké are the national languages. Many of the people are farmers and both men and women alike will leave their homes for a period of time to locate work. Grandparents are left in charge of the children during this time, as they often live in the same house as the children. It is said that nowhere in Africa do women wear more colorful and exquisite fabrics. They wind brilliant swatches of cloth around themselves and wear large bandannas on their heads, while the men wear long, bright, loose boubous and skullcaps. Another interesting fact about the Senegalese is that they often carry “chewsticks”. Chewsticks are used for freshening breath, cleaning teeth, and other medicinal uses.



## What is a Griot?

A griot is defined by the Norton Anthology of African-American Literature as “an African storyteller who preserves by performance, the history of the group.” Like medieval troubadours, griots sing their poetry to the men and women of the community. They rely on the myths and language of their culture, and infuse music and rhyme into their stories. This is how history is passed from generation to generation; a word of mouth process through the masterful storytelling of the griot.

## What is African Drumming?

African drumming is vital to the traditions and culture of the people of Senegal. It is not uncommon for up to four drumming sessions to be held each week. Traditionally, men are in the drumming ensemble, and women dance to the rhythm of the djembe and the sabar. Drumming performances are held for baptisms, marriages, “coming of age” ceremonies, and even wrestling matches! Much of the Senegalese social life revolves around these gatherings and offers the drummers and dancers an opportunity to display their talent.

## What is a Sabar?

A sabar is often considered the “boss” of the the African drum family, because the beat of the sabar signals to the other drummers what to play. The sabar is unique to Senegal, and is most often played by the griot. This lead solo drum has a deep tone when played with the hand, and a high sharp pitched sound when played with a stick, called a galan. The drummer incorporates this stick and hand combination to create a wide range of tonal variation and wonderfully complex polyrhythms, which are characteristic of sabar drumming.

## What is a Djembe?

The djembe is considered a sacred drum, dating back to at least 500 AD. Although the djembe is originally from Mali or Guinea, it can now also be found in Senegal, Sierra Leone, the Ivory Coast, Gambia, and Burkina Faso. The word djembe comes as a result of the drum being produced from two materials. It is said the first one was carved out of a djem tree (a very dense wood found in Mali), with a goat skin, called a be. This goat skin was stretched over the top of the wood, and the “djemb-be” was formed! This drum is used in healing ceremonies, ancestral worship, rites of passage, warrior rituals, as well as social dances.

## Who is in the Ensemble?

There is usually an ensemble of seven or more drums which are played during a drumming performance. The drums are tuned by a system of seven pegs and are adjusted to create melodic rhythms when played together. These drummers follow the lead of the drum major, in this case Doudou N’Diaye Rose, to establish each rhythm and polyphonic harmony. Les Rosettes are the ensemble for our performance; it is an all-female ensemble.

A great African

Philosopher

once said:

“...when an

elder dies,

it is as if a

whole

library

has burned

down.”

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### What is a Caste System?

Senegalese society today is still influenced by the hierarchical class structure of its past. Wolof, Sereer and Toucouleur societies are organized according to two systems, that of caste and that of order. The caste system is closely aligned with the division of labor and the order is clearly associated with political power. These groups are the free-born (including upper and lesser nobility, peasants and persons of caste, former slaves, and descendants of slaves) The structure of castes continues to exist even if the functions are no longer the same. The segregation of castes is seen most significantly at the level of marriage. Marriages between castes or between nobles and caste, even today, are problematic. Those that do exist are usually found among urban people with positions of social privilege due to money, political power or religion. Children from these unions are called *ñeeño benn tànk* (one foot in the caste system) and always assume the status of the lower-caste parent.



Senegalese woman in traditional garb.



Master Drummer Doudou N'Diaye Rose. Photo courtesy of the artists.

About the Ensemble

# Les Rosettes: A History

## Doudou N'Diaye Rose, Founder and Artistic Director

Small and lean, with a keen eye, Doudou N'Diaye Rose is a living legend. In order to understand the story of Doudou N'Diaye Rose (pronounced "du-du en jai rose"), it is important to review briefly the role of the griot in Senegal. Serving as counselor, musician and living repository of oral history; the griot has an important role in West African societies. History was passed on from generation to generation through the praise-songs of griots. Kings and queens assigned them to prepare warriors mentally for important battles. Today, although the role has evolved, it remains that the griot still has a pre-eminent role in Senegalese Society.

Doudou N'Diaye Rose, chief drum major, artistic director, and founder of the Drummers of West Africa, Les Rosettes, and the Roseaux (a troupe of children drummers), is the most famous griot in Senegal. Born in 1928 into a griot family, Doudou N'Diaye Rose has music in his blood. However, since his father was an accountant, music was not emphasized in Doudou's immediate family. But, by age nine Doudou N'Diaye Rose had an irresistible desire to play music, and was fascinated by the magic of the drum.

Life was quite hard for the fledgling drummer. At that time, Doudou was being raised by his uncle who initially thought the art of drum rhythm was a waste of time. Fortunately, this uncle later conceded that Doudou N'Diaye Rose was destined to music, and gave him the freedom to travel around all regions of Senegal to learn drum beat rhythms from different ethnic groups. He went in search of a teacher. He was fortunate to meet El Hadj Mada Seck who was, at that time, the best drummer in Dakar. Throughout his childhood, Doudou followed and learned from this master drummer, the art of drum rhythms and the different kinds of djembes. Some years later when his drum master El Hadj Mada Seck moved to neighboring Cote d'Ivoire, Doudou was quite ready to carry the torch.

In 1960, Doudou made another important decision that would affect his life. He joined the Senegalese National Ballet and began touring around the world. During this time, he discovered many countries rich with musical tradition such as Romania, Austria, and France. It was on the cusp of this exploration into other cultures that Doudou began to think creatively outside of tradition. He discussed with his family the possibility of forming a drumming ensemble comprised of his family members (Doudou has four wives, and 38 children). In the time leading up to the 1980's, it was unheard of to allow a woman to drum. But Doudou began teaching basic drum rhythms to his first three daughters, spending literally hours a day until they understood. The formation of the Drummers of West Africa and Les Rosettes had begun.

Today Doudou N'Diaye Rose's fame stretches far and wide. In 1996, his drum ensemble was the center of attention at the opening of the National Black Arts Festival in Atlanta, Georgia. They were the opening attraction to the 50th annual Cannes Film Festival, and put together the theme song for Senegal's Television News.

Doudou's research, knowledge, and passion of rhythmical phrases has helped him to attain international stardom. He has traveled the planet, given fantastic concerts, and collaborated with a variety of famous musicians including the Rolling Stones, Peter Gabriel, Miles Davis, and Dizzy Gillespie! He is given credit for inventing more than 500 new rhythms in African percussion, and has recorded both compact discs and videos under the Real World label.

## Les Rosettes and the Changing Role of Women

Sabar drumming is one of the most widespread and popular types of drumming in Senegal. It is most often performed by the griots in the traditional sense, but during the past several years a transformation has been underway. In West Africa, women historically have not been encouraged to speak out or voice their opinions. Although women have taken prominent roles in dancing and performing to the music, few women are actually instrumentalists. This cultural infrastructure has been the backbone for Senegalese musical expression for centuries. In drumming performances, women have traditionally been the dancers and singers, while men play the drums. It has been said that the drummers will watch the women's feet as they dance, one in turn after the other, to know what to play. In a society that ultimately praises powerful men, multiple wives, and the physical beauty of women, this structure can almost be viewed as a type of competition between the dancer and the drummer.

There are said to be practical reasons behind the lack of female percussionists. One of these apparent reasons is physical strength. Though some women are arguably as strong as their male counterparts, the power and endurance it requires to play a sabar drum is genuinely recognized as a masculine trait. That fact, coupled with the taboo that a woman who drums might not bear children, has left the majority of Senegalese women out of the drumming circles. A third reason, although shaky at best, is the notion that it would take too much time to teach a woman how to drum. Since it is thought to be inherently in a woman's blood to dance or sing the rhythms, some traditional griots feel drumming the rhythms would be too difficult for a woman to learn.

Most men learn to drum from their fathers. The young boys will observe and imitate their fathers on a handmade tin drum, while the fathers critique them as they go. Eventually, if a father has confidence in his son's accompanying rhythm, he will ask his son to play a part in a ceremony or dance. The sons watch, listen, imitate, and practice. There is not a formal structure to teach sabar drumming, it is basically learned through observation and imitation.

Doudou N'Diaye Rose began seriously considering teaching his daughters to drum in the early 1980's. At that time in Senegal, there was a new development in women's rights coming about. In March of 1981, the Ministre de la Development Social (later renamed the Ministre de la Femme et Famille) organized an annual event celebrating women. The Quinzaine de la Femme (The

"Doudou  
N'Diaye Rose  
is the  
greatest  
drummer in  
the world."  
-Le Figaro,  
Paris

Les Rosettes  
is the first  
group of  
female  
drummers  
to perform in  
all of  
Senegal!

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Fifteen Days of the Woman) recognizes women in powerful roles in Senegal that had previously been held only by men. Doudou thought if women could achieve the positions of lawyer, doctor, and businesswoman, then they should also try to learn to play the sabar.

At first, Doudou's daughters were not at all excited. They felt drumming was something their brothers must do and were afraid to try, but Rose insisted that drumming was a family tradition. Even though female, his daughters could pass on the knowledge of the drum. The first lesson Doudou gave, only three of his daughters showed up. When Doudou N' Diaye Rose began teaching these daughters how to drum, he spent three solid months, at 7-8 hours at a time, presenting the basics to them. Slowly over time, his other daughters began to see their progress and joined in the lessons. The newly created group need a name. Doudou's mother's name was Columa Rose, and this name was supposed to bring good luck. Today, Les Rosettes stand as a marquee for women's changing roles in Senegalese society. They perform several times a year for Club Med, travel and perform internationally, appear on Dakar television broadcasts as well as drum in traditional ceremonies and celebrations.

Doudou's future project is to illustrate how women have really been "drummers" for centuries. A natural rhythm is established with the calabashes, mortars and pestles the women use when preparing food. With this in mind, it is easy to see the roots of drumming in West Africa began long ago.



Les Rosettes. Photo Courtesy of the Artists.

# Senegalese Drumming

## A Background: West-African Music

### Traditional Styles of Playing

The styles described here are divided into two groups: Manding and Mbalax, based on the traditional music of the Manding and Wolof peoples and modern African and contemporary western music. African drumming has heavily influenced Cuban dance music and western pop.

Manding music is the music of the Manding (Mande) group of peoples, who were the inhabitants of the vast Manding empire in the 13<sup>th</sup> to the 15<sup>th</sup> century. It stretched from the south of what is now Senegal and Gambia, and included Mali and the west of Guinea as well. Music used to be the exclusive domain of a caste of musicians, or griots. Though this tradition is evolving, it is still evident today. There are three main styles: Maninka, Bamana (or Bambara) and Mandinka. The last few years, the Wassoulou style from the region of the same name is gaining popularity.

- Classical *Manding* music is called Maninka and has elaborate melodies and long-flowing vocals. The women sing praise songs, at weddings and similar social gatherings.
- *Bamana* features medium tempo and stark melodies. Some artists who perform this music are: Zani Diabaté et le Super Djata Band and Habib Koite. It's a very danceable type of music. If you listen closely to the vocals in this music, one can hear a clear Islamic influence.
- *Mandinka* is sparkling kora music, with syncopated, punchy rhythms. Some artists who perform this music are Dembo Konte and Kausu Kuyateh. A kora is a cross between a harp and a lute with 21 strings in parallel rows. Koras are played by griots frequently.
- *Wassoulou* music is named after the region south of Bamako in Mali, and the people inhabiting it. The Wassoulou actually are Peul (Fula) that have assimilated in the Mande region where they live. They speak a dialect of Bamana, but have maintained many aspects of their own traditions and culture. Wassoulou is not griot music—they have no castes, but is based on hunting songs. The women usually sing while the men dance.

### Music Today

"Mbalax" is the Wolof word for rhythm, but it has recently been used to describe a relatively new type of music to emerge from this region. It could be described as Cuban dance music that has incorporated so much Wolof music, that you hardly can distinguish its Cuban origin anymore! Rumba is just one of many foreign influences; others are western pop and reggae. Basically, mbalax is Wolof music, using Wolof rhythms and traditional Wolof instruments, in particular the tama. A famous musician and inventor of the this style of music is the performer Youssou N'Dour.

"For African peoples, dancing is as natural as breathing and the music is always around, as essential as the air."

-Eric Serra,  
upon arriving in  
Africa to meet  
Doudou N'Diaye  
Rose

## The Spirit of the Drum

The spirit of African music is much different from the European approach to music. In classical European settings the music is entirely transcribed and followed to the letter as the composer intended. This totally inflexible and predictable style is quite unlike the African approach to music. In sharp contrast, none of the African scores were historically transcribed. Since much of the African music was passed on in the "aural/oral" tradition, improvisation was inevitable. As a result, most African rhythms have evolved over the years and from place to place, much like how speech has evolved. The rhythms were often remembered in terms of what they said and meant to the people producing them. In this manner they were passed down and preserved, although some of the musical rhythms were open to interpretation. When improvisation was brought to America it meshed with European music... and Jazz was created!

Another important difference between western and African music is in the area of meter and timing of a particular piece. In African music this is accomplished through the use of an "iron" (a bell or other tonal instrument). In western compositions, the metronome is used to "keep time". In either case, both tools are used in terms of creating static, unchanging meter. In African music this is the tendency as well, yet if a number of the members of an ensemble arrive early or late on the rhythm, the bell will change to accommodate them.

African influenced rhythms and polyrhythms have a spirit or quality of swing. Polyrhythms can be described as two or more rhythms played simultaneously, or against each other. Polyrhythms can also be thought of as two different time signatures played with or against each other. Through the use of alternating phrases that occupy the same period of time, a swaying effect is created. Anticipation plays a pivotal role in much of the feel of the rhythm. The "pick up" is a rhythmic embellishment that occurs just prior to the multiple key junctures in a rhythm. This serves to hook the listener and pull them into the movement of the rhythm. Other elements that are employed by the drummer are staccato beats (rapid like a machine gun), funk (where the pulse is late), and rolling (a driving rhythm that imparts a feeling of motion).



Drums are played with a combination of the bare left hand and a stick, called a "galan," held in the right hand.

"A village without music is a dead village"

- African Proverb

# Types of Senegalese Drums

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There is usually an ensemble of seven drums, which are played during a sabar performance. The drums are played with one hand and one long, thin stick (galan). The drums are tuned by a system of seven pegs and are adjusted to create melodic rhythms when played together. The head of the drum is made from shaved goatskin. Depending on the type of drum and its function, the goatskin is attached by either a complex method of stringing, or lashed directly to the wood with the pegs. There are three different types of wood involved in sabar drums. The first is the wood used to carve the drum. This wood comes from the baobab tree, a prominent feature of the West African landscape. The seven pegs are made from a tree and each peg represents one of the seven drums in the sabar drum family. The sticks, called galans, used to play the drums come from a tree called the sump tree.

The wooden shell of all the traditional sabar drums is harvested and carved by the laube (the Wolof wood worker caste). However, it is the griot who assembles the drum and all its parts and creates the rhythms and music. If someone visits the home of the griot while he is fixing or assembling a sabar drum, it is good luck for them. The griot cuts off a piece of the goatskin and gives it to the guest. The guest in turn gives the griot some money.

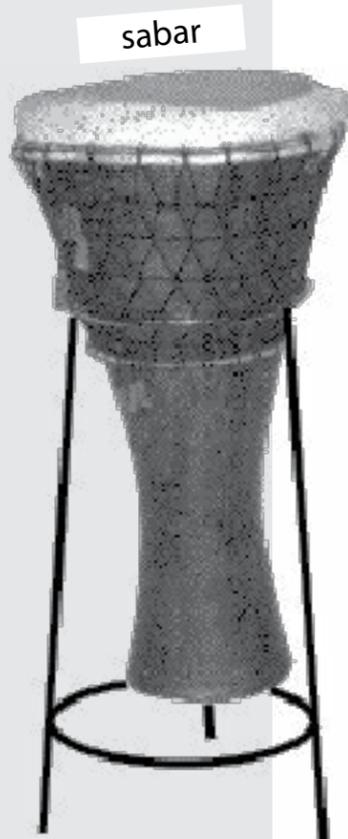
Each drum has a specific function and each usually has a specific accompanying rhythm for different songs. These rhythms and their baks (introductory compositions or breaks) often vary slightly among different griot families, or change over time. Sometimes these variations are a trademark of a specific family.

The Senegalese master drummers also carry a brick or large rock (called xeer in Wolof). They use these to tighten and tune their drums by pounding the pegs in. This in turn pulls on the goatskin and tightens the head of the drum.

