

RAISING HER VOICE

MUSIC AND RIGHTS IN WEST AFRICA

A cross-curricular teaching resource exploring
the power of music with ages 7–11



OXFAM



Teachers' overview	9
Introduction	4
Aims	4
Structure	5
Differentiation	5
Taking it further with Oxfam Education	5
Taking it further with Oxfam	5
Global Citizenship	6
Knowledge and understanding	6
Skills	6
Values and attitudes	6
Detailed lesson outlines	7
 Lesson 1: Introduction to West Africa	 9
Lesson information	9
Activity outline	10
Pupil sheet: Maimouna's story	11
Background notes for teachers	12
 Lesson 2: Exploring West African music	 9
Lesson information	13
Activity outline	14
Pupil listening sheet	17
Background notes for teachers	18
 Lesson 3: Exploring rights	 9
Lesson information	19
Activity outline	20–22
Pupil sheet: Oumou Sangaré's album 'Seya'	23
Pupil sheet: Sounsoumba – Oumou Sangaré	24
Pupil sheet: Wele, Wele Wintou – Oumou Sangaré	25
Background notes for teachers	26–30
 Lesson 4: Raising Her Voice	 9
Lesson information	31–32
Activity outline	33
Background notes for teachers	34



TEACHERS' OVERVIEW

Raising Her Voice is an exciting series of lessons that enables you to deliver a cross-curricular project that will inspire and motivate pupils to learn about the role of music in social change. Focusing on West Africa, this pack will guide learners through an exploration of aspects of the culture, history and experiences of people in Benin, Mali and Senegal, and of how music can be used to express people's voices.

This resource enables you to bring music into your classroom through simple performance opportunities, based on West African musical principles. This is done through using a cyclic pattern to build a class performance, with suggestions for enabling pupils to incorporate their own musical experiences into the mix. This will enable pupils to develop a range of skills, such as confidence, teamwork, discipline and creativity within a framework of global citizenship and rights education.

Aims

- To provide real-life information to stimulate pupils' interest in music and human rights.
- To promote an awareness and appreciation of West African musical styles and instruments, and of diversity in West African music.
- To provide opportunities to consider examples of how the rights of women and girls can be denied, and ways in which women in West Africa are using music to speak up for the protection of their rights.
- To enable pupils to develop confidence, teamworking skills, discipline and creativity in presenting and performing their work.
- To help primary teachers fulfil the demands of the national curricula in England, Scotland, Wales and Northern Ireland (for England the new 2014 curriculum has been used).



Structure

This pack contains four detailed lesson plans as follows:

- Lesson 1 Introduction to West Africa
- Lesson 2 Exploring West African music
- Lesson 3 Exploring rights
- Lesson 4 Raising Her Voice

Each lesson plan includes background notes for teachers and, where appropriate, photocopiable resource sheets for pupils and links to online audio and video material. A full overview of the four lessons appears on pages 7 and 8.

There is also a PowerPoint presentation (for use in the first, second and third lessons), which can be downloaded from **www.oxfam.org.uk/music** where you will also find links to all the video and audio material featured in this resource (should any of this pack's links to non-Oxfam websites expire, please check this webpage).

If teaching time is limited, then you can still use this resource by following a 'light' version that will only take an hour. This could consist of shortened versions of the following activities (or you could pick and choose those that would achieve your aims in your context):

Activity 2.2 (Lesson 2)
Playing (clapping) cyclic patterns (10 minutes)

Activity 3.2a or 3.2b (Lesson 3)
Female musicians in West Africa (15 minutes)

Activity 4.1 (Lesson 4)
Using music to talk about issues (20 minutes)

Activity 4.2 (Lesson 4)
Making a performance (15 minutes)

You may not be able to explore issues in great depth through such a 'light' version, but you can use song lyrics based on a social issue to fuel discussion and pick out key themes that can be used to create messages.

Differentiation

Many of the activities lend themselves to differentiation by outcome. However, each detailed lesson plan identifies additional opportunities for differentiation for individual activities where appropriate.

Taking it further with Oxfam Education

Further resources to support teaching and learning for global citizenship – as well as lots of additional music education materials – can be found on the Oxfam Education website **www.oxfam.org.uk/education**.

Taking it further with Oxjam

These learning materials contain no expectation or requirement of young people to fundraise for Oxfam. The aims of this pack are purely educational. However, we know that many schools might like to stage an Oxjam concert to raise money for Oxfam's work. Where pupils choose to do this, this pack provides a wonderful opportunity to expand their appreciation of the power of music to help shape a more just world.

Furthermore, regular performance for young musicians increases self-esteem and confidence, and by organising an Oxjam concert you can encourage less-confident pupils to take part in activities behind the scenes, thereby enhancing their teamwork and planning skills.

Showcasing the work you have done through this *Raising Her Voice* pack also means that you can support pupils to express their opinions on social issues and explore ways to raise their own voices as global citizens.

See the accompanying *Oxjam Gig Maker Guide for Schools* for more details on how to stage a successful Oxjam concert.

Global Citizenship

Raising Her Voice is a primary-phase global citizenship resource. Education for global citizenship is a methodology to help young people to develop as active global citizens. Oxfam suggests a Learn-Think-Act approach to help structure global citizenship activities and give young people the opportunity to learn about issues, think critically about how to solve them, and act as responsible global citizens.

Actions may simply be to find out more or think more deeply about an issue. They may also involve making others more aware of an issue or engaging in specific fundraising or campaigning activities. For more information, see: www.oxfam.org.uk/education/global-citizenship.

The key elements of responsible global citizenship identified by Oxfam are:

Knowledge and understanding

- Social justice and equality
- Diversity
- Globalisation and interdependence
- Sustainable development
- Peace and conflict

Skills

- Critical thinking
- Ability to argue effectively
- Ability to challenge injustice and inequalities
- Respect for people and things
- Co-operation and conflict resolution

Values and attitudes

- Sense of identity and self-esteem
- Empathy
- Commitment to social justice and equality
- Value and respect for diversity
- Concern for the environment and commitment to sustainable development
- Belief that people can make a difference



Photo: Crispin Hughes

DETAILED LESSON OUTLINES

LESSON 1: INTRODUCTION TO WEST AFRICA

Learning objectives

- To develop knowledge of West African culture.
- To identify three West African countries.
- To explore the lives of people in West Africa.

Learning outcomes

- Pupils will create a factual summary based on a real-life story of a schoolgirl in Mali.

Key questions

- What do I already know about West Africa?
- What are the names of some countries in West Africa?
- What is it like living in West Africa?

Activities

- Starter: Call and response
- Activity 1.1: Introduction to West Africa
- Activity 1.2: Meet Maimouna
- Plenary: Recap

Resources

- PowerPoint: *Raising Her Voice*
www.oxfam.org.uk/music
- Pupil sheet: Meet Maimouna
- Background notes for teachers

LESSON 2: EXPLORING WEST AFRICAN MUSIC

Learning objectives

- To appreciate the diversity in West African music and develop an understanding of different styles of music.
- To develop aural skills.

Learning outcomes

- Pupils will perform simple cyclic patterns based on traditional West African music.

Key questions

- What are some of the different types of music in West Africa?
- How can I perform some music in a West African style?

Activities

- Starter: Setting the tone
- Activity 2.1: The sounds of West Africa
- Activity 2.2: Playing (clapping) cyclic patterns
- Plenary: Quick quiz

Resources

- PowerPoint: *Raising Her Voice*
www.oxfam.org.uk/music
- Pupil Listening Sheet
- Video/audio clips www.oxfam.org.uk/music
- Musical instruments: General classroom percussion (drums, xylophones) or other instruments
- Background notes for teachers



Photo: Aubrey Wade

LESSON 3: EXPLORING RIGHTS

Learning objectives

- To develop knowledge of human rights.
- To appreciate the challenges that girls can face in education and/or early marriage.
- To explore how music is used as a form of expressing opinions.

