



MUSIC

TEACHERS' GUIDE

PRIMARY 3

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FOREWORD

Dear Teacher,

Rwanda Education Board is honored to present *Creative Arts Teacher's guide, Primary Three* which serves as a guide to competence-based teaching and learning to ensure consistency and unity in the learning of the Fine arts, Crafts and Music subjects. The Rwandan educational philosophy is to ensure that learners achieve full potential at every level of education which will prepare them to fit in the society and exploit employment opportunities.

In line with efforts to improve the quality of education, the government of Rwanda emphasizes the importance of aligning teaching and learning materials with the syllabus to facilitate their learning process. Many factors influence what they learn, how well they learn and the competences they acquire. Those factors include the relevance of the specific content, the quality of teachers' pedagogical approaches, the assessment strategies and the instructional materials available.

We paid special attention to the activities that facilitate the learning process in which learners can develop ideas and make new discoveries during concrete activities carried out individually or with peers. With the help of the teachers, learners will gain appropriate skills and be able to apply what they have learnt in real life situations. Hence, they will be able to develop certain values and attitudes allowing them to make a difference not only to their own lives but also to the nation.

This is in contrast to traditional learning theories which view learning mainly as a process of acquiring knowledge from the more knowledgeable who is mostly the teacher. In competence-based curriculum, learning is considered as a process of active building and developing of knowledge and understanding, skills and values and attitude by the learner. Here, concepts are mainly introduced by an activity, situation or scenario that helps the learner to develop knowledge, skills and acquire positive attitudes and values.

In addition, such active learning engages learners in doing things and thinking about the things they are doing and they are encouraged to bring their own real experiences and knowledge into the learning processes. In view of this, your role is to:

- Plan your lessons and prepare appropriate teaching materials.
- Organize group discussions for learners considering the importance of social constructivism suggesting that learning occurs more effectively when the learner works together with more knowledgeable and experienced people.

- Engage learners through active learning methods such as inquiry, group discussions, research, investigative activities not forgetting group and individual work activities.
- Provide supervised opportunities for learners to develop different competences by giving tasks which enhance critical thinking, problem solving, research, creativity and innovation, communication and cooperation.
- Support and facilitate the learning process by valuing learners' contributions in class activities.
- Guide learners towards the harmonization of their findings.
- Encourage individual, peer and group evaluation of the work done in the classroom and use appropriate competence-based assessment approaches and methods.

To facilitate you in your teaching activities, the content of this teacher's guide has been simplified so that you can easily use it. It is divided into three main parts:

Part 1: Starts with general introduction and explains the structure of this book and gives you the methodological guidance;

Part 2: Provides the sample lesson plans as reference for your lesson planning process;

Part 3: Provides details on teaching guidance for each concept.

As the Primary Three learners are not able to use learners' book themselves, this teacher's guide contains the answers for all activities given to learners. So, as Creative Arts teacher, you are requested to work through each question and activity before judging learner's findings.

I wish to sincerely appreciate all people who contributed towards the development of this teacher's guide, particularly REB staff who organized the whole process from its beginning. Special appreciation goes to the teachers who supported the exercise throughout. Any comment or contribution would be welcome to the improvement of this text book for the next versions.

Dr. NDAYAMBAJE Irénée
Director General, REB

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1. GENERAL INTRODUCTION

1.0 About the teacher's guide

This book is for Creative Arts (Music and Fine Art) Teacher's guide, Primary Three. It is designed to help teachers in the implementation of competence-based curriculum specifically Creative Arts (Music and Fine Art) syllabus. As the name says, it is a guide that teachers can refer to when preparing their lessons. Teachers may prefer to adopt the guidance provided but they are also expected to be more creative and consider their specific classes' contexts and prepare accordingly.

1.1 The structure of the guide

This teacher's guide provides a paragraph presenting the guide: overall structure; the structure of a unit and the structure of a lesson. A brief explanation is given on each component to guide the users.

1.2. Methodological guidance

1.2.1. *Developing competences*

Since 2015, Rwanda shifted from a knowledge -based to a competence-based curriculum for pre-primary, primary and general secondary education. This called for changing the way of learning by shifting from teacher centered to a learner-centered approach. Teachers are not only responsible for knowledge transfer but also for fostering children's learning achievement and creating safe and supportive learning environment. It implies also that a learner has to demonstrate what he/she is able to do using the knowledge, skills, values and attitudes acquired in a new or different given situation.

The competence-based curriculum employs an approach of teaching and learning based on discrete skills rather than dwelling on only knowledge or the cognitive domain of learning. It focuses on what a learner can do rather than what a learner knows. Learners develop basic competences through specific subject unit competences with specific learning objectives broken down into knowledge, skills and attitudes. These competences are developed through learning activities disseminated in learner centered rather than the traditional didactic approach. A learner is evaluated against some set standards to achieve before moving on.

In addition to specific subject competences, learners also develop generic competences which are transferable throughout a range of learning areas and situations in life. Below are examples of how generic competences can be developed in Creative Arts through Music, fine Arts and Craft.

Critical Thinking and problem solving

These activities require students to think critically about subject content. Groups can be organized to work in different ways e.g. taking turns, listening, taking decisions, allocating tasks, disagreeing constructively etc.

- Observe and analyze example; mark out areas in the school and get different groups to record still life and nature living things like insects, persons, animals and bird life.
- Identify a problem and design a methodology to collect the information needed to solve the problem.
- Make basic art equipment out of locally available materials.

Research and problem solving

In the subject of Creative Arts, the teacher should get more information by:

- Using internet and a Library.
- Creating a School Library.
- Collecting data through observation.
- Looking for music and art materials from nearest environment.

Creativity and Innovation

This will be seen as long as learners do the following:

- Singing.
- Play musical instrument.
- Drawing and painting.
- Making practice in this subject.
- Invent new ways of doing creative things.
- Identify a problem which requires data collection to solve.
- Identify local problems and devise ways to resolve them.

Communication Skills

- Telling a story related to the lesson of Creative Arts needed to be studied.
- Presenting ideas verbally or in writing.
- Singing and dancing.
- Writing letter styles for different purposes.
- Reading text related to Fine Art and Crafts.

Teamwork, Cooperation, Personal and Interpersonal management and life skills

- Working in pairs that are useful for sharing reading and comprehension in lower grades but also for planning research, problem solving and planning experiments, etc.
- Small group work.
- Large group work.
- Data collection from the environment.
- Collect community photographs and artworks to make a class of the local community.

Lifelong Learning

- Taking initiative to update knowledge and skills with minimum external support.
- Coping with the evolution of knowledge and technology advances for personal fulfillment.
- Seeking out friends more knowledgeable in areas that need personal improvement and development.
- Exploit all opportunities available to improve knowledge and skills in Fine Art and Crafts.

1.2.2 Addressing cross-cutting issues

Among the changes in the competence-based curriculum, there is the integration of cross-cutting issues as an integral part of the teaching learning process. The eight cross-cutting issues identified in the national curriculum framework are the following:

- Gender balance.
- Peace and values education.
- Financial education.
- Standardization culture.
- Inclusive education.
- Environment and sustainability.
- Genocide studies.

Some cross-cutting issues may seem specific or particular in Fine Art and Craft but the teacher needs to address all of them whenever an opportunity arises. In addition, learners should always be given an opportunity during the learning process to address these cross-cutting issues both inside and outside the classroom.

This book of Creative Performance has some learning activities through which some cross - cutting issues will be developed as shown in the table below:

Cross-cutting issues	Learning activities that develop cross cutting issues in Fine Art and Crafts
Environment and sustainability	<ul style="list-style-type: none"> • Through still life and nature discussion and learning activities like drawing, and painting. • Making motifs and patterns with different techniques. • Designing different posters. • Making different objects through molding.
Gender	<ul style="list-style-type: none"> • Involving both girls and boys in all activities. No activity is reserved only to girls or boys. Teachers should ensure equal participation of both girls and boys during the tasks given in this subject as well as during cleaning of workshop or classroom.
Financial education	<ul style="list-style-type: none"> • Using materials, tools and equipment of drawing, painting, ceramic and weaving in proper way to safeguard their durability. • Making different objects that can be sold.
Genocide studies	Through history of art in Rwanda
Inclusive education	Involving all learners in all activities without any bias. Eg: allow a learner with physical disability (using wheelchair) to take notes or lead the team during the tasks of drawing or other artistic activity.
Standardization culture	Through making quality artworks/objects which are attractive to the community.

1.2.3 Attention to special educational needs specific to this subject

In the classroom, learners learn in different way depending on their learning pace, needs or any other special problem they might have. However, the teacher has the responsibility to know how to adopt methodologies and approaches in order to meet the learning needs of each student in the classroom. Also, teachers need to understand that learners with special needs, need to be taught differently or need some accommodations to enhance the learning environment. This will be done depending on the subject and the nature of the lesson.

In order to create a well-rounded learning atmosphere, teachers need to:

- Remember that learners learn in different ways so they have to offer a variety of activities e.g. role-play, music and singing, word games and quizzes, outdoor activities, and practical works.
- Maintain an organized classroom (art rooms) and limit distraction. This will help learners with special needs to stay on track during lesson and follow instruction easily.
- Vary the pace of teaching to meet the needs of each learner. Some learners process information and learn more slowly than others.
- Break down instructions into smaller, manageable tasks. Learners with special needs often have difficulty in understanding long-winded or several instructions at once. It is better to use simple, concrete sentences in order to facilitate them understand what you are asking
- Use clear consistent language to explain the meaning and demonstrate or show pictures if you introduce new words or concepts
- Make full use of facial expressions, gestures and body language
- Pair a learner who has a disability with a friend. Let them do things together and learn from each other. Make sure the friend is not over protective and does not do everything. Both learners will benefit from this strategy
- Use multi-sensory strategies. As all learners learn in different ways, it is important to make every lesson as multi-sensory as possible. Learners with learning disabilities might have difficulty in one area while they might excel in another. For example, use both visual and auditory cues.