## The Sabar

A set of five to seven tuned drums played by the Wolof people of Senegal, each sabar drum is carved from a log and covered with a shaved goatskin, which is lashed to pegs. Some sabar drums are open at the bottom and shaped like goblets; others are closed at the bottom and shaped somewhat like eggs. The term sabar also refers to Wolof dance.

The name sabar actually refers to a family of drums, consisting of three main types, the gorong, (lower pitch), the m'bung m'bung, (middle pitch), and the n'der, or lead drum.



The sabar is often considered the “boss” of the African drum family, as the beat of the sabar signals to the other drummers what to play. The n'der is the tallest drum, slender, and open at the bottom. It is also the lead solo drum, with a deep tone played by a hand slap and a high, sharp pitched sound played with a carved stick. Using this thin stick, called a galan, and the other hand bare, a wide range of tonal variations are achieved. The sabar is a traditional drum found along side the djembe in Senegal. It is played mainly by Wolof and Serer people

## The Djembe

Originally from Mali or Guinea, the djembe dates back to at least 500 AD the djembe is found in Senegal, Mali, Sierre Leone, the Ivory Coast, Guinea, Gambia, Burkina Faso, as a sacred drum used in healing ceremonies, rites of passage, ancestral worship, warrior rituals, as well as social dances. Traditionally, the djembe is played standing with the drum between the legs and supported with a shoulder harness. It is played with both hands, and sometimes has rattling tongues attached to the rim, that jingles as the drum is being played. The variety of sounds that can be obtained by the different ways of beating the djembe covers a broad sonic spectrum. It is used both as a solo and an accompanying instrument.

The djembe is known as the healing drum because of its history as a tool in African healing traditions. African drum masters also call it the magical drum since it appears to have the power to make people dance.

The djembe is a goblet shaped drum, with an antelope or goat skin. It is played with bare hands. It has three basic sounds, depending on how you hit it. The djembe often plays a prominent role in drumming sessions, and it can even be a solo instrument, due to its stunning range — from a pounding bass to an ear-cracking slap.

## The M'bung M'bung

The M'bung M'bung is the main drum for playing the basic drumming rhythms, and the drum that all students of sabar learn to play first. The m'balax (accompanying rhythms) are played on these drums and underlie all Wolof sabar drumming. There are two types of M'bung M'bungs -- the M'bung M'bung Bal and the M'bung M'bung Tungoné. The Tungoné is shorter than the M'bung M'bung Bal and somewhat higher in pitch. The M'bung M'bung Bal, on the other hand, provides the strong resonant bass sound in the ensemble.

## The Khine

The khine (sometimes spelled xeen and pronounced with a guttural “h” sound and rhymes with lean) is the most spiritual of the Senegalese sabar drums and is not often found in the modern ensemble. It was traditionally used to send messages to other villages. The khine is much shorter than the other sabar drums but larger in circumference and open at the bottom.



Try This!

Refer to the compact disk accompanying this guide to hear sound clips of these drums!



### The Lambe and Talmbat

The lambe (sometimes spelled lamb or lamba) is a heavy, closed bottomed, barrel-shaped, bass drum with a large circumference. It is the lowest in pitch and is considered the grandfather of all sabar drums in Senegal. The talmbat is similar to the lambe but has a narrower barrel shape. It is considered the tenor drum. Sometimes the talmbat is referred to as the gorong talmbat. It too has its own accompanying rhythms.

### The Gorong Yeguel

The gorong yeguel is the newest addition to the sabar ensemble. Although shaped like the lambe with a closed bottom, it often functions similar to the sabar n'der. It is strung much tighter than the lambe (with some similarities to the m'bung m'bung stringing and tuning system) and has a high, penetrating voice similar to the sabar n'der. Wagane N'Diaye Rose has said that his father, Doudou N'Diaye Rose, created this drum in the 1950's. Doudou was known for standing and playing the sabar n'der for six or seven hours at a time. Because this could be quite tiring, he wanted a drum that sounded like the sabar n'der, but could be played sitting down. Even though many other griots didn't think it was a good idea at the time, Doudou N'Diaye Rose is credited with creating the gorong yeguel (sometimes called gorong babass), and it is now it is a popular sabar drum found in most ensembles.

### The Tama

The Wolof talking drum, the tama, often accompanies sabar drumming. The small hourglass shape is similar to the larger talking drums of other West African countries. The Wolof tama is different in that it is normally covered by a lizard skin on each end instead of goat skin. It is laced from end to end so the drum's pitch changes with pressure on the strings. With the drum under his arm, the tama player uses a small stick and his hand to play the complicated, but melodic, rhythms.



Senegal

# Senegal Yesterday and Today

## Pre-Colonial History

In the 13th and 14th centuries, during the time when the Jolof Empire was founded, the area that is now Senegal came under the influence of the great Mandingo empires to the east. The Portuguese were the first Europeans to trade in Senegal, arriving in the 15th century. The Dutch and French soon followed them. During the 19th century, the French gradually established control over the interior regions and administered them as a protectorate until 1920 and as a colony thereafter. After 1902, Dakar was the capital of all French West Africa. In 1964, a territorial assembly was elected by a restricted franchise and given advisory powers. These were gradually expanded, and the franchise broadened in succeeding years. After the 1958 French constitutional referendum, Senegal became a member of the French Community with virtually complete internal autonomy.

## Post-Colonial History

In January 1959, Senegal and the French Soudan merged to form the Mali Federation, which became fully independent on June 20, 1960, as a result of the independence and the transfer of power agreement signed with France on April 4, 1960. Due to internal political difficulties, the federation broke up on August 20, 1960; Senegal and Soudan (renamed the Republic of Mali) each proclaimed separate independence. Leopold Sedar Senghor was elected Senegal's first president in August 1960.

After the breakup of the Mali Federation, President Senghor and Prime Minister Mamadou Dia governed together under a parliamentary system. Abdou Diouf assumed the presidency in 1981. He encouraged broader political participation, reduced government involvement in the economy, and widened Senegal's diplomatic engagements, particularly with other developing nations. Despite chronic economic problems, tempestuous domestic politics that have, on occasion, spilled over into street violence, border tensions, and nagging and occasionally violent separatist movements in the southern Casamance region, Senegal's commitment to democracy and human rights appears strong as the republic enters its fourth decade of independence.

## Social Structure

Most Senegalese ethnic groups, including the Wolof, Tukulóor, Sereer, Fulbe, Mandinko, Malinke, and Sarakolé, have a social structure that is often described as a caste structure. That is, everyone belongs to one of several groups: landowners and nobles (gээр), artisans and courtiers (ñeeño), and former slaves (jaam). The ñeeño group includes the artisanal professions of blacksmiths, woodworkers, leatherworkers, and cloth weavers, as well as griots, who function as musicians, historians, and praise-singers. The slave jaam status has been officially outlawed, but those who come from slave lineages still bear great stigma and usually do not marry people of other castes. In Senegal, men may marry more than one woman; this practice is recognized as a point of pride and social status.

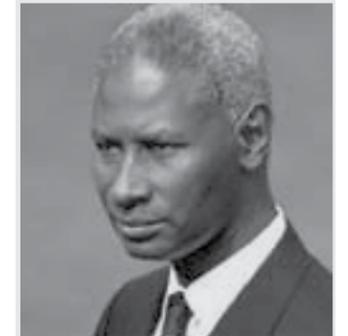


Leopold Sedar Senghor, former president of Senegal, was also a gifted poet!

You can read one of his poems on page 44 of this study guide.

## In Summary

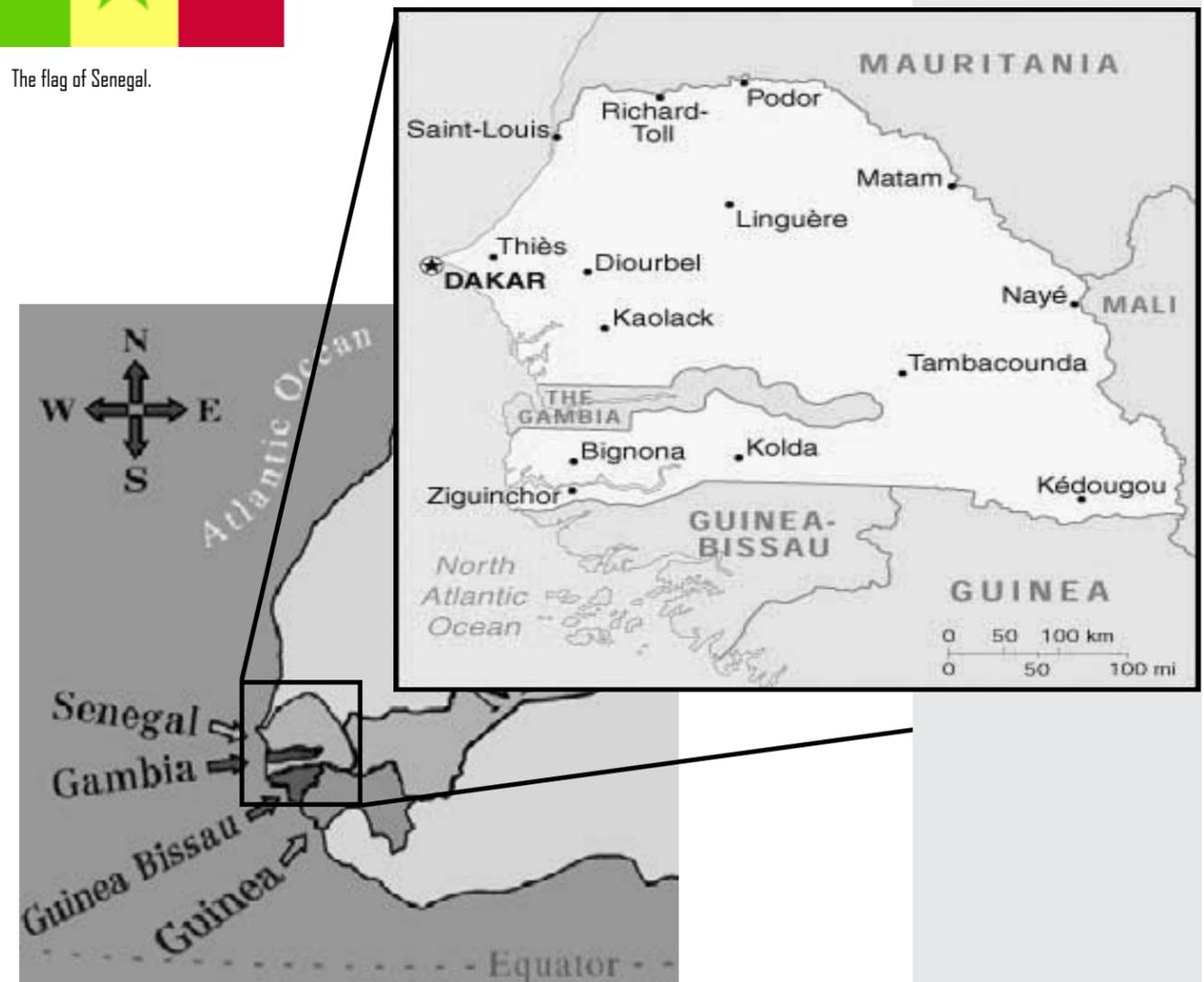
Before the arrival of Europeans in the 15th century, Senegal was a hodgepodge of different empires. The Tekrur, based around the Senegal River, was the most prominent of these empires. They traded slaves and gold for weapons and other commodities. Although Senegal did not become officially a French colony until 1948, the French started running the country as far back as the middle of the 17th century, when they started establishing trading posts on the coast of Senegal. In 1960, after gaining independence from France, Léopold Sédar Senghor, a gifted poet and a key player in the independence movement, became Senegal's first president. He resigned in 1980 and transferred the presidency to Prime Minister Abdou Diouf. President Diouf belonged to the Socialist Party, which had been in power since the 1960's. Senegal's current president is Abdoulaye Wade. Senegal has a democratic form of government, and presidents remain in office for five years.



Abdou Diouf



The flag of Senegal.



## The Role of the Griot

In Senegal, as in many other parts of West Africa, a caste of people called "griots" (pronounced "gree-o") perform many roles, including singing, speaking publicly, playing instruments, reciting history, telling stories, and entertaining. As members of a caste, griots usually inherit their status and occupation. Although there are many different private musical traditions in Senegal, the only tradition of public performance is that of griots. In traditional settings, only griots may raise their voice or address an audience, while anyone else who wants to address a crowd must whisper to the griot, who in turn yells the message to the audience. Most Senegalese highly value the history, arts, and entertainment that griots provide. Even today, almost all musicians, television and radio announcers, and stage actors are griots. The griot's primary function is to preserve history and to praise the deeds of his or her patrons. Musical instruments are used primarily to aid in performing these other tasks, although they are also used for entertainment.

Any traditional gathering (marriage, child naming ceremony, etc.) is incomplete without a corps of griots. They speak on behalf of and about each family involved, provide the entertainment, and approach all the guests with praise. Griots in pre-colonial society performed several vital functions and continue to perform many of these functions in the more rural settings. Pre-colonial griots were responsible for transmitting messages through their words or through communicative drum beats on the sabar or tama. If the king or village chief had an important message to convey, he would call his griots to summon the villagers using their drums, and then he would whisper his message to the griot, who was trained to deliver messages loudly and clearly. Griots often report that they were also the counselors and confidants of the kings. Griots are known as the chroniclers of every event. Instead of participating actively in village affairs, they witness and mentally record the deeds of every person. Traditional griots are genealogists and can tell anyone in the village extensive information about who their ancestors were, where they were from, and what they had accomplished. Most of the deeds griots recounted are good ones, for they want to get on their patrons' good side to ensure generous compensation. However, many people are generous to griots not only out of gratitude for good words, but also out of fear that a griot will say negative things about them. Griots traditionally marched into war beside the warriors and recorded their feats. They were a great motivation for the warriors, who knew the griots would return and tell the whole village whether or not they had lived up to their vows of courage.

Griots were, and are still to a large extent, the principal organizers of social events for their patrons' families. They make sure the food is prepared, that the proper people are notified, and that the entertainment is adequate. The function of griots that remains most important for the Senegalese today is their role as entertainers. A lengthy section of each traditional event is set apart for the griots to sing, dance, tell stories and jokes, and play their musical instruments. During this time, they also make their rounds to each member of the audience to praise, joke, or recite genealogy.

The griot  
is a bard,  
a chronicler  
of every  
event and  
activity in  
the village.



Students at Go Like the Wind! Montessori School during a UMS classroom visit, November 2001.

# Lesson Plan Overview

## Introduction

The following lessons and activities offer suggestions intended to be used in preparation for the Youth Performance. Teachers may pick and choose from the cross-disciplinary activities and can coordinate with other subject area teachers. The lesson plans are meant as aids or guideline. You may wish to use several activities, a single plan, or pursue a single activity in greater depth, depending on your subject area, the skill level or maturity of your students, and your intended learner outcomes.

## Learner Outcomes

The lesson plans that follow are based upon the following observable outcomes:

- Each student will develop a feeling of self-worth, pride in work, respect, appreciation and understanding of other people and cultures, and a desire for learning now and in the future in a multicultural, gender-fair, and ability-sensitive environment.
- Each student will develop appropriately to that individual's potential, skill in reading, writing, mathematics, speaking, listening, problem solving, and examining and utilizing information using multicultural, gender-fair and ability-sensitive materials.
- Each student will become literate through the acquisition and use of knowledge appropriate to that individual's potential, through a comprehensive, coordinated curriculum, including computer literacy in a multicultural, gender-fair, and ability-sensitive environment.

Want More Lesson Plans?

Visit the Kennedy Center's ArtsEdge website, the nation's most comprehensive source of arts-based lesson plans.

[www.artsedge.kennedy-center.org](http://www.artsedge.kennedy-center.org)

# Meeting Michigan Standards

## Arts Education

- Standard 1: Performing All students will apply skills and knowledge to perform in the arts.
- Standard 2: Creating All students will apply skills and knowledge to create in the arts.
- Standard 3: Analyzing in Context All students will analyze, describe, and evaluate works of art.
- Standard 4: Arts in Context All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts.
- Standard 5: Connecting to other Arts, other Disciplines, and Life All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

## English Language Arts

- Standard 3: Meaning and Communication All students will focus on meaning and communication as they listen, speak, view, read, and write in personal, social, occupational, and civic contexts.
- Standard 5: Literature All students will read and analyze a wide variety of classic and contemporary literature and other texts to seek information, ideas, enjoyment, and understanding of their individuality, our common heritage and common humanity, and the rich diversity of our society.
- Standard 6: Voice All students will learn to communicate information accurately and effectively and demonstrate their expressive abilities by creating oral, written, and visual texts that enlighten and engage an audience.
- Standard 7: Skills and Processes All students will demonstrate, analyze, and reflect upon the skills and processes used to communicate through listening, speaking, viewing, reading, and writing.
- Standard 12: Critical Standards All students will develop and apply personal, shared, and academic criteria for the enjoyment, appreciation, and evaluation of their own and others' oral, written, and visual texts.