Learning outcomes

- Pupils will produce a list of key issues facing girls in West Africa relating to education and early marriage.

Key questions

- What are rights?
- What is the right to education?
- How do musicians speak up for women's rights?

Activities

- Starter: Cyclic pattern recap
- Activity 3.1: Exploring rights
- Activity 3.2: Female musicians in West Africa
- Plenary: Flipchart list

Resources

- PowerPoint: *Raising Her Voice*
www.oxfam.org.uk/music
- Pupil sheets: (1) Maimouna's Story; (2) Oumou Sangaré's album 'Seya'; (3) Sounsoumba - Oumou Sangaré; (4) Wele, Wele Wintou - Oumou Sangaré
- Video/audio clips: www.oxfam.org.uk/music
- Flipchart paper
- Background notes for teachers

LESSON 4: RAISING HER VOICE

Learning objectives

- To use descriptive language to create key messages on women's and girls' rights or other social issues.
- To use creativity to express their opinion in a unique way.
- To work as a team to build a group performance.

Learning outcomes

- Pupils will produce key messages and lyrics about rights for girls to be performed over a West African cyclic pattern.

Key questions

- What do I want to say about rights for girls?
- How can we work together to make a strong performance?

Activities

- Starter: Rights lists
- Activity 4.1: Writing our messages
- Activity 4.2: Making a performance
- Plenary: Planning a performance

Resources

- Flipchart notes from previous sessions
- Musical instruments – general classroom percussion (drums, xylophones) or other instruments
- Background notes for teachers

LESSON 1

INTRODUCTION TO WEST AFRICA

Age range: 7–11 years / Time: 1 hour

Outline

Pupils will start by exploring basic information and what they already know about West Africa. They will bring together their experiences of the region as a class. They will then identify three countries in West Africa (Benin, Mali and Senegal) and have a brief overview of some key facts and stories. This will begin to explore some specific challenges faced by girls and women in the region.

Learning objectives

- To develop knowledge of West African culture.
- To identify three West African countries.
- To explore the lives of people in West Africa.

Learning outcomes

- Pupils will create a factual summary based on a real-life story of a schoolgirl in Mali.

Key questions

- What do I already know about West Africa?
- What are the names of some countries in West Africa?
- What is it like living in West Africa?

Resources

- PowerPoint: *Raising Her Voice*
www.oxfam.org.uk/music
- Pupil sheet: Maimouna's Story
- Background notes for teachers

Curriculum links

England

Geography: Pupils should be taught to use maps to locate the world's countries.

History: Learn about a non-European society that provides contrasts with British history (note that the ancient kingdom of Benin is in modern-day Nigeria and is not the same as the Republic of Benin of today which is referenced in this pack).

English: Spoken language: Pupils should be taught to articulate and justify answers, arguments and opinions; participate in discussions.

Reading: Pupils should be taught to retrieve and record information from non-fiction.

Northern Ireland

Geography: Pupils should use maps to locate the countries.

Music: Pupils should improvise, compose and perform music in a range of styles.

Scotland

Literacy and English: When listening and talking with others for different purposes, I can share information, experiences and opinions; identify issues raised and summarise main points or findings (LIT 2-09a).

Social Studies: I can interpret information from different types of maps and am beginning to locate key features within Scotland, UK, Europe or the wider world (SOC 2-14a).

Wales

Learners should be given opportunities to:

Geography: Identify and locate places and environments using globes, atlases, and maps; study the importance of being a global citizen.

Music: Internalise (hear in their heads) and recall musical patterns and songs.

English: Identify key points and follow up ideas through question and comment, developing response to others in order to learn through talk.

Literacy: Develop reading strategies and comprehension.

Personal and Social Education: Understand their rights; empathise with others' experiences and feelings and understand how poverty and inequality can cause problems.

ESDGC: Identity and Culture.



Photo: ZSM / CC-BY-SA-3.0

Activity outline

Starter (5 minutes)

Start the lesson by playing a basic rhythm on a drum (ideally with a *djembe* drum if available) and indicating with your hands that you would like the class to clap the rhythm back. Encourage the students to listen carefully to the drum and learn to copy the rhythm. After you have done this for a few rhythms, explain to the class that you have been performing music in a 'call and response' style, which, like the *djembe* drum, originates in West Africa. Explain that they are going to explore this in more detail over the next few lessons. You could extend this starter by asking pupils to bring their instruments and play their 'responses' on a single note – this may add about ten minutes to the activity.

Activity 1.1 (30 minutes)

Introduction to West Africa

- Use the PowerPoint (slides 2–13) to introduce some basic information about West Africa. Say that the class should try to remember as much of this information as possible because they will need it in a game they are about to play. Use the notes that come with each slide. Please note that you may wish to adapt the language in places depending on the age and ability range of your pupils.
- Board race: Next, divide the class into two teams. A board race is run like a relay with the person at the front of each team running up to the board and writing something related to the question or topic. As soon as they have written something they run back to their team and hand the pen to the next person in line and then head to the back of the queue. The next person then has a go but they must not repeat anything that is already written on the board. The process is repeated until the time is up.

- Explain that the topic for the board race is West Africa and that pupils should try to think of anything they know about the region. This can include music, food, names of countries, etc. Pupils may repeat points from the slides and add their own knowledge.
- After the board race sit everyone back down and look through the answers. Open up a discussion about any key points that come up. Aim to illustrate both the diversity of life in West Africa and the common features that give West Africans a shared identity (the teachers' notes for this lesson will help you).

Activity 1.2 (20 minutes)

Meet Maimouna

- With pupils working in pairs, hand out the pupil sheet featuring Maimouna's story. Ask pupils to read Maimouna's story together and answer the questions.
- Come back as a class and discuss. Make a list on the board of the key things the class has learnt about Maimouna. Lead a discussion around how they feel about the challenges that girls like Maimouna face.

Plenary (5 minutes)

- Go around the class and ask pupils to name one new thing they have learnt about West Africa from this session.

MAIMOUNA'S STORY

PUPIL SHEET



This is Maimouna from Mali. She is sitting in her classroom with her friend, waiting for lessons to start. Maimouna is in fourth grade.*

Every morning before school starts, Maimouna has to do chores and help prepare food for breakfast. This means she needs to wake up very early. After school, she collects water and helps to cook dinner before doing her homework and going to bed.

Maimouna is lucky. Some girls in Mali often miss out on school as they have to stay at home to look after their family or work to earn money for the family.

Children often live a long way from school. This makes the journey especially difficult for girls. Some schools do not have basic facilities like toilets and running water. This often puts girls off attending school. Class sizes are usually large and many teachers don't have qualifications.

Sometimes parents want girls to get married when they are still young, often without getting to choose who they marry. This means they stop going to school.

Maimouna is pleased that she gets to go to school: "I like going to school. I want to study. When I grow up, I want to be a teacher. Out of all the subjects we study at school, I like Reading and Natural Science (Biology)."