Below are general strategies related to each main category of disabilities and how to deal with every situation that may arise in the classroom. However, the list is not exhaustive because each learner is unique with different needs and that should be handled differently.

Strategies to help a learner with developmental impairment:

Use simple words and sentences when giving instructions.

- Use real objects that the learner can feel and handle. Rather than just working abstractly with pen and paper.
- Break a task down into small steps or learning objectives. The learner should start with an activity that s/he can do already before moving on to something that is more difficult.
- Gradually give the learner less help,
- Let the learner work in the same group with those without disability.

In the subject of Creative Arts, you should get more information from:

- Using internet and a Library.
- Creating a School Library.
- Collecting data through observation.
- Looking for art materials from nearest environment.

Strategy to help a learner with visual impairment:

- Help learners to use their other senses (hearing, touching, smelling and tasting) to play and carry out activities that will promote their learning and development.
- Use simple, clear and consistent language.
- Use tactile objects to help explain a concept.
- If the learner has some sight, ask them what they can see.
- Make sure the learner has a group of friends who are helpful and who allow him/ her to be as independent as possible.
- Plan activities so that learners work in pairs or groups whenever possible.

Strategy to help a learner with hearing impairment:

- Strategies to help learners with hearing disabilities or communication difficulties.
- Always get the learner's attention before you begin to speak.
- Encourage the learner to look at your face.
- Use gestures, body language and facial expressions.
- Use pictures and objects as much as possible.
- Ask the parents/caregivers to show you the signs they use at home for communication use the same signs yourself and encourage other learners to also use them.
- Keep background noise to a minimum.

Strategies to help a learner with physical disabilities or mobility difficulties:

- Adapt activities so that learners who use wheelchairs or other mobility aids, and others who have difficulty in moving can participate.
- Ask parents/caregivers to assist with adapting furniture e.g. The height of a table may need to be changed to make it easier for a learner to reach it or fit their legs or wheelchair.
- Get advice from parents or a health professional about assistive devices.

Adaptation of assessment strategies:

Each unit in the teacher's guide provides additional activities to help learners achieve the key unit competence. Results from assessment inform the teacher which learner needs remedial, consolidation or extension activities. These activities are designed to cater for the needs of all categories of learners; slow, average and gifted learners respectively.

- Easy activities should be given to learners with physical and mental disabilities
- Use tangible materials and textual for learners with visual impairment

During the assessment activities of this subject of Fine Art and Craft, the teacher has to take into consideration the visually impaired learners. So that the tasks to be given can match with the level of visual impairment of the learners in the classroom.

1.2.4 Guidance on assessment

Assessment is an integral part of teaching and learning process. The main purpose of assessment is for improvement. Assessment for learning/ continuous/ formative assessment intends to improve learners' learning and teacher's teaching whereas assessment of learning/summative assessment intends to improve the entire school's performance and education system in general.

• Continuous/ formative assessment

An ongoing process arises out of interaction during teaching and learning. It includes lesson evaluation and end of sub unit assessment. This formative assessment should play a big role in teaching and learning process.

The teacher should encourage individual, peer and group evaluation of the work done in the classroom and uses appropriate competence-based assessment approaches and methods.

In this subject of Fine Art and Crafts, there are learning activities which help learners to acquire knowledge and skills in right ways. This helps learners for learning progress on different lessons.

This type of assessment is done prior to or during instruction and is intended to inform teachers about the learners' prior knowledge and skills, in order to assist with planning. It is used to make judgments about different aspects, which includes learners' grouping, unit and lesson plans and instructional strategies.

The teacher will assess how well each learner masters both the subject and the generic competencies described in the syllabus, and from this, the teacher will gain a picture of the all-round progress of the learner. The teacher will use one or a combination of the following: (a) observation (b) pen and paper (c) oral questioning.

- **Summative assessment**

The assessment can serve as summative or formative depending on its purpose. The end of the unit assessment will be considered as summative when it is done at end of unit.

It will be formative assessment, when it is done in order to give information on the progress of students and from there decide what adjustments need to be done.

The assessment done at the end of the term and end of the year, is considered as a summative assessment so that the teacher, school and parents are informed of the achievement of educational objectives and think about improvement strategies. There is also an end of level/ cycle assessment in form of national examinations.

Assigning students grades is an important component of teaching for ending unit assessment as well as final term exams. Assessments are emphasized on:

- Skills
- knowledge
- Value
- Attitudes

1.2.5. Students' learning styles and strategies to conduct teaching and learning process

There are different teaching styles and techniques that should be catered for. The selection of teaching method should be done with the greatest care and some of the factors to be considered are; the uniqueness of subjects, the type of lessons, the particular learning objectives to be achieved, the allocated time to achieve the objectives, the instructional available materials, the physical/sitting arrangement of the classroom, the individual students' needs, the abilities and learning styles.

There are mainly four different learning styles as explained below:

Active and reflective learners

Active learners tend to retain and understand information best by doing something actively with it, discussing or applying it and explaining it to others. Reflective learners prefer to think about it quietly first.

Sensing and intuitive learners

Sensing learners tend to like learning facts whereas intuitive learners often prefer discovering possibilities and relationships. Sensing learners often like solving problems by well-established methods and dislike complications and surprises, while intuitive learners like innovation and dislike repetition.

Visual and verbal learners

Visual learners remember best what they see i.e. pictures, diagrams, flow charts, time lines, films, demonstrations, etc. Verbal learners get more out of written words and spoken explanations.

Sequential and global learners

Sequential learners tend to gain understanding in linear steps, each step following logically the previous one. Global learners tend to learn in large jumps, absorbing material almost randomly without seeing connections, and then suddenly “getting it.”

Additional activities can be added for learners who are quick and extensional activities for those who are slow.

1.2.6 Teaching methods and techniques that promote the active learning

The different student learning styles mentioned above can be catered for, if the teacher uses active learning whereby learners are really engaged in the learning process.

What is Active learning?

Active learning is a pedagogical approach that engages students in doing things and thinking about the things they are doing. In active learning, learners are encouraged to bring their own experience and knowledge into the learning process.

The role of the teacher in active learning

The teacher engages learners through active learning methods such as inquiry methods, group discussions, research, investigative activities and group and individual work activities.

- He/she encourages individual, peer and group evaluation of the work done in the classroom and uses appropriate competence-based assessment approaches and methods
- He provides supervised opportunities for learners to develop different competences by giving tasks that enhance critical thinking, problem solving, research, creativity and innovation, communication and cooperation
- Teacher supports and facilitates the learning process by valuing learners' contributions in the class activities

The role of learners in active learning

Learners are key in the active learning process. They are not empty vessels to fill but people with ideas, capacity and skills to build on for effective learning.

A learner engaged in active learning:

- Communicates and shares relevant information with other learners through presentations, discussions, group work and other learner-centered activities (role play, case studies, project work, research and investigation)
- Actively participates and takes responsibility for their own learning
- Develops knowledge and skills in active ways
- Carries out research/investigation by consulting print or online documents and resourceful people, and presents his findings
- Ensures the effective contribution of each group member in assigned tasks through clear explanation and arguments, critical thinking, responsibility and confidence in public speaking
- Draws conclusions based on the findings from the learning activities

1.2.7 Main steps for a lesson in active learning approach

All the principles and characteristics of the active learning process highlighted above are reflected in steps of a lesson as displayed below. Generally, the lesson is divided into three main parts whereby each one is divided into smaller steps to make sure that learners are involved in the learning process. Below are those main part and their small steps:

a. Introduction

Introduction is a part where the teacher makes connection between the current and previous lesson through appropriate technique. The teacher opens short discussions to encourage learners to think about the previous learning experience and connect it with the current instructional objective.

The teacher reviews the prior knowledge, skills and attitudes, which have a link with the new concepts to create good foundation and logical sequencings.

b. Development of the new lesson

The development of a lesson that introduces a new concept will go through the following small steps: discovery activities, presentation of learners' findings, exploitation, synthesis/summary and exercises/application activities, explained below:

Discovery activity

Step 1

- The teacher discusses convincingly with students to take responsibility of their learning.
- He/she distributes the task/activity and gives instructions related to the tasks (working in groups, pairs, or individual to instigate collaborative learning, to discover what to be learned).

Step 2

- The teacher lets the students work collaboratively on the task
- During this period the teacher refrains from intervening directly on the knowledge
- He/she then monitors how the students are progressing towards the knowledge to be learned and boost those who are still behind (but without communicating to them the knowledge)

Presentation of learners' productions

- In this episode, the teacher invites representatives of groups to present the students' productions/findings
- After three/four or an acceptable number of presentations, the teacher decides to engage the class into exploitation of the students' productions.

Exploitation of learner's productions

- The teacher asks the students to evaluate the productions: which ones are correct, incomplete or false
- Then the teacher judges the logic of the students' products, corrects those that are false, completes those that are incomplete, and confirms those that are correct.

Institutionalization (summary/conclusion/ and examples)

The teacher summarizes the learned knowledge and gives examples that illustrate the learned content.

Exercises/ Application activities

- Exercises of applying processes and products/objects related to learned unit/subunit. Exercises in real life contexts
- Teacher guides learners to make the connection of what they learnt to real life situations. At this level, the role of the teacher is to monitor the fixation of process and product/object being learned.

c. Assessment

In this step, the teacher asks some questions to assess achievement of instructional objective.

- During the assessment activity, learners work individually on the task/activity.
- The teacher avoids intervening directly. In fact, results from this assessment inform the teacher on the next steps for the whole class and individuals.
- In some cases, the teacher can end with a homework assignment.