## Social Studies

- Standard I-2: Comprehending the Past All students will understand narratives about major eras of American and world history by identifying the people involved, describing the setting, and sequencing the events.
- Standard I-3: Analyzing and Interpreting the Past All students will reconstruct the past by comparing interpretations written by others from a variety of perspectives and creating narratives from evidence.
- Standard II-1: People, Places, and Cultures All students will describe, compare, and explain the locations and characteristics of places, cultures, and settlements.
- Standard III-3: Democracy in Action All students will describe the political and legal processes created to make decisions, seek consensus, and resolve conflicts in a free society.
- Standard VII-1: Responsible Personal Conduct All students will consider the effects of an individual's actions on other people, how one acts in accordance with the rule of law, and how one acts in a virtuous and ethically responsible way as a member of society.

## Math

- Standard I-1: Patterns Students recognize similarities and generalize patterns, use patterns to create models and make predictions, describe the nature of patterns and relationships, and construct representations of mathematical relationships.
- Standard I-2: Variability and Change Students describe the relationships among variables, predict what will happen to one variable as another variable is changed, analyze natural variation and sources of variability, and compare patterns of change. analytic and descriptive tool, identify characteristics and define shapes, identify properties, and describe relationships among shapes.

UMS can help you meet Michigan's Curricular Standards!

The activities in this study guide, combined with the live performance, are aligned with Michigan Standards and Benchmarks.

For a complete list of Standards and Benchmarks, visit the Michigan Department of Education online:

[www.michigan.gov/mde](http://www.michigan.gov/mde)

Each UMS lesson plan is aligned to specific State of Michigan Standards.

## Science

- Standard I-1: Constructing New Scientific Knowledge All students will ask questions that help them learn about the world; design and conduct investigations using appropriate methodology and technology; learn from books and other sources of information; communicate their findings using appropriate technology; and reconstruct previously learned knowledge.
- Standard IV-1: Matter and Energy All students will measure and describe the things around us; explain what the world around us is made of; identify and describe forms of energy; and explain how electricity and magnetism interact with matter.
- Standard IV-3: Motion of Objects All students will describe how things around us move and explain why things move as they do; demonstrate and explain how we control the motions of objects; and relate motion to energy and energy conversions.
- Standard IV-4: Waves and Vibrations All students will describe sounds and sound waves; explain shadows, color, and other light phenomena; measure and describe vibrations and waves; and explain how waves and vibrations transfer energy.

## Career and Employability

- Standard 1: Applied Academic Skills All students will apply basic communication skills, apply scientific and social studies concepts, perform mathematical processes, and apply technology in work-related situations.
- Standard 2: Career Planning All students will acquire, organize, interpret, and evaluate information from career awareness and exploration activities, career assessment, and work-based experiences to identify and to pursue their career goals.
- Standard 3: Developing and Presenting Information All students will demonstrate the ability to combine ideas or information in new ways, make connections between seemingly unrelated ideas, and organize and present information in formats such as symbols, pictures, schematics, charts, and graphs.
- Standard 5: Personal Management All students will display personal qualities such as responsibility, self-management, self-confidence, ethical behavior, and respect for self and others.
- Standard 7: Teamwork All students will work cooperatively with people of diverse backgrounds and abilities, identify with the group's goals and values, learn to exercise leadership, teach others new skills, serve clients or customers and contribute to a group process with ideas, suggestions, and efforts.

## Technology

- Standard 2: Using Information Technologies All students will use technologies to input, retrieve, organize, manipulate, evaluate, and communicate information.
- Standard 3: Applying Appropriate Technologies All students will apply appropriate technologies to critical thinking, creative expression, and decision-making skills.

## World Languages

- Standard 5: Constructing Meaning All students will extract meaning and knowledge from authentic non-English language texts, media presentations, and oral communication.
- Standard 6: Linking Language and Culture All students will connect to a non-English language and culture through texts, writing, discussions, and projects.
- Standard 8: Global Community All students will define and characterize the global community.
- Standard 9: Diversity All students will identify diverse languages and cultures throughout the world.

## Health

- Standard 3: Health Behaviors All students will practice health-enhancing behaviors and reduce health risks.

# Using Multimedia

The CD accompanying this study guide includes information on the land, people, and culture of Senegal as well as sound clips of drums and the Wolof language. Simply click on a button to take you to the pages you wish to view. Most of the powerpoint presentations were contributed by students enrolled in Dr. Julie Taylor's multicultural education course at the University of Michigan, Dearborn. The powerpoint entitled "The Griots of Senegal" was written and presented by Ibrahima Niang, former ambassador to Senegal. The audio clips were used with express permission from Dr. Joseph Hill, Yale University.

## POWERPOINT PRESENTATIONS:

- The Drum Master
- The Culture of Senegal: People, Religion, Music, Arts, and Crafts
- Doudou N'Diaye Rose and Les Rosettes
- How do We Hear Music?
- Senegal and Michigan: A Comparison of Geography and People
- The Griots of Senegal

## AUDIO CLIPS:

- The Wolof Language
- Polyrhythms in Drumming
- Sabar: Dance Drumming of Senegal
- Hear the Rhythms : Galan and Hand
- Talking Drums: The Lambe and Tamas
- N'der Beats
- Gorong Talmbat Beats
- Lambe Beats

Note: This CD was created on an IBM-PC Platform and may not be compatible with some Macintosh computers.

This CD contains information which is suitable for all students attending the Les Rosettes Youth Performance.

# The Sound of Drums

This lesson is suited to middle school students.

## Objective

Students will be able to explain what causes sounds as well as describe sound, sound waves, and vibrations. and determine the speed of sound. Students will have knowledge of what causes a sound to be heard.

## Standards

Science-Standard IV.: Using Scientific Knowledge in Physical Science, Standard IV.4: Waves and Vibrations

## Materials

Tuning Forks  
Graduated cylinders  
Water  
Rulers with centimeter markings

## Procedure

### Day One

1. Introduce the notions of sound, wavelengths, and frequencies. (See next page which can be made into a transparency.)

### Day Two

1. Put some water into a 100 mL or 500 mL graduated cylinder.
2. Tap a tuning fork on a soft object and place the fork near the opening of the graduated cylinder.
3. If the sound resonates (gets loud), proceed to step 5.
4. If the sound does not resonate, either add or remove water then to back to step 2.
5. Measure the distance in centimeters from the top of the water level to the top of the graduated cylinder. Record this distance.
6. Convert the distance in step 5 to meters.
7. Multiply the distance recorded in step 6 by 4. This will give you the wave length of the sound wave.
8. Now look at the tuning fork you used. There should be a number printed on the tuning fork. This number is the frequency of the sound wave.
9. Using  $\text{speed} = \text{frequency} \times \text{wavelength}$ , calculate the speed of the sound wave. Your answer will be in units of meters/second.
10. Repeat the experiment using different frequency tuning forks. You should get the same speed for different tuning forks.
11. Have students search the internet to see if they can find the speed of sound. Some links will have equations for the speed of sound at various temperatures. Most students usually find the speed of sound in this experiment to be around 345 m/s.

# Sound

Sound is a wave. The speed of any wave can be found with the following equation:

$$\text{speed} = \text{frequency} \times \text{wavelength}$$

The wavelength of a sound wave can be found by allowing the sound wave to pass near a tube. When the length of the tube is one-quarter the wavelength, the sound wave will resonate. This means that the sound wave will get stronger (louder) By finding the length of a tube that causes a sound wave to resonate, the wavelength of the sound wave can be calculated. If the frequency of the tuning fork is known, the equation above can be used to find the speed of the sound wave.

- Sound travels through a medium by means of particle interaction. As one particle is disturbed, it exerts a force on the next particle thus disturbing that particle from rest and transporting then energy through the medium.
- The speed of a sound wave refers to how fast the disturbance is passed from particle to particle.
- Speed refers to the distance that the disturbance travels per unit of time (meters per second).
- Frequency refers to the number of vibrations that an individual particle makes per unit of time.

# The Art of African Drum Making

This lesson is designed to be used with lower elementary students.

## Objective

Students will be able to identify some West African countries, be exposed to the concept of West African drumming, and will receive “hands on” experience of drumming.

## Standards

Arts Education- Standard 2: creating, Standard 4: Arts in Context, Standard 5: Connecting to other Arts, Disciplines, and Life.

## Materials

Making a Drum Handout, empty paper oatmeal containers, pencils, rulers, large rubber bands, cloth, crayons/markers, and uncolored maps of West Africa found on page 34.

## Procedure

1. Have the students follow the Making-a-Drum handout to create their drums with your assistance.
2. After the students have finished their drums, pass out the maps of West Africa.
3. Have the students color the different countries of West Africa in different colors, explaining the countries to them while they are in the process of coloring.
4. Have the students glue the finished maps to their drums while they are finishing decorating the drums.
5. Spend some time exploring different rhythm patterns with the drums the students have made. Encourage them to play softly, loudly, and in unison.



# Making A Drum

Name: \_\_\_\_\_

A drum is a musical instrument that is part of the percussion family.

To make a drum, you will need an empty oatmeal container, construction paper, two pencils, two rulers, a piece of cotton cloth with a six inch diameter, and a large rubber band.

1. Cover the outside of the oatmeal container with the construction paper.
2. Add decorations around your drum. You may want to ask your teacher if there are pieces of kente cloth as an example.
3. Stretch the piece of fabric across the opening of the container.
4. Hold the fabric in place with a large rubber band stretched around it.
5. Play a rhythm on your drum with the pencils. Try to make loud sounds and soft sounds with your drum.
6. Play a rhythm on your drum with the rulers. Does it sound differently than when you used pencils as drumsticks?
7. Play a rhythm with your fingertips or try using a pencil/ ruler along with your fingertips.



## QUESTIONS:

What part of the drum vibrates?

\_\_\_\_\_

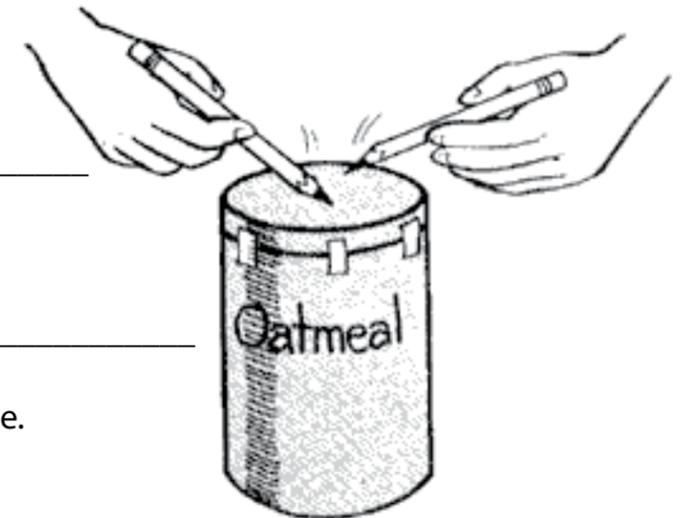
How can you change the sound of the drum?

\_\_\_\_\_

Some people say drums have their own language.

What do you think this means?

\_\_\_\_\_



# Map of Africa

Using a map of Africa from your classroom as a guide, label and color the countries of Africa on the map below. You may use colored pencils, crayons, or markers.



## Comparing Geography

### Objective

Students will be able to apply and explain the five themes of geography by comparing and contrasting different countries. Students will understand how each theme plays an important role in culture. In this exercise, students will have knowledge of the geography of Senegal and compare it to their home area.

### Standards

Social Studies- II.1 People, Places, and Cultures

### Materials

Internet, printer, books, articles, atlases, glue, scissors, posterboard, markers



### Procedure

1. Allow two class periods for this project.
2. Introduce the five themes of geography to the students: location, place, movement, human-environment interactions, and regions.
3. Remind students that this activity relates to the performance of Doudou N'Diaye Rose and Les Rosettes, who make their home in Senegal.
4. Tell students that they will be seeking out comparisons between their home community and that of Dakar, Senegal. Give students books, articles, atlases, or internet sites to look up information about Dakar and their hometown. Here are some websites that may be useful:  

Ann Arbor:	Dakar:	Dearborn:
<a href="http://www.annarbor.org">www.annarbor.org</a>	<a href="http://www.senegal-tourism.com">www.senegal-tourism.com</a>	<a href="http://www.dearbornonline.com">www.dearbornonline.com</a>
<a href="http://www.ci.ann-arbor.mi.us">www.ci.ann-arbor.mi.us</a>	<a href="http://www.ruaf.org/reader/posters/dakar">www.ruaf.org/reader/posters/dakar</a>	<a href="http://www.cityofdearborn.org">www.cityofdearborn.org</a>
5. Divide the class into five groups. Give each group one of the different themes of geography.
6. Instruct students to look through the Internet and the magazines for pictures, images, words, or phrases which reflect their theme.
7. Have students print, cut and paste, or draw pictures related to their theme on poster board and label them. Half of the board should be with respect to their home city and the other half to Dakar, Senegal.
8. Have the groups present their findings to the the class and draw conclusions.

This lesson was designed especially for use by Social Studies classes, although it can be adapted to other areas such as literature.

## Feature Article: Drums' Role in Culture

### Objectives

Students will gain an understanding of the differences and similarities of another culture in comparison to their own in the area of music. Students will gain insight into the importance of the drum to music. Students will learn and demonstrate techniques of professional writers and feature writing.

### Standards

English Language Arts: Standard 3: Meaning and Communication, Standard 6: Voice, Standard 7: Skills and Processes, Standard 12: Critical Standards

### Materials

Rolling Stone and VIBE magazines; other magazines as selected by students.

### Procedure

1. Begin by providing background information about Doudou N'Diaye Rose and Les Rosettes.
2. Use examples from VIBE and Rolling Stone magazines to show how contemporary feature writers write about music. Elicit feedback from students about grammar, voice, vocabulary choice, attention-grabbing opening paragraphs, and sentence fluency.
3. Jointly create a checklist or rubric showing the elements of a successful feature story.
4. Explain the goal of the assignment: for students to create a feature article that meets those rubric criteria by interviewing a local band and by viewing the Les Rosettes Youth Performance. The article will also compare and contrast the local band's philosophy and music to the performance.
5. Ask students to prepare their questions in advance of the interview with the local band. The questions should focus on the theme of the importance of the drum to their band.
6. Students conduct interviews and view the Youth Performance.
7. Students prepare articles based on the rubrics created in Step 3.
8. Group students in clusters of four for peer critique. Groups should employ the rubric created in Step 3 to guide their evaluation.
9. Students prepare final drafts of articles. Consider working with the school newspaper, yearbook, website or radio station to publish/broadcast the results.

\* Lesson submitted by Multicultural Education Students of the U-M Dearborn's School of Education; Julie Taylor, Professor.

## African Currency

### Objective

Students will be able to understand how currency differs between different countries. Students will gain knowledge of the difference between the United States dollar and the Communauté Financière Africaine Francs, the currency used in Senegal. (1 US Dollar = 561 Communauté Financière Africaine Francs (XOF). Visit <http://www.xe.com/ucc/full.shtml> for more information. They will also collect and explore data.

### Standards

Mathematics and Science

Strand III. Data Analysis and Statistics

Standard III.1 Collection, Organization, and Presentation of Data

Standard III.3 Inference and Prediction

III. Data Analysis and Statistics

Content Standard 1 – Elementary 1

Content Standard 2 – Elementary 1, 4, 5

### Materials

Internet, printer, handout, computers

### Procedure

1. Introduce the concept of money.
2. Explain why there are different currencies.
3. Show pictures of and discuss the currency of Senegal.
4. Divide students into groups, take them to the computer lab, and instruct them to complete the worksheet given.

\* Lesson submitted by Multicultural Education Students of the U-M Dearborn's School of Education; Julie Taylor, Professor.

This lesson was designed especially for use by a 12th grade English class, although it can be adapted to other age levels.

This lesson was designed especially for use in a lower elementary class, although it can be adapted to other age levels.

# Compare the Cost

Names: \_\_\_\_\_

**Instructions:** Use the Internet to answer the following questions. After finding the cost of each item in United States dollars go to [www.xe.com/ucc/full](http://www.xe.com/ucc/full) and convert the cost into the currency of Senegal, the Communauté Financière Africaine Francs (XOF).