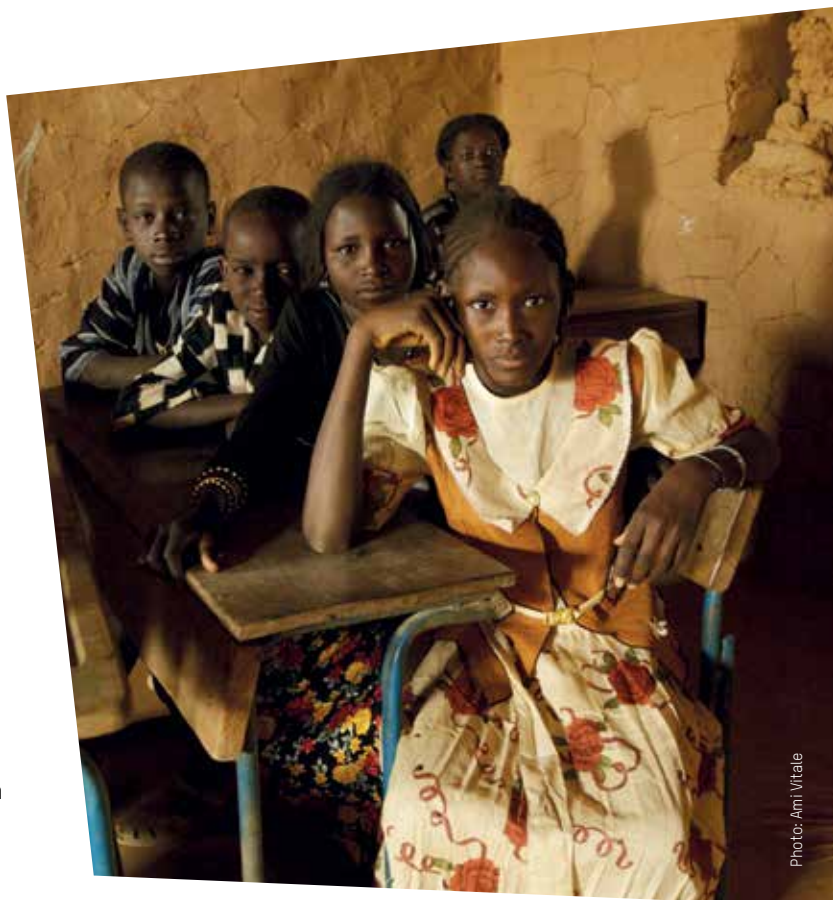


Photo: Ami Vitale

Where is Maimouna from?

What does Maimouna do after school?

Can you give two reasons why some girls don't go to school?

What does Maimouna want to be when she is older?

* This would be Year 5 in England and Wales, P5 in Scotland and Year 6 in Northern Ireland.

Background notes for teachers

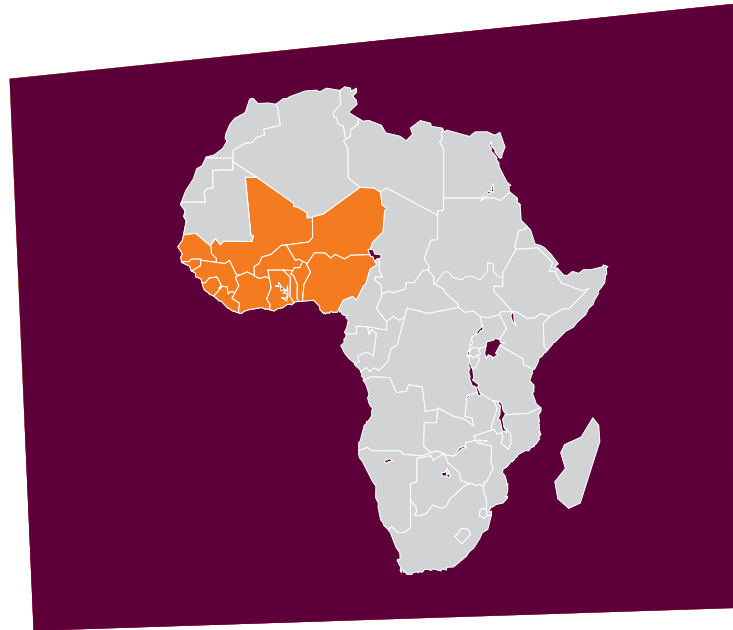
West Africa

West Africa is the western-most region of the African continent, encompassing one-fifth of the African land mass and made up of 16 countries: Benin, Burkina Faso, Cape Verde, The Gambia, Ghana, Guinea, Guinea-Bissau, Ivory Coast, Liberia, Mali, Mauritania, Niger, Nigeria, Senegal, Sierra Leone and Togo.

West Africa is highly diverse and unequal. For example, Nigeria overtook South Africa during 2014 to become Africa's wealthiest country. Its main city, Lagos, is home to 21 million people. It is the largest city in Africa and the seventh largest city in the world. Ninety per cent of Lagosians are literate and the vast majority now have a mobile phone subscription. In contrast, the landlocked countries of the Sahel experienced a major food crisis in 2012. This emergency threatened to push 15 million West Africans further into extreme poverty. Many West African countries have marked inequalities between a more developed coastal strip and a less developed interior.

Despite these differences, there are similarities across the region in dress, music and cuisine. This is partly due to pre-colonial history when the region was organised by empires which crossed modern-day national borders. Islam is the predominant religion in West Africa (approximately 70% of the population) but Christianity has become prominent since colonisation. Traditional spiritual belief systems, such as those of the Yoruba people of south-western Nigeria and the Benin Republic, are also common in the region.

The challenge to educate all children in Mali (and other countries) still exists, particularly for girls. According to UNICEF, female youth literacy in Mali lags behind male youth literacy by 39% to 56%. Education gaps like this exist across the region, although the gap is more marked in Mali than in many other countries. Mali also has a high percentage of people living below the poverty line: 50.4% of Malians have incomes of less than US\$1.25 per day. By comparison, the percentage of Ghanaians living below the same poverty line is 29%.



LESSON 2

EXPLORING WEST AFRICAN MUSIC

Age range: 7–11 years / Time: 1 hour

Learning objectives

- To appreciate the diversity in West African music and develop an understanding of different styles of music.
- To develop aural skills.

Learning outcomes

- Pupils will perform simple cyclic patterns based on traditional West African music.

Key questions

- What are some of the different types of music in West Africa?
- How can I perform some music in a West African style?

Activities

- Starter: Setting the tone
- Activity 2.1: The sounds of West Africa
- Activity 2.2: Playing cyclic patterns
- Plenary: Quick quiz

Resources

- PowerPoint: *Raising Her Voice*
www.oxfam.org.uk/music
- Pupil Listening Sheet
- Video/audio clips www.oxfam.org.uk/music
- Musical instruments: General classroom percussion (drums, xylophones) or other instruments
- Background notes for teachers

Curriculum links

England

Music: Pupils should organise and manipulate ideas within musical structures; reproduce sounds from aural memory; develop an understanding of history of music; play and perform in an ensemble; appreciate and understand a wide range of recorded music.

Northern Ireland

Music: Pupils should listen to a wide range of music from different styles and genres and respond critically to what they hear and discuss how the elements of music are used within the different contexts.
Pupils should explore the power of music to evoke mood and atmosphere and to influence behaviour.

Scotland

Expressive Arts: I can use my voice, musical instruments and music technology to experiment with sounds, pitch, melody, rhythm, timbre and dynamics (EXA 2-17a).

I have listened to a range of music and can respond by discussing my thoughts and feelings (EXA 2-19a).

Wales

Learners should be given opportunities to:

Music: Develop repertoire for listening including music of varied genres and styles and from different cultures.

ESD6C: Learn about identity and culture.

Activity outline

Starter (5 minutes)

Setting the tone

As pupils enter the room, play one of the clips of music. Explain that they are going to look at different types of music from West Africa. Ask pupils if they already know any music from the area. You can also use this time to have a quick recap from the previous lesson.

