

## EDUCATOR GUIDE

Story Theme: Global Village  
Subject: Dr. Zak Diouf & Naomi Washington  
Diouf Diamano Coura West African Dance  
Company  
Discipline: Dance & Music (African-Senegalese)

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The Diamano Coura West African Dance Company performing. Still image from SPARK story, 2005.

## SECTION I - OVERVIEW

### EPISODE THEME

Global Village

### SUBJECT

Dr. Zak Diouf & Naomi Washington Diouf and the Diamano Coura West African Dance Company

### GRADE RANGES

K-12 & Post-secondary

### CURRICULUM CONNECTIONS

Dance, Music, Social Studies, Language Arts

### OBJECTIVE

To introduce educators to West African dance and music as a form of expression and a vital part of not only African culture, but as a part of the Bay Area's global community.

### STORY SYNOPSIS

Dr. Zak Diouf and his wife, Naomi Gedo Washington, work tirelessly to direct their company, Diamano Coura, and prepare the group for an annual repertory performance in addition to teaching weekly dance classes. In this episode, Spark brings insight on the world of professional African artists living in a new country, bringing their traditions to a new culture, and bringing a little of West Africa home to Oakland.

### INSTRUCTIONAL STRATEGIES

Group oral discussion, review and analysis, including peer review and aesthetic valuing as a group  
Teacher-guided instruction, including demonstration and guidance  
Hands-on individual projects in which students work independently  
Hands-on group projects in which students assist and support one another

Critical reflection on personal expressions and how they are seen and received by others

### INSTRUCTIONAL OBJECTIVES

To introduce West African music and dance as unique forms of creative and cultural expression  
To illustrate the presence and role of traditional artists in the local community  
To inspire students to seek out traditional dance and music within their communities

### EQUIPMENT NEEDED

SPARK story about Dr. Zak Diouf & Naomi Washington Diouf and the Diamano Coura West African Dance Company on DVD or VHS, and related equipment  
Computer(s) with Internet access, navigation software, sound card, speakers, and access to a printer  
Cassette player, CD player, or computer audio program

### MATERIALS NEEDED

Access to libraries with up-to-date collections of periodicals, books, and research papers on West African music and dance  
Different examples of traditional and contemporary West African music and dance (see **Resource** sections)

### INTELLIGENCES ADDRESSED

Interpersonal – awareness of others' feelings, emotions, goals, motivations  
Intrapersonal - awareness of one's own feelings, emotions, goals, motivations  
Visual-Spatial - the ability to manipulate and create mental images to solve problems  
Bodily-Kinesthetic - the ability to use one's mind to control one's bodily movements  
Logical-Mathematical - the ability to detect patterns, reason deductively, think logically



See more information on [Multiple Intelligences](http://www.kqed.org/spark/education) at [www.kqed.org/spark/education](http://www.kqed.org/spark/education)

## SECTION II – CONTENT/CONTEXT

### CONTENT OVERVIEW

Since its inception in 1975, Diamano Coura West African Dance Company, under Director Dr. Zak Diouf and Artistic Director Naomi Washington Diouf has been living up to its name. Diamano Coura means “those who bring the message” in the Senegalese Wolof language and this company carries out its mission through ongoing performances and classes, workshops, youth programs and community outreach. Diamano Coura demonstrates that West African music and dance are more than just entertainment; they also can be used by communities to educate others about their rich cultural heritage while preserving it at the same time.

In this SPARK episode “Global Village,” Diamano Coura is preparing for their annual performance “Kudul Khelate.” Zak, who comes from Senegal and Naomi, from Liberia, each express the idea that in African cultures there is no separation of music and dance from daily life, and that everyone can participate. As the saying goes, “if you can walk, you can dance; if you can talk, you can sing.” Unlike Western European traditions where participation in the fine arts is historically the purview of the upper classes and experts to perform or produce, African cultures integrate all the art forms together within a community.

Both Zak and Naomi have impressive credentials in their field. Dr. Diouf earned his Ph.D. in Ethnomusicology from UC Berkeley and was the director of the Mali Ensemble, “Les Ballets Africains,” and the Senegalese National Dance Company before founding Diamano Coura. He has performed as a dancer and drummer and has had extensive choreographing experience with such groups as the African-American Dance Ensemble, Oakland’s Dimensions Dance Theater, and Harambee Dance Company. He has been on the faculties of Southern Illinois University, San Jose State University, Sonoma State University, University of San Diego, UCLA and San Francisco and Hayward State Universities. He

currently teaches West African music, dance and history at Laney Community College and music and dance at the Malonga Casquelourd Arts Center in Oakland.