1. How much is one dollar compared to the currency in Senegal?

US Cost: \_\_\_\_\_ Senegal Cost: \_\_\_\_\_

2. How much would 3 Happy Meals from McDonalds cost in Senegal?  
A Happy Meal cost approximately \$2.00.

US Cost: \_\_\_\_\_ Senegal Cost: \_\_\_\_\_

3. How much would 5 movie tickets cost in Senegal, if a movie ticket in the United States is \$7.00?

US Cost: \_\_\_\_\_ Senegal Cost: \_\_\_\_\_

4. Would you be able to buy a \$50.00 video game in Senegal if you had 10,000 XOF?

US Cost: \_\_\_\_\_ Senegal Cost: \_\_\_\_\_

5. How much would a \$20,000 car cost if it was purchased in Senegal?

US Cost: \_\_\_\_\_ Senegal Cost: \_\_\_\_\_



# Venn Diagram: Michigan and Senegal

## Objective

Students will be able to compare and contrast the similarities and differences between Senegal and the state of Michigan.

## Standards

Social Studies: II-1: People, Places, and Culture  
English Language Arts- Standard 3: Meaning and Communication

## Materials

Powerpoint presentation of *Senegal and Michigan: A Comparison of Geography and People*. (see cd accompanying this guide) , Venn diagram worksheet (p. 38), classroom world map or globe, or overhead projector and overhead transparency of Venn diagram

## Procedure

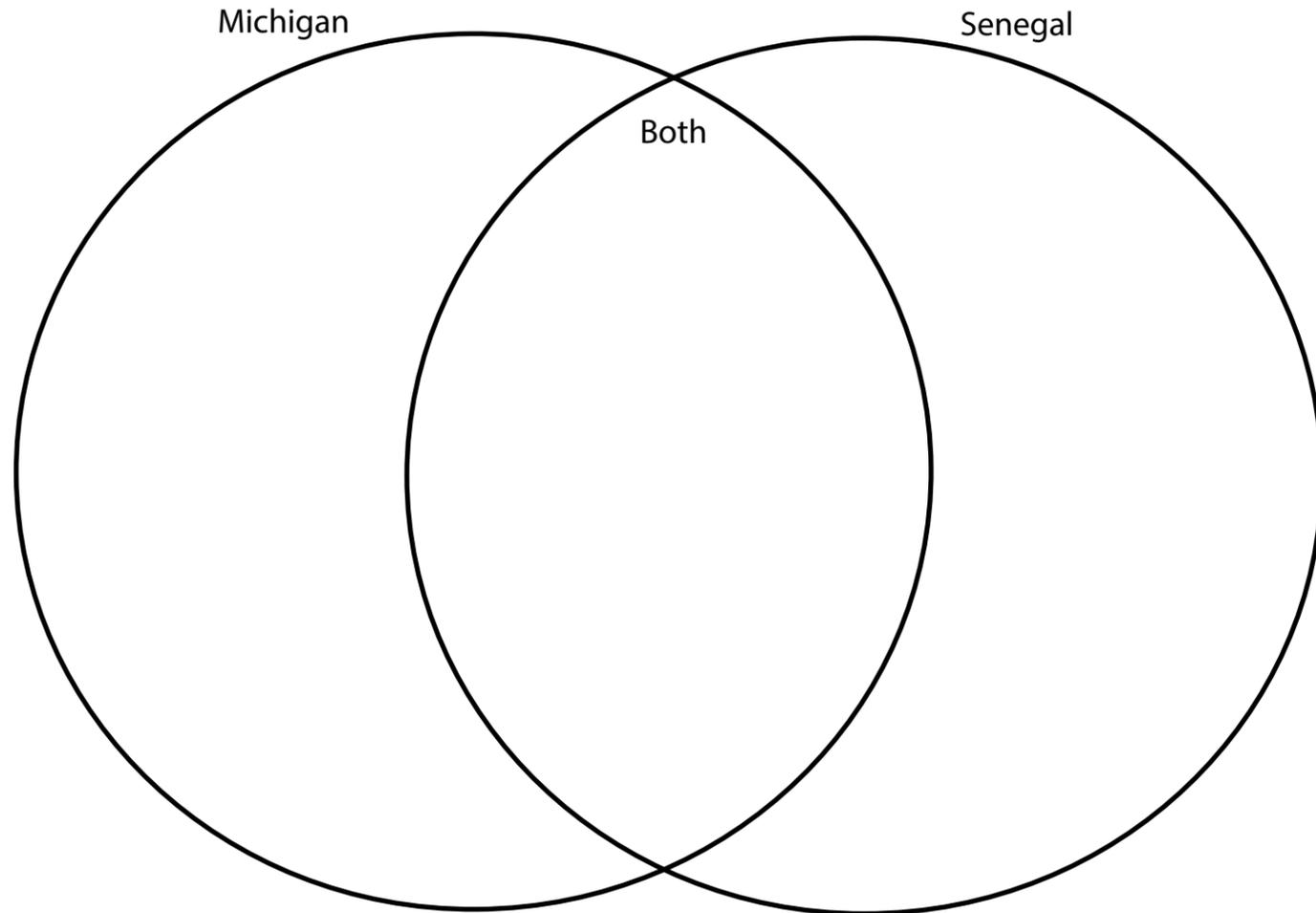
1. Discuss as a class where West Africa is located. Use the map or globe to compare its location relative to the United States.
2. View the poerpoint presentation of *Senegal and Michigan: A Comparison of Geography and People*.
3. Hand out Venn diagram worksheet, or display overhead to class.
4. Discuss together some of the comparisons the presentation illustrated about the two countries.
5. Students record answers on the form provided, or teacher records their responses on the transparency.

This lesson is suitable for elementary students attending the Les Rosettes Youth Performance.

\* Powerpoint presentation prepared by Multicultural Education Students of the U-M Dearborn's School of Education; ; Julie Taylor, Professor.

# Venn Diagram: Michigan and Senegal

Venn diagrams are a great way to collect and display data about two countries. After viewing the powerpoint presentation entitled *Senegal and Michigan: A Comparison of Geography and People*, complete the Venn diagram below.



# Oral Tradition in Storytelling

## Objectives

Students will become familiar with the West African tradition of storytelling. They will compose their own "oral tradition" style of story and define several new vocabulary words related to Senegalese culture.

## Standards

English Language Arts-Standard 3: Meaning and Communication, Standard 5: Literature, Standard 7: Skills and Processes

## Materials

Website: [www.si.umich.edu/chico/UMS/Drummers/oraltradition](http://www.si.umich.edu/chico/UMS/Drummers/oraltradition)

Map of Africa: [www.sas.upenn.edu/African\\_Studies/CIA\\_Maps/Africa\\_19850](http://www.sas.upenn.edu/African_Studies/CIA_Maps/Africa_19850).

Mandela, Nelson. *Nelson Mandela's Favorite African Folktales*. W.W. Norton and copyright, 2002.

## Procedures

1. Place a map of Africa on the wall or overhead projector and point out the country of Senegal to the children. Ask the children if anyone has traveled to Africa or has family there.
2. Explain to the students that a folk story is a story that has been passed down through a children's song for centuries. Before the invention of written language and before the advent of widespread literacy, oral tradition was much more of a daily presence in people's lives than it is in our world today. Nowadays, popular forms of storytelling in Western culture include movies and television. Teacher may ask children, "What are some of your favorite stories?"
3. Read the book, *Nelson Mandela's Favorite African Folktales*, written by Nelson Mandela and discuss the story with the children. "What were some of your favorite parts?" "How is this story similar to your favorite stories?"
4. Next, explain to the children that we will be making up our own folk tales in the style of oral tradition and sharing them with each other. Explain to the children that their story can be something interesting or important that has happened to them or even a story that their family has shared with them.
5. Allow the children to work on their stories as you walk around the room offering suggestions and prompting them with open-ended questions. "What happens next?" "That sounds great!" "I like the way you explain the story."
6. When the children have finished their stories allow each child to share their story at the story circle. Encourage the children to share their feelings and ideas about the story. "Wow, that was an exciting story what was your favorite part?" "Can you tell us your favorite part of his story?"
7. Compile the children's stories in a class book and place it in the class reading library.

This lesson is designed for second grade or third grade students, but can be adapted to fit older students as well.

## Senegalese Drumming: WORD-O Vocabulary

Use this list to reinforce vocabulary learned while reading the informational text provided in this study guide.

- griot:** The griot is a master drummer and storyteller in Senegalese society.
- m'bung m'bung:** A sabar drum used to play the basic sabar rhythms.
- caste:** A culture with a level of social structure hierarchy in a society is a caste.
- Dakar:** Dakar is the capital city of Senegal.
- cape:** A cape is a relatively extensive land area jutting seaward from a continent or large island that prominently marks a change in, or interrupts notably, the coastal trend.
- coast:** A strip of land of indefinite length and width that extends from the sea shore inland to the first major change in terrain features.
- sabar:** A drum type that is played by the griots in Senegalese society.
- boubou:** A boubou is the flowing outer garment worn by West African men and women.
- m'balax:** The Wolof word for rhythm is "m'balax."
- French:** French is the official language of West Africa.
- djembe:** A djembe is a type of drum played by a griot. The djembe is small enough to hold and is considered a healing drum.
- lambe:** The lowest in pitch of all the sabar drums, the lambe is considered the "grandfather" of drums.
- Wolof:** Wolof is the predominant national language spoken in Senegal, the official language is French.
- galan:** A galan is a long carved stick that is used to play the sabar.
- ensemble:** A group of three or more men and/or women joined together to make music.
- n'der:** The n'der is the lead drum in a sabar ensemble.
- praise-song:** A praise-song is a song created by griots to tell stories of newsworthy events such as great warriors, heroic battles, a birth, a christening, and a coming of age ceremony.
- historian:** A person who maintains the history and marks the newsworthy events is a historian.
- baobab tree:** The baobab is used to carve the sabar drums.
- culture:** Culture is the ideas, customs, and skills of a specific group of people.
- West Africa:** West Africa is a conglomeration of countries found along the Western coast of the African continent.
- skullcap:** A skullcap is a small cap which is brimless, light, and form-fitting.
- polyrhythms:** A polyrhythm is created when strongly contrasting rhythms are played simultaneously.
- Gorong Yeguel:** The Gorong Yeuel is a type of drum that Doudou N'Diaye Rose is given credit for creating. It is lighter than some of the traditional bass sabars.
- be:** The Wolof word for goat skin used to cover a sabar drum.

## Senegalese Drumming: WORD-O

		FREE SPACE		

Before the game begins, fill in each box with one of the vocabulary words or phrases below. Your teacher will call out the definition for one of the words below. If you've got the matching word on your board, cover the space with your chip. When you've got a horizontal, vertical, or diagonal row of five chips, call out WORD-O!

cape	be	caste	Dakar	coast
sabar	boubou	m'balax	French	djembe
lambe	Wolof	galan	ensemble	n'der
praise-song	historian	griot	culture	skullcap
polyrhythms	Gorong Yeguel	m'bung m'bung	West Africa	baobab tree

## Responding to Poetry: The African Drum

### Objectives

Students will learn to work in literary circles, practice analyzing poetry, and understand the use of figurative language.

### Standards

English Language Arts Standard 3: Meaning and Communication, Standard 5: Literature, Standard 7: Skills and Processes, Standard 12: Critical Standards

### Materials

Overhead projector, pens/pencils, paper, The African Drum poem, worksheet (see following page)

### Procedure

1. Place the poem The African Drum by D. Ferrus on the overhead or chalk board:
2. Discuss with students how the drum is a significant part of Senegalese culture.
3. Explain that the purpose is to closely read the poetry for deeper meaning of the drum.
4. Hand out individual copies of The African Drum to each student.
5. Read the poem aloud and lead the students in an analysis, demonstrating how close reading can lead to a discovery of deeper meaning.
6. Next, divide the class into literary groups of four and ask them to read and follow the tasks outlined on the group assignment handout.
7. At the end, bring the class together and have each group present their results to the rest of the class.

Although written for use in an elementary setting, this lesson is adaptable for use with upper elementary and secondary language arts classrooms. The poem on page 45 is included with older students in mind.

## Responding to Poetry: The African Drum

### The African Drum

Reborn, I am an African.  
At the feet of my roots  
I sit and hear the beat  
my heart, the African Drum.

But the rhythm fades  
and I'm swept away  
by the different sounds of the orchestra  
and I see us dance with the world in our hands  
and we go fast and we go slow!

I see the girl with the dark-brown skin  
and ask if she will dance with me  
but she turns away with no remorse  
for she could not feel the beat,

my heart, the African Drum!  
I see the girl with the light brown hair  
and refuse to sing a song with her  
but she puts her hand warm into mine  
for she could feel the beat,  
my heart, the African Drum!

Who am I, the African?  
Where lives my heart  
and where lives my soul?  
How many shades have I, the African?

Who am I -  
an African?

Who am I -  
an African?

Who am I?  
An African!

I am  
an African!

-by D. Ferrus



# Responding to Poetry: The African Drum

## Figurative Language

Figurative language, which uses familiar words in unfamiliar ways, makes writing and reading more interesting. *The African Drum* includes several examples of two kinds of figurative language: metaphor, and personification.

A metaphor makes comparisons between two things without using the words *like* or *as*. A metaphor may say that one thing *is* another.

Find an example of metaphor used in *The African Drum*. What two things are being compared?

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Personification means giving human characteristics to an idea or thing.

Find an example of personification used in *The African Drum*. What human characteristic was given to what thing?

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## Liberation-Poetry of a President

This poem was published by former Senegalese President Leopold Sedar Senghor in 1945 in a book called *Shadow Songs*, "Chants d'Ombre." Can you find examples of figurative language throughout the verse?

### Liberation

The torrents of my blood whistled along the banks of my cell  
During the night and the days more lonely than the night.  
The dams and walls held fast against the treacherous weight,  
Against the hammering; and there I was  
Beating my head in despair like a disturbed child.  
At a sign from my Guardian Angel, I said peace to my soul,  
But what a fight without a trainer, and my whole body ached!  
With the diligence of a peasant, I filed away patiently  
For the seventeen hours of the summer day, as when the harvest  
Had to be gathered under the threat of stormy skies.  
The other morning – I've already lost track of time and place –  
I felt the milk drops of truth on my cheek.  
Outside, it was still night, and not a star shone from a distant farm.  
Little by little I was bathed by dawn and the wet, tender, green turf  
Of an unmistakable softness. Raising my eyes  
Above the sun, to the East, I watched the hovering stars  
And I heard the hymn of peace.  
Now freed from my prison, I miss already  
The whole-grain bread and the weary sleepless nights.

You can learn more about Leopold Sedar Senghor by visiting [www.africana.com](http://www.africana.com)

# Word Search

R	O	Z	J	M	A	Z	Z	V	D	F	Y	Y	U	L
S	A	L	A	C	R	Q	K	L	A	G	E	N	E	S
G	P	K	I	C	F	C	G	Z	E	P	W	L	N	B
M	R	R	A	R	S	V	B	N	T	I	B	B	P	N
P	F	I	Q	D	R	H	P	Y	E	A	M	J	R	C
A	Y	I	O	Z	N	R	E	H	B	Q	K	R	V	E
U	M	M	H	T	H	B	I	O	M	R	A	B	A	S
E	O	N	P	I	Y	S	J	C	E	Y	W	I	I	D
U	K	D	Q	A	T	X	U	P	J	W	N	Y	K	E
Q	N	B	U	O	Z	F	F	D	D	O	B	B	R	A
V	Q	G	R	O	F	R	E	N	C	H	Q	J	G	W
G	I	I	X	Z	D	G	D	O	L	W	E	A	T	O
Z	A	D	U	U	L	C	F	C	W	F	L	I	P	L
N	E	A	S	G	J	I	L	L	Q	A	B	V	O	O
W	C	V	Q	O	P	B	Z	P	N	W	Q	V	H	F

All of the words from the left column can be found in the puzzle. These words relate to the Doudou N'Diaye Rose and Les Rosettes performance. Look in all directions for the words!

- griot            A griot is a master drummer and storyteller from Africa.
- French         The official language of Senegal is French.
- Doudou        Doudou is the Artistic Director for the performance.
- Dakar         Dakar is the capital city of Dakar.
- historian      One who records significant events in their culture is an historian.
- djembe        A djembe is a sacred drum used in religious and social celebrations.
- Senegal        A country located in the western part of Africa.
- galan          The galan is a wooden stick used to play the sabar drum.
- Wolof         Wolof is one of the major ethnic groups in Senegal.
- Africa         Africa is the second largest continent on the Earth.
- sabar          The sabar is a drum with a deep tone, usually played by a griot.

