

HIP HOP, AFRICAN DRUMS, UKES & MORE: INCREASING STUDENT ENGAGEMENT THROUGH CULTURALLY RELEVANT PEDAGOGY

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Culturally Responsive (or Relevant) Teaching: Teaching that encompasses the “social-emotional, relational, and cognitive aspects of teaching culturally and linguistically diverse students.”

Zaretta Hammond: Culturally Responsive Teaching & the Brain (2015).

Multicultural Education	Social Justice Education	Culturally Responsive Pedagogy
Focuses on celebrating diversity	Focuses on exposing the social political context that students experience	Focuses on improving the learning capacity of diverse students who have been marginalized educationally
Centers around creating positive social interactions across difference	Centers around raising students' consciousness about inequity in everyday social, environmental, economic, and political aspects of life	Centers around the affective & cognitive aspects of teaching and learning
Concerns itself with exposing privileged students to diverse literature, multiple perspectives, and inclusion in the curriculum as well as help students of color see themselves reflected	Concerns itself with creating lenses to recognize and interrupt inequitable patterns and practices in society	Concerns itself with building resilience and academic mindset by pushing back on dominant narratives about people of color
Social Harmony	Critical Consciousness	Independent Learning

How to discover your student's music



Channel your inner Ethnomusicologist to learn about your students' backgrounds and interests:

- Surveys from students
- Build rapport, have conversations
- Check enrollment for home languages
- Spotify – Listen to their music
- KidzBop Versions – be candid with students about school appropriate-ness and why you're using that version

It takes time but it will pay off in their engagement!

HIP HOP HISTORY & COMPOSITION UNIT

8-10 Week Unit

Week 1: Hip Hop History
Week 2: DJing Centers
Week 3: MCing Centers
Week 4: Graffiti (at your discretion)
Week 5: Break Dance Centers
Week 6: Songwriting 1
Week 7: Songwriting 2
Week 8: Music Video Planning 1
Week 9: Music Video Planning 2
& Song Recording
Week 10: Music Video Filming

Why Hip Hop History?

Hip Hop started out as a way to promote positive relations in the Bronx and decrease gang violence. It gave a voice to the marginalized. A lot of early hip hop music from the 1980s has a positive message and school-appropriate language!

Hip Hop History

Topic: Early Hip Hop History and the 4 Components of Hip Hop

Objectives: The students will demonstrate understanding of the origins of Hip Hop by identifying key people, influences, and places that contributed to the creation of the genre.

The students will demonstrate understanding of the 4 components of Hip Hop by identifying and defining each within the cultural context of Hip Hop.

Standards: MU.CN.10.a, MU.CN.11.a, MU.CN.11.b

Key People

- Afrika Bambaataa & The Zulu Nation
- DJ Kool Herc
- Grandmaster Flash
- Fab Five Freddy
- Sugarhill Gang
- Run DMC

Materials

- Chromebooks or Tablets (5-6 total) w/ headphones
- DJ Turntable &/or Record player
- "Analog" cardboard record players & old records
- Background beats
- Tag letters, markers, paper
- Break dance videos
- Songwriting packets
- Recording software & gear
- Video camera & editing program

Song Writing & Music Video

Topic: Class Hip Hop Song Composition & Music Video Production

Objectives: The students will create their own hip hop songs by rewriting and arranging original lyrics from songs into a new composition.

The students will plan, rehearse, and film a music video as a class to accompany their hip hop song composition.

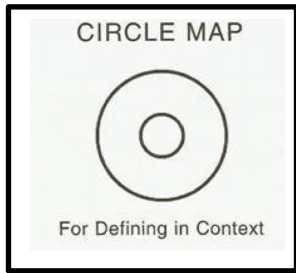
Standards: MU.CR.1.b, MU.CR.2.a, MU.CR.3.b, MU.PR.4.a, MU.PR.5.a, MU.PR.6.a, MU.PR.6.b

Songwriting Tips

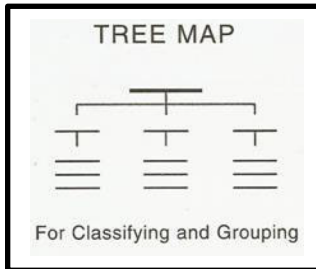
- Choose 3-4 song options that are popular to allow student choice
- Use KidzBop versions of the lyrics if necessary
- Find karaoke-style tracks on YouTube
- Allow students to work in small groups to brainstorm lyrics
- After writing sessions, compile lyrics and allow class to vote on most complete, coherent song to record
- If students are strong rappers, allow them to free-write their own verses to a beat

AFRICAN DRUMMING unit

8 Week Unit



Activate Prior Knowledge about Africa



Classify Instruments using Hornbostel-Sachs

Topic: African Drumming: Echoes, Complements, Question & Answer, Ensembles

Objectives: The students will demonstrate understanding of rhythmic echoes, complements, and question & answer by creating and performing their own rhythms.