Naomi Diouf began dancing in her native city, Monrovia, Liberia at age ten and went on to study with prominent dancers and musicians of other West African countries. In Paris, she studied ballet and modern dance, which together with the indigenous dance she had learned, helped her later with research and comparative analysis of dance forms throughout the world. She holds a B.A. in sociology, with a minor in African History, from UC San Diego. She has assisted and choreographed works internationally for companies such as the Dutch Theater Van Osten in the Netherlands and Belgium, Dimensions Dance Theater, and Washington DC’s Kankoran Dance Company. Naomi has worked for 15 years with arts education programs in the San Diego, Los Angeles, San Francisco, Oakland, Richmond and Alameda school districts to promote cultural literacy. She currently teaches West African dance and culture at Berkeley High School, Laney College, and the Malonga Casquelourd Arts Center, both in Oakland, as well as conducting workshops and consulting in costume design, cultural program coordinating, and West African culture.



Dr. Zak Diouf talks about music and dance in West African culture. Still image from SPARK story, 2005.

## THE BIG PICTURE

West Africa is comprised of 20 countries containing thousands of cultures, languages, customs and religions. As these cultures are not homogenous, it is impossible to lump all of West African music and dance together under one description.

However, one can approach a discussion of African music and dance as having a network of overlapping styles, which share some relative features of structure and similar contextual relations. Some of the common characteristics (excerpted from Richard Alan Waterman's African Influence on the Music of the Americas) in the music include:

**Metronome sense** – Essentially, most African music is designed for dance even when dancers may not be physically present. The musician assumes that the most fundamental elements of the music – the up beats and down beats – are understood and supplied by the audience/dancer, and that he may elaborate the rhythms based on this assumption.

**Dominance of percussion** – Most African music is centered on percussion. Everything from hand clapping to xylophones to drums and gongs are utilized for their percussive value and for the execution of polyrhythm, or interlocking rhythmic patterns.

**Polymeter** – The expression of two or more different metrical frameworks simultaneously, such as a 6/8 meter played at the same time as a 4/4 and 3/4 meter. This establishes a rhythmic basis upon which the music is built, and additional rhythmic or melodic accents can be expressed by instrumental and vocal melodies as well as through the physical movements of the dance.

**Off-beat phrasing of melodic accents** – The deliberate placement of accents between and around the sounded or implied beats of a measure of music. Sometimes the placement of a note is on the beat of an implied meter but at a tempo twice as fast or slow of the controlling rhythm.

**Overlapping call-and-response patterns** – This refers to antiphonal singing, in which a lead singer alternates a short phrase with a chorus, which then repeats the phrase until the lead changes it. The lead

is also able to create variations and embellishments in the line while the chorus maintains the same phrase. The two can also overlap one another, so that the lead singer is able to sing “on top of” the chorus.

For every distinct culture in West Africa, you can find as many different dances with their own inherent look, significance and associated music. One unifying context is that in most African traditional cultures, music and dance are common features of everyday life. Although there are occasions in which music is played for purposes other than dance, it is more common to find it in the context of a communal activity in which dance is a critical component.

At times, dance may be simply for enjoyment – feeling more connected to the music by moving to it and articulating the rhythm can lead to an emotional release. At other times it may be used to communicate social or personal commentary. By using specific movements, gestures, or facial expressions, a dancer can express anger or offer gratitude and praise, express their religious beliefs, or enforce a class relationship publicly, such as one between a high and a low ranking person within a community.

Dance also serves as a vehicle through which people identify with one another. It has both secular and sacred forms - some religious ceremonies don't carry any potency without movement. There are other instances in which the actual participation in the dance enforces solidarity between individuals and clans during a crisis or a social occasion, such as a funeral or a wedding.

One can apply some of the previous general characteristics found in African music to the dances as well, but in general, there are two major functions that the music has for the dance: it has to create the right mood for dance and inspire movement, and it has to provide the rhythmic basis for the dance.