# Word Search Solution

Here are the answers to the word search:

- griot
- French
- Doudou
- Dakar
- historian
- djembe
- Senegal
- galan
- Wolof
- Africa
- sabar

R	O	Z	J	M	A	Z	Z	V	D	F	Y	Y	U	L
S	A	L	A	C	R	Q	K	L	A	G	E	N	E	S
G	P	K	I	C	F	C	G	Z	E	P	W	L	N	B
M	R	R	A	R	S	V	B	N	T	I	B	B	P	N
P	F	I	Q	D	R	H	P	Y	E	A	M	J	R	C
A	Y	I	O	Z	N	R	E	H	B	Q	K	R	V	E
U	M	M	H	T	H	B	I	O	M	R	A	B	A	S
E	O	N	P	I	Y	S	J	C	E	Y	W	I	I	D
U	K	D	Q	A	T	X	U	P	J	W	N	Y	K	E
Q	N	B	U	O	Z	F	F	D	D	O	B	B	R	A
V	Q	G	R	O	F	R	E	N	C	H	Q	J	G	W
G	I	I	X	Z	D	G	D	O	L	W	E	A	T	O
Z	A	D	U	U	L	C	F	C	W	F	L	I	P	L
N	E	A	S	G	J	I	L	L	Q	A	B	V	O	O
W	C	V	Q	O	P	B	Z	P	N	W	Q	V	H	F

# Create Your Own UMS

## Objective

For students to learn about the workings of an arts organization, increase Internet research skills, and become familiar with a wider variety of art forms and performers.

## Standards

Arts Education 2: Creating; 3: Analyzing in Context; 5: Connecting to Life  
English Language Arts 2: Meaning/Communication; 4: Language; 6: Voice  
Social Studies II-1: People, Places, and Cultures; V-1: Information Processing  
Career & Employability 1 - 4; 6  
Technology 1 - 4

## Materials

Internet Access

## Opening Discussion

At arts organizations such as University Musical Society, a great deal of work is needed to put on a concert series. UMS has eight departments, 30 staff members, and over 10 interns working together to help concerts go as well as possible!

Each year, the organization must decide what artists it will hire, when they will perform, and in what venue. It is very important to have a variety of art forms. For example, UMS offers dance, theater, jazz, orchestral, chamber music, and soloists throughout the season. It is also important to UMS to choose performers who will appeal to people from different backgrounds. For the 2002-2003 season, several shows are centered on Brazilian culture. UMS also tries to include concerts that showcase African American heritage, Asian art forms, and other cultures. In order to meet these goals, negotiations between UMS staff and the performers' representatives sometimes begin years in advance.

## Activity

- After explaining briefly how an arts organization like UMS works, explain that the students will be designing a concert series of their own.
- Direct the students to UMS's website at [www.ums.org](http://www.ums.org). Let them explore and read about the different performances being presented this season. What shows are most interesting to them? Is there an art form or style they particularly like?
- Keeping in mind the concerns arts administrators have when planning a season, have them select concerts they would put on their own concert series. Feel free to include performers that may not be appearing at UMS this season. Why did they select those specific artists? How are the concerts linked? Is there a theme connecting them all (cultural, same art form, good variety)? (Consider limiting five shows to start.)
- Write a memo to Ken Fischer, president of University Musical Society, Tell him what shows you think should be presented and why you selected them. Mail the memos to the Youth Education Department, and we'll give them to Mr. Fischer ourselves!

## Discussion/Follow-up

What did you learn from this experience? How was your list different from that of others? How did you justify your choices?

# Additional Lesson Plan Ideas

## Quick and Fun Ideas to use with Les Rosettes

1. Working Together. Write "Doudou N'Diaye Rose and Les Rosettes" on the board. Divide students into groups and assign a short period of time. Each group must work together to think of as many words as possible that can be spelled with the letters in the phrase on the board.

2. Scavenger Hunt. After reviewing some of the writings and activities in this guide, divide the students into groups. Ask each to come up with a list of at least three things their peers should watch for at the performance (examples: cymbals, female drummers, synchronized movement, pauses between beats, etc.). Collect each group's list and compile them into a single piece of paper. See how many you find at the performance!

## Pre-Performance Activities

1. Discussion/Writing Prompt. Doudou N'Diaye Rose keeps the drumming tradition of Senegal alive. What traditions do you have in your own background that you would like to see continue? Why?

2. Discussion/Writing Prompt. Doudou N'Diaye Rose is considered the first West African drummer to pass on the tradition of drumming to women (it was traditionally a men-only practice). What is something you could do to open up opportunities to others? Describe other Americans who have worked to provide equal access for others.

3. Building an Ensemble. Divide students into groups. Ask one to start tapping a rhythm on his/her pantleg or desktop and ask the others to try to copy it. Ask each student in the group to take a turn as leader. What strategies do the "following" students use to keep up with the leader? To stay in tune with each other?

4. Locating the Home of Les Rosettes. Using an online or printed map, ask students to locate Senegal. What is the closest European capital to Senegal? The nearest U.S. state? What U.S. state or region is similar in size to Senegal?

5. Make a Drum - The Science of Vibration. Tape the lid of an empty oatmeal container to its base. Using a pair of pencils, try to make sounds of varying volumes. What part of your drum is vibrating? Now use other "drumsticks," such as rulers or spoons. How are the sounds different? How would the sound differ if you used a metal container (such as a round sugar tin) instead of the cardboard oatmeal container? \*

6. Physical Science: Sound Waves. The ideas of sound, wavelengths, and frequencies can be explored in a hands-on experiment at <http://www.lessonplanspage.com/ScienceSpeedSound8.htm>.\*

## Post-Performance Activities

1. Discussion/Writing Prompt. If you could change one thing about the performance, what would it be?

2. Visualizing Favorite Moments - TV style. Imagine that you are a television reporter who has been sent to see Doudou N'Diaye Rose and Les Rosettes. You can show a maximum of two minutes' worth of the production to your television audience. What moments would you choose? Why?

## Introduce Your Students to Les Rosettes with PowerPoint!

The CD accompanying this Teacher Resource Guide contains PowerPoint presentations designed by students at the School of Education at UM-Dearborn.

The brief presentations provide a visual introduction to the following concepts and ideas:

- Introduction to Les Rosettes
- Comparative Geography: Senegal v. Michigan
- How We Hear Music and Sound
- The Culture of Senegal
- The Drum Master: Doudou N'Diaye Rose

Please note that these presentations may not be compatible with some Macintosh computers.

These PowerPoint presentations are a pilot project, so let us know how you feel about them!

Send us an email: [umyouth@umich.edu](mailto:umyouth@umich.edu).

Send memos from your students to:

UMS Youth Education  
Burton Memorial Tower  
881 N. University Avenue  
Ann Arbor, MI 48019-1011

or email us at: [umyouth.umich.edu](mailto:umyouth.umich.edu)

## Still More Ideas...

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Share your students' work with UMS!

We love to see how you connect your curriculum with UMS Youth Performances. See the inside back cover for UMS's contact information.

3. Newspaper Report. Imagine that you are a newspaper reporter who has been chosen to report on the Youth Performance by Doudou N'Diaye Rose. Create a factual report of what you saw. Here are some tips to help you write an effective news story:

- Remember to answer the famous "Five W" questions: who, what, when, where, why, and how.
- Put the main ideas in the first paragraph.

4. Essay Assignment.\* Ask students to create a comparison between the Les Rosettes Youth Performance and a culture they think of as their own:

Compare and contrast the traditional music of Les Rosettes to your own culture's music, or that of a culture you are interested in. When forming your comparisons and contrasts, some components of musical traditions to keep in mind are:

- Types of instruments used
- People involved
- Arrangement of those involved in the ensemble (Are they standing or sitting? Close together or far apart? Standing in circles or rows?)
- The distinctive motions they use or style of dance

Be creative; please don't limit your comparisons to those listed above. These are only meant to be examples to get you started. Recall Les Rosettes' style and think of ways to contrast it to your chosen culture.\*

\* Starred lessons on these two pages were submitted by Multicultural Education Students of the U-M Dearborn's School of Education; Julie Taylor, Professor.



# Understanding Folktales

Folktales are a thriving part of many cultures, and often reveal the roots of the culture, touching on the traditional religion, pride, and explanation for geographical and historical events. These stories can be explored in short lessons with students. Each day, read one of the stories included in this packet (or photo-copy the story and have your students read it in groups).

West Africa, it has been said, is a place where stories grow on trees. All over the region, folk myths and legends are still very much alive. The star character in great many of these tales is the trickster, although he often has several different guises and alibis. One of the trickster's most famous incarnations is Kweku Ananse, the spider/man from Ghana. Other tricksters include leopard, crow, and jackal.

## Purpose of the Lesson

This lesson plan is structured to introduce students to some of the traditional African folk tales. From the stories they can learn about a different culture's attitudes and values while also engaging their own imaginations and expanding their vocabularies. The lesson also helps with student's visualization and literacy skills.

## How to Listen to Stories

After listening to a story ask the following questions as a way to spark discussion about the elements of the story:

Characters	Who are the characters in the story? What do they look like? Can you draw pictures of the major characters?
Plot	What happens in the story? Can you arrange the events in chronological order?
Setting	Where does the story take place? What does it look like there? Can you draw a picture of the place?
Exposition	How did the story begin? How were the characters introduced?
Climax	Was there a high-point in the story where the story became more exciting? Did the story have surprises?
Conclusion	How does the story end? Is there a lesson that the story teaches you?
Vocabulary	What new words did you learn from the story?

Ask your students if they know any American Folk Tales (or those of other nationalities, such as German, Chinese, Mexican, American Indian, Russian, etc.) Ask them to compare and contrast the African folk tales with those of other nationalities. Are there common features that all myths and legends seem to share?

# The Man who Learned the Language of the Animals

Ohia was a very unlucky man. Everything he did went wrong. If he sowed corn, the seed would be eaten up by birds or carried off by ants. If he planted cassava, monkeys would come and dig it up. If he bought a goat, it would soon die, and if he tried to keep hens, they would lay their eggs in the forest where he could not find them.

Now Ohia had a wife called Ariwehu, but as she was equally unlucky in all she undertook they were soon so poor that they scarcely had anything left to eat, and only one threadbare cloth each to wear. One evening when they had eaten a very meager supper, they sat outside their hut and discussed the future.

'Surely there is something we can do to get money,' said Ariwehu mournfully. 'If I do not buy a new cloth soon this one will fall to pieces and then I shall be ashamed to go into the village and will have to stay all day in our hut.'

Ohia sat dejectedly on a big log, holding his head with his hands. 'Yes, we must think of something,' he replied. 'I never remember feeling so hungry as I do tonight, and that was the last of our yams we've just eaten, so there will be nothing at all to eat tomorrow unless our friends take pity on us.' He thought hard and his wife sighed deeply while the owls in the forest behind the village hooted mournfully in the dark night. At last Ohia had an idea.

'I know what I can do,' he suddenly exclaimed, looking almost cheerful again. 'I will go to that rich farmer who lives on the other side of the hill and ask him if I may cut down some of his palm trees for him. He has so many that I'm sure he will agree. Then I will collect the sap from the trees for palm wine and you, my wife, can take the wine to market and sell it.'

'I would willingly do that,' said the wife, and she closed her eyes imagining how she would spend the money, and deciding on the color of the new cloth she would buy. The next day Ohia rose very early and went to call on the rich farmer. He proved to be a very reasonable man and even lent Ohia some earthenware pots in which to collect the sap, only making him promise to divide any money he earned between the two of them, since they were not Ohia's trees.

Ohia was delighted and set to work with a will, cutting down seven big palm trees. It was hard labor, especially for a man with an empty stomach, but at last it was finished and he was able to make a cut in each tree underneath which he put a pot in which to collect the sap.

That night Ohia and his wife lay awake several hours, discussing what they would do when they had sold the palm wine and had money in their hands at last, and long before day break Ohia went with a lighted torch to see how much palm wine he had collected in his pots. He hoped to bring it home for his wife to take to market that very day.

When he reached the first tree he was disappointed to find that something had knocked over the pot and broken it to fragments, spilling all the sap. But he did not think much about it as he knew he had six more trees waiting for him further on.

Alas! The second pot had been broken too, and the third and the fourth, and before he reached the seventh pot he had already guessed that they would all be shattered to pieces, as indeed they were. He hurried back to his wife, almost in tears at the misfortune that had befallen them. 'Alas!' he cried, 'I knew it would be no good. Everything I attempt is doomed to fail, I may as well lie down and die.' 'Nonsense,' said his wife briskly. 'You must not give in. I expect it was a thief who stole the wine and then broke the pots to make it look as though some wild animal had kicked them over.' 'Yes, you are probably right,' replied her husband. 'I will try again.'

So he borrowed some more pots from his friends, for he had no money with which to buy any in the market, and placed them carefully beneath each tree so that the sap from the cut he had made would run into each pot.

"A tale that  
flies through  
many mouths  
has many  
feathers."  
-African Proverb

But the next morning he was in despair again when he discovered that the same thing had happened and all the pots were broken. He was certain that it was the work of a thief, so he said to his wife: 'Tonight I will set some more pots in place, but I will not be such a fool as to leave them unguarded. I will hid nearby and watch for the thief and when I have caught him I will make him pay for his wickedness.'

Somehow Ohia and his wife managed to borrow a few more pots from heir long-suffering friends, and when he had put them in the right position to catch the sap, he hid behind a large tree-trunk and waited. For a long time nothing

happened and Ohia got cramped and cold as he sat silent and motionless, not even daring to slap at the mosquitoes which bit his face, in case he warned the thief. Then, at about two o'clock in the morning, he saw a dark shape moving towards the nearest palm tree and hear the sound of a breaking pot.

Creeping soundlessly up to the figure he was amazed to find a full-grown deer carrying a large pot of its own, into which it emptied Ohia's sap and then broke Ohia's pot. With a mighty leap, Ohia landed beside the deer and reached out a hand to seize it. But the animal was too quick for him and leaving its own large pot on the ground, it ran swiftly away into the forest. Ohia was determined not to lose sight of it and his anger added speed to his strides, as he chased after the animal for many miles. At last the sun began to rise but Ohia had not yet caught up with the deer, and it was not until some hours later that they reached the bottom of a steep hill, up which the animal ran with faltering steps. Ohia was almost exhausted too but climbed slowly upwards, until he suddenly discovered himself in the middle of a large assemblage of animals grouped around a regal-looking leopard, who was obviously their king.

The deer lay panting at the king's feet, and told his story, while all the animals turned and fixed their eyes on Ohia, who then begged the leopard to hear his side of the tale. So beginning with the story of his continuous ill-luck, Ohia explained why he had chased the deer into the leopard's kingdom and begged him to excuse his intrusion into animal-land.

The leopard king listened attentively and said: 'We all agree that it is the deer who was doing wrong, not you, Oh man. I had given the deer plenty of money to buy palm wine for me, but he decided it would be cheaper to steal yours. We will, therefore, present you with a gift in exchange for the wine the deer has stolen and the pots he has broken. From now onwards you will have the power to understand the speech of all animals, and in time, this will make you a rich man.' Ohia could not see how such a gift would bring him wealth, but he bowed to the king and thanked him politely.

'One thing you must remember, however,' said the king. You must never tell anyone else about your wonderful gift. If you do, you will die at once.' Ohia thanked him again and promised never to speak about the gift to anyone, and then he slowly climbed down the hill to begin his long journey home.

Ariwehu was delighted to see him and plied him with questions, but all he would tell her was that he had caught a deer breaking his pots, and had chased after it without catching it. The next evening he had one last attempt to get sap from the palm trees, for not all the pots had been broken by the deer. How delighted the poor man was to find his jars overflowing with sap, which his wife quickly took to market and sold for a good price.

Now Ohia's fortunes changed indeed. He always found plenty of palm wine to sell, and was able to buy goats and chickens and have his house repaired, while his wife had more clothes than she knew what to do with, and a little son was born to them at last.

One morning while he was bathing in a nearby pool, Ohia heard a chicken talking to her young ones. 'Look at that stupid man in the river,' she clucked. 'How very unpleasant it must be to have water all over one's body. But it's quite obvious he is a fool, because he doesn't even know there are three jars of gold buried behind his house. I uncovered them myself while I was scratching for food, but since I don't like the man, I covered them up again before he saw them.'

Ohia could scarcely believe his ears, but went on washing himself as though he had heard nothing. Later in the day, when the rest of the village was sleeping in the heat of the afternoon, Ohia dug in his garden and soon found the three jars of gold. There was enough money to keep him in comfort for the rest of his life, but he had to hide it away under the floor of his house, since he could not tell his wife how he had known where to dig.

Now life became very pleasant for Ohia and Ariwehu, for they were the richest couple in the village. Ariwehu was a kind woman and helped any poor people, who came to her in trouble, but Ohia wanted to become even more respected and he decided to buy a second wife.

The foolish man chose a woman whose good looks made him blind to her jealous nature, and as soon as he brought her into his home, trouble began. The new wife could not bear to see Ohia and Ariwehu together, and if they spoke or laughed when she was near, she flew into a rage and accused them of ridiculing her. She crept around the compound, listening to all they said, always ready to complain or to weep if she heard so much as a sentence pass their lips.