Standards: MU.CR.1.a, MU.PR.4.b, MU.PR.5.a, MU.CN.10.a.

Week 1: Africa Intro & Instruments, With Thinking Maps

Week 2: *Respect*, Echoes

Week 3: *Respect*, Echoes & Q&A

Week 4: *Focus*, Ensemble 1 Parts

Week 5: *Teamwork*, Ensemble 1 Parts

Week 6: *Complement*, Complements

Week 7: *Listen*, Complements

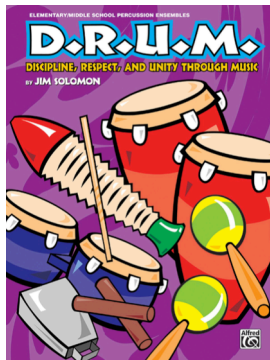
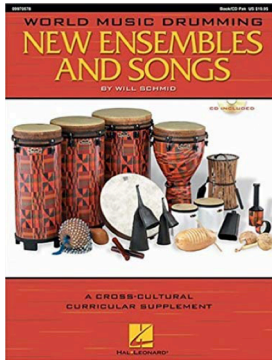
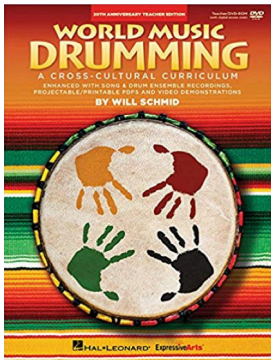
Week 8: *Ensemble*, Funga Alafia

CRT Tips

- Allow students to choose which instrument to play, rotate several times during each class
- By Week 3, encourage students to lead echoes
- Let students show off their beats by creating Complements!

Instruments

- Remo Tubano Sets are great!
- Many parts can be adapted for bucket drums
- Try Donors Choose to start building your drum inventory
- Students can share/rotate



Notes:

YouTube Videos, Lesson Plans, Smartboards/PowerPoints, and more available at www.amyswietlik.com/general-music-resources

UKULELE unit

6-8 Week Unit

Week 1: Holding Uke, open strum
 Week 2: C Chord, steady strum
 Week 3: C & F Chords
 Week 4: Chord Switching
 Week 5: C, F, & Am Chords
 Week 6: C, F, Am, & G Chords
 Week 7: Apply to songs
 Week 8: Apply to songs

Topic: Ukulele Chords & Strumming

Objectives: The students will demonstrate understanding of C, F, Am, & G chords on ukulele by performing with good hand position and steady strumming.

Standards: MU.PR.4.b, MU.PR.5.a, MU.CN.10a



Use the slow-down option on YouTube to allow students to play along more easily with advanced tunes!

CRT Tips

- Format class in 2 parts – **Full Group Learning** to introduce new concepts & **Individual/ Small Group Practice** to progress at own rates
- Supplement with simple pop songs (transpose originals in Garageband for tracks) and cultural songs (i.e. Norteno, Banda, etc.)

HAND CLAPPING ARRANGEMENT unit

4 Week Unit

Topic: Define Composition and Arrangement in the context of hand clapping games

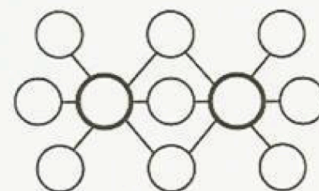
Objectives: The students will demonstrate understanding of compositions and arrangements by creating their own hand clapping arrangement based on the Four White Horses pattern.

Standards: MU.CR.1.a, MU.PR.4.b, MU.PR.5.a, MU.CN.10.a, MU.CN.11.b

CRT Tips

- This is a great beginning of the year unit, it allows students to socialize and build relationships early on with classmates.
- CLD students love collaboration! Letting them work in groups is ideal.
- Creating their own arrangement of an original pattern provides them with choice.

DOUBLE BUBBLE MAP



For Comparing and Contrasting

Compare & Contrast Compositions and Arrangements

Extend to include games of your students' nationalities!



Develop an understanding of composition vs. arrangement

Teach a well-known hand clapping game (i.e. Four White Horses)

Discuss/Model arrangement options (change tempo, pattern, intro, coda, add movements, etc.)