Activity 2.1 (20 minutes)

The sounds of West Africa

- Hand out the pupil listening sheet. Play the four clips of music and ask pupils to listen closely to each piece. Encourage them to individually write down some words or draw some pictures based on what they hear (for example, clip 2 might be described as 'relaxing' or 'dreamy', whereas clip 4 might be 'angry'). Spend a couple of minutes listening to each clip.
- Use the PowerPoint presentation (slides 15-18) to explore different types of music from West Africa. This is just a snapshot of different music from across the region and it touches on both traditional and contemporary examples. From each clip, encourage pupils to share their descriptions.
 - From Mali, we hear some traditional music from Sira Mori Diabaté (a female singer) and Toumani Diabaté (a *kora* player). The main traditional instruments from West Africa to highlight are the *kora* and the *balafon* (slide 15). N.B. You can also mention the *djembe* drum (see teachers' notes).



Sira Mori Diabaté

www.youtube.com/watch?v=L2DKWmBzEug

Toumani Diabaté

<http://vimeo.com/10038625>

- From Benin, we hear a song by Angelique Kidjo, who fuses traditional rhythms with contemporary elements and instruments. Ask pupils if they can recognise some instruments from her band when watching the video.

Angelique Kidjo

<http://vimeo.com/13651618>



Photo: Jaime Price / CC-BY-2.0



Photo: bach / CC-BY-2.0

- From Senegal, we hear some contemporary hip-hop. Awadi samples traditional West African music in ‘conscious’ hip-hop, addressing social issues.

Awadi

<http://www.youtube.com/watch?v=ilxZHFvcwJM>

Make it easier

You can miss out the listening activity and just go through the PowerPoint presentation to explore the different artists.

Make it harder

Ask pupils to identify instruments used in the four clips and/or to identify similarities and differences between the music in the clips and the music they enjoy. You could also ask pupils to work in pairs to research other musicians in West Africa on the internet. Can they find the name of another musician from Senegal? (e.g. Youssou N’Dour is a well-known Senegalese artist.)

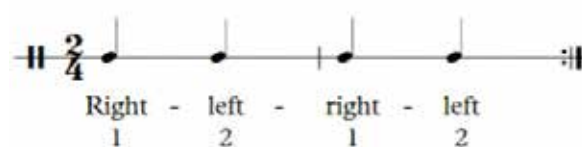
Activity 2.2 (25 minutes)

Playing cyclic patterns

- Cyclic patterns are a key element of traditional West African music. Musicians use fixed patterns of rhythms which are repeated in cycles. This means that there is no set endpoint to the music. Musicians make changes to the way they play the rhythms, for example in how loud or quiet they are in each cycle, to keep it interesting.
- Listen to the clip by Sira Mori Diabaté again to get an idea of how the music underneath the singing is a repeated loop.
- It should be quite simple to get the class playing cyclic patterns. This exercise will use three simple rhythms and gradually build them up into a cyclic pattern. Begin by asking pupils to stand in a circle in the classroom.

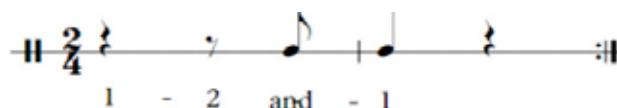
Rhythm 1:

- Start with everyone stamping their feet: Right, left, right, left. You could also ask them to count 1,2,1,2 with this if it helps. Try to make sure that they keep the pace steady and do not speed up or slow down. Once this is going ask them to add a clap every time they stamp their right foot. (Clap, 2, clap, 2).



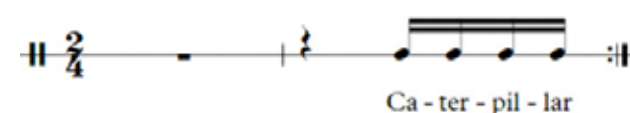
Rhythm 2

- Split the class in two. Keep one group going with the above rhythm. The next group needs to clap just before their right stamp and then on the right stamp. (1, 2, 1, 2 (and), 1).



Rhythm 3

- Split the class again to make a third group. Keep two groups going with the above rhythms. For the third group, they can keep stamping their feet, but also ask them to clap the rhythm ‘caterpillar’ (four quick claps) on their right foot, rather than just one. The four claps should fit in before the left foot beat. They should do this every other time they stamp their right foot.



Rhythm 1 $\frac{2}{4}$ Right - left - Right - left
1 2 1 2

Rhythm 2 $\frac{2}{4}$ 1 - 2 and 1

Rhythm 3 $\frac{2}{4}$ Ca - ter - pil - lar

- Adding instruments. Once the class feels confident with the rhythms you could move each group on to instruments. Depending on the level of the class this could be simple percussion, tuned percussion or other instruments that pupils might be learning. As well as rhythm, pupils will now need to consider pitch. Each rhythm only uses two notes, so it should be easy to pick up. Using instruments like xylophones and drums will give a traditional West African sound too.

Rhythm 1 $\frac{2}{4}$ G - D - G - D
1 2 1 2

Rhythm 2 $\frac{2}{4}$ 1 - 2 B and G

Rhythm 3 $\frac{2}{4}$ E E D D
Ca - ter - pil - lar

- Adding variations. Keep the group going around the cyclic pattern. Explain that this time you want to add variations into the rhythm to keep it interesting. When you point at someone it means that you want them to keep going but to try to do the rhythm in a different way. All the other pupils then need to copy this. Do this a few times to incorporate different pupils' ideas. These can include playing very quietly, playing very loudly, playing with the beater up the other way and playing the rhythm on a different part of the instrument.

Make it easier

Just clap the rhythms rather than using instruments.

Make it harder

If pupils in the class are learning other musical instruments then they can play the rhythms on these. Violins and flutes would work well and would fit into the traditional West African sound. Be aware that the notes written here would not be right for some instruments (like clarinets and trumpets) as they are in a different key – you can always check with a specialist music teacher if you'd like to know what notes are needed for these instruments.

If you and your pupils are more confident with notation you could try using these rhythms which are a transcription of the actual piece by Sira Mori Diabaté. These rhythms are a little trickier due to the syncopation.

Xylophone $\frac{2}{4}$

Xylophone $\frac{2}{4}$

Side Drum $\frac{2}{4}$

Xyl. $\frac{2}{4}$

Xyl. $\frac{2}{4}$

S. D. $\frac{2}{4}$

Plenary

- If there is time at the end, finish with a quick quiz to recap the lesson:
 - Can you remember the names of two West African instruments?
 - Can you remember the names of two West African musicians and the countries they are from?
 - What is a cyclic pattern?

LISTENING SHEET

PUPIL SHEET



Clip 1

What words or pictures would you use to describe this music?

Clip 2

What words or pictures would you use to describe this music?

Clip 3

What words or pictures would you use to describe this music?

Clip 4

What words or pictures would you use to describe this music?

Background notes for teachers

West African music

There is a rich and varied musical tradition in West Africa, with traditional and modern influences creating an exciting fusion of styles. Traditional music-making from the era of the Mali Empire, which reached its zenith in the 14th century, often carried a social function and was embedded within society:

- Drumming – this was used throughout traditional society to accompany activities and ceremonies, particularly marriage and life-cycle rituals such as funerals. The *djembe* drum and the talking drum are still important instruments in West African music.
- Hunter's music – this included harp playing and ritual songs, used for spiritualistic and ritualistic purposes to link the hunter to nature and ensure success.
- Music of the *jeli* – this was a tradition of praise-singing linked to royal courts. A *griot* (French) / *jeli* (singular) / *jelomusow* (fem.) is a West African historian, storyteller, praise singer, poet and/or musician and was typically born in to the role. The singers were seen as preservers of tradition and acted as interpreters of current events, transmitting messages as well as passing on historic stories. Melodies to songs were often recycled with new lyrics. The famous song 'Sunjata', still performed by many contemporary artists, celebrates the life of the founder of the Mali Empire, Sundiata Keita (1217–c1255).
- String music – the *kora* is a prominent instrument across the region. This harp-like instrument requires high levels of virtuosity to play, to the extent that players were thought to be possessed by spirits.