Poor Ohia! He tried very hard to keep the peace, but all in vain. Then one evening, Ohia was sitting outside his house with Ariwehu beside him, neither daring to speak, since the new wife was close at hand. Ariwehu was tired and was gently dozing, when Ohia heard two little mice talking in the roof above his head. 'As soon as these people have gone inside to sleep,' squeaked a mouse, 'we will raid their larder.' 'O yes!' piped the other mouse. 'I've just been looking inside it and they have some lovely bean cakes that I can't wait to get my teeth into.'

Ohia laughed aloud, forgetting there were other people near him. Ariwehu woke with a start, but the new wife rushed out of the next hut exclaiming: 'There you go again, poking fun at me. What were the two of you laughing at?' Ariwehu insisted the that she had been asleep, and Ohia explained that it was just a foolish thought that had come to him, but the woman would not believe them.

'If you were really laughing at a mere foolish thought, you would tell me at once what it was,' she complained, and for the rest of the evening and all the following day she worried and nagged at him to tell her the joke. Finally, in desperation, she decided to go to the chief, and lodge a complaint against her husband. Now the chief was a friend of Ohia's and when he heard the angry tale of the new wife, he sent for Ohia, meaning to help him.

'Surely it would be better to tell this new wife of yours what you were laughing at, then to have all your days and nights made miserable by her moaning,' the chief said to him. Ohia was in a fix, for he respected the chief and was indeed tired of the way his new wife had spoilt his new-found happiness. For some moments, he sat silent, trying to decide on the best course to take, and at last he resigned himself to death, since he knew he would have to tell his long-kept secret.

He called all his friends and relatives to a big feast during which he stood up and announced that he bequeathed all his gold to Ariwehu and all his property to his son. Then he bowed to the chief, bad him good-bye, and told the assembled company the story of his meeting with the leopard kind and the gift he had given him. He only had time to tell them why he had laughed that evening on hearing the mice speak, when he fell dead, just as the king had warned him he would.

Then the feast was turned into a funeral, and all his friends wept and mourned as they buried Ohia. So angry were they with his new wife for being the cause of his death, that they seized her and killed her and burnt her body outside the village. Her ashes were scattered by the wind over all the earth, and wherever a speck of her dust fell, jealousy and selfishness took root. And this was the beginning of evil in the world, where only kindness and unselfishness had existed before.

Questions for Discussion:

- What do you suppose caused the man's bad luck?
- What do you think happened to the deer after the man left the leopard king?
- How does taking a second wife show success in the West African culture?
- Describe some ways people exhibit jealousy and selfishness.

## A Father's Advice

An old man called his son to him, and said, "I am dying, but before I go, there are three things I wish you to beware of doing: First, do not tell your wife your private affairs; second, do not make friends with a policeman; third, do not borrow money from a poor man, but from a rich man." Having uttered these warnings, the old man died.

No sooner was the burial over, than the son thought over his father's words and decided to try and see whether there was wisdom in them. So he went along to a poor man and borrowed sixpence and to a rich man and borrowed a sovereign, and thence home.

Saying nothing about the money, he left his house the following morning and bought a goat. Waiting in the bush till dark, he killed it, and then bound up the carcass in some grass and carried it to his hut. There, he excitedly told his wife that he had killed a man and wanted to bury the corpse, which he had brought with him, under the floor of the hut. So the woman brought a hoe, and together they dug a hole in the middle of the floor and deposited the body in it. The earth was filled in, and the woman replastered the floor with mud and made her cooking fire over the spot.

"Now," said the young man to himself, "my father told me not to tell my wife any of my private affairs and not to borrow money from a poor man. Both these I have done. One thing remains-I must find a policeman to make friends with." Going out, he met two policemen, so he said to one of the, "I should like to be friends with you, come to my house." And the policeman agreed and went with him. He introduced the policeman to his wife, and she started cooking porridge. When it was ready, she brought it, and water to wash their hands, to the two men who were sitting on the veranda. The men commenced eating. Then the man called his wife back, saying the porridge was not well cooked-"It is only fit for dogs!"-and struck his wife a blow. The woman immediately appealed to the policeman to protect her, saying her husband would kill her as he had just killed a man a short time before.

So the policeman arrested the man and took him away. Then the magistrate sent the police back with the man to find his victim. Its resting place was pointed out by the woman, and after digging, they found the body tied up in the grass. All said, "It is just as the woman stated!" and they began striking the man and made him carry the corpse back to the magistrate.

On the way, they met the poor man, who on seeing his debtor cried out, "Where are you going, where is my sixpence?" "I am going to the magistrate. I am supposed to have murdered a man," he replied, "Where is my sixpence? You will be hanged and I shall be the loser!" yelled the poor man. "Wait a bit, I may not be killed," said the man, "I may be able to pay you back presently." "No you won't, you will be hanged," was the reply, and the poor man hit him as he passed.

Later, the party met the rich man and the accused called out to him, "I am in trouble and don't know when I may be able to repay you your loan." And the rich man answered, saying, "Never mind about that now. I am sorry you are in trouble." When at last they came before the magistrate and the man put down his load, it was unbound and the body of the goat disclosed. The man explained to the magistrate that he had been testing his father's advice-and it all proved to be sound indeed.

Questions for Discussion:

- Why did the main character kill the goat?
- What is significant about the poor man striking the main character?
- What is significant about the rich man forgiving him?
- How would you prove the father was right?

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Doudou N'Diaye Rose is a griot, and master storyteller. He performs for many people all over the world.

Can you retell a story you have heard?

# The Glue of Greed

It was getting to harvest time in the village. Ananse, World Champion for Greed and Fast-eating (Flyweight Division), could hardly wait. Yam! Yam! Yam! Pounded yam as high and round as a hill! Ananse’s stomach beat like a drum at the thought of it. But...There was a problem.

Ananse wanted all the food for himself, and himself alone. The idea that anyone should share it with him was most distasteful. And when those to share in it were his own family, his own flesh-and-stomach, that was more distasteful still. Whatever the laws of heredity said otherwise, he would not let it happen. No way! As he and his family made their way home from the farm, Ananse thought out a plan. He was not Ananse for nothing. He would show them that when it came to eating he could beat anyone, even his own family, spidery greedy-guts that they were.

Then that same evening at table a very strange thing happened. The first bowls of groundnut soup and pounded yam had just been emptied.

“More!” cried Kwesi.

“More!” cried Kojo.

“More!” cried Kwame.

“More!” cried Kobbina, last but by no means least, completing the hungry chorus.

“Ha...ba! What terrible children!” scolded Mrs. Ananse, otherwise known as Anansia. “What terrible appetites! Like holes that get bigger and emptier with filling. Why, you would eat the table if I put sauce on it! Don’t you know that the second helping is always reserved for your father? Wait till harvest comes, then you will be able to eat your second helpings, and even third and fourth ones if you like...”

Mrs. Ananse turned to her husband at the head of the table. “Now, my dear, have some more groundnut soup, you know it’s your favorite.” But instead of automatically holding out his bowl as usual, Ananse just sat there and said, “I’m sorry, my sweetie, but you see...I am not hungry...”

“Not hungry?! Have my ears heard correct? How possible? Is this my very own Ananse talking or someone in disguise? Ananse refusing food? And after all the pounding I have done? Or perhaps you have been taking food outside? My husband, look me in the eyes and tell me.”

“No, it’s not that, my dear, don’t vex! It’s just that since this afternoon on the farm, I have not been feeling quite myself...Er, if you will excuse me, I think I had better go to bed and rest.” Mrs. Ananse readily agreed. For the first time in history, ancient or modern, her husband refused to eat. It was a sign that Ananse must be very ill indeed.

“Ooooh! Aaaaah! Ooooooh!” All night the small hut echoed with Ananse’s cried of pain until the walls themselves seemed to ache in sympathy. “Ooooh! Aaaaah! Ooooooh! Aaaaah!” again and again until Mrs. Ananse decided it was time to call up the traditional doctor on the bush telegraph system. A waiting and keen-eared monkey picked up the message and flew with it through the trees as fast as his long arms would carry him. A final leap and he reached the doctor’s surgery. There was no time to lose. The doctor packed some leaves and potions into a bag and made his way through the shadows to Ananse’s hut. By the time he arrived, Ananse was almost too weak to speak.

To his expert “How are you?,” Ananse could only grown from beneath the bedclothes, “Worse...and...worse.” Each word, it seemed, threatened to be Ananse’s last.

The doctor’s visits increased. The bush telegraph had not been so busy in moons, and at all hours its branches could be heard crackling and rustling beneath the messenger-monkey’s weight. “I cannot understand it,” the traditional doctor said to Mrs. Ananse in private. “I have tried every leaf and root in the rain forest and not a few from the savannah as well. But your husband is not responding to any of them.”

“Oh, doctor!” poor Mrs. Ananse replied wringing her eight legs. “Please do something. Anything. This afternoon I offered Ananse a groundnut, just a tiny groundnut. And Ananse told me it was too much, that if he ate it he might vomit. Oh! Oh! I am too old to become a widow!”

The following day it seemed her worst fears were about to come true. Ananse raised a trembling leg from beneath the bedclothes on his bamboo bed and beckoned to his wife. “Anansia...” he gasped in an uphill voice. “Bring me... a...pen...and paper. Yes, my dear...My time...has...has come...like it must come...to us all and...and I wish to make my last will...and...testament...My wife...I leave all...all my earthly possessions to you...and...the children...Only...My wife...Listen very carefull...y...When they bury me, bury my cooking things...with me...Don’t forget to put plenty... plenty of salt and pepper...and dried shrimps...You know, my dear, how I like...dried shrimps in my soup...Yes, in the next world my spirit will need feeding...Also, put plenty of kerosene...Who...who...who knows whether kerosene is scarce in the next world as...as it is on earth...Next...Listen well...Anansia...this is most important of all...Take my coffin to the middle of the farm...Bury me right in the middle...so...so...my spirit can be near...near...you and protect you...But...but...but...I am...too...tooo...weak...toooo...”

And with a last sigh Ananse said no more.

“Speak, Ananse!...Speak, my husband!...Speak!”

But it seemed that Ananse was dead.

The whole village mourned. Libations were poured; speeches and tributes were made in Ananse’s honor, first by Tortoise, his international rival in trickery, then by the other animals. It was a sad occasion indeed. Even the laughing hyena was weeping. The elephant shed tears by the bucketful, and the dog howled and howled. There in the special circular-shaped coffin Ananse’s body rested in state, his eight arms ticked neatly by his side, his mouth set in an unearthly smile. “Perhaps he is dreaming about heavenly and never-ending mountains of fufu,” Mister Monkey thought to himself, only he was too polite to say it.

The same afternoon, amidst the beating of drums, the firing of muskets, and the piping of flutes, Ananse’s coffin was loaded on the ox’s back and carried to the middle of the farm exactly as Ananse had instructed. A hole was dug and the special circular-shaped coffin lowered into it with a rope. The last soil dropped on the coffin lid, and the mourners filed sadly homeward.

The sun went down on the empty field and slowly, silently, rose the moon. Slowly, silently, in time with it, rose the lid of the coffin.

Then, out of the coffin, slowly, silently, appeared an arm, then another, then another, then another, all the way up to eight. Then, slowly, silently, rose the head of Ananse; not all, just the eyes rolling beadily around on stalks, taking in the lie of the land to make sure nobody was watching. The field was empty, and there in the moonlight and the shadows Ananse came out of his coffin and held his stomach with laughter.

“So, I tricked them this time!” he snorted through his furry nostrils. “I really tricked them this time! They thought I was dying. But I wasn’t dying at all. When I refused that groundnut, what they did not know was that I had my own secret supply under the bed all the time. Oh, the fools! But I am feeling hungry again. Let me not waste time...”

And there in the yam field, Ananse started pulling up his yams as fast as he could get his eight hands on them. Yams and more yams, the very ones he and his family had spent all those back-breaking months planting! Soon he had a pile of them, the fattest and the tastiest he could find. The he brought out from his coffin his small kerosene stove and his king-size pots and his cooking oil. He shaved and cut up the pile of yams, added the necessary ingredients, lit the stove, and hummed tunes as if to hurry the cooking along. At last, Ananse’s private feast was ready. Himself as host, chief honorable guest, and other invitees combined, soon he was eating, eating, eating to his heart and stomach’s content. Several pots of food later, he had finished. Ananse lowered himself back into his coffin, skillfully scraped soil on top and in no time was sleeping off the after-effects of his massive meal.

An hour later along came the sun. And along came Ananse's family, their shadows spidering out in front of them. The field was just as they had left it.

Or almost.

Things are not always what they seem on the surface. Imagine their surprise when they dug a foot-or-two below the soil and found half of their harvest missing. Had they got the wrong field? But no. One memory might be wrong, but not five memories together and all in exactly the same way. What thief, then, could have done it? Not to mention the insult to their late and dear departed. If the thief had no sympathy for the dead, he might at least respect them and leave them to their eternal rest.

What was to be done? "Gong! Gong! Gong!" It was not long before the village crier had been informed and he was summoning the elders and local wise man for a meeting. What was the best method to catch this yam-stealer and disturber of the dead as well as of the living? With calabashes of freshly-tapped palm wine on hand to provide refreshment and inspiration, the elders scratched their heads through more and more speeches and the orangutan scratched his armpits. Several thousand words and many proverbs later they had come up with a definite plan. They could not catch the thief in any obvious way; he was obviously far too clever for that. No, they would catch him with a trick

Meanwhile, back in the yam field, night after night, when his family and everyone else had gone home, Ananse rose from the coffin, pulled up some yams, cooked them on his secret stove, then ate them...and ate them...and ate them...and was still eating them when, one night, in mid-mouthful, he stopped. Before him in the moonlight stood a skinny, scruffy-looking figure stretching out his arms.

"Hey you! So you don't know who owns this farm? Go away, you rogue, you hear!" shouted Ananse as bravely as he could manage.

But the figure did nothing. Just stood and stood and stood there like a towering dummy.

"Ho! So you think you can lay hold of me like that, do you? And on my own farm too? All right then, if I can't slap sense into you, let me kick sense into you! Take this!"

His leg stuck.

"Huh! This is getting serious. Take this then!"

His next leg stuck also. Hmm. This was more than serious. Ananse, who had in his time beaten the hippopotamus and the elephant in a single duel, had never met such an opponent before. He wiggled. He squiggled. He jiggled. He wriggled. And he would have even ziggled if such a word existed. In this world or the next, what kind of opposition was this?

Ananse had just five blows left. For blow number four he unleashed a kick straight out of a Kung-Fu film with the same sticky result. Then he let fly a not-so-flying drop-kick. It flew through the air and also struck with no more effect than a sausage-fly against a window-pane. Three blows left: a karate chop, a left-hooked punch, a final slap, then an even more final desperate and almighty headbutt. Ananse was now stuck – from his furry head to his eight hands-or-feet. Worst of all, his opponent had not yet uttered a word.

Ananse's pride and anger now turned to beggarly fear.

"Look, Mister Man-Or-Whoever-Or-Whatever-You-Are, I beg. I am sorry for what I said just now, about you being a thief and me being a ghost. I didn't mean it...Just let me go. If you are hungry, I will share my food with you if you like...Or if the food is not enough, I can always cook some more...All right, how many yams do you want? Fifty, a hundred? Just let me go. All right, take the whole harvest, I don't mind. Only put me down. I am aching. Oh, Mister Man, please, pleassse!"

Little did Ananse know that he was not speaking to a man at all. Not even a deaf-and-dumb one. No, the man was... a scarecrow, covered with the stickiest, gummiest gum from the stickiest, gummiest gumtree the forest could provide. However much Ananse begged and shouted, it did not listen but just kept on holding Ananse till along came the sun, big and red, at the far end of the field.

And along with it came Ananse's family.

If Ananse's death had been a shock, if the disappearance of their yam harvest had been another, then here was the shockingest shock of all. There was their dear and late departed risen from the dead and dangling in mid-air. If Ananse were really a returning ancestor or spirit, certainly no ancestor had returned to earth in such a form. Or so soon. Was it really possible to reach heaven so quickly? Or the other place?

Ah, the disgrace of it!

Before anyone dared to bring Ananse down from his peculiar sticking-place, he was forced, painfully, shamefully, to confess everything, from his eating half the yam harvest right down to his refusing that single groundnut because he had a whole store of them under his bed all the time. No wonder the traditional doctor had rustled and shuffled his leaves in vain.

Poor Ananse! How small he felt! Somebody brought a pot of boiling water and, limb by limb. He was unstuck and brought back down to earth. As punishment, All Ananse's cooking implements were confiscated indefinitely. Until the next yam harvest, Anansia refused to cook anything for him but bread and water. And, of course, she did not forget this time to check under Ananse's bed for any hidden supplies of groundnuts.