With the music as its foundation, African dance can be just about anything, from highly complex movements that are fast, vigorous and angular to slower, simpler dances that may be more round and flowing in nature; improvised dance verses codified dance that follows specific musical cues.

As Dr. Diouf asserts in the SPARK story, “the drummer must prepare the dancer – he must lift the dancer, carry him and land him.” Likewise, the organization and contents of the music will affect how a dance is articulated. Elements such as tempo, polyrhythm, articulation of off-beat phrasing, dynamics, quality and intensity of movements and overall structure (how long does the dance last, does it have different sections, etc.) will tell the dancers how to move. Together, the dancers and the music create the complete experience.



Naomi Washington Diouf.  
Still image from SPARK story, 2005.

## RESOURCES – TEXTS

Appiah, Kwame Anthony and Henry Louis, Jr. Gates (Ed). Africana: The Encyclopedia of the African and African American Experience. Basic Civitas Books, 1999.

Bascom, William R. and Melville J. Herskovits, eds. Continuity and Change in African Cultures. Chicago: University of Chicago Press, 1959.

Bebey, Francis. Translated by Josephine Bennett. African Music: A People's Art. Westport CT: Lawrence Hill & Co., Publishers, Inc., 1975.

Chernoff, John Miller. African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms. University of Chicago Press, 1979.

Collins, Robert O. Western African History. New York: M. Weiner Publisher, 1990 (c. 1971).

Courlander, Harold. A Treasury of African Folklore. New York: Crown Publishers Inc., 1975

Grove's Dictionary of Music and Musicians. London: Macmillan. 1980. Volume 1: 144-53.

Kebede, Ashenafi. Roots of Black Music: The Vocal, Instrumental and Dance Heritage of Africa and Black America. Englewood Cliffs, N.J.: Prentice-Hall, Inc. 1982

Ladzekpo, Alfred and Kobla Ladzekpo. Edited by Elizabeth May. Musics of Many Cultures: An Introduction. Berkeley: University of California Press, 1980.

Levine, Lawrence. Black Culture and Black Consciousness: Afro-American Folk Thought from Slavery to Freedom. Oxford: Oxford University Press, 1978.

Maier, Karl. Into the House of the Ancestors: Inside the New Africa. John Wiley & Sons, 1999.

Nketia, J.H. Kwabena. The Music of Africa. W. W. Norton & Company, 1974.

Reader, John. Africa: A Biography of the Continent. New York: Vintage Books, 1999.

Waterman, Richard Alan. African Influence on the Music of the Americas. Chicago: University of Chicago Press, 1952.

## RESOURCES – AUDIO

African Music. I/5. Folkways FW-8852.

Afrique, Vol. 2: Guinée, Senegal, Dahomey. II/3. Vogue EXTP-1029.

Drums of Passion. Babatunde Olatunji. Columbia Records, 1959.

Folk Music of Ghana. I/I, 5-7. Folkways FW-8859

Folk Music of Liberia. II/2. Folkways FE-4465

Sound D'Afrique. Mango, An Island Records, Inc., 1981. A compilation of different popular artists.

Toure Kunda – Live Paris –Zigunichor. Celluloid, New York, 1984. Senegalese popular music.

The Art of the Kora. Jali Nyama Suso. Ocora label, recorded by Roderic Knight.

## RESOURCES – VIDEO

The JVC/Smithsonian Folkways Video Anthology of Music and Dance of Africa. In three volumes. Multicultural Media. Barre, VT. 1986. Phone (800) 550-9675. Extensive anthology of African music and dance covering a wide variety of African cultural expressions: From South African gumboot dancing to the songs of women's work groups in Kenya. School of Education's IMC: LTY M1627 J348 1996

### Dance Spirit of Ghana

A video documentary chronicling the spirit of dance in the lives of the people of Ghana. VHS CASSETTES available through: CPP Media Group, A Division of Warner Brothers Publications 1500 NW 48th Ave Miami, FL 33014 . Call 1-800-628-1528 EXT. 215, 214 to order.

