

Grade 4: Module 1A: Unit 3: Lesson 2

Comparing Media: The Talking Drums of Mali



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Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can answer questions using evidence from text. (RI.4.1)
- I can explain the meaning of metaphors in context. (L.4.5a)
- I can paraphrase information presented in diverse media and formats. (SL.4.2)

Supporting Learning Targets

- I can explain a metaphor in a text.
- I can engage in discussion comparing a text and a video.

Ongoing Assessment

- Culture and Community Anchor chart
- Students' notes

Agenda	Teaching Notes
<ol style="list-style-type: none"> 1. Opening <ol style="list-style-type: none"> A. Engaging the Reader (HW review) (10 minutes) 2. Work Time <ol style="list-style-type: none"> A. Close Reading a Video Transcript (30 minutes) B. Debrief (15 minutes) 3. Closing and Assessment <ol style="list-style-type: none"> A. Exit Ticket (5 minutes) 4. Homework 	<ul style="list-style-type: none"> • The video and transcript for this lesson was found on primary source.org, an organization dedicated to global education and understanding. More information about this topic , as well as other activities, may be found there: http://resources.primarysource.org/content.php?pid=144239&sid=1226877 • Be prepared to explain to students that the man in the video does not speak English as a first language but everything he says in the video has been transcribed for them. They will be studying the video as well as the transcript. • Griot is pronounced gree-oh • Be prepared to show students Mali on a map of Africa and the location of Africa in respect to the U.S.

Lesson Vocabulary	Materials
<p>Transcript, griot, jelli, initiation, Mali, oral tradition, documentation, communication, narrator, vocabulary, metaphor, symbolism</p>	<ul style="list-style-type: none"> • Video- The <i>Talking Drums of Mali</i> video is available under the Primary Source Activity Section http://resources.primarysource.org/content.php?pid=144239&sid=1226877 • Culture and Community Anchor Chart (from Lesson 1) • Document camera or interactive white board • Joh Camara Transcript from <i>Talking Drums of Mali</i> (found in Supplemental Materials)

Opening	Meeting Students' Needs
<p>A. Engaging the Reader (10 minutes)</p> <ul style="list-style-type: none"> • Ask the students to sit with a partner to discuss last night's homework. Post these questions for students to see. They will have a few minutes to discuss the questions and then each group will share out. <ul style="list-style-type: none"> • What was the gist of the paragraph? • What did you find out about the people and communities of Mali? • What do you know about the person talking? • Did you research <i>griot</i>? What did you find? • Cold call on volunteers to share responses to the questions. If students know about Mali or griots, allow them to share their knowledge with the class. Show Mali on a map. • Explain to students that this paragraph was only a portion of an entire transcript of a video that they will be watching. Discuss the speaker's language in the transcript and video if necessary. Sometimes when a person's first language is not English, when they learn English they speak it with an accent that may be different than ours. • Explain to students that we have read about and saw examples of the Haudenosaunee oral tradition and how the Haudenosaunee keep their communities together. We will now begin studying other cultures and think about how people all over the world share their histories and build their communities. 	