The slave trade led to West African musical traditions having a significant influence on the music of North and South America and the Caribbean. West Africa has shaped musical styles in the USA from the blues through to jazz, soul and hip-hop. The names of several percussion instruments in Brazilian and Cuban music are identical to the same instruments still played in Nigeria (*shekere*, *bata*, *agogo* etc).

Later, colonialism and finally independence brought new influences to the region's music, including the return home of many 'Western' styles. New technologies such as the recording and cassette industry meant musicians rose to fame, with artists such as Salif Keita and Mory Kante spreading the griot traditions to a wide international audience. In Senegal, jazz and Latin American music was a big influence in the 1960s, leading to an increase in popularity of dance band music. Mbalax – traditional rhythms transposed onto electric Western instruments – began to define Senegalese music, made famous by artists such as Youssou N'Dour. In Ghana and Nigeria, 'highlife' music in the 1960s saw a fusion of swing and jazz styles, with guitars, horns, saxophones and trumpets interpreting traditional Ghanaian rhythms. In Nigeria, Afrobeat, with its massed saxophones and trumpets, call and response patterns, pulsating dance rhythms and anti-establishment lyrics became the anthem for politicised youth, with musician Fela Kuti at the helm. By the 1990s, rap and hiphop stars from the US inspired a new generation of musicians to define new West African genres. Nigerian artists like D'Banj have more in common with UK counterparts like Tinie Tempah than their predecessors. Others like Awadi, Wizboyy or rapper M.I. creatively blend older West African styles into some of their songs.



LESSON 3

EXPLORING RIGHTS

Age range: 7–11 years / Time: 1 hour

Outline

Pupils will explore the concept of human rights by thinking about the distinction between ‘needs’ and ‘wants’. Revisiting the case study from Mali, pupils will begin to think specifically about the right to education and/or the issue of early marriage. Pupils will learn about how some female musicians in West Africa have used music to give a voice for the rights of girls and women.

Learning objectives

- To develop knowledge of human rights.
- To appreciate the challenges that girls can face in education and/or early marriage.
- To explore how music is used as a form of expressing opinions.

Learning outcomes

- Pupils will produce a list of key issues facing girls in West Africa relating to education and early marriage.

Key questions

- What are rights?
- What is the right to education?
- How do musicians speak up for women’s rights?

Activities

- Starter: Cyclic pattern recap
- Activity 3.1: Exploring rights
- Activity 3.2: Female musicians in West Africa
- Plenary: Flipchart list

Resources

- PowerPoint: *Raising Her Voice*
www.oxfam.org.uk/music
- Pupil sheets: (1) Maimouna’s Story; (2) Oumou Sangaré’s album ‘Seya’; (3) Sounsoumba – Oumou Sangaré; (4) Wele, Wele Wintou – Oumou Sangaré

- Video/audio clips: www.oxfam.org.uk/music
- Flipchart paper
- Background notes for teachers

Curriculum links

England

English: Pupils should be taught to:

Reading: Read and discuss an increasingly wide range of texts, including those from other cultures and traditions; summarise the main ideas drawn from more than one paragraph, identifying key details that support the main ideas.

Spoken language: Articulate and justify answers, arguments and opinions; participate in discussions.

Northern Ireland

Language and Literacy: Pupils should be enabled to express thoughts, feelings and opinions in imaginative and factual writing.

Personal Development and Mutual Understanding:

Knowledge, understanding and skills in initiating, developing and sustaining mutually satisfying relationships; and human rights and social responsibility.

Scotland

Social Studies: I can gather and use information about forms of discrimination against people in societies and consider the impact this has on people’s lives (SOC 2–16b).

Literacy and English: I can recognise the relevance of the writer’s theme and how this relates to my own and others’ experiences (ENG 2–19a).

Wales

Learners should be given opportunities to:

Literacy: Develop reading strategies and comprehension.

Personal and Social Education: Understand their rights; empathise with others’ experiences and feelings; value diversity and recognise the importance of equality of opportunity.

ESDGC: Choices and Decisions.

Activity outline

Starter (10 minutes)

Start with a recap of the last lesson. Ask pupils if they can remember the names of some West African instruments or musicians. Split the class into two and practise clapping the cyclic pattern from the last session. See how quickly the rhythm comes back!

Activity 3.1 (20 minutes)

Exploring rights

Needs and wants

- Ask the pupils about the things that every child (or person) needs every day and cannot or should not do without, giving prompts such as food, drink, clothing, space to work or play, communication, health, transport, etc. Write up their suggestions on the board.
- Ask the class to edit the list by thinking about which of these are 'Needs' and 'Wants'. Talk through the list and circle all the 'Needs' in red and 'Wants' in green.
- Are there more red or green circles? Why is that?
- Ask the pupils to look at the 'Needs' (perhaps write this out as a list if it is clearer). Encourage them to focus on things all children (or people) really need to live. What do they think everyone has a right to? What is everyone entitled to?
- You may have to prompt pupils to consider family, shelter, safety, education, play, medicine, friendships, etc. Mark the ones the whole class considers to be essential for survival. This may provoke some interesting discussion (for example, in some poverty surveys in the world's richest countries, purchases like occasional holidays, occasional meals out and Christmas presents are considered essential).

Rights

- Talk the class through the list of basic rights and leave this up on the board.
- Ask the class if they remember Maimouna's story. Can they remember why some girls aren't able to go to school? Which right does this relate to? (The right to an education.)
- Ask pupils: What might happen if you were unable to go to school? What would be the consequences for you and your family? Write the pupils' responses on some flipchart paper to keep for later.

Make it harder

Working in groups or as a whole class, track some of the consequences of not going to school. Use a framework like the consequences diagram provided on the PowerPoint. You might like to demonstrate this on the board and then ask groups to draw their own consequences diagram. For example, if a girl doesn't go to school this will mean that she will find it harder to get a job and may struggle to earn money. This might mean she isn't able to get enough food to stop her from being hungry. For more guidance on consequences diagrams, see page 10 of Oxfam's guide to *Getting Started with Global Citizenship* (<http://www.oxfam.org.uk/education/global-citizenship/global-citizenship-guides>).

Activity 3.2 (25 min)

There are two alternative versions of this activity (3.2a and 3.2b). It is suggested that you select the activity most appropriate for the age of your pupils and the time you have available to discuss potentially controversial issues.

Activity 3.2a explores the general themes of social solidarity and mutual respect raised by the songs on Oumou Sangaré's album 'Seya'.

Activity 3.2b specifically explores Oumou Sangaré's songs 'Sounsoumba' and 'Wele, Wele Wintou.' They directly criticise the practice of parents in Mali and elsewhere of forcing young girls into marriage.

Both activities share a common introduction (which assumes the presence of no pupils of Malian heritage who may have a greater understanding of the songs).



Photo: Crispin Hughes

Activity 3.2a

- Watch a clip of Oumou Sangaré singing her song 'Sounsoumba' (just a few minutes will be fine as the clip stops abruptly anyway).