2. SAMPLE LESSON PLAN TEMPLATE

The teacher's guide provides more than one lesson plan taking into consideration the type of lesson in the subject using the CBC format.

Teaching requires good preparation to be effective. This is the only way that learning can be enhanced and assured. The teacher will find his/her work easier if she/he goes to class well prepared with the lesson content organized in logical manner. Even the experienced Fine Art and Craft teacher needs a lesson plan in order to use the lesson time effectively.

Below is a sample of a lesson plan.

SAMPLE OF LESSON PLAN

School name Academic year:

Teachers' Name.....

Term:	Date:	Subject:	Year:	Unit:	Lesson no:	Timing	Number of learners
1	Music	3	One	1 out of 5	40 min
Learners with special needs in Learning and Teaching and their number			One (1) learner with physical impairment (with one leg only) <u>Assistance:</u> While others are singing accompanying the song with umudiho, he/she sings or claps his/her hands.				
Unit One			Singing songs of different cultures				
Key unit competence			Singing songs of different cultures respecting their rhythm.				
Subject			Songs emphasizing on social welfare and good human relationship about fighting against drugs				
Instructional objectives			Using claps and pictures illustrating different drugs and ways of fighting against them as well as people who are dancing, the learner will be able to sing well in public a song on fighting against drug abuse.				
Learning environment			The lesson will take place in the classroom.				
Learning and Teaching materials			<ul style="list-style-type: none"> • Pictures illustrating diverse drugs (<i>kanyanga, siriduwili</i>, cannabis, <i>mairungi</i>, etc.) and ways of fighting against them (prevent people from taking them, throwing them and destruct them with fire). • Different pictures illustrating people who are dancing. • Different audio equipment. 				
References			Creative Arts/Music Syllabus, Kigali 2015, p.24				

Parts of the lesson+ Timing	Briefly explaining teacher's and learner's activities.		Competences and cross cutting issues.
	<p>The teacher invites learners to work in groups and sing different songs they know which can be accompanied with <i>umudiho</i>, then he/she sings one of the provided songs of the day. Learners work in small groups singing and explaining to one another the words of the song, either the one they know or they have heard.</p>		
	Teacher's activities	Learner's activities	
1. Introduction: 5 min	<p>To help learners form and join the groups</p> <p>Inviting learners to sing a Rwandan song they know which can be accompanied with <i>umudiho</i> and explaining to one another its meaning.</p>	<p>Joining the groups.</p> <p>Singing a Rwandan song, they know which can be accompanied with <i>umudiho</i>, and explaining to one another its meaning.</p>	<p>Fellowship: Cooperation and self-confidence while singing or dancing in public.</p> <p>Inclusive education Same opportunities in sharing views without discrimination.</p>
	<p>Showing learners pictures or photos illustrating different drugs and ways of fighting against them and pictures of people dancing; then he/she asks them to share ideas on them.</p>	<p>Sharing views from pictures or photos the teacher has shown them.</p>	<p>Critical thinking and problem solving skills</p> <p>Everyone strives to give correct answers.</p> <p>Gender balance</p> <p>When sharing views, boys and girls are given equal opportunities.</p>
2.: Body of the lesson			
25 min.			

2.1 Activity 1	Singing for learners a song the teacher has prepared for to them that day.	Listening attentively while in groups.	<u>Understanding one another</u> While learners are listening to a new song.
2.2. Activity 2	Asking learners to give and explain some of the difficult words of the song (<i>gushira amanga, kubura amaboko, gushhegesha ubuzima</i>)	Trying to explain some difficult words from the song.	Critical thinking and problem solving: Everyone strives to explain clearly the difficult words.
2.3. Activity 3	Approaching each group of learners by giving them support.	Singing a song they have learned, repeating it many times, clapping and respecting its rhythm. All this is done in their groups.	Critical thinking and problem solving: Everyone strives to perform the song they learnt and to memorize it.
2.4. Conclusion Summary 5 min	Bringing together all groups and asking each group to sing their own song. Asking learners to imitate each group. Which performed well.	Each group performs in the way they have prepared. Choosing the group which performed well and congratulating it. All learners sing the song together.	<u>Cooperation</u> Learners sing in chorus <u>Critical thinking</u> Being careful when selecting the group which performed well.

3. Assessment: 5 min.	Appointing one learner in each group who performs the song they learned.	Perform singing the learnt song.	<u>Inclusive education</u> Giving a learner with physical impairment an opportunity to be chosen among others
			<u>Gender balance:</u> While choosing learners who may sing, boys and girls are given equal opportunities.
4. Application/ work	Oral work (application): <i>Mention another song you know that has the message about the consequences of drug abuse</i>	Listening carefully to the work that they have been given.	<u>Research</u> Everyone strives for gaining more than they have learnt.
Self-assessment (Teacher)	<ul style="list-style-type: none"> • <i>Make sure the objectives have been achieved (Example: The objectives provided for have been achieved)</i> • <i>Analyze the reason why the lesson has been understood or not (example: the reason why the lesson has been understood, is due to the fact that all learners like music subject),</i> • <i>Deciding what will be considered in the next lesson (Example: For the next lesson, each learner will sing on his/her own).</i> 		

UNIT ONE: SINGING SONGS FROM DIFFERENT CULTURES

1.1. Key Unit Competence

Sing songs from different cultures with respect to their rhythms.

1.2. Prerequisite skills

In order to achieve the objectives, the learner should be able to:

- Imitate the listened to melody perfectly,
- Discover rhythms of different songs and dances.
- Accompany a song with claps and movement while respecting the rhythm.
- Produce a suitable voice that rhymes with the movement of the body.
- Sing and dance before the audience/ in public.

1.3. Cross-cutting issues to be addressed

1.3.1. Peace and value education

Among songs, there are those about emphasizing social welfare and good human relationship. While the teacher is explaining terms related to social life such as mutual assistance, helping one another, visiting and assisting somebody who has lost someone, avoiding hindering others, trying to tell them about the benefits of living in harmony with members of the community and the consequences of living in conflicts with people, particularly in Rwandan society.

1.3.2. Gender balance

For learners to understand the importance of gender equality and gender equity, the teacher forms different small groups of boys and girls to sing together. He/ she asks them to form inclusive groups and gives them equal opportunities to give answers, ideas and any other help.

1.3.3. Inclusive education

There are learners with different kinds of disabilities. The teacher helps and congratulates them for what they were able to.

1.4. Lessons to be taught

No	Lessons	General objectives	Number of periods
1.	Songs of different Rwandan cultures that emphasize social welfare and good human relationship about fighting against drug abuse.	Singing songs from different cultures in respecting their rhythms.	2
2.	Songs of different Rwandan cultures that emphasize social welfare and good human relationship about vagrancy.		2
3.	Songs of different Rwandan cultures that emphasize social welfare and good human relationship about fighting against child rights abuse.	Produce a suitable voice that rhymes with the movement of the body. Showing typical Rwandan values.	1
4.	Assessment		1

1.5. Strategies for teaching lessons

Introduction:

- The teacher shows to learner's videos or photos he/she has prepared. Learners observe them quietly, then the teacher asks them to say what they can see on the pictures.
- The teacher asks learners some different questions related to the photos and videos that lead to the new lesson.

Body of the lesson:

- The teacher sings the new song once, slowly and showing all possible emotions. Learners listen attentively.
- The teacher invites learners to listen once again to identify words and the rhythm that are used in that song.
- The teacher also asks the learners to tell him/her words they find difficult. He/she explains the difficult words; either be those identified by learners or the ones he/she has noted in the preparation book.
- Learners briefly explain among them the meaning of the song

- The teacher sings one verse after another and learners repeat. At the end, he/she asks learners to sing the whole song together with him/her.
- The teacher asks the learners to sing the song by themselves.

The teacher gives an activity on singing in respect with the rhythm of a particular song. Learners can sing individually or in small groups

Assessment:

In Music assessment, the teacher assesses whether the learner can sing without any difficulty, with no discordance between the song and its rhythm. He/she asks the learners to one by one to perform one verse. They can even do this in groups.

Lesson One: Songs about drug abuse

a) Specific objectives

- Imitate the melody and lyrics in a song.
- Singing with others.
- Being able to speak in public.
- Living in harmony with others.
- Avoid and fight against drug abuse.

b) Learning and Teaching materials

- Pictures illustrating various drugs e.g. kanyanga, siriduwili, cannabis, mairungi, etc... and ways of fighting against them (prevent someone from taking drugs, throw or burning them).
- Videos or photos showing people who are dancing/performing the Rwandan traditional dance known as umushayayo.
- Various audio equipment.

c) Methodology

i. Introduction

- The teacher helps learners to form and join groups.
- He/she asks them to sing songs they know.
- Then he/she shows them videos or photos (as provided in the introduction of this unit), asking some questions on them.

ii. Body of the lesson

The teacher teaches the following song, after listening and practicing it well.

Song: Twamagane ibiyobyabwenge.

Muze mwese twamagane ibiyobyabwenge

Tubirandure burundu.

Twamagane kanyanga

Twamagane urumogi

Twamagane siriduwile

Twamagane ibiyobyabwenge

NTABAJYANA Sylvestre



Twamagane kanyanga

Twamagane urumogi

Twamagane siriduwile

Twamagane kole

Tubyamagane

Tubyamagane

Tubyamagane

NB: Here, the teacher helps pupils to add other types of drugs commonly known in their environment following the hip hop style.

iii. Assessment

The assessment is done in two categories: Questions related to singing and those related to the topic.

a. Singing

The teacher assesses learners on singing, which is the most important part of the assessment, following the assessment guidelines provided in the curriculum.

b. Question that leads to the theme of the song

Mention types of the drugs you know.