Work Time	Meeting Students' Needs
<p>A. Close Reading a Video Transcript (30 minutes)</p> <ul style="list-style-type: none"> • Write the definition of <i>transcript</i> on the board. Verbally review the definition and use the word in 2-3 sentences to clarify the definition for students. Explain that the text they are about to read is a transcript of the video they will be viewing. Explain that they will be reading and viewing the video in chunks so that you can ensure their understanding of the content. • Distribute Joh Camara Interview Transcript to each student. Ask students what they notice about the transcript. Ensure that students notice the titles of each section as well as <<Joh>> and <<A Drummer from Mali>>. Lead a brief discussion about the layout of this text and how it compares to other texts they have been reading. Ask questions leading students to discover what a transcript is. Consider comparing the features of the transcript to the text features of <i>The Iroquois</i> from Unit 2. Explain that a transcript is a written or printed version of material originally presented in another medium. To illustrate, give an example of testimony given in a courtroom, a written version of a famous speech, etc. Students should add <i>transcript</i> to their vocabulary journals. • Show students the video up to the first break, “What is a Jelli?” Now read aloud the same paragraph and ask students to follow along as you read. As you read, they should be listening for and underlining important details about Joh, the narrator. They should also circle any words they do not know. • After you read, have students turn and talk with their partner about the gist of the paragraph. Students should write a gist statement in the margin. Call on volunteers to share gist statements and any questions they have about the reading so far. Be sure not to answer any questions that are answered later in the text. • Show the second portion of the video from “What is a Jelli?” up to “Learning to Drum.” Read aloud the same paragraph and ask students to follow along as you read. As you read, they should be listening for and underlining any imagery they see. Review <i>imagery</i> if necessary. • After you read, have students turn and talk with their partner about the imagery in the paragraph. Ask students to discuss the purpose of this imagery, with questions such as: “What effect does Joh’s description have on your understanding of the word jelli?” After students have written a gist statement in the margin, call on volunteers to explain what a jelli is and how they know. Call on a student to describe the imagery and the purpose it serves in the text. Explain to students that Joh is using a <i>metaphor</i>—a comparison in which one thing is said to be another. Move students toward an understanding of how Joh compares the jelli of Africa to the blood in your body and how the jelli serve the same purpose as blood. He is indicating how important the jelli are to the people of Mali. Spend as much time on this concept as is needed to clarify. Give additional examples of metaphor to support understanding. Consider recalling the reference to the longhouse in the video “What’s in a Name?” from Unit 1, Lesson 1. Explain how the figurative longhouse “covers” the state/land in order to include everyone in 	

the community. If time permits, show the clip to clarify.

- Show students the video up to “Uses of the Drum: Initiation.” This is the part they read for homework last night. Read aloud the same paragraph and ask students to follow along as you read. As you read, they should listen for and underline what they learn about the drumming culture in Mali.
- After you read, have students **turn and talk** with their partner about how Joh learned to drum. What does this tell them about drumming in Mali? Students should write this in the margin next to the paragraph. Call on volunteers to share the statements they wrote.
- Show the next part of the video up to “Talking Drums.” Read aloud the same paragraph and ask students to follow along as you read. They should listen for and underline clues to figure out the meaning of initiation.
- After you read, have students **turn and talk** with their partner about what initiation might mean. They should write this in the margin next to the paragraph. Call on volunteers to share their definitions of initiation. If students have difficulty coming up with a definition, lead a discussion that guides them to “the action of admitting someone into group”.
- Show the next part of the video up to “Language of the Drum.” Read aloud the same paragraph and ask students to follow along as you read. As you read, students should listen for and underline how the people communicate.
- After you read, have students **turn and talk** with their partner about why this section is called “Talking Drums.” They should write this in the margin next to the paragraph. Call on volunteers to share why this section is called “Talking Drums” including evidence from the text to support their thinking.
- Show the next part of the video up to “Speaking with the Drum.” Read aloud the same paragraph and ask students to follow along as you read. As you read, students should listen for and underline important ideas.
- After you read, have students **turn and talk** with their partner about the gist of this section. They should write a gist statement in the margin next to the paragraph. Call on volunteers to share their gist statements. Discuss the “language” of the drum with students.
- Show the last part of the video “Speaking with the Drum.” Read aloud the same paragraph and ask students to follow along as you read. They should listen for and underline important details.
- After you read, have students **turn and talk** with their partner about the gist of this paragraph. They should write the gist statement in the margin. Call on volunteers to share their gist statements and lead a brief class discussion summarizing the video and transcript.

Work Time (continued)	Meeting Students' Needs
<p>B. Debrief (15 minutes)</p> <ul style="list-style-type: none"> • Instruct students to take out their Culture and Community anchor chart. Students should work in groups of four (two pairs can work together) to fill in the chart for <i>Joh Camara Transcript</i>. Circulate to provide assistance. • Display your anchor chart using a document camera or whiteboard and add students' responses to your chart. Clarify student thinking as necessary. 	
Closing and Assessment	Meeting Students' Needs
<p>A. Reflection (5 minutes)</p> <ul style="list-style-type: none"> • Ask students: "How are the transcript and video the same? How are they different? Which version did you prefer? Why?" • Give students time to write down their thoughts. • Call on student volunteers to share their ideas. 	
Homework	Meeting Students' Needs
<ul style="list-style-type: none"> • For tonight's homework, students will continue independent reading at home. 	