"All right, if you refuse to cook for me," Ananse threatened, "I will go and marry a second wife who will, just you wait and see!" But then Ananse had become so infamous, no female would have him, not even Mrs. Mantis who had eaten up twenty husbands already and was hungrily awaiting another one. What was left but for Ananse to go back home for his evening bread and water?

And that is why, kind listeners, when you see a spider hiding there so tiny in the corner of your house, it is only Ananse. Still, after all these years, he has not forgotten his lesson.

### Questions for Discussion:

- Why did Ananse not want to share his food with anyone?
- What do "the laws of heredity" mean from the story?
- Why did the village have such a difficult time deciding how to catch the thief?
- How do you think Ananse's family felt when they learned he was still alive?



# Saving the Rain

There was a great drought in the land, and Lion called together a number of animals so that they might devise a plan for gathering up water when the rains fell. The animals who attended at Lion’s summons were Baboon, Leopard, Hyena, Jackal, Hare, and Mountain Tortoise.

It was agreed that they should scratch out a large hole to catch the rain, and so the next day they all set to work. Only Jackal didn’t help; he hovered nearby, muttering that he was not going to scratch his nails off in making water holes.

When the hole was finished, the rains fell and soon filled it with water, to the great delight of those who had worked so hard. The first one to come and drink there, however, was Jackal, who not only drank, but filled his clay pot with water, and then went for a swim in the water hole, making it as muddy and dirty as he could.

This was made known to Lion, who was very angry. He ordered Baboon to guard the water the next day, armed with a huge fighting stick. Baboon concealed himself in a bush close to the water, but Jackal soon became aware of his presence there, and guessed the reason for it. Knowing the fondness of baboons for honey, Jackal immediately hit a plan. Marching back and forth, he every now and then, dipped his fingers into his clay pot, and licked them with an expression of intense relish, saying to himself in a low voice, “I don’t want any other dirty water when I have a pot full of delicious honey.” This was too much for poor Baboon, whose mouth began to water. He begged Jackal to give him a little honey, as he had been guarding the water for several hours, and was incredibly hungry and tired.

At first, Jackal took no notice of Baboon. Then he looked around, and said, in a patronizing manner, that he pitied such an unfortunate creature, and would give him some honey on the condition that Baboon give up his fighting stick and allow himself to be bound by Jackal. Baboon foolishly agreed, and was soon tied in such a way that he couldn’t move hand or foot.

Jackal now drank the water, filled his pot, and swam in front of Baboon. From time to time he chided him, pointing out how foolish he had been to be so easily duped, since he, Jackal, had no honey or anything else to give him, except a good blow on the head every now and then with his own fighting stick.

The animals soon appeared and found poor Baboon in this sorry way, looking the picture of misery. Lion was so exasperated that he had Baboon severely punished, and denounced him as a fool.

Then, Tortoise came forward, and offered to catch Jackal. They thought, at first, that he was merely joking, but when he explained his plan, it was considered so good that Lion told him to go ahead. Tortoise asked them to spread a thick coating of beeswax resin all over him. Then he went and placed himself across the path to the water hole, so that on his way to drink, Jackal would have to walk on him, and would stick fast.

The next day, when Jackal came, he approached very cautiously, wondering why no one was there. In order to get a better look around, he stepped on a large black stone-and, at once, he was stuck fast. Jackal saw that he had been tricked, for now the stone put out its head and began to move. Since Jackal’s hind legs were still freed, he threatened to smash Tortoise with them if he didn’t let him go. Tortoise answered, “Do as you like.” Jackal made a violent jump, and now found, to his horror, that his hind feet were also stuck fast. “Tortoise,” he said, “I have still my mouth and teeth left, and will eat you alive if you don’t let me go.” “Do as you like,” Tortoise again replied. Jackal made a desperate snap at Tortoise, and now found himself completely stuck, head and feet. Tortoise, feeling proud of his successful ruse, now marched quietly up to the top of the bank with Jackal on his back, so that he could be seen by the other animals as they came to the water.

They were indeed astonished to find how cleverly the crafty Jackal had been caught, and Tortoise was much praised for the capture.

Jackal was at once condemned to death by Lion, and Hyena was told to execute the sentence. Jackal pleaded hard for mercy, but finding this useless, he made a last request, asking that as Lion always was so fair and just in his dealings, he decree that Jackal not have to suffer a lingering death.

Lion inquired of him in what manner he wished to die. He asked that his tail be shaved and rubbed with a little fat, and that Hyena then swing him around twice and dash his brains out upon a stone. This was considered fair by Lion, and he ordered the sentence to be carried out in his presence.

When Jackal’s tail had been shaved and greased, Hyena caught hold of him with great force, but before he could lift him from the ground, cunning Jackal had slipped away from his grasp, and was running for his life, pursued by all the animals, with Lion in the forefront.

After a long chase, Jackal got under an overhanging precipice, and standing on his hind legs with his shoulders pressed against the rock, he called loudly to Lion to help him support it, as the rock was falling, and would crush them both. Lion put his shoulders to the rock, and exerted himself to the utmost. After some time, Jackal proposed that he should creep out carefully and fetch a large pole to prop up the rock, so that Lion could escape and save his life. And so Lion-still believing the rock would fall on him-was left there by Jackal to starve and die.

## Questions for Discussion:

- Which animal is portrayed as the trickster in this story? Can you name the attributes of any of the other characters as well?
- What mistake did the baboon make in his trade with the jackal?
- How did Jackal actually trick Lion into letting him go?
- Who do you think the biggest “fool” is in this story. Support your answer with examples from the story.



# The Leopard Woman

A man and a woman were once making a hard journey through the bush. The woman had her baby strapped upon her back as she walked along the rough path overgrown with vines and shrubbery. They had nothing to eat with them, and as they traveled on they became very hungry.

Suddenly, emerging from the heavily wooded forest into a grassy plain, they came upon a herd of bush cows grazing quietly.

The man said to the woman, "You have the power of transforming yourself into whatever you like; change now to a leopard and capture one of the bush cows, that I may have something to eat and not perish." The woman looked at the man significantly, and said, "Do you really mean what you ask, or are you joking?" "I mean it," said the man, for he was very hungry.

The woman untied the baby from her back, and put it upon the ground. Hair began growing upon her neck and body. She dropped her loincloth; a change came over her face. Her hands and feet turned into claws. And, in a few moments, a wild leopard was standing before the man, staring at him with fiery eyes. The poor man was frightened nearly to death and clambered up a tree for protection. When he was nearly to the top, he saw that the poor little baby was almost within the leopard's jaws, but he was so afraid he couldn't make himself come down to rescue it.

When the leopard saw that she already had the man good and frightened, and full of terror, she ran away to the flock of cattle to do for him as he had asked her to. Capturing a large young heifer, she dragged it back to the foot of the tree. The man, who was still as far up in its top as he could go, cried out, and piteously begged the leopard to transform herself back into a woman.

Slowly, the hair receded, and the claws disappeared, until finally, the woman stood before the man once more. But so frightened was he still, that he would not come down until he saw her take up her clothes and tie her baby to her back. Then she said to him, "Never ask a woman to do a man's work again."

Women must care for the farms, raise breadstuffs, fish, etc., but it is a man's work to do the hunting and bring in the meat for the family.

A Boabab tree used to make sabar drums.



## Questions for Discussion:

- Where do you think the man, woman and baby were going?
- Since they were on a difficult journey, why did they not have any food to travel with them?
- Why did the man forget the baby on the ground?
- What could be several reasons that the man did not do the hunting?



# UMS Permission Slip

## YOU ASKED FOR IT!

We've heard from teachers that it's helpful to have a paragraph or two describing a Youth Performance in a letter/permission slip to send home to parents.

Please feel free to use this template, or adapt the information to meet the requirements of your school or district.

Dear Parents and Guardians,

We will be taking a field trip to see a University Musical Society (UMS) Youth Performance of Senegalese drummers Doudou N'Diaye Rose and Les Rosettes on Wednesday, November 12, from (10 - 11am / 12 noon - 1 pm) at the Michigan Theater in Ann Arbor. We will travel by ( car / school bus / private bus / walking ), leaving school at approximately \_\_\_\_\_ am and returning at approximately \_\_\_\_\_ pm.

The UMS Youth Performance Series brings the world's finest performers in music, dance, theater, opera, and world cultures to Ann Arbor. Doudou N'Diaye Rose is regarded as the world's leading practitioner of West African drumming.

This performance features the ensemble Les Rosettes, comprised of approximately 20 of Rose's female relatives. Rose is believed to be the first West African drummer to pass drumming traditions on to women, making this performance a celebration of equality and fairness.

We ( need / do not need ) additional chaperones for this event. Please ( send / do not send ) lunch along with your child on this day. If your child requires medication to be taken while we are on the trip, please contact us to make arrangements.

If you would like more information about this Youth Performance, please visit the Education section of [www.ums.org/education](http://www.ums.org/education). Copies of the Doudou N'Diaye Rose and Les Rosettes Teacher Resource Guide are available for you to download.

*Additional Comments from the Teacher:*

If you have any questions, please don't hesitate to call me at \_\_\_\_\_ or send email to \_\_\_\_\_.

Sincerely,

\_\_\_\_\_

-----Please detach and return by : \_\_\_\_\_-----

My child, \_\_\_\_\_, has permission to attend the UMS Youth Performance of Doudou N'Diaye Rose and Les Rosettes on Wednesday, November 12, 2003. I understand that transportation will be by \_\_\_\_\_.

Parent/Guardian Signature \_\_\_\_\_ Date \_\_\_\_\_

Relationship to child \_\_\_\_\_

Daytime phone number \_\_\_\_\_

Emergency contact person \_\_\_\_\_

Emergency contact phone number \_\_\_\_\_



# Selected Bibliography

Much of the text as well as pictures and audio clips were derived from the following sources:

## Websites:

"Senegal": <http://www.lclark.edu/~nicole/SENEGAL/HOME.HTML>

"Africa Interactive Maps": [http://www.africamaps.com/afim\\_frame.html](http://www.africamaps.com/afim_frame.html), Copyright 1998 W. Bediako Lamoussé-Smith & Joseph School.

"Africa: One Continent, Many Worlds": <http://www.calacademy.org/exhibits/africa/exhibit/count.html>, Copyright 2003, California Academy of Sciences.

"Cosaan: Senegalese Culture": <http://www.geocities.com/jbenhill/overview.html>, with permission from Joseph Hill, 2003.

"Senegal Guide for Tourism": [http://www.au-senegal.com/index\\_en.html](http://www.au-senegal.com/index_en.html), Copyright 1993, Imedia.

"Senegal, Microsoft Encarta Online Encyclopedia 2003": <http://encarta.msn.com>. Copyright 1997-2003, Microsoft Corporation.

"Senegal Online": <http://www.senegal-online.com/index.html>, Copyright 1996-2003, Poly-Phonie.

"Senghor": <http://www.uflib.ufl.edu/cm/africana/senghor.html>, Copyright 1995-2003. Daniel A. Reboussin, Africana Collection, George A. Smathers Libraries, University of Florida.

"The Africa Guide": <http://www.africaguide.com/country/senegal/culture.html>, Copyright 1996-2003, The Africa Guide.

"The Village Pulse Outpost": <http://villagepulse.com/outpost.html> 1993-2003, Village Pulse.

"Wolof Online": <http://www.wolofonline.com/wolof-samples.html>, Copyright 2001, Wolof Online.

## Books:

Diop, Abdoulaye-Bara. La Société Wolof: Tradition et Changement, Les Systèmes D'inégalité et de Domination. Paris: Karthala, 1981.

Jacobson, Jennifer and Dottie Raymer, The Big Book of Reproducible Graphic Organizers, Scholastic Professional Books, 1999.

Broughton, Ellingham, and Trillo, World Music: The Rough Guide; Africa, Europe, and the Middle East, Rough Guides., 1999.

Visit UMS Online

[www.ums.org](http://www.ums.org)

# Internet Resources

## Arts Resources

[www.ums.org](http://www.ums.org)  
The official website of UMS. Visit the Education section ([www.ums.org/education](http://www.ums.org/education)) for study guides, information about community and family events, and more information about the UMS Youth Education Program.

[www.artsedge.kennedy-center.org](http://www.artsedge.kennedy-center.org)  
The nation's most comprehensive website for arts education, including lesson plans, arts education news, grant information, etc.

## Doudou N'Diaye Rose and Les Rosettes

[www.fezfestival.org/prg2003/en/artists/doudou-en.php](http://www.fezfestival.org/prg2003/en/artists/doudou-en.php)  
A brief description of this renowned drummer and his accomplishments

<http://www.si.umich.edu/CHICO/UMS/Drummers/doudou.html>  
A website dedicated to Doudou N'Diaye Rose and the tradition of griots.

## Senegal

[www.africaguide.com/country/senegal/culture.html](http://www.africaguide.com/country/senegal/culture.html)  
A site which highlights the people and culture of this West African country.

[www.geocities.com/jbenhill/index.html](http://www.geocities.com/jbenhill/index.html)  
This site contains a lot of information about griots, Senegal culture, and the instruments used in drumming and storytelling.

<http://www.senegal-online.com/anglais/histoire/dates.htm>  
Highlights key dates in the history of Senegal and features historic maps.

## Drumming/African Music

[www.afropop.org/explore/country\\_info/ID/6/Senegal](http://www.afropop.org/explore/country_info/ID/6/Senegal)  
Provides an overview of current music in Senegal and features West African artists.

[www.africanmusic.org](http://www.africanmusic.org)  
Features a glossary of African musical terms.

[http://www.notz.com/african\\_links](http://www.notz.com/african_links)  
Links to sites on African drumming.

## Additional Lesson Plans Online

[www.peacecorps.gov/wvs/guides/senegal/print2](http://www.peacecorps.gov/wvs/guides/senegal/print2)  
The Peace Corps provides an interesting look at the Senegalese culture and supplies teachers with additional ideas to apply in the classroom.

Although UMS previewed each website, we recommend that teachers check all websites before introducing them to students, as content may have changed since this guide was published.

# Recommended Materials

## Resources for your classroom

The following pages list several recommended books and videos to help further your knowledge on West Africa, Senegal and African music.

### PRIMARY & ELEMENTARY GRADES

- AUTHOR: AARDEMA, VERNA  
TITLE: ANANSI FINDS A FOOL  
Publisher: Dial  
Copyright: 1992  
Grade: P  
ISBN: 0 8037 1164 6

Lazy Anansi seeks to trick someone into doing the heavy work of laying his fish trap, but instead he is fooled into doing the job himself.

- AUTHOR: AARDEMA, VERNA  
TITLE: WHY MOSQUITOES BUZZ IN PEOPLE'S EARS  
Publisher: Dial  
Copyright: 1975  
Grade: P  
ISBN: 0 8037 6089 2  
ISBN (paper): 0-8037-6088-4

This award-winning picture book reveals the meaning of the mosquito's buzz.

- AUTHOR: ANDERSON, DAVID  
TITLE: THE ORIGIN OF LIFE ON EARTH: AN AFRICAN CREATION MYTH  
Publisher: Sights Productions  
Copyright: 1991  
Grade: P/E  
ISBN: 0-9629978-544

This beautifully illustrated picture book tells of the adventures of Obatala, a Yoruba deity who descends from the sky to create the world. Winner of the 1992 African Studies Association's Children Book Award.

- AUTHOR: COWEN - FLETCHER, JANE  
TITLE: IT TAKES A VILLAGE  
Publisher: Scholastic  
Copyright: 1994  
Grade: P  
ISBN: 0 590 46573 2

On market day in a small village in Benin, Yemi tries to watch her little brother Kokou and finds that the entire village is watching out for him too. Winner of the 1995 African Studies Association award for the Best Children's Book on Africa.

- AUTHOR: ELLIS, VERONICA FREEMAN  
TITLE: AFRO-BETS FIRST BOOK ABOUT AFRICA  
Publisher: Just Us Books  
Copyright: 1990  
Grade: P/E  
ISBN: 0-940975-12-2  
ISBN (paper): 0-940975-03-3

This overview of Africa for young readers provides brief information on history, geography, wildlife, art, religion and music.

There are  
more  
study guides  
like this  
one, on  
a variety of  
topics,  
online!  
Just visit...  
[www.ums.org](http://www.ums.org)

Visit UMS Online

[www.ums.org](http://www.ums.org)

## Recommended Materials continued

- AUTHOR: KUKLIN, SUSAN  
TITLE: HOW MY FAMILY LIVES IN AMERICA  
Publisher: Macmillan / Bradbury Press  
Copyright: 1992  
Grade: P  
ISBN: 0-02-751239-8

African American, Asian American, and Hispanic American children describe their families' cultural traditions. The African American child's father is originally from Senegal.