Lesson two: Songs about fighting against vagrancy

a) Specific objectives

- Imitate the melody and words of the song.
- Singing with others.
- Being able to speak in public.
- Living in harmony with others.
- Avoid and fight against drug abuse.

b) Learning and Teaching materials

Various equipment used in music/ audio equipment.

c) Methodology

i. Introduction

- The teacher helps pupils form and join groups.
- S/he asks them to sing a song learnt in the previous lesson.
- Then he/she asks them the following question.

Name the types of drugs you heard from the song learnt in the previous lesson
= Kanyanga, cannabis, siriduwili, glue... (And other drugs found in their area).

ii. Body of the lesson

The teacher teaches the following song, after listening and practicing it well.

The song: Twamagane ibiyobyabwenge

Munyarwanda mwana w'u Rwanda

Twirinde ibiyobyabwenge,

Byica ubuzima bikabushegesha,

Igihugu cyacu, kikabura amaboko

Muze tubyamagane

Twamagane ibiyobyabwenge

Kazindutsi Jean Damascene

Mu nyarwa nda mwa na w'u Rwanda twi ri - nde i bi yobyabwenge

byi cau bu zi ma bi ka bu she ge sha i gi hu gu cya cu ki ka bu raa ma bo ko

mu ze tu bya ma ga ne

iii. Assessment

The assessment is done in two categories; questions related to singing and those related to the topic.

a. Singing

The teacher assesses learners on singing, which is the most important part of the assessment, following the assessment guidelines provided in the curriculum.

b. Question that lead to the theme of the song

Give the reason why it is important to avoid drugs.

Lesson three: Songs that emphasize social welfare and good human relationship

a) Specific objectives:

- Imitate the melody and lyrics of the song.
- Singing and dancing in public a song respecting its rhythm.
- Having acts of politeness.
- Understanding Rwandan culture.
- Imitating the rhythm of various songs and dances in Rwandan culture.

b) Learning and Teaching materials

- Pictures showing people who are dancing traditional dances from their different regions (*ikinimba, umushayayo, igishakamba, ikinyemera etc...*).
- Pictures showing people in the scene of fighting against drugs and vagrancy.
- Telephone or radio used to play music.

c) Methodology

i. Introduction

- Forming groups.
- Inviting them to sing any song they know about vagrancy.
- The teacher collects the ideas from different groups and associates them with explanations, and then orients them.

ii. Body of the lesson

The teacher teaches the song “**Tugire ingeso nziza**” about vagrancy, sensitizing the learners to behave properly in the society, after listening and practicing it in order to choose the one which meets the needs of learners.

Song: Tugire ingeso nziza

1. Bana nimuze twese tugire ingeso nziza,
Twirinde kugira uburara n'ubwamanzi,
Twibuke ko turi Rwanda rw'ejo.
2. Niba tuvuye ku ishuri twihutire gutaha,
Ntidutinde mu mayira hose si byiza,
Twibuke ko turi Rwanda rw'ejo.
3. Twirinde gushukwa n'abandi batujyana mu ngeso mbi,
Uburere bwiza dutozwa buri gihe buturange,
Twibuke ko turi Rwanda rw'ejo.

Tugire ingeso nziza

Kazindutsi Jean Damascene



1. Ba na ni mu - ze - twe - se tu - gi r'i nge so nzi - za twi - ri - nde -
2. Ni ba tu vu - ye - kui shu ri twi - hu ti re gu ta - ha nti duti - nde -
3. Twi ri nde gu shukwan'a ba - ndi ba tu jya na mu - nge so mbi u bure re bwi za
ku gi r'u bu ra - ra n'u bwo ma nzi twi bu ke ko tu ri Rwanda rw'e jo.
mu ma yi ra ho - se si byi - za twi bu ke ko tu ri Rwanda rw'e jo
du to zwa bu ri gi he bu tu ra nge twi bu ke ko tu ri Rwanda rw'e jo

iii. Assessment

The assessment is done in two categories; questions related to singing and those related to the topic.

Singing

The teacher assesses learners on singing, which is the most important part of the assessment, following the assessment guidelines provided in the curriculum.

Questions that leads to the theme of the song

- What is the song about?
- According to this song, what should characterize children?
- Mention at least three important things you have learned from this song.
- What advice can you give to the children whose behaviors are wrong such as vagrancy, lack of respect and stealing)?

Lesson four: Songs that emphasize social welfare and good human relationship

a) Specific objectives

- Imitate the melody, rhythm and dance of the song.
- Having acts of politeness like respect people, God, culture, etc.
- Moving while respecting the rhythm of the song.
- Performing in a suitable voice and dance.
- Fighting against vagrancy.

b) Learning and Teaching materials

- Videos or photos showing people who are dancing traditional dances from their different regions. These dances include; ikinimba, umushayayo, igishakamba, ikinyemera etc.
- Pictures showing people on the scene fighting against vagrancy.
- Audio equipment used in music.

c) Methodology

i. Introduction

- Inviting pupils to sing the song learnt in the previous lesson.
- Showing them the pictures or photos illustrating people on the scene performing dances from different regions in Rwanda, then they discover the style of the dance.

ii. Body of the lesson

The teacher helps learners to form and join the groups.

- S/he invites them to practice accompanying the song with claps.
- The teacher also invites them to practice dancing respecting its rhythm..
- Learners practice the dance in the Ikinyemera style as recommended by the teacher.

iii. Assessment

The assessment is done in two categories i.e. questions related to singing and those related to the topic.

Singing and dancing

The teacher assesses whether learners are able to sing and dance respecting the style they have learnt. This is done group by group depending on the time allocated.

Questions that leads to the theme of the song

The teacher can use questions provided in the previous lesson and then may add other questions according to the objectives of the lesson.

Lesson five: Songs strengthening social welfare and good human relationship.

a) Specific objectives

- Imitate the melody and lyrics of the song.
- Preserving Rwandan culture and respecting other cultures.
- Understanding child's rights.
- Disapproving and fighting against child abuse.

b) Learning and Teaching materials

- Pictures and photos showing child's rights for example a right to play, a right to education, a right to clothing, a right to eat, a right to go for a walk, etc...
- Radio or another instrument to play music.

c) Methodology

i. Introduction

- Forming groups.
- Revise the song they already know or they have learnt.

ii. Body of the lesson

The teacher chooses the simplest song among the following after s/he has listened to and learnt it.

Song 1: Tubamagane

This song is in the Ikinyemera style. It is performed by dancing while hands are extended up like "*Inyambo*" (cows used for parade in ancient Rwanda with their long horns) and by clapping following its rhythm as it is written on music scores. Example ta-ta-ta-/ta-ta-ta.

Song 2: Twite ku bana

*Umwana akwiye kwitabwaho, akagira ubuzima buzira umuze,
Agatera imbere no mubwenge, kandi buri wese akaba mu muryango.*

- a) Icuruzwa ryabo turaryamaganye
- b) Ibiyobyabwenge turabyamaganye
- c) Imirimo ivunanye turayamaganye
- d) Gusambanya abana turabyamaganye

Abana bose bige, kandi bavuzwe babone indyo yuzuye !

Twite ku bana

$\text{♩} = 100$ Injyana :  Kazindutsi Jean Damascene



U mwa naa kwi ye kwi ta bwaho a ka gi r'u bu zi ma bu zi raumu ze

a ga te raimbere no mu bwe - nge ka ndi bu ri we sea ka ba mu mu rya - ngo

1. I cu ru zwa rya - bo tu ra rya ma ga nye, A ba na bo se bi

2. I bi yo bya bwe - nge tu ra bya ma ga nye

3. I mi ri moi vu na nye tu ra ya ma ga nye

4. Gu. sa mba nyaa ba - na tu ra bya ma ga nye

ge ka ndi ba vu zwe ba bo nei ndyo yu zu ye

Tubamagane

- Uburenganzira bw'umwana muze twese tubushyigikire
 - Twamagane ababuza abana kwiga kandi ari bo bayobozi b'ejo.
 - Twamagane ababuza abana gukina kandi bahigira gusabana
- Twamagane abatavuzura abana kandi ari bo rwanda rw'ejo
 - Twamagane abaheza abana kandi nabo bafite ubushobozi.

iii. Assessment

The assessment is done in two categories i.e. questions related to singing and those related to the topic.

Singing

The teacher assesses whether learners are able to sing and dance respecting the rhythm of the song. This is done group by group.

Questions that lead to the theme of the song

These questions are related to both songs:

- What have you heard from this song?
- Give examples of people who should be disapproved for abusing children's rights.
- Give examples of actions that should be disapproved because they can abuse children's rights.
- Is it necessary to give rights to children? Explain.

1.6 End of unit assessment

- a. What do drugs mean?
- b. Give examples of drugs you know.
- c. What lesson have you learned from the song about fighting against drug abuse?
- d. Briefly tell how you can avoid vagrancy.
- e. Give examples of children's rights.
- f. Does a child need rights? Explain.
- g. Sing properly by respecting the rhythm of the song on:
 - a) Fighting against drugs.
 - b) Fighting against vagrancy.
 - c) Fighting against child rights abuse.

Expected answers on the assessment

- a) Drugs are things someone takes in his/her body which change mindset.
- b) Kanyanga, siriduwili, cannabis, *mayirungi*, *cifu waragi* (chief waragi).
- c) Avoid drug abuse, indicate where drugs are found, advise the users to give up taking them.
- d) Avoid vagrancy, not being tempted by others, going straight home after school, avoid watching films on pornography, be satisfied with what the parents have provided you, feel happy in your present situation, etc.
- e) Right to school, to food, to clothes, to health care, to share4 views, be educated within a family, be educated by parents.
- f) Yes. Because the child is also capable of thinking and giving his views, grow up in mind and culturally and live.
- g) The teacher assesses whether learners are able to perform well a song in respect with its rhythm.