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Supporting Materials



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Joh Camara Transcript

<<Joh>>

<<A Drummer from Mali>>

<<Drumming>>

Hello, my name is Mohamad Joh Camara, from Mali, West Africa. I'm a master drummer and dancer, and I learned this from my mother's side. Back home, we have two different classes. We have class of kingdom, and class of entertainer. And from my father's side, I'm from the class of kingdom, and from my mother's side I'm from the class of entertainers. And I learned all this from my mother's side because I grew up with my mother's family. And my mother is what we call back home a griot, and the griot—that's how the Western people call them—but in my culture we call them jelli.

<<What is a Jelli?>>

In my culture, jelli means blood. Why we call them jelli? So let's try to think about the human being, you know; look at our body. Without our blood, how would we survive? There is no way! You can't survive without blood. So think about it as if Africa is a human body. So these people, which we call jelli, would be the blood of that human body. That's why we call them jelli. That's how important they are. Because they play so many different role in the village. So many things we are talking about today, there is no documentation for that. There's no book, there's no video, there's no image for that. These people try to memorize history without writing it down and they pass from generation to generation; it's called oral tradition. And, that's one of the biggest parts of a jelli. And this is very important. Like we always say, tell me about me—the rest doesn't matter. So this is one of the things the jelli do; they tell you who you are. The jelli are the one who are keeping the tradition alive.

<<Learning to Drum>>

I start drumming since I was five years old. As a young boy back home in Mali, where I'm from, you know, when you are a boy, your toy is a drum. So every time you cry, they just hand you the drum, and you just keep banging on it, and you don't even know what you're doing until you stop crying. So that's how I start, so I had my first drum when I was two years old, and I start drumming around the age of five. And as I said, I come from, you know, a big family of the griot, and in the griot family, every day, people play, sing, and dance every day. So I grew up seeing people doing that every day...after each meal is the party time. So you see people playing, drumming, singing, and you just watch and you try to be part of it, and you know—that's how you learn.

<<Uses of the Drum: Initiation>>

So the first time we had this instrument, you know, it was for initiation. And back home, we have three steps of initiation, starting from one to seven, and seven to fourteen, and fourteen to twenty-one. So you have to go through each of those steps. So, when we have this instrument, the main reason was to use it for initiation.

<<Talking Drums>>

But beside initiation, this drum, it has a beautiful sound. You know, a long time ago, back home in Africa before we had telephone, before we had microphone, before we had TV, before we had radio, people used to travel from village to village to bring the news—you know—we can have just one big chief, and you know, ruling like ten different villages. And, uh, instead of him going back and forth between villages, he had some people who were in charge who would bring the message. So these people were traveling, and at that time, we didn't have car or bicycle, so people were bringing all of those on foot. So, what happened, we find this beautiful instrument, and we find that through this instrument, we can communicate. So we start using this instrument for communication. As you can see, this drum, it talks, but sometimes you have to understand the drum language to be able to tell what it's saying to you. So this drum really talks. It has three different sounds: Tone, Slap, and Bass. So between tone, slap, and bass, the drum has its own vocabulary as well. So the Tone, Slap, and Bass—that's more Western—but for us, we would call Tone "pee" like the sound "P" or "T," and the Slap we call "paa" or "kaa." And the Bass is called "boom" or "koom." So you have "pee" or "tee," "paa" or "kaa" and "boom" or "koom." So those are the drum vocabulary. So you have to understand that. Like for example, if I want to say "pee" "paa" "koom," so the "pee" "paa" "koom," that's the drum vocabulary.

<<Language of the Drum>>

Every time you learn this sentence, it has meanings. For example, this one <<drumming>>, this sentence right here has meanings. Anybody who knows about this instrument, who is initiated to this instrument, when they heard this sound, they know exactly what to do. This is a warning. It's telling you, "Get Ready! Something is about to happen!"

<<Speaking with the Drum>>

Somebody who was not initiated to this instrument and who doesn't have any clue to the drum language wouldn't know what you say to them. Okay? So that's how this drum talks. So you have to understand the drum language to be able to tell what it's saying to you. So that's why we call this instrument, you know, a talking drum.

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