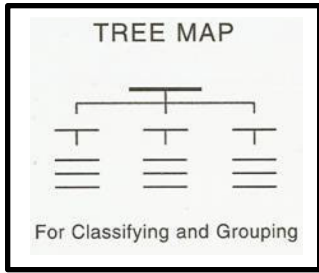
Each group refines and rehearses arrangement

Present final class performances with student feedback

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Native American unit

6 Week Unit



Classify Instruments
using Hornbostel-Sachs

- Week 1: Arizona Tribes Intro
- Week 2: Native American Instruments
- Week 3: Apache – Hey Ya Na
- Week 4: Navajo – Happy Song
- Week 5: Hopi – Kachina Dance
- Week 6: Compose a song

CRT Tips

- Survey your students initially to find out what tribes are represented in your school
- Since there are often Native American students in our classroom, have an initial discussion about how to be open-minded and non-judgmental so no one's tradition gets "laughed at" or disrespected
- Find out if your district has a Native American Specialist to ask for guidance on being considerate and respectful to private traditions
- Make sure to let students share their personal stories of tribal traditions
- Find authentic drums, Kachina dolls, regalia, or flutes to share

Consider a cultural
field trip to the
Heard Museum or a
MIM Program!

Topic: Southwest Native
American Culture & Music

Objectives:

The students will identify important traditions and musical practices of the Navajo, Hopi, and Apache tribes in the Southwest.

The students will compose their own song in Native American style, notate it on the treble clef staff, and perform with instruments.

Standards: MU.CR.1.b, MU.CR.2.b, MU.PR.4.b, MU.PR.4.c, MU.CN.11.a

- ❖ Hook your students with the **"World's Best Native Hoop Dancers"** YouTube video featuring re-mixed Native American music by "A Tribe Called Red!"
- ❖ Extend this unit into an instrument-building project and have students perform their compositions on their created instruments!

Notes:

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CHOICE-BASED, STUDENT-LED CONCERTS

Concert Structure:

- Students are allowed to choose 1 of 3 performance options (ex: Hand Clapping, Ukulele, or African Drum)
- Students help choose which song they want to perform for their group (teacher can provide limited choices)
- Students rehearse with their group, within their classroom, for several weeks
- Students use rehearsal sentence stems and self-assessments to guide their group's progress
- Teacher monitors the classroom and provides academic feedback to each group as they rehearse
- All classrooms combine for one dress rehearsal before the concert to practice with their full performance group
- If there is transition/stage set-up time, encourage short 2 minute performances by small groups that can prepare independently and enjoy extra performance opportunities

1. How well did you use your rehearsal time today (circle an option from 1-5)?

1 2 3 4 5

Didn't work hard

Practiced the whole time

2. How well did your group work together today (circle an option from 1-5)?

1 2 3 4 5

Little or no cooperation

Gave great feedback!

3. How comfortable are you with your song for the concert (circle an option from 1-5)?

1 2 3 4 5

Need more help

Feeling confident

4. What is one thing you feel good about with your song?

5. What is one thing you can improve for next week?

Concert Rehearsal Sentence Stems

Key Concepts Word Bank

Timing (playing together)

Starting together

Ending together

Accuracy (correct notes/rhythms)

Dynamics (loud/soft)

Tempo (steady beat)

Tone quality (instrument sound)

Balance (balance between parts)

Clarity (can you hear all parts)

Chord Switching/Strumming (ukulele)

Suggestions for Improvement:

I'm hearing that we're struggling with _____, I suggest we try _____

I noticed that we could get better at _____, let's focus on practicing that one thing!

Who has an idea to improve our _____?

I think we still need a little work on _____, let's try it again.

Refining Your Performance:

Let's work on starting together!

Let's work on ending together!

Can we hear all the parts clearly?

How did that sound?

What do we still need to improve?

How can we make our song better?

Rehearsal Strategies

-Count off to begin - 1 2 Ready Go!

-Repeat Repeat Repeat

-Focus on just the problem area

-Break it down into sections

-Make 1 change at a time

-Count out loud, speak parts

-Body percussion only

-Play in small groups

Thank you for attending this workshop! I hope you are able to use some of these ideas in your classroom. Please feel free to email me with any questions: aswietlik@osbornsd.org.

PDFs of worksheets and lesson plans referenced are available on my website along with YouTube links and Smartboards.

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This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Bio: Amy Swietlik currently teaches K-6 General Music and Band in the Osborn School District. She has been a TAP Mentor Teacher on her campus for two years. With a BM in Music Education and an MA in Ethnomusicology, Amy utilizes her research background in combination with 5 years public teaching experience to develop a culturally relevant curriculum in her classrooms. Amy has received numerous grants to fund new projects/instruments for her classroom and has presented at several academic conferences including the Society for Ethnomusicology and ISME Community Music Activity. She was also a Fulbright Award Recipient to Brazil in 2014.

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