## RESOURCES – WEB SITES

Africa - See this comprehensive Web site for information on the PBS series on Africa, including a teacher's guide and lesson plans - <http://www.pbs.org/wnet/africa>

African Music Encyclopedia – A Web Site devoted to information on African music and musicians. [www.africanmusic.org](http://www.africanmusic.org)

African Studies – A resource Web site published by Columbia University - <http://www.columbia.edu/cu/lweb/indiv/africa/cuv/music.html>

All Africa - All Africa is a leading news service for Africa, providing up-to-the-minute stories each day from over 70 news organizations throughout Africa. <http://allafrica.com>

Diamano Coura West African Dance Company – The company's home Web page, with information on ongoing classes, performances and a biography of the company. <http://www.diamanocoura.org>

### National Geographic: Africa

Learn more about Africa at National Geographic's

site for the AFRICA series. Check out photo galleries on topics ranging from rainforest dwellers to Southern Africa's Bushmen. Get the latest news from hot spots throughout the continent. Then, browse through a wealth of AFRICA-related products, including maps, screensavers and more.

<http://www.nationalgeographic.com/africa>

Smithsonian Institute's African Voices - A permanent exhibition that examines the diversity, dynamism, and global influence of Africa's peoples and cultures over time in the realms of family, work, community, and the natural environment. The Web site includes a collection of resources such as lists of links to other African studies sites, a bibliography and discography. [www.mnh.si.edu/africanvoices](http://www.mnh.si.edu/africanvoices)

Story of Africa (The) - Drawing on the perspective of African historians, this BBC site explores events, people, and cultures that have shaped African history from ancient times to the de-colonization campaigns of the 1960s. -

<http://www.bbc.co.uk/worldservice/africa/features/storyofafrica>

## BAY AREA RESOURCES

Ashkenaz Music and Dance Community Center Presents nightly performances and participatory dance events by local, national and international music groups of all cultural backgrounds 1317 San Pablo Ave., Berkeley, 510/525.5054 <http://www.ashkenaz.com>

### De Young Museum

The de Young Museum (scheduled to open fall 2005) has a 1,400 object collection of art from Africa – 100 of which are viewable on-line. Golden Gate Park, San Francisco <http://www.famsf.org/deyoung/collections/collection.asp?collectionkey=36>

### East Bay Center for the Performing Arts

Classes, residencies and performances from a variety of cultural groups can be found here. 339 11<sup>th</sup> Street, Richmond, CA, 510/234.5624 <http://www.eastbaycenter.org>

### Ethnic Dance Festival (The San Francisco)

An annual, summer event that presents a wide variety of world music and dance for all audiences.

World Arts West, Fort Mason Center, Landmark  
Building D, San Francisco, 415/474-3914

<http://www.worldartswest.org>

Julia Morgan Center for the Arts

A community center offering live performances and  
dance, music and theater classes for all ages.

2640 College Ave., Berkeley (510) 845-8542

<http://www.juliamorgan.org>

Young Audiences of Northern California

Arts education organization serving 12 Bay Area  
counties with a wide range of different programs by  
folk and ethnic dance ensembles and solo music and  
dance programs to perform at schools and  
community locations.

125 Stillman Street, San Francisco, CA 94107

415/974.5554

<http://www.ya-nc.org>

## SECTION III – VOCABULARY

### VOCABULARY & CONCEPTS IN THE SPARK STORY

**Ancestors**

Persons from whom one is descended; predecessors or forefathers

**Artistic Collaborations**

A joining of creative forces and abilities by different artists to create a unified work of art, such as a dance or music piece, a work of visual art or a theatre or film piece.

**Artistic Director**

The person who is in control of leading a group of artists to achieve a unified goal, and to whom authority is given to make final decisions regarding the ultimate outcome of every aspect of an artistic endeavor

**Civil War**

A war within a country between factions or regions for control

**Discipline**

A branch of knowledge or teaching

**Generation**

Offspring that have a common parent or parents, or the average time interval between the birth of parents and the birth of their children

**Hip-Hop**

A subculture of inner city youth incorporating unique styles of music, dance, fashion, and art

**Immersed**

To be completely or profoundly involved in something

**Liberia**

A country in West Africa, whose capital is Monrovia

**Mali**

A country in West Africa whose capital is Bamako

**Moral**

The lesson or principle contained in or taught by a fable, story or event.

**Relentless**

To be unremitting or persistent

**Repertoire**

A body of work such as songs, plays, dances that a company or individual is ready to perform.

**Senegal**

A country on the coast of West Africa, its capital is Dakar.

