



Music In Our Schools Month® General Music: 2nd Grade, 2019–2020

“Pole Pole”

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Overview:

These lesson launching points have students explore call and response in several different ways.

Recording:

<https://folkways.si.edu/ella-jenkins/pole-pole-2/childrens/music/track/smithsonian>

Prerequisite Skills

For students to be successful in this unit they will need knowledge of and experiences with the following:

- What is form (how large musical ideas are formed) and does form function in music?
- How to echo short tonal or rhythmic responses
- How to use expressive elements in music (e.g., dynamics/tempo)

Instructional Goals/Objectives

Launching Point 1: Discuss how form is used in music and what types of form students are familiar with already (e.g., AB, ABA, etc.)

Launching Point 2: Discuss how different cultures have different traditions of using form (specifically call & response) as a means of musical expression

Launching Point 3: Discuss “Pole Pole” and make connections to other East African or Swahili songs.

National Core Arts Standards (2014)

PERFORMING (Launching Point 2)

Anchor Standard

MU:Pr4.1.2. Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

Essential Question:

How does understanding the structure and context of musical works inform performance?

Enduring Understanding:

Analyzing creators' context and how they manipulate elements of music provides insight into their intent and informs performance.

CONNECTING (Launching Point 1 and 3)

Anchor Standard:

MU:Re7.2.3a Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

Essential Question: How do the other arts, other disciplines, contexts, and daily life inform creating, performing, and responding to music?

Enduring Understanding: Understanding connections to varied contexts and daily life enhances musicians' creating, performing, and responding.

Assessments

Assessment should be embedded throughout each launching point. Here are some ideas using the NAFME Model Cornerstone Assessments:

https://www.nationalartsstandards.org/sites/default/files/Music_MCA_Grade_2_GenMus_Performing.pdf

Materials and LOC Resource Links for the Unit

- *Recording of "Pole Pole" by Ella Jenkins*

Teacher Talk—To the Teacher (Historical and Cultural Information)

Call-and-Response

Call-and-response is one of many forms of music. It's often found in folk music, especially African music, African-American music, Cuban music, and classical music, as well as in military cadences. Traditionally, call-and-response music is led by a leader with a response by the group. Sometimes the response is a direct echo of that the leader sings, while at other times, it is a direct response, a variation of the call, or an answer to a question posed by the leader. Call-and-response songs are traditionally shared via oral tradition and not written down. You may want to brainstorm other call-and-response songs your students have learned in the music classroom, for example:

- "John, the Rabbit"
- "Little Johnny Brown"
- "Hill and Gully Rider"
- "I Got a Letter"
- "No More Pie"

Share background information with your students about East Africa. What countries does East Africa comprise? What languages are spoken there? What animals can be found in East Africa? What does *pole pole* mean? Why does the teacher talk about a game reserve? What purpose do they serve? (Focus on animal conservancy.) You may want to use children's books such as

- *Jambo Means Hello* by Muriel L. Feelings
- *Moja Means One* by Muriel L. Feelings
- *Bringing the Rain to Kapiti Plain* by Verna Aardema
- *We All Went on Safari* by Laurie Krebs

Lyrics

Call: Pole, Pole

Response: Pole, Pole

Call: Go slow, go slow

Response: Go slow, go slow

Call: Pole, Pole

Response: Pole, Pole

Call: That's where the wildebeests go.

Response: That's where the wildebeests go.

Call: Take your time

Response: Take your time

Call: Go slow, go slow

Response: Go slow, go slow

Call: Take your time

Response: Take your time

Call: That's where the zebras go

Response: That's where the zebras go

Call: Pole, Pole

Response: Pole, Pole

Call: Go slow, go slow

Response: Go slow, go slow

Call: Pole, Pole

Response: Pole, Pole

Call: That's where the kudus go.

Response: That's where the kudus go.

Call: Take your time

Response: Take your time

Call: Go slow, go slow

Response: Go slow, go slow

Call: Take your time

Response: Take your time

Call: That's where the elephants go

Response: That's where the elephants go

Call: Pole, Pole

Response: Pole, Pole

Call: Go slow, go slow

Response: Go slow, go slow

Call: Pole, Pole

Response: Pole, Pole

Call: That's where the gerenuks go.

Response: That's where the gerenuks go.

Call: Take your time

Response: Take your time

Call: Go slow, go slow

Response: Go slow, go slow

Call: Take your time

Response: Take your time

Call: That's where the leopards go

Response: That's where the leopards go

Launching Point 1— Discuss how form is used in music and what types of form students are familiar with already (e.g., AB, ABA, etc.)

Launching Point 2—Discuss how different cultures have different traditions of using form (specifically call-and-response) as a means of musical expression.

Launching Point 3—Discuss “Pole Pole,” and make connections to other East African animals.

Launching Point 1

Objective:

Students will discuss how form is used in music and identify types of form they are familiar with already (e.g., AB, ABA, etc.)

Essential Questions:

- What is form?
- Why is form important in music?
- How does form help the listener to understand music?
- What are the connections between form and cultural/historical understanding?

Specific Performance Standard:

MU:Re7.2.3a. Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music, and context (such as personal and social).

Procedure:

1. Play the Library of Congress recording for the students.
2. Discuss with your students: What is form? (How large musical ideas are structured). Brainstorm the types of form the students already have studied and may know (AB, ABA, rondo, etc.). Connect to other call-and-response songs that your students may already know.
 - a. How does call-and-response help the musician begin to predict what will happen next in the music?
3. Ask the students to compare the form of “Moon Don’t Go” to that of “Pole Pole. “ They are both call-and-response songs but use different types of responses.) You may want to use a Venn Diagram to identify similarities and differences between the two songs. You could easily do this with any other call-and-response song your students know.

Launching Point 2

Objective:

Students will discuss how different cultures have different traditions of using form (specifically call & response) as a means of musical expression.

Essential Questions:

- What is call-and-response ?
- What types of music traditionally use call-and-response?
- How are call-and-response songs shared from generation to generation?
- Who can lead a call-and-response song?

Specific Performance Standard:

MU:Pr4.1.2. Demonstrate and explain personal interest in, knowledge about, and purpose of varied musical selections.

Procedure

1. Play the Library of Congress recording for the students.
2. Discuss with your students: What is call-and-response music? How is it typically performed?
3. What genres or cultures typically used call-and-response music. Call-and-response is common in folk songs and in African and African-American cultures.
 - a. Ask your students how they think children learn call-and-response songs—through notation or by singing? Explain that call-and-response songs are passed on from generation to generation through the oral tradition, much like many fables and folklore.
 - b. Does the adult always have to be the leader? Could children lead a call-and-response?

Launching Point 3

Objective: Invite students to discuss the song “Pole Pole” and make connections to other East African animals.

Essential Questions:

- What animals are sung throughout the song?
- Why are only animals from East Africa used in this song?
- What other animals do you know from Africa?

Specific Performance Standards

MU:Cn11.0.2, Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Procedure

1. Play the Library of Congress recording for the students.
2. Discuss with your students: What animals were familiar to the students during the song? (e.g., zebras, elephants, leopards.) What animals were unfamiliar to the students (e.g., wildebeests, kudus, gerenuk). Take a moment to show photos of unfamiliar animals to students to provide context.
3. Why are all of the animals in the song from Africa? Why would we not sing about an American bald eagle during the song? When learning about another culture or country, it’s appropriate to compare and contrast similarities and differences about cultures, but we do not appropriate another culture’s song as our own. Help students to brainstorm other animals that may be found in East Africa to add to the song. You may also want to read one of the storybooks listed in the Historical and Cultural Information to provide additional context to your students.