1.6. Consolidation activities

The following activity is given to the learners who confuse the rhythm of songs. Using claps, differentiate between the rhythms of the following songs: *Tubamagane* and *Twite ku bana* (Lesson five)

This activity is for learners who have manifested shyness to dance in public:

- The teacher asks such learners to dance in a group of five.
- With few of his/her colleagues and friends, the learner should do this as frequently as possible. Slowly by slowly as s/he gets used to it, s/he will dance in a group and then after in front of the whole class.
- Accompany the easiest song to you with dance.

1.7. Extended activities

- 1) The teacher may use a musical instrument to play any of the songs to the learners with Rwandan rhythm, asks them to accompany it with the dance and respecting its rhythm then ensures that there is no discordance between the dance and its rhythm.
- 2) The teacher can ask learners to form a school cultural dance troupe in which they will be performing Rwandan songs in public.

UNIT TWO: ACCOMPANYING RWANDAN SONGS WITH DRUMS AND CALABASH SOCKETS

2.0. Key unit competence

To be able to accompany songs with drums and calabash sockets.

2.1. Prerequisite skills

In order to achieve the objectives of this unit, the learner must be having the following competences:

- Imitating the rhythms of different Rwandan songs and dances.
- Singing and dancing in public.
- Imitating the melody of others.
- Making movements respecting the rhythm.
- Perform with suitable voice and dance.

2.2. Cross-cutting issues to be addressed

2.2.1. Peace and values education.

This cross cutting issue applies when learners are following the music lesson, when they are working together in groups explaining songs that emphasize social welfare and good human relationship.

2.2.2. Gender balance

This is seen when the teacher invites learners to form inclusive groups that give equal opportunities in singing, dancing and sharing views.

2.2.3. Inclusive education

This cross-cutting issue is seen when the teacher assists every learner especially those with disabilities (special educational needs).

2.2.4. Genocide studies

This cross cutting issue applies when the teacher is explaining some of the activities that lead to: good human relationship fighting against all kind of divisionism and discrimination, cooperation, to mutual assistance, giving and seeking for advice and promoting the culture of peace.

2.3. Lessons to be taught

No	Lesson	General objectives	Number of periods
1	Religious songs.	<ul style="list-style-type: none">• Ally combining songs, drums and socket calabashes.• Perform with suitable voice and dance.• Singing and dancing in public.• Having Rwandan values	1
2	Songs about social welfare and good human relationship.		1
3	Songs on fighting against vagrancy.		2
4	Songs about fighting against child's rights abuse.		1
5	Assessment		1

2.4. Strategies for teaching lessons

Introduction

The teacher gives an activity on singing by respecting the rhythm of the song. Learners can sing individually or in small groups.

- The teacher shows videos or photos s/he has prepared for the learners. Learners observe them quietly then the teacher asks them to report what they have seen on the pictures or photos.
- The teacher asks different questions about these pictures or photos that lead to the new lesson.

Body of the lesson

- The teacher sings the new song once, slowly and showing all possible emotions as the learners listen attentively.
- The teacher invites the learners to listen once again in order to identify the rhythm and the words that are used in that song.
- The teacher also asks the learners to tell him/her words they find difficult. He/she explains the difficult words; either those identified by learners or the ones he/she has noted in the preparation book.
- Learners briefly explain among them the meaning of the song
- The teacher sings one verse after another and learners to repeat. At the end, he/she asks learners to sing the whole song together with him/her.
- The teacher asks the learners to sing the song by themselves

Assessment

When assessing singing, the teacher ensures whether the learner is able to sing without any difficulty, connecting well the song with the drums and the socket calabash. S/he invites the learners one by one to sing one verse or the whole song. This can also be done within groups.

Lesson One: Religious songs

a) Specific objectives

- Imitate the melody and lyrics of the song.
- Combining the song with drums and the socket calabash.
- Combining the rhythm of the song with drums and the socket calabash.
- Singing and dancing in public.

b) Learning and Teaching materials

- Pictures showing the temple, church, people who are praying, faith symbols (cross, Bible, rosary, images), etc.
- Drums and socket calabashes.
- Various audio equipment.

c) Methodology

i. Introduction

- Assisting learners to join the groups.
- Invite learners to sing a religious song they know.

ii. Body of the lesson

The teacher chooses one of the following religious songs and teaches learners to sing it accompanying it with claps, drums and socket calabashes, respecting its rhythm.

Song 1: Imana ni Umubyeyi

1. Imana ni Yo yaturemye, yaturemye mu ishusho yayo, iduha ubwenge n'umutima, nimucyo natwe dukundane.
2. Yaturemye kandi idukunze, maze idutoza gukunda, idusaba twese gukundana, nimucyo rero dukundane.
3. Imana koko ni Umubyeyi, ni Yo buhungiro bwacu, tuyigane tuyiyambaze, nimucyo rero dukundane.

IMANA NI UMUBYEYI

Injyana: 

Yahimbwe na: KAZINDUTSI Johani Damaseni



1. I ma - na ni yo ya tu re mye	ya tu re mye mui shu sho ya - yo -
2. Ya-tu re mye ka ndii du ku - nze	ma zei du to - za gu ku - nda i
3. I ma na ko ko n'u mu bye - yi	ni yo bu hu - ngi ro bwa - cu -

1. i du hau bwe - nge n'u mu ti ma	ni mu cyo na twe du ku nda ne.
2. du sa ba twe - se gu ku nda na	ni mu cyo re ro du ku nda ne.
3. tu yi ga ne tu yi - ya mba ze	ni mu cyo re ro du ku nda ne.

Song 2: Nzaririmba

1. Nzahora ndirimba

Mpanike ibisingizo

Ndate Rurema

Rurema, Rugira.

2. Nzahora mwamamaza

Ahantu hose

Nzamwamamaza

Rurema, Rugira.

3. Nzamubwira abandi

Nabo bamusingize

Nzamukorera

Rurema, Rugira.

4. Nzamukunda iteka

Nzahora musenga

Nzamusenga

Rurema, Rugira.

5. Nzakora ugushaka kwe

Ndangwe n'urukundo

Nzamukorera

Rurema, Rugira

Nzaririmba Rurema

Yahimbwe na Ntabajyana Sylvestre

1.Nza ho ra ndi ri mba mpa ni ki bi si ngi zo nda
 2.Nza ho ra mwa ma ma za a ha ntu ho se nza
 3.Nza mu bwi r'a ba ndi na bo ba mu si ngi ze nza
 4.Nza mu ku nd'i te - ka nza ho ra mu se nga nza
 5.Nza ko ru gu sha ka kwe nda ngwa n'u ru ku ndo nza

te Ru re ma Ru re ma Ru gi ra
 mwa ma ma za Ru re ma Ru gi ra
 mu ko re ra Ru re ma Ru gi ra
 mu se nga Ru re ma Ru gi ra
 mu ko re ra Ru re ma Ru gi ra

iii. Assessment

The assessment is done in two categories i.e. questions related to singing and those related to the topic.

Singing

The teacher assesses singing, which is the most important part, following the guidelines as they are provided in the curriculum.

Questions that lead to the theme of the song

1) Imana ni umubyeyi

- In which image did God create us?
- Mention at least 2 things God gave us after He had created us.
- If God taught us to love one another, what should we do on our behalf?

2) Nzaririmba Rurema

- Mention different things in this song you will do for the Creator.
- Perform the following song properly, accompanying it with:
 - a) Drums
 - b) A socket calabash

Lesson two: Songs strengthening life and harmony in society.

a) Specific objectives

- Combining the song with drums and socket calabashes.
- Imitate the melody and words from the song.
- Singing and dancing in public, respecting its rhythm.
- Having acts of politeness.
- Emphasize social welfare and good human relationship.

b) Learning and Teaching materials

- Pictures showing people dancing Rwandan traditional songs such as *Ikinimba, Umushayayo, Igishakamba, Ikinyemera, etc.*
- Pictures illustrating fellowship, good human relationship, love deeds, and so on.
- Telephone or radio playing music.

c) Methodology

Introduction

- Forming groups.
- Asking learners to sing the song learnt in the previous lesson.

Body of the lesson

The teacher teaches the following song after s/he has listened and practiced it well.

Song: Haranira amahoro (*Igishakamba rhythm*)

**Haranira amahoro, haranira amahoro,
Haranira amahoro twubake u Rwanda rwacu,
Turuteze imbere, haranira amahoro.**

1. Dukundane twese, haranira amahoro.
2. Dushyire hamwe, haranira amahoro.
3. Twubake u Rwanda, haranira amahoro.

Haranira amahoro

Sylvestre NTABAJYANA

Ha ra ni raa ma ho ro ha ra ni raa ma ho rto ha

ra ni raa ma ho ro twu ba keu Rwa nda rwa cu tu ru te zei

§ mbe re ha ra ni raa ma ho ro *Fine* §

1. Du ku nda ne twe se
2. Du shi re ha mwe
3. Twu ba keu Rwa nda

Assessment

The assessment is done in two categories i.e. questions related to singing and those related to the topic.

Singing

The teacher assesses singing, which is the most important part, following the guidelines as they are provided in the curriculum.

Questions that lead to the theme of the song

1. Haranira amahoro

- What topic is this song about?
- Mention different actions you would do to strive for peace among your colleagues.
- Discuss on different activities which show that our country strives for peace.