Oumou Sangaré, 'Sounsoumba':
<http://vimeo.com/17887761>

- Use the PowerPoint to introduce pupils to Oumou Sangaré. Oumou is a Wassoulou singer. Wassoulou is a type of music in West Africa from the Wassoulou (or Wasulu) region which spans Mali, Guinea and the Ivory Coast. Female singers use their songs to highlight issues that affect women. They say they are 'songbirds' as they have the freedom to sing and express themselves. Other female singers in West Africa also use their songs to talk about women's issues. Angelique Kidjo, from Benin, has just written a whole album about women!
- Hand out the pupil sheet containing the selection of song titles from Oumou Sangaré's album, 'Seya'. Highlight how Oumou Sangaré's songs cover a wide range of topics and, although many have a moral tone, virtually all are upbeat, hopeful and even celebratory (the album title 'Seya' translates as 'Joy' in English).
- Split the class into small groups and invite them to select the song title(s) and themes that they think have something to say to their own community (be that at a school, or at local, national or global level).
- Give each group some flipchart paper so they can brainstorm their key ideas or draw some pictures. This could include the feelings and thoughts the song themes made them have. They should put down some ideas on why they think the theme is important for their community or local area and what difference it could make to any problems if people all took the theme of the song to heart.
- You could even buy the CD so that you could share with pupils the lyrics for some of the songs (these are included in the CD booklet) and play some of the tracks in the background as they work.
- Come back together as a class and ask each group to present their ideas about the themes they have chosen. Try to summarise all the key ideas about each theme on one flipchart list and identify any rights they feel these link to.

Activity 3.2b

- Watch a clip of Oumou Sangaré singing her song 'Sounsoumba' (just a few minutes will be fine as the clip stops abruptly anyway).

Oumou Sangaré, 'Sounsoumba':
<http://vimeo.com/17887761>

- Use the PowerPoint to introduce pupils to Oumou Sangaré. Oumou is a Wassoulou singer. Wassoulou is a type of music in West Africa from the Wassoulou (or Wasulu) region which spans Mali, Guinea and the Ivory Coast. Female singers use their songs to highlight issues that affect women. They say they are 'songbirds' as they have the freedom to sing and express themselves. Other female singers in West Africa also use their songs to talk about women's issues. Angelique Kidjo, from Benin, has just written a whole album about women!
- Split the class into small groups. Give out a copy of the lyrics from Oumou's two songs 'Sounsoumba' and 'Wele, Wele Wintou' (one per group so there is an even split of groups focusing on each song). Ask them to read through the lyrics together as a group and discuss what they think Oumou is singing about. Give each group some flipchart paper so they can brainstorm their key ideas or draw some pictures. This could include the feelings and thoughts the lyrics made them have. Play the songs in the background as they work.

Oumou Sangaré, 'Sounsoumba':
<http://vimeo.com/17887761>

Oumou Sangaré 'Wele, Wele Wintou':
www.youtube.com/watch?v=REIXkGwvuJY

- Come back together as a class and ask each group to present their ideas about the messages they found in their song. Discuss anything that pupils were unsure about. Try to summarise all the key ideas about early marriage on one flipchart list and identify the right they feel this links to (i.e. the right to have a say in your future).

Make it easier

Focus on just one song and read the lyrics together as a group.

Plenary (5 minutes)

- Display the two flipchart lists that you have created over the lesson from Activity 3.1 about education and 3.2 about marriage. Explain that these two issues are key things affecting the lives of girls in West Africa. If there is time, encourage pupils to reflect on how these issues make them feel.

Further ideas

The *Raising Her Voice* campaign video gives an explanation of Oxfam's work on women's rights: <http://www.oxfam.org.uk/what-we-do/issues-we-work-on/womens-rights>

This would be more suitable for older age groups.



OUMOU SANGARÉ'S ALBUM 'SEYA'

PUPIL SHEET (FOR ACTIVITY 3.2a)

Here is a selection of song titles from Oumou Sangaré's album 'Seya', with a short summary of the theme of each song.

**Sounsoumba**

A song that calls for happiness for women who are suffering.

Sukunyali

A song that honours emigrants working overseas to earn money to send home.

Kounadya Donso

A song that says if you're lucky to have good fortune, you should help others.

Wele Wele Wintou

Against forced marriage.

Senkele Te Sira

A song about creating good relationships between people.

Djigui

A song about hope and supporting each other.

Seya

A song about Oumou arriving home and celebrating.

Iyo Djeli

A song that honours a wise, elderly lady.

Mogo Kele

A song about making your time count.

Koroko

A song about the singers who can get the party going.



Photo: Bunks / CC-BY-SA-3.0

The full lyrics are in the CD booklet (World Circuit Records).

Key words

Emigrant – somebody who leaves their country to live in another country

Honours – paying respect to somebody

SOUNSOUMBA - OUMOU SANGARÉ

PUPIL SHEET (FOR ACTIVITY 3.2b)



Photo: Bunks / CC-BY-SA-3.0

I was a great, tall tree before I was forced to marry
I've turned into a little tree
My mother and father are sleeping and I'm alone with my thoughts
I'm lying here, thinking in peace
I have become solitary
My friends are sleeping
I am alone with God, I am crying softly

I'm thinking about many things
I am alone, going over my worries
I have become solitary
What makes a woman into a tall tree?
What turns a woman into a little tree?
A bad marriage, a broken marriage, that's what frightens me
The lack of support turns a woman into a little tree, in marriage
Loneliness also makes a woman into a little tree, in marriage

To my parents and to men, I say this: "don't despise women!"
If you see a happy family, it's because the husband and wife get on
Harmony is man and woman together in happy marriage
That's what makes a good country too
Get up, get up and dance.

'Sounsoumba' taken from the album 'Seya'. Written by Oumou Sangaré.
Lyrics reproduced with kind permission, courtesy of World Circuit Records.

Key words

Solitary – being alone

Despise – dislike strongly

Harmony – being friendly and understanding, working together well

WELE, WELE WINTOU - OUMOU SANGARÉ

PUPIL SHEET (FOR ACTIVITY 3.2b)



Hear me, hear me
This is a public appeal
Ring out the bells, overwhelming joy
This is a cry for help for the young girls married under age
I say that if a girl is not mature, she should not get married 0

... I'm talking to parents who marry off their daughters for money
"You see, you're forcing the girl into marriage"
You must not marry her by force
You have to leave the girl to make her choice
If the marriage is forced, there is no hope, no dignity or respect
The girl has no honour

I write, I appeal, I put myself in the young girl's shoes
Before the proper age, I will not marry
Forced marriage is not for me
I would never marry a man I had not chosen myself
Getting married is your choice.

Wele, Wele Wintou' taken from the album 'Seya'. Written by Oumou Sangaré.
Lyrics reproduced with kind permission, courtesy of World Circuit Records.

Key words

Appeal – an urgent request

Mature – grown-up

Dignity – being proud of yourself

Respect – treating people well

Enforced – making someone do something they don't want to do



Photo: Charlotte Wales

Background notes for teachers

Female musicians in West Africa

Jelimusow

This was a tradition of praise singing linked to royal court traditions in the ancient Mali empire. A *griot* (French) / *jeli* (singular) / *Jelimusow* (fem.) is a West African historian, storyteller, praise singer, poet and/or musician who was typically born into the role. The singers were seen as preservers of tradition and acted as interpreters of current events, transmitting messages as well as passing on historic stories. Melodies to songs were often recycled with new lyrics based on current events. The famous song 'Sunjata' is still performed by many contemporary artists. It celebrates the life of the founder of the Mali Empire, Sundiata Keita (1217–c1255).