- AUTHOR: MEDICOTT, MARY  
TITLE: TALES FROM AFRICA  
Publisher: Larousse Kingfisher Chambers  
Copyright: 2000  
Grade: Ages 4-8  
ISBN: 0753452901

This anthology of stories and folktales from contemporary African writers captures the rich storytelling tradition of the continent.

- AUTHOR: BURNS, KHEPHRA  
TITLE: MANSA MUSA: THE LION OF MALI  
Publisher: Harcourt  
Copyright: 2001  
Grade: Ages 9-12  
ISBN: 0152003754

Khephra Burns's exquisitely told account of one of the greatest kings of Mali is based solidly in fact, although the details of his boyhood are imagined. Partnered with the rich, breathtaking illustrations by two-time Caldecott Medalists, Leo and Diane Dillon ([Why Mosquitoes Buzz in People's Ears](#) and [Ashanti to Zulu](#).)

- AUTHOR: UZOAMAKA CHINELY UNOBAGHA  
TITLE: OFF TO THE SWEET SHORES OF AFRICA AND OTHER TALKING DRUM STORIES  
Publisher: Chronicle Books  
Copyright: 2000  
Grade: Ages 4-8  
ISBN: 0811823784

In the introduction to this collection, inspired by traditional Mother Goose rhymes, Unobagha is at her best with onomatopoeic sounds that conjure the rhythms of village life. Varied, artful designs feature not only full-color paintings of animals, plants, baskets and village scenes, but plenty of spot art and bright borders that resemble African fabrics.

- AUTHOR: WISNIEWSKI, DAVID  
TITLE: SUNDIATA: LION KING OF MALI  
Publisher: Clarion Books  
Copyright: 1992  
Grade: Ages 4-8  
ISBN: 0395613027

In the oral tradition of the griots Wisniewski brings to life a story of courage from the African country of Mali. Wisniewski's stunning cut-paper illustrations are historically accurate. Bright rainbow colors capture the fabrics of Africa, and the text's patterned borders are suggestive of kilim rugs.

## Recommended Materials continued

- AUTHOR: CHOCOLATE, DEBORAH M.  
TITLE: KENTE COLORS  
Publisher: Walker and Company  
Copyright: 1997  
Grade: Ages 4-8  
ISBN: 0802775284

The traditional kente cloth of the Ashante people of Ghana stretches to become the stuff of story hour. The cloth's vivid tones (red, yellow, blue, black and gold) are explored for their symbolic values and matched with scenes from African and African American culture and daily life.

- AUTHOR: HULL, ROBERT  
TITLE: STORIES FROM WEST AFRICA  
Publisher: Raintree/Steck-Vaughn  
Copyright: 2000  
Grade: Ages 4-8  
ISBN: 0739813331

Retellings of folktales from various West African cultures, including "Anansi and Hate-to-be-Contradicted," "The Monster Sasabonsam versus the Wonder Child," and "The Man Who Learned the Language of Animals."

- AUTHOR: BABA WAGUE DIAKITE  
TITLE: THE MAGIC GOURD  
Publisher: Scholastic  
Copyright: 2003  
Type: Book  
Grade: Ages 4-8  
ISBN: 0439439604

Diakite retells a tale from his native Mali and illustrates it with painted, boldly patterned art created from ceramics. S Diakite closes with a discussion of the story's themes and antecedents, an introduction to praise songs, and a glossary of the Bambara exclamations and expressions that punctuate the story.

### MIDDLE AND HIGH SCHOOL GRADES

- AUTHOR: ABRAHAMS, ROGER  
TITLE: AFRICAN FOLKTALES: TRADITIONAL STORIES OF THE BLACK WORLD  
Publisher: Pantheon  
Copyright: 1983  
Grade: M/H  
ISBN (pap): 0-394-72117-9

A collection of 94 African folktales from around the continent.

- AUTHOR: BARLOW, SEAN; EYRE, BANNING  
TITLE: AFROPOP! AN ILLUSTRATED GUIDE TO CONTEMPORARY AFRICAN MUSIC  
Publisher: World Music Productions (dist.)/Book Sales  
Copyright: 1995  
Grade: M/H  
Subjects: Music/Biography/Africa

This concise and colorful book provides an excellent overview of contemporary African music. Vibrant color photographs accompany brief biographies of well-known African musicians.

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## Recommended Materials continued

- TITLE: AFRICA TODAY: AN ATLAS OF REPRODUCIBLE PAGES  
Publisher: World Eagle  
Copyright: 1994  
Grade: M/H

Contains reproducible maps, graphs, charts and tables on Africa.

- AUTHOR: CROWDER, MICHAEL  
TITLE: WEST AFRICA: AN INTRODUCTION TO ITS HISTORY  
Publisher: Longman  
Copyright: 1977  
Grade: M/H  
ISBN (pap): 0-582-60003-0

An introduction to West African history. Includes questions and a bibliography.

- AUTHOR: KNAPPERT, JAN  
TITLE: THE A - Z OF AFRICAN PROVERBS  
Publisher: Karnak House  
Copyright: 1989  
Grade: M/H  
ISBN (pap): 0 907015 39 5

A collection of 1, 465 proverbs from all over Africa. The author achieves his goal of showing " that the people of Africa do possess original proverbs, very beautiful and very wise ones."

- AUTHOR: NELSON MANDELA  
TITLE: NELSON MANDELA'S FAVORITE AFRICAN FOLKTALES  
Publisher: W.W. Norton and Company  
Copyright: 2002  
Grade: all  
ISBN: 0393052125

Nobel Peace laureate Nelson Mandela has compiled a collection of his favorite African tales from all over the continent.

### AUDIO RECORDING

- DJABOTE  
Copyright: 1994

Preview this recording of Doudou N'Diaye Rose and the Drummers of West Africa online at: <http://entertainment.msn.com/album/Default.aspx?album=276535>

### VIDEO RECORDING

- DJABOTE: SENEGALESE DRUMMING AND SONG FROM MASTER DRUMMER DOUDOU N'DIAYE ROSE  
Copyright: 1994

This video provides a documentary of the making of the Djabote CD (above) and is directed by Béatrice Soulé and Eric Millot. Filmed on the island of Gorée, off the coast of Dakar, this film captures African drumming in perhaps one of the most dramatic settings imaginable. This film features two performances of Doudou N'Diaye Rose with his drum orchestra and singers. The superb musical performances provide a visual counterpoint to the driving dynamic music and musicians, whose complex rhythms are led by the striking, restless figure of Doudou N'Diaye Rose.

## Community Resources

University Musical Society  
University of Michigan  
Burton Memorial Tower  
881 N. University  
Ann Arbor, MI 48109-1011  
(734) 615-0122  
[umyouth@umich.edu](mailto:umyouth@umich.edu)  
[www.ums.org](http://www.ums.org)

### African Heritage Cultural Center

Owned and operated by the Detroit Public Schools. Free admission; recommended donation \$2/person. Reservations recommended.  
21511 W. McNichols (at Grand River)  
Detroit, MI 48219-3201  
no web site  
(313) 494-7452

### Charles H. Wright Museum of African American History

315 Warren  
Detroit, MI 48201-1443  
[www.maah-detroit.org](http://www.maah-detroit.org)  
(313) 494-5800

### Detroit Children's Museum

Regularly focuses on various cultural aspects of Africa. Call for details.  
6134 Second Avenue - note new address  
Detroit, MI 48202  
[www.detroitchildrensmuseum.org](http://www.detroitchildrensmuseum.org)  
(313) 873-8100

### Detroit Institute of Arts

African Galleries Wing (North wing, main level).  
5200 Woodward Avenue  
Detroit, MI 48202  
[www.dia.org](http://www.dia.org)  
(313) 833-7900

### University of Michigan School of Music

1100 Baits Dr.  
Ann Arbor, MI 48109-2085  
(734) 764-0583  
contact: Carol Richardson

### Black Folk Arts, Inc.

4266 Fullerton  
Detroit, MI 48238  
313-834-9115  
contact: Kahemba Kitwana

These groups and organizations can help you to learn more about Les Rosettes, Senegal, West African performance styles, and/or the performing arts.

"It is my wish that the voice of the storyteller will never die in Africa."

Nelson Mandela -from his book Nelson Mandela's Favorite African Folktales

## Community Resources continued...

These groups and organizations can help you to learn more about Les Rosettes, Senegal, West African performance styles, and/or the performing arts.

Wayne State University Music Department  
4841 Cass Avenue, Suite 1321  
Detroit, MI 48202  
(313) 577-1795  
music@wayne.edu

University of Michigan Center for Afro-American and African Studies  
4841 Cass Avenue, Suite 1321  
Detroit, MI 48202  
(313) 577-1795  
music@wayne.edu

African American Cultural and Historical Museum of Ann Arbor  
4841 Cass Avenue, Suite 1321  
Detroit, MI 48202  
(313) 577-1795  
music@wayne.edu

Pappa Hanne - West African Drummer  
14973 Snowden  
Detroit, MI 48227  
(313) 931-2478

African American Arts and Cultural Society  
contact: Nzinga Aye  
4261 Sturtevant  
Detroit, MI 48204  
(313) 834-5767  
(313) 834-2131  
SANTYALLADANCE@aol.com

Hakamna Vocal and Percussion Ensemble  
contact: Jahra McKinney-Hakamma  
313-491-0261  
jmichelle@sbcglobal.net

Ibrahima Niang - former cultural ambassador to Senegal  
16830 Hubbell  
Detroit, MI 48235  
313-659-0833  
248-541-2548

## Evening Performance

Doudou N'Diaye Rose master drummer  
Les Rosettes  
Tue 11/11 8pm  
Michigan Theater, Ann Arbor

Senegalese drummer Doudou N'Diaye Rose is a living legend, a guardian of tradition, and an untiring innovator. In 2000, nearly 3,500 people packed into Hill Auditorium to hear him and his Drummers of West Africa in their Ann Arbor debut. For this concert, he is joined by the ensemble Les Rosettes, a groundbreaking group of 20 female drummers who are all his daughters or granddaughters. "The rhythmic complexity and sesence that captivated groups from the Rolling Stones fo Japan's Kodo troupe was laid bare to an audience whose reactions seemed to range from thrilled to stunned." (Chicaago Sun-Times)

Funded in part by Heartland Arts Fund. Media sponsors WEMU 89.1 FM and Metro Times.

Main Floor	\$34 / \$30 / \$22 / \$16
Balcony	\$34 / \$26 / \$22 / \$16

### Additional Options for Teens

In response to the needs of our teen audience members, the Universtiy Musical Society has implemented the Teen Rush Ticket Coupon program. The coupons may be downloaded from our website at [www.ums.org](http://www.ums.org) and can be used to purchase tickets for any evening performance at half the price! See the copy of our coupon below.

03/04  
experience the world's best live music, dance and theater in your own backyard

**Ums teen rush ticket coupon**

WHAT IS UMS?

The University Musical Society (UMS) is a performing arts presenter on the University of Michigan campus that brings professional performing artists to the area to perform. We host everything from dance troupe to jazz musicians, theater companies to world famous opera singers all right here in Southeastern Michigan.

## Check out UMS for half the price!

Rush Tickets are sold to high school students for 50% off the published ticket price 90 minutes before every UMS performance. These tickets are only available if the performance is not sold out. Tickets may be purchased in person at the performance hall ticket office, but plan to get there early, because tickets go fast!

Call our box office at 734-764-2538 to check ticket availability.

The fine print...  
Bring your student ID and this coupon to the performance hall ticket office the night of the show. This coupon is good for ONE 50% off ticket, subject to availability. Seating is at the discretion of the UMS ticket office personnel.

student name \_\_\_\_\_

school \_\_\_\_\_

email \_\_\_\_\_

for our full season and more information, visit

**www.ums.org**



UMS Tickets Online  
[www.ums.org/tickets](http://www.ums.org/tickets)

UMS Tickets By Phone  
(734) 764-2538

# UMS Youth Education Season

## September

18 11 am U Theatre: The Sound of Ocean - Youth Performance, Power Center

## October

11 8:30 am Celebrating St. Petersburg (Day 1) - Teacher Workshop, Int'l. Institute  
19 1 pm Celebrating St. Petersburg (Day 2) - Teacher Workshop, Michigan League  
27 4:30 pm Introduction to W. African Percussion - Teacher Workshop, WISD

## November

8 10 am Understanding the Arab World and Arab Americans - Tchr. Wkshp, ACCESS  
12 10am/12pm Doudou N'Diaye Rose and Les Rosettes - Youth Perf., Michigan Theater  
17 4:30 pm Arts Advocacy: You Make the Difference - Teacher Workshop, WISD

## December

9 4:30 pm Music of the Arab World: An Introduction - Teacher Workshop, WISD

## January

20 11 am Regina Carter and Quartet - Youth Performance, Hill Auditorium  
30 11 am Simon Shaheen and Qantara - Youth Performance, Michigan Theater

## February

16 4:30 pm Behind the Scenes: Children of Uganda - Teacher Workshop, MI League  
17 10am/12pm Children of Uganda - Youth Performance, Power Center  
18 10am/12pm Children of Uganda - Youth Performance, Power Center

## March

5 11:30 am Guthrie Theater: Shakespeare's Othello - Youth Perf., Power Center  
22 4:30 pm Preparing for Collaboration: Theater Games that Promote Team-Building and Foster Creative and Critical Thinking - Teacher Workshop, WISD  
25 4:30 pm Moments in Time: Bringing Timelines to Life Through Drama - Teacher Workshop, WISD

## April

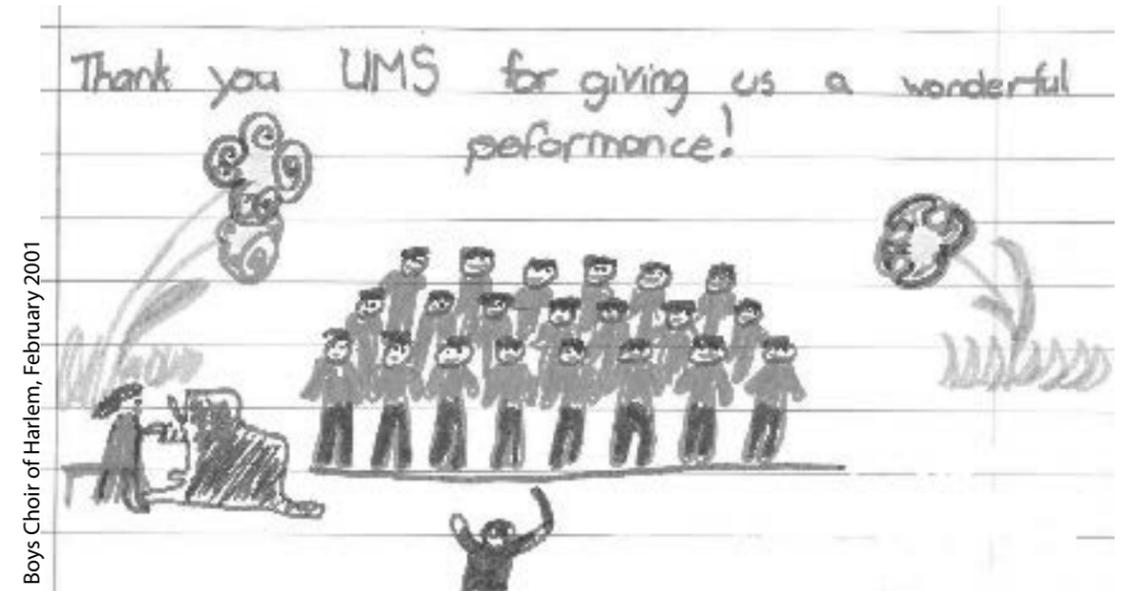
16 11 am Girls Choir of Harlem - Youth Performance, Michigan Theater

Hill Auditorium - 888 N. University, Ann Arbor  
International Institute - corner of East & South University, Ann Arbor  
Michigan League - 911 N. University, Ann Arbor  
Michigan Theater - 603 E. Liberty, Ann Arbor  
Power Center - 121 Fletcher, Ann Arbor  
WISD (Washtenaw Intermediate School District) - 1819 S. Wagner, Ann Arbor

For more information or a brochure, please call 734.615.0122 or e-mail [umsyouth@umich.edu](mailto:umsyouth@umich.edu)

Want to bring students to a UMS performance not on this list?

Call the UMS Group Sales Coordinator at (734) 763-3100.



## Send Us Your Feedback!

UMS wants to know what teachers and students think about this Youth Performance. We hope you'll send us your thoughts, drawings, letters, or reviews.

UMS Youth Education Program  
Burton Memorial Tower • 881 N. University Ave. • Ann Arbor, MI 48109-1011  
(734) 615-0122 phone • (734) 998-7526 fax • [umsyouth@umich.edu](mailto:umsyouth@umich.edu)

Download additional copies of this study guide  
throughout the 2003-2004 season!

[www.ums.org/education](http://www.ums.org/education)