Lesson three: Songs that disapprove drug abuse

a) Specific objectives

- Imitating correctly the melody and lyrics of a song.
- Singing in chorus.
- Singing in public.
- Accompanying the song with drums and socket calabashes.
- Disapprove the use of drugs.

b) Learning and Teaching materials

- Pictures showing various drugs and ways of fighting against them.
- Drums and socket calabashes
- Various audio equipment to play music

c) Methodology

Introduction

- Assisting learners to form and join groups.
- Inviting learners to sing a song they learnt in Term 1 or in P2 on drug abuse.

Body of the lesson

The teacher teaches the following song, after listening and practicing it very well:

Song: Tubyamagane

1. Twamagane ibiyobyabwenge, kuko byica ubuzima.

Twamagane ababikwirakwiza, natwe tubyirinde

2. Twamagane urumogi n'itabi kuko byica ubuzima.

Twamagane ababikwirakwiza, natwe tubyirinde.

3. Twamagane kanyanga na kore, kuko byica ubuzima.

Twamagane ababikwirakwiza, natwe tubyirinde.

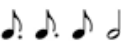
4. Twamamaze inzoga ku bana zangiza ubwonko bwabo.

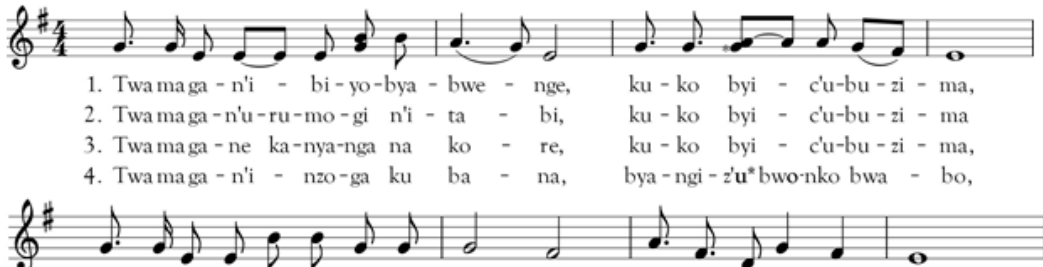
Twamagane abazibagurisha, natwe tubyirinde.

Tubyamagane

Yahimbwe na Kabalira Sauve Arsene

♩ = 100

Injyana: 



1. Twa maga - n'i - bi - yo - bya - bwe - nge, ku - ko byi - c'u - bu - zi - ma,
2. Twa maga - n'u - ru - mo - gi n'i - ta - bi, ku - ko byi - c'u - bu - zi - ma
3. Twa maga - ne ka - nya - nga na ko - re, ku - ko byi - c'u - bu - zi - ma,
4. Twa maga - n'i - nzo - ga ku ba - na, bya - ngi - z'u* bwo - nko bwa - bo,

1. twa - maga - n'a - ba - bi - kwi - ra - kwi - za, na - twe tu - byi - ri - nde.
2. twa - maga - n'a - ba - bi - kwi - ra - kwi - za, na - twe tu - byi - ri - nde.
3. twa - maga - n'a - ba - bi - kwi - ra - kwi - za, na - twe tu - byi - ri - nde.
4. twa - maga - n'a - ba - zi - ba - gu - ri - sha, na - twe tu - byi - ri - nde.

Assessment

The assessment is done in two categories: Questions related to singing and those related to the topic.

Singing

The teacher assesses singing, which is the most important part, following the guidelines as they are provided in the curriculum.

Questions on the theme of the song

- Name drugs that are said in the song you have learned.
- According to the song you've learnt, show the wrong side of some of the drugs as stated in the song.
- Name people we have to disapprove who engage in drug abuse.

Lesson four: Songs disapproving vagrancy among the youth

a) Specific objectives

- Imitating the melody, rhythm and dance of a song.
- Have acts of politeness.
- Making movements respecting the rhythm.
- Performing with suitable voice and dance.
- Fighting against vagrancy among the youth.

b) Learning and Teaching materials

- Pictures showing various Rwandan traditional dances such as *Ikinimba*, *Umushayayo*, *Igishakamba*, *Ikinyemera*, etc.
- Pictures illustrating fighting against vagrancy (avoid child vagrancy, going straight home after school, avoid watching pornography films).

c) Methodology

Introduction

- Assisting learners to form and join groups.
- Inviting learners to sing a song on vagrancy they have learned in Term One.

Body of the lesson

The teacher teaches the song below after listening and practicing it very well:

Song: Tugire ingeso nziza

1. Bana nimuze twese tugire ingeso nziza,
Twirinde kugira uburara n'ubwamanzi,
Twibuke ko turi Rwanda rw'ejo.
2. Niba tuvuye ku ishuri twihutire gutaha,
Ntidutinde mu mayira hose si byiza,
Twibuke ko turi Rwanda rw'ejo.
3. Twirinde gushukwa n'abandi batujyana mu ngeso mbi,
Uburere bwiza dutozwa buri gihe buturange,
Twibuke ko turi Rwanda rw'ejo.

TUGIRE INGESO NZIZA



1. Ba na ni mu - ze - twe - se tu - gi rei nge so nzi -
2. Ni ba tu vu - ye - kui shu ri twi - hu ti re gu ta -
3. Twi ri nde gu shukwa n'a ba - ndi ba tu jya na mu - nge so

za twi - ri - nde - ku gi rau bu ra - ra n'u bwo ma nzi
ha nti du ti - nde - mu ma yi ra ho - se si byi - za
mbi u bu re re bwi za du to zwa bu ri gi he bu tu ra nge

twi bu ke ko tu ri Rwa nda rw'e jo.
twi bu ke ko tu ri Rwa nda rw'e jo
twi bu ke ko tu ri Rwa nda rw'e jo

Assessment

The assessment is done in two categories i.e. questions related to singing and those related to the topic.

Singing

The teacher assesses singing which is the most important part, following the instructions as they are provided in the curriculum.

Questions on the theme of the song

- Suggest examples of good conduct characterizing a well-educated child.
- What advice would you give to your colleague who is engaged in vagrancy?

Lesson five: Songs on fighting against child's rights abuse.

a) Specific objectives

- Imitating the melody and the words of the song.
- Combining the song with drums and socket calabashes.
- Understanding children's rights.
- Disapprove and fighting against children's rights abuse.

b) Learning and Teaching materials

- Pictures illustrating child's rights such as the right; to school, materials and clothes, to food, to express his/her views, to walk, and so on.
- A radio or any other audio equipment (instrument for music delivery).

c) Methodology:

Introduction

- Forming groups.
- Repeating a song, they know or they learnt about child's rights.

Body of the lesson

The teacher chooses one of the following songs after listening and practicing them very well in order to select the simplest one.

Song: Tubamagane

This song is in the Ikinyemera style. It is performed by extending arms high like Inyambo (cows used for parade in ancient Rwanda) with their log horns and by clapping following its rhythm as it is written on Music scores. Example: ta-ta-ta.

Tubamagane

Irimbwa mu njyana y'ikinyemera

Injyana:

KAZINDUTSI Jean.Damascene

1.U bu re - nga - nzi ra bw'u - mwa - na -
 2.Twa - ma ga nea ba bu za ba na kwi - ga -
 3.Twa - ma ga nea ba bu za ba na gu ki na -
 4.Twa - ma ga ne a ba ta vu za ba - na
 5.Twa - ma ga nea ba he - zaa ba - na -

mu ze twe - tu - bu shyi gi ki re
 ka ndia ri ba yo bo zi b'e - jo
 ka ndi ba gi ra gu sa - ba - na
 ka - ndia ri Rwa - nda rw'e - jo.
 ka - ndi na bo - ba fi teu bu sho bo zi

Amashyi: **Fine**

Song 1: Tubamagane

1. Uburenganzira bw'umwana muze twese tubushyigikire
2. Twamagane ababuza abana kwiga kandi ari bo bayobozi b'ejo.
3. Twamagane ababuza abana gukina kandi bahigira gusabana
4. Twamagane abatavuzza abana kandi ari bo Rwanda rw'ejo
5. Twamagane abaheza abana kandi nabo bafite ubushobozi

Song 2: Uburenganzira bw'umwana

1. Ayi mama we, umwana akwiriye kugira uburenganzira.
2. Umwana akwiriye uburenganzira bwo kuvuzwa igihe arwaye.
3. Umwana akwiriye uburenganzira bwo kugaburirwa igihe ashonje
4. Umwana akwiriye uburenganzira bwo kujyanwa mu ishuri kwiga.
5. Umwana ufite ubumuga akwiriye uburenganzira nk'abandi bana bangana

Uburenganzira bw'umwana

Injyana: 

KAZINDUTSI Jean Damascene

 ♩ = 85



1. A - yi ma ma we u mwa - na - a kwi - ri
2. U - mwa na - a kwi ri ye - u bu re nganzi
3. U - mwa - na a kwi ri ye - u bu re nganzi
4. U - mwa - na - a kwi ri ye - u bu re nganzi
5. U mwa - nau fi teu bu mu ga a kwi ri ye - u bu re nganzi



ye - ku gi rau bu re - nga nzi ra
ra bwo ku vu - zwa i gi hea rwa - ye
ra bwo ku ga bu ri rw'i gi hea sho - nje
ra bwo ku jya nwa mui shu ri kwi ga
ra - nk'a ba - ndi ba na ba nga na

Assessment

The assessment is done in two categories i.e. questions related to singing and those related to the topic.

Singing

The teacher assesses singing which is the most important part, following the guidelines as they are provided in the curriculum.

Questions leading to the theme of songs

1. *Tubamagane*

- Suggest examples of what a child is allowed to do at home.
- Mention examples of what a child is not allowed to do.
- What should parents do for their child to respect his/her rights?

2. Uburenqanzira bw'umwana

- Which topic is this song about?
- Suggest examples of what should be disapproved that abuse child rights.
- Is it necessary to give rights to children? Explain.