Wassolou

Originating from the Wassoulou region (covering parts of Mali, Guinea and the Ivory Coast) this music differed to that of the *Jelimusow* as it was more closely associated with hunters' music rather than court traditions. There was a greater freedom in this music, as musicians were not born into the role. Rather than singing to preserve history, the Wassolou singers saw their role as being the voice of the people. Singers were normally accompanied by the instruments such as the *djembe* drum and the *n'goni* (a six-stringed harp), with a call and response format. Female Wassolou singers became aspirational role models for young women and their freedom of expression meant they became increasingly critical of social institutions such as arranged marriages and polygamy.

Human Rights

The concept of natural rights – rights that belong to all people by virtue of their humanity – is a very old one. Despite wide differences in culture and in ideas about the individual, the concept has developed in some form throughout all human societies.

However, the recognition of natural or moral rights does not mean that these rights are automatic or secure for everyone. Throughout history, and in all places, people have had to struggle to claim their rights. Action for justice has united people in some of the world's most memorable movements against tyranny and oppression. These include the fight for rights such as freedom from slavery; the right to vote and take political action; the right to follow one's own religion without persecution, and many more.

Movements have struggled to ensure that moral rights are safeguarded legally, through national or international law. In the twentieth century, international and regional codes of Human Rights, which aim to secure certain basic rights for everyone, have been developed and are endorsed by almost every government in existence. These include the Universal Declaration of Human Rights (1948); The Convention on the Rights of the Child (1989); the African Charter on Human and Peoples' Rights (1981) and the European Convention on Human Rights (1950). These laws act as guidelines for national governments, many of which include them, or similar codes, in their constitutions. Conventions can also be enforced through international agencies such as the European Court of Human Rights.

Yet, despite the power of these codes in law, in practice there are still major violations of people's rights in many parts of the world. Today people still live in a state of absolute want, unable to afford the most basic shelter, or the minimum food requirements for leading an active, productive life. Despite the fact that we are all born with rights, these rights are denied on a massive scale to tens of millions of people around the world.



Photo: Ami Vitale

Women's rights

The majority of people living in poverty around the world are women. Women tend to have fewer resources, fewer rights, and fewer opportunities to make life-shaping decisions than men. Furthermore, when emergencies strike, women are worst affected. There are many, often complex, reasons why women are not reaching their full potential. Domestic violence, discrimination, and lack of education are among the biggest barriers. These and other factors apply, to varying degrees, to our own society as well as to other societies across the world.

Women's skills, resilience, determination, and ingenuity are valuable – but greatly underused – resources for overcoming poverty. With an education, a whole generation of girls will have opportunities that their mothers never had. With literacy comes confidence and the chance to earn more money, to become self-sufficient – and to speak out against the abuse of rights.

With laws and systems that guarantee better health care, fewer women will die in childbirth, and fewer children will die from easily preventable diseases. With loans, seeds, tools, better farming techniques and business training, more women will be able to grow more food, and make goods that they can market themselves. In emergencies, taking care of women's specific needs is vital for ensuring survival, good health and dignity. Employing women's skills and knowledge also makes communities more effective in recovering from disasters.

Right to education

Barriers to education for women are often (but not exclusively) rooted in the social norms in male-dominated societies. Women and girls face particular obstacles that keep them out of education, including:

- early marriage and early pregnancy
- discrimination based on gender stereotypes in the wider community and at schools
- school fees, which may mean that parents send their boys and not their girls to school
- lack of gender-sensitive education and women teachers, especially in rural areas
- lack of appropriate facilities for girls in schools
- lack of personal safety during the frequently long journey to and from school and in school.

Securing the right to education enables other rights to be fulfilled. For example, girls with a primary education are more likely to have children that live beyond the age of five and are less likely to be infected by HIV and AIDS. Girls who have been educated are likely to marry later and to have smaller and healthier families. Education helps girls and women to know their rights and to gain confidence to claim them. However, women's literacy rates are significantly lower than men's in most developing countries. In Mali, for example, only 57 women are literate for every 100 literate men.

Early marriage

The use of force against one human being by another is an infringement of many human rights that are promised to all but systematically denied to girls across many countries. Women experience such infringements, which include being forced into marriage and into sex within marriage, without the opportunity of giving their consent. Other human rights violations practised against girls and women include female genital mutilation, domestic violence and the deprivation of land and property – particularly on the death of a father or husband. These abuses occur across West Africa and in many other parts of the world.

At the same time, citizens and activists in many countries have mobilised to challenge these abuses and to strengthen the social and legal norms that extend and protect the rights of women and girls. The willingness of prominent artists such as Oumou Sangaré to sing about these issues demonstrates that attitudes and customs frequently seen as ‘traditional’

are not static and are open to challenge and change. This process has occurred at different speeds and with different degrees of success across West Africa. In many places women and girls are increasingly protected by a wide range of rights. In other places these are still contested. For many, the biggest violation of everyone’s human rights is poverty, and much gender discrimination has its roots in widespread poverty and insecurity, some of the roots of which extend far beyond the West Africa region and into history.

There is more detailed information in: *Forced marriage, forced sex: the perils of childhood for girls* at <http://policy-practice.oxfam.org.uk/publications/forced-marriage-forced-sex-the-perils-of-childhood-for-girls-131369>.



Raising Her Voice

Oxfam's *Raising Her Voice* programme works with local partners on projects that focus on women's rights and participation. By engaging with marginalised women, these projects aim to develop confidence and solidarity of women and an awareness of their rights. This also increases their ability and their willingness to speak out on rights abuses and to seek justice. For example, the core activities of the *Raising Her Voice* programme in Nigeria have included the provision of legal aid for survivors of violence against women and girls, and campaigning to end gender-based violence.



A summary of the Universal Declaration of Human Rights

1. All human beings are born free and equal in dignity and rights.
2. Everyone is entitled to all the rights and freedoms listed in the Declaration, regardless of race, colour, sex or religion.
3. Everyone has the right to life, liberty and security.
4. No one shall be held in slavery.
5. No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment.
6. Everyone has the right to recognition before the law.
7. Everyone is equal before the law.
8. Everyone has the right to an effective remedy for violation of their legal rights.
9. No one shall be subjected to arbitrary arrest, detention or exile.
10. Everyone is entitled to a fair hearing.
11. Everyone is innocent until proved guilty.
12. No one shall suffer arbitrary interference.
13. Everyone has the right to freedom of movement.
14. Everyone has the right to seek asylum.
15. Everyone has the right to nationality.
16. Everyone has the right to marry.
17. Everyone has the right to own property.
18. Everyone has the right to freedom of thought.
19. Everyone has the right to freedom of opinion and expression.
20. Everyone has the right to freedom of assembly and association.
21. Everyone has the right to take part in government.
22. Everyone has the right to full security in society.
23. Everyone has the right to work.
24. Everyone has the right to rest and leisure.
25. Everyone has the right to a standard of living adequate for health and well-being.
26. Everyone has the right to education.
27. Everyone has the right to participate freely in the cultural life of the community.
28. Everyone has the right to a social and international order in which these rights and freedoms can be fully realised.
29. Everyone has duties to the community and a duty to respect the rights and freedoms of others.
30. Nothing in the Declaration may be interpreted as giving a right to destroy any of the rights and freedoms set out in it.



LESSON 4

RAISING HER VOICE

Age range: 7–11 years / Time: 1 hour

Outline

Pupils will replicate how female musicians in West Africa use music as social critique by writing their own key messages on the rights of girls and women or other social issues. Pupils will then perform these in their own way over the West African cyclic pattern and work together to build a class performance.