**West Africa**

A group of nations comprised of Algeria, Benin, Burkina Faso, Cape Verde, Gambia, Ghana, Guinea, Guinea Bissau, Ivory Coast, Liberia, Mali, Mauritania, Niger, Nigeria, Senegal, Sierra Leone, Togo, Tunisia and the Western Sahara

## SECTION IV – ENGAGING WITH SPARK

### STANDARDS-BASED ACTIVITIES & DISCUSSION POINTS

#### Analyzing Africa

Using different forms of media such as newspapers magazines, the Internet, and television and radio news broadcasts, ask students to research the civil war in Liberia, or another political or humanitarian crisis in Africa. As a group, challenge them to analyze their findings, using the list of *Media Analysis Questions for Critical Thinking* (below) and the Media Literacy tools on the KQED Web site (<http://www.kqed.org/topics/education/medialiteracy/index.jsp>).

How easy or difficult was it to find information about the Liberian civil war or other conflicts? Was information found in mainstream media sources? If appropriate, encourage actual interviews of African ex-patriots from the respective regions to uncover personal perspectives. In addition, ask students to analyze current national news shows such as CNN, Fox News, BBC and MSNBC, examining the same questions as before for developing media literacy.

- What issues are covered?
- What issues are not covered?
- What characterizes the coverage?

A longer project could include the creation of a news broadcast about Africa, one of its countries, or a particular conflict. Ask students to include not only the “breaking news story”, but also cultural events, sporting events, even a weather report. Students should first prepare written reports of their stories and practice their oral presentation skills before presenting to the class. Challenge students to think of how their presentation will be interpreted by the audience – noting that they are presenting information with a point of view and the way they deliver the information will have an impact on the viewer. Perhaps offer different points of view on a major situation.

Have students involved in all aspects of creating and producing the broadcast, including those who will

handle all the technical elements involved in videotaping their presentation. Present the final product to other classes for review and feedback.

#### Related Standards

##### Language Arts

Grade 8 – Writing

Standard 7 – Speaking and Listening

The student listens, understands, evaluates and speaks effectively in both formal and informal situations, using the appropriate conventions of language to communicate ideas.

Use appropriate grammar, word choice and pacing during formal oral presentations.

Use clear and specific language to communicate ideas to the intended audience.

Use language and gestures effectively.

2.1 Write biographies, autobiographies, short stories, or narratives:

- a. Relate a clear, coherent incident, event, or situation by using well-chosen details.

Grade 11 - Written and Oral English Language Conventions

1.1 Demonstrate control of grammar, diction, and paragraph and sentence structure and an understanding of English usage.

1.2 Produce legible work that shows accurate spelling and correct punctuation and capitalization.

#### Media Lessons in the core curriculum and Visual & Performing Arts Standards

Concept 1 - All media are constructions

Concept 2 – All media construct reality

Concept 7 - Media have unique aesthetic form that is closely related to content

Principle 1 – Use media to practice general observation, critical thinking, analysis, perspective-taking, and production skills.

Principle 2 – Use media to stimulate interest in a new topic.

## SPARKLERS:

- \* Research your local “global village” and find out what African performing arts groups may be available. Many music and dance companies have outreach and educational programs that they bring directly into schools and community sites to present assemblies or workshops for students. Contact: Young Audiences of Northern California for more information (see **Bay Area Resources**).

### The Rhythm

Many African drummers learn rhythms by first singing or speaking them. To create a polyrhythm, try speaking the following syllables emphasizing the bold word on a strong or down beat.

**Goon** Pah Tah **Goh** Doh Pah Tah  
**Goon** Pah Tah **Goh** Doh Pah Tah  
continuing....

Now while one group is repeating the above rhythmic pattern try adding this pattern to the above pattern, aligning the bold words in both patterns so that they occur together on the down beats.

**Goh** Doh Pah **Doon** Pah  
**Goh** Doh Pah **Doon** Pah  
continuing....

### Create a Dance

“If you can walk, you can dance. If you can talk, you can sing.” – *African proverb*

Often, movements in African dance can have literal translations, focusing on the elements, animals, or actions. Watch the Spark episode and see how in Naomi’s dance class she describes the movement of reaching her arm up and dropping it down to be that of “picking the fruit, and dropping it down”. With this as inspiration, create a dance together, using the village concept of the activity, in which everyone is involved.

Divide students into groups. Assign each group a research assignment. One group will go out to the school yard and study the clouds or elements like the wind and water. Another will study animals or birds they see. Another might study actions, such as

playing ball or sweeping or another utilitarian action, such as picking fruit or planting seeds.