2.5. End unit assessment

1. Sing properly respecting the rhythm of the song on:
 - a) Fighting against drug abuse.
 - b) Fighting against vagrancy among the youth.
 - c) Fighting against child rights abuse.
2. Perform the song “Imana ni Umubyeyi” (lesson one, song one) respecting its rhythm.
 - a) What lesson have you learnt from the song on fighting against drug abuse?
 - b) Briefly state how you could avoid vagrancy.
 - c) Suggest examples of child’s rights
 - d) Does a child need rights? Explain.

Expected answers to this end unit assessment

- 1. Question 1 and 2:** The teacher assesses whether learners are able to perform well the song they have learnt, accompanying it with drums and socket calabashes without mismatching its rhythm.
2. Avoid drug abuse, indicate where they are found, advise the users to give up taking them.
3. Avoid vagrancy, not being tempted by others, going straight home after school, avoid watching films on pornography, feel satisfied by what parents have provided, feel happy in the present situation, etc.
4. Right to school, to food, to clothes, to health care, to sharing views, be educated within a family, and be educated by parents.
5. Yes, because the child is also capable of thinking and giving his views, grow up in mind and culturally and live.

2.6. Additional activities

For learners who are not able to combine the song with the drum or the socket calabash, the teacher asks them to:

- Accompany it with claps first then they play the drum imitating claps or when clapping one hand should touch the socket calabash imitating the other claps but singing within heart.
- When they are done with respecting the rhythm, now they can sing accompanying the song with drums or socket calabash.

- The teacher chooses the simplest song (example: *Twamagane ibiyobyabwenge* or *Nzaririmba Rurema*).

For learners who are shy in dancing before an audience, the teacher gives them an activity similar to the one s/he has given in Unit One.

2.7. Extended activities

It is clear that learners who are given such activities are more competent than others in allying the song with drums, rhythm and socket calabashes. They can be given activities similar to the ones in Lesson One, which are for example:

- a) Accompanying any Rwandan song with drums and socket calabashes.
- b) Forming a school dancing troupe of which will have to represent the school at various occasions.

UNIT THREE: PERFORMING SONGS WITH VERSES AND REFRAIN

3.0. Key unit competence

Perform songs with verses and refrain.

3.1. Generic competences

Performing songs and dances in public, imitating well the melody of a song, singing in chorus, respecting the rhythm of the song, and accompanying the song with drums or another sounding instrument, cooperating, living in harmony with others and having self-confidence.

3.2. Cross-cutting issues to be addressed.

3.2.1. Peace and values education.

This may result from listening attentively while the teacher is teaching the song.

3.2.2. Gender balance

This happens when the teacher forms groups of girls and boys in order to sing together. At that moment, s/he invites learners to form inclusive groups, and gives those equal opportunities for sharing views, ideas and any other help.

3.2.3. Inclusive education

In a class, you may find learners who fail to sing a song as required because of speech impairment. Such learners are brought into the groups where the teacher takes care of them as s/he approaches the groups.

During assessment, the teacher gives them chance to sing even if they cannot do it well like others s/he appreciate what they have tried.

3.3. Lessons to be taught

No	Lessons	General objectives	Number of periods
1	Singing songs with verses: gospel songs	Singing alternating verses and refrain	3
2	Singing songs with verses by various artists	Imitating others melody Loving music	2
3	Assessment	Respecting the rhythms of songs Having Rwandan values.	1

3.4. Strategies for teaching lessons

Introduction

The teacher introduces learners into the lesson by a singing activity. They can sing individually or in a small group; they sing a song they already know or one of the songs they have learned in the previous units.

- The teacher shows learners videos or photos s/he has prepared. Learners observe them quietly, then the teacher asks them to report what they have seen on the pictures or photos.
- The teacher asks different questions leading to the new lesson. It is not necessary to focus on questions given in the examples, the teacher can prepare other questions related the lesson s/he is going to teach.

Body of the lesson

- The teacher sings the new song once, slowly and showing all possible emotions. Learners listen attentively.
- The teacher invites learners to listen once again to identify words and the rhythm that has been used in that song.
- The teacher also asks the learners to tell him/her words they find difficult. S/he explains the difficult words; either be those identified by learners or the ones s/he has noted in the preparation book.
- Learners briefly explain among themselves the meaning of the song.
- The teacher sings one verse after another and learners repeat. At the end, s/he asks learners to sing the whole song together with him/her.
- The teacher asks the learners to sing the song by themselves.

Assessment

While assessing, the teacher ensures whether the learner is able to sing verses and refrain alternatively in a song he/she has learnt. S/he invites learners to sing one verse individually. They can even do it within a group.

Lesson One: Gospel songs

a) Specific objectives

- Alternating verses and the refrain in a song.
- Imitating the melody of others.
- Singing in chorus.
- Developing self-confidence and boldness.
- Loving and respecting God.

b) Learning and Teaching materials

- Photos or videos showing various choirs singing.
- All sorts of musical instruments.

c) Methodology

i. Introduction

- The teacher helps learners to form and join the groups.
- Learners join their groups and sing a song they know or they learnt.
- The teacher asks learners different questions that are related to the new lesson.

Examples:

1. When you are going at the church, what are you going to do there?

Expected response: *To pray*

2. Whom do you pray to when you pray?

Expected response: *God*

3. State all ways you use while praying.

Expected response: *Saying prayers, singing*

ii. Body of the lesson

In this part of the lesson, the teacher chooses one of the following songs after s/he has listened to and practiced them using a musical instrument, in order to select a song according to the time allocated.

Song 1: Ni Wowe Mugenga, wanjye Yezu,

R/Ni Wowe Mugenga, wanjye Yezu, wandindiye ubuzima, nzagusingiza. (x2)

1. Wabanye najye mu bihe byiza, no mu bikomeye unyitaho Yezu.
2. Usingizwe Yezu urimbwe na bose, n'abatakuzi babeshwaho nawe.
3. Urukundo rwawe runtera imbaraga, rukansindagiza ndirimba Aleluya.
4. Mfasha gukunda abandi nk'uko wankunze, bose bakumenye ko ari wowe Mugenga.
5. Kuba uyu munsu nkiri muzima, si uko ndi intungane ahubwo umfitiye umugambi.

Injyana:  **Ni Wowe Mugenga** Yahimbwe na Joseph Hategekimana



Ni - Wo - we Mu - ge - nga wa - njye Ye - zu, wa -



ndi - ndi - y'u - bu - zi - ma, nza - gu - si - ngi - za. Ni - za



1. Wa - ba - nye na - njye mu bi - he byi - za, no

2. U - si - ngi - zwe Ye - zu, u - ri - ri - mbwe na bo - se, n'a-

3. U - ru - ku - ndo rwa - we ru - nte - r'I - mba - ra - ga, ru -

4. Mfa - sha gu - ku - nda - ba - ndi nk'u - ko wa - nku - nze,

5. Ku - bu - yu mu - nsi nki - ri mu - zi - ma: s'u-



1. mu bi - ko - me - ye u - nyi - ta - ho Ye - zu. Ni

2. ba - ta - ku - zi ba - be - shwa - ho na - we.

3. ka - nsi - mba - gi - za, ndi - ri - mb'A - le - lu - ya.

4. bo - se ba - ku - me - nye, kw'a - ri Wo - we Mu - ge - nga.

5. ko nd'i - ntu - nga - ne, a - hubw'u - mfi - ti - y'u - mu - ga - mbi.

Song 2: Mbega Urukundo rw'Imana yacu

1. Mbega urukundo rw'Imana yacu
Nta warondora uko rungana
Rusumba ukwezi rusumba izuba
Kandi ikuzimu rugerayo
Rwatumye Yesu aza mu isi yacu
Ngo indushyi aturuhure,
Na cya kirara cy'inzererezi Rwatumye se acyakira.

R/ Mbese urukundo rw’Imana yacu Rwagereranywa n’iki

Mu ijuru n’isi baruririmbe Kugeza iteka ryose.

2. Ingoma zose zo mu isi yacu

Zijya zihita zishiraho
Abanga Imana ntibayisenge
Bazapfa bose be kwibukwa
Nyamara urwo rukundo rw’Imana
Rutagira akagero
Urwo idukunda twe abari mu isi
Nirwo rutazashira.

3. Inyanja zose zaba nka wino

Ijuru rikaba impapuro
Ibyatsi nabyo bakabigira
Byose uducumu tw’abanditsi
Ab’isi bose bakandikaho
Iby’urukundo rwayo
Ntibabimara ntibyakwirwaho
Hakama inyanja ari yo.

4. Kandi uko ikunda umwana wayo

Jye niko inkunda ntakwiriye
Nari umugome nuko impa Yesu
Ngo ambambirwe ku musaraba
Mubo yacunguje ayo maraso
Nzi yuko nanjye ndimo
Nzajya ndirimba urwo rukundo
Ndukwize mu isi yose

♩ = 80 Mbega urukundo rw'Imana yacu

1. Mbe-g'u - ru - ku - ndo rw'I - ma - na ya - cu, nta wa - ro - ndo - r'u - ko ru - nga-

2. I - ngo - ma zo - se, zo mw'i - si ya - cu zi - jya zi - hi - ta, zi - shi - ra-

3. I - nya - nja zo - se, za - ba nka wi - no i - ju - ru ri - ka - b'i - mpa - pu-

4. Ka - nd'u - kw'i - ku - nda U - mwa - na wa - yo nje ni - kw'i - nku - nda nta - kwi - ri -

1. na. Ru - su - mb'u - kwe - zi, ru - su - mb'i - zu - ba, ka - nd'i - ku - zi - mu ru - ge - ra -

2. ho; a - ba - ng'I - ma - na, nti - ba - yi - se - nge, ba - za - pfa bo - se, be kwi - bu -

3. ro; i - bay - tsi na byo, ba - ka - bi - gi - ra, byo - s'u - du - cu - mu tw'a - ba - ndi -

4. ye; na - r'u - mu - go - me, nu - k'i - mpa Ye - su, ngw'amba - mbi - rwe ku mu - sa - ra -

1. yo. Rwa - tu - mye Ye - s'a - zamw'i - si ya - cu ngw'i - ndu - shy'a - tu - ru - hu - re;

2. kwa. Nya - ma - r'u - rwo ru - ku - ndo rw'I - ma - na, ru - ta - gi - r'a - ka - ge - ro,

3. tsi. A - b'i - si yo - se, ba - ka - ndi - ka - ho, i - by'u - ru - ku - ndo rwa - yo;

4. ba. Mu bo ya - cu - ngu - j'a - yo ma - ra - so, nzi yu - ko na - nje ndi - mo

1. na cya ki - ra - ra cy'i - nze - re - re - zi, cya - tu - mye S'a - cya - ki - ra.

2. U - rw'i - du - ku - nda tw'a - ba - ri mw'i - si, ni rwo ru - ta - za - shi - ra.

3. nti - ba - bi - ma - ra, nti - bya - kwi - rwa - ho, ha - ka - m'i - nya - nj'a - ri yo.

4. nza - jya - ndi - ri - mba u - rwo ru - ku - ndo ndukwi - ze kw'i - si yo - se.

iii. Assessment

The assessment is done in two categories i.e questions related to singing and those related to the topic.

a) Singing

The teacher assesses singing, respecting the guidelines mentioned in the beginning of this unit.

Questions that lead to the theme of the song:

1. Ni Wowe Mugenga

- Who is the sovereign referred to in this song?
- From the refrain of this song, state one important thing your sovereign has done for you that makes you say you will always praise Him?
- With reference to the third verse of this song, mention the benefit of love He has for you.

2. Mbega urukundo rw'Imana

- According to what is said in the verses and refrain, state the most important thing God has.
- Mention some of the things that God's love is superior to.
- With reference to verse no 4, state what shows that God has loved you even if you do not deserve it.

Lesson 2: Gospel songs

a) Specific objectives

- Alternating verses and the refrain in a song.
- Imitating the melody of others.
- Self- confidence.
- Develop self-confidence and boldness.
- Respecting God and recognizing His love to us.

b) Learning and Teaching materials

- Photos or videos showing various choirs singing.
- Various equipment for listening music.

c) Methodology

Introduction

The teacher helps learners to form and join the groups.

Learners join the groups and sing a song they learnt in the last lesson.

Body of the lesson

The teacher asks learners various questions that lead to the new lesson.

Song no 1: Reka ndate Imana Data

R/ Reka ndate Imana Data, reka mvuge ibigwi byayo, kandi nshimire ingabire y'ubuhanga n'ubwenge. Muntu usumba ibyo yaremye uri mu ishusho ryayo, Muntu usumba ibyo yaremye uri mu ishusho ryayo.

1. Nzajya niyambaza Uhoraho, mu gitondo uko mbyutse, nti “Dawe Nyir’ubuntu ngushimiye kuramuka; Malayika murinzi nkwiragije uyu muni, Malayika murinzi nkwiragije uyu muni”.
2. Roho w’Imana n’Umuremyi, wowe ngendana iteka, uze untere ubutwari maze mbone gutsinda; nshimwe nshimisha abandi nzi ko ngiriye Imana, nshimwe nshimisha abandi nzi ko ngiriye Imana.
3. Igihe cyose ndi mu Misa, Nyagasani nkwiragize, nteze amatwi ijamba ryawe, nkesha intumwa witoreye; zamamaza inkuru nziza mu mahanga yo ku isi, zamamaza inkuru nziza mu mahanga yo ku isi.
4. Hari abahinyura ibyo uvuga, bakirengagiza ibyo ukora, tubime amatwi tubihorere, maze ducinye akadiho; tuti: “Mana idukunda, kuri iyi si turi abawe”, tuti: “Mana idukunda, kuri iyi si turi abawe”.

5. Reka ndate Imana Data, Yo Mugenga wa byose, yaduhaye umutima umwe, ngo dukundane ubwacu; ngo dukundane ubwacu, tubone kuyikunda, ngo dukundane ubwacu, tubone kuyikunda.

Reka ndate Imana Data

Padiri Jean Hakorimana

Re-ka nda - t'I-ma-na Da-ta, re-ka mvu - g'i-bi-gwi bya-yo, kandi nshi - mi - r'i - nga-bi-re y'u-bu -
la - nga n'u - bwe-nge. Mu-nt'u - su - mb'i-byo ya - re - mye u - ri mw'i - shu-sho
rya - yo, mu-nt'u - su - mb'i-byo ya - re - mye u - ri mw'i shu-sho rya - yo

Fin

1. Nza-jya ni - ya-mba-z'U - ho - ra - ho mu gi - to - nd'u-ko mbyu - tse, nti: "Da -
2. Ro - ho w'I - ma - na n'u - mu - re - myi, Wo - we nge - nda - n'i - te - ka, u - z'u -
3. I - gi - he cyo - se ndi mu Mi - sa, Nya - ga sa - ni nkwi - ra - gi - ze nte - za -
4. Ha - r'a - ba - hi - nyu - r'i - by'u - vu - ga, ba - ki - re - nga - gi - z'i - by'u - ko - ra, tu - bi -
5. Re - ka nda - t'I - ma - na Da - ta, Yo Mu - ge - nga wa byo - se, ya - du -

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1. we, nyi - r'u - bu - ntu ngu - shi - mi - ye ku - ra - mu - ka, Ma - la -
2. nte - r'u - bu - twa - ri, ma - ze mbo - ne gu - tsi - nda, nshi - mwe
3. ma - tw'i - ja - mbo rya - we, nke - sh'i - ntu - mwa wi - to - re - ye, za - ma -
4. m'a - ma - twi tu - bi - ho - re - re ma - ze du - ci - ny'a - ka - di - ho, tu - ti:
5. ha - y'u - mu - ti - m'u - mwe ngo du - ku - nda - n'u - bwa - cu, ngo du -

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1. yi - ka Mu - nzi, nkwi - ra - gi - j'u - yu mu - nsi, Ma - la - yi - ka Mu -
2. nshi - mi - sh'a - ba - ndi nzi ko ngi - ri - y'I - ma - na, nshi mwe nshi - mi - sh'a -
3. ma - z'i - nku - ru nzi - za mu ma - ha - nga yo kw'i - si, za - ma - ma - z'i - nku -
4. "Ma - n'i - du - ku - nda, ku - r'i - yi si tu - r'a - ba - we", tu - ti: "Ma - n'i - du -
5. ku - nda - n'u - bwa - cu, tu - bo - ne ku - yi - ku - nda, ngo du - ku - nda - n'u -

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1. nzi, nkwi - ra - gi - j'u - yu mu - nsi.
2. ba - ndi nzi ko ngi - ri - y'I - ma - na.
3. ru nzi - za mu ma - ha - nga yo kw'i - si
4. ku - nda ku - r'i - yi si tu - r'a - ba - we".
5. bwa - cu tu - bo - ne ku - yi - ku - nda

Song 2: Mwami Mana ndakuririmbya

1. Uhoraho mpora ntangazwa rwose n'ibyaremwe n'ibiganza byawe
Inyenyeri, uguhinda kw'inkuba, byerekana ububasha bwawe.

Mwami Mana ndakurimbira, uri nkuru, uri nkuru.

Mwami Mana ndakurimbira, uri nkuru, uri nkuru.

2. Iyo ngenda mu ishyamba ry'ikibinga, numva inyoni uko ziririmba,

Ndi mu mpinga ndende ndeba mu nyonga, mbona imigezi numva imiyaga.

Iyo nibutse Mana ko watanze Umwana wawe ku musaraba

Imitwaro yanjye akayikorera, yamfiriye ngo nkurweho icyaha.

3. Kristo azaza azanye n'ingabo ze, azanjyana mu rugo kwa Data

Nzapfukama mpimbaze Imana yanjye, mvuze impundu nti Mana uri nkuru.

Mwami Mana ndakurimbira

Music from "How Great Thou Art" by Stuart Wesley Keene Hine, 1953, Swedish Folk Melody

1. U - ho - ra - ho, mpo - ra nta - nga - zwa rwo - se n'i - bya - re -
2. I - yo nge - nda mw'i-shya-mba ry'i - ki - bi - nga, nu - mv'i-nyo -
I - yo ni - bu - tse Ma - na ko wa - ta - nze U - mwa - na
4. Kri-st'a - za - za, a - za - nye n'i - nga - bo ze, a - za - njya -

1. mwe n'i - bi - ga - nza bya - we. i - nye-nye - ri, u - gu - hi - nda kw'i -
2. ni u - ko zi - ri - ri - mba. ndi mu mpi - nga nde-nde nde-ba mu
wa - we ku mu - sa - ra - ba; i - mi-twa - ro yo - s'a - ka - yi - ko -
3. na mu ru - go kwa Da - ta; Nza-pfu-ka - ma, mpi-mba-z'I - ma - na

1. nku - ba, bye - re - ka - na u - bu - ba - sha bwa - we. Mwami Ma -
2. nyo - nga, mbo - n'i - mi - ge - zi nu - mv'i - mi - ya - ga
re - ra, ya - mfi - ri - ye ngo nku-rwe - h'i - cya - ha.
3. ya - njye, mvu - z'i - mpu - ndu nti "Ma - n'u - ri Nku - ru!"

na nda - ku - ri - ri - mbi - ra, u - ri Nku - ru, u - ri Nku - ru. Mwami - Ma -
na