Learning objectives

- To use descriptive language to create key messages on women's and girls' rights or other social issues.
- To use creativity to express their opinion in a unique way.
- To work as a team to build a group performance.

Learning outcomes

- Pupils will produce key messages and lyrics about rights for girls to be performed over a West African cyclic pattern.

Key questions

- What do I want to say about rights for girls?
- How can we work together to make a strong performance?

Activities

- Starter: Rights lists
- Activity 4.1: Writing our messages
- Activity 4.2: Making a performance
- Plenary: Planning a performance

Resources

- Flipchart notes from previous sessions
- Musical instruments – general classroom percussion (drums, xylophones) or other instruments
- Background notes for teachers

Curriculum links

England

English: Pupils should be taught to plan their writing by identifying the audience and purpose of the writing, selecting the appropriate form and using other similar writing as models for their own; perform their own compositions, using appropriate intonation, volume and movement so that meaning is clear.

Music: Pupils should be taught to improvise and compose music for a range of purposes; organise and manipulate ideas within musical structures; perform in solo or ensemble contexts; use their voice or play instruments with increasing control and expression.

Northern Ireland

English: Pupils should write to express thoughts, feelings and opinions.

Music: Pupils should improvise, compose and perform music in a range of styles; explore and combine the elements of music to create structure and style when improvising and composing; perform individually and in groups; listen to and appraise their own music and that of others; compose music which expresses their own personal responses to themes and issues.

Scotland

Expressive Arts: Inspired by a range of stimuli, and working on my own and/or with others, I can express and communicate my ideas, thoughts and feelings through musical activities (EXA 2-18a). I can give and accept constructive comment on my own and others' work (EXA 2-19a).

Literacy and English: I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience (LIT 2-06a).

Wales

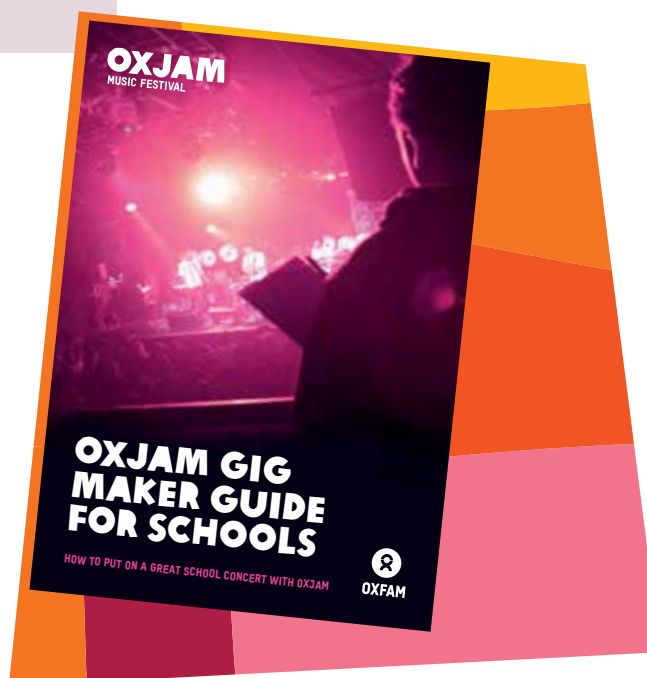
English: Pupils should develop writing skills through writing for a range of purposes; writing for a range of real or imagined audiences; writing in a range of forms; and writing in response to a wide range of stimuli.

Music: Pupils should be given opportunities to: improvise, compose and arrange music; explore, use, create, select and organise sounds for a musical purpose; communicate ideas and emotions through music; communicate with others when performing; plan and make decisions about which music to perform and how to perform it.

ESD6C: Choices and Decisions.

Further ideas

Use the Oxjam Gig Maker Guide for Schools to get some ideas about putting on a concert for your West African performance and raise vital funds for Oxfam.



Activity outline

Starter (5 minutes)

Ask the class if they can remember some of the key points they learnt from the last session. Revisit the flipchart lists that you created in lesson 3 on issues affecting girls or wider issues in pupils' own communities or localities.

Activity 4.1 (20 minutes)

Writing our messages

- Explain to pupils that they are going to use the ideas they generated last lesson to build up their own song about issues facing girls in West Africa or about how life in their own communities could be improved. Depending upon the choice of activity in lesson 3, brainstorm as a class some key messages that pupils would like to share about girls' rights in West Africa or about what they have learnt from Oumou Sangaré's songs.
- Split the class into pairs or small groups to write a short message that sums up what they have learnt. It may be useful to give out the sheets from earlier lessons. Ask them to reflect on Maimouna's story and Oumou's songs to help them if they are focusing on girls' rights.
- It might work well (especially for messages focusing on girls' rights) for each message to start with the same statement: 'I'm Raising Her Voice by...'. For example:
 - o I'm Raising Her Voice by telling you that not all girls get to go to school.
 - o I'm Raising Her Voice by saying it's unfair to make girls marry too young.

Activity 4.2 (30 minutes)

Making a performance

- Recap the cyclic patterns that were learnt in lesson 2.
- Explain to the class that they are going to say their message over the top of the music, like the Wassoulou singers use their songs to share their messages.
- It is up to the individual pupil to use their voice in whichever way they want to deliver the message – sing a simple tune, speak it loudly, or ask a friend to speak it with them. Give everyone some time to decide how they want to do this.

- Once pupils feel confident about how they will deliver their message, explain that you will ask pupils to say their messages in turn around the circle. It would be best for pupils to stand up when they speak/sing. Once they have done their message they should sit down and join in again with the backing cyclic pattern.
- Start the cyclic pattern and then begin with the messages. Once everyone has had a turn, stop the pattern and ask the class which ones they felt worked particularly well.
- Practise again with the ones that were picked out until it feels like a smooth performance. It may be that everyone still has their turn to say or sing their message but the order will change.

Plenary (5 minutes)

Planning a performance

- Reflect as a class how they felt the performance went and whether they were happy with their messages. Make a plan on the board of the order in which people said or sung their messages and how you would perform it again to make sure it would be the same.



Photo: Aubrey Wade



Background notes for teachers

Raising Her Voice

Oxfam's *Raising Her Voice* programme works with local partners on projects that focus on women's rights and participation. By engaging with marginalised women, these projects aim to develop confidence and solidarity of women and an awareness of their rights. This will also increase their ability and will to speak out on rights abuses and access to justice.

For example, the core activities of the *Raising Her Voice* programme in Nigeria have included the provision of legal aid for survivors of violence against women and girls, and campaigning to end gender-based violence.



ACKNOWLEDGEMENTS

This resource has been written by Rachel Wadham for Oxfam Education.

This publication would not have been possible without the support and contributions from many Oxfam staff.

For further information about Oxfam Education, including a wide range of other curriculum-linked resources, see: <http://www.oxfam.org.uk/education>

TERMS OF USE

Copyright © Oxfam GB

You may use photographs and associated information from this resource for educational purposes at your educational institution. With each use, you must credit the photographer named for that image and Oxfam. You may not use images and associated information for commercial purposes or outside your educational institution. All information associated with these images relates to the date and time that project work took place.

WWW.OXFAM.ORG.UK/MUSIC

CONTACT US

T: 0300 200 1255

E: education@oxfam.org.uk



[@OxfamEducation](https://twitter.com/OxfamEducation)



www.facebook.com/oxfameducation



Oxfam is a registered charity in England and Wales No 202918 and Scotland SC039042. Oxfam GB is a member of Oxfam International. Inhouse 6407



OXFAM