Then each group must tell a dance story that describes what they saw. Using attributes that they observed in nature, ask students to create movements that signify or represent these observations. Challenge students to create physical polyrhythm – that is, where one part of their body, like their arms, are moving at a different rate or creating a different pattern than what is happening in their feet. Encourage students to keep it simple! A simple step-touch, step-touch pattern in the feet is enough to establish a basic rhythm, on top of which one could try to articulate a different movement with the arms or head or shoulders.

Have each group present their dances, but everyone in the group must dance! They could move in a circular motion or stand in a straight line, or stand in a circle with one person in the middle taking turns to improvise. The observing students could clap on the downbeats to create a rhythmic basis for the dance.

### RELATED STANDARDS

#### DANCE

##### Grade 5

Development of Motor Skills and Technical Expertise

- 1.1 Demonstrate focus, physical control (e.g., proper alignment, balance), and coordination in performing locomotor and axial movement.
- 1.2 Name and use a wide variety of movements (e.g., isolations/whole body).

##### Grade 6

Creation/Invention of Dance Movements

- 2.4 Demonstrate the ability to coordinate movement with different musical rhythms and styles.

##### Grade 9-12 – Proficient

Creation/Invention of Dance Movement

- 2.1 Create a body of works of dance demonstrating originality, unity and clarity of intent.
- Application of Choreographic Principles and Processes to Creating Dance
- 2.2 Identify and apply basic music elements (e.g., rhythm, meter, tempo, timbre) to construct and perform dances.

## RELATED STANDARDS

### MUSIC

Grade 5

Apply Vocal and Instrumental Skills

2.1 – Sing a varied repertoire of music, including rounds, descants, and songs with ostinatos and songs in two-part harmony, by oneself and with others.

Compose, Arrange and Improvise

2.3 – Compose, improvise, and perform basic rhythmic, melodic and chordal patterns independently on classroom instruments.

Connections and Applications

5.1 – Explain the role of music in community events.

### Dance as storytelling

Dr. Diouf describes an artist in Africa as someone who embodies everything – a musician, dancer, actor, drummer, singer. Inspired by this statement, explore the idea of dance as a storytelling art form.

In the Spark episode, Diamano Coura performs *Kumba*, a Malian Cinderella story in which a beautiful girl loses her mother and is mistreated by her new stepmother and stepsister. However, in the African version the bad stepsister loses her head. The moral of the tale is, be kind to everyone, for you don't know who they are and what they may do for you.

Research different variations of the classic Cinderella story (there are hundreds from around the world). Discuss the basic structural components of the stories, their differences and similarities, and any different morals or lessons they offer.

Assign the class the task of writing their own contemporary version of the Cinderella story using contemporary characters and language. Then prepare the group for a full theatrical performance of their version for the rest of the school utilizing music and dance as well as proper staging and props.

Watch the Spark story for movement ideas or research different dance traditions if available on video or via live performance. For instance, in an Akan dance from Ghana, if a dancer puts his right finger to his head, it means, "It is a matter for my head, something I must solve myself." When he

rolls both hands inwards and then extends his arm out with the last beat of the music, it signifies, "If you bind me with cords, I shall break them into pieces." (J.H. Nketia, *Drumming in Akan Communities of Ghana*) Use this as a springboard to creating unique dance gestures to accompany the story.

Assign different tasks to different students – some can create masks or costumes while others focus on creating movements that accompany the story and the choreography that will develop out of them, and yet others create the music or rhythmic accompaniment that is appropriate for the different scenes.

Using the discography in the resource list, encourage students to listen to different African rhythms. Try just using hand-clapping as the rhythmic basis and create polyrhythms, but involve real percussion instruments where available. Challenge students to create a simple song or even a melody without words to accompany different parts of the story. Create simple call-and-response phrases that change when a lead singer changes the call. These phrases may echo parts of the story, emphasizing poignant moments. Work together to rehearse the whole piece and present it to the school.

For more information about SPARK and its educational content, including the Visual & Performing Arts Standards, visit the Web site at <http://www.kqed.org/spark/education>.



For more information about the California Visual & Performing Arts Standards, visit the CA Dept. of Education at <http://www.cde.ca.gov/be/st/ss/index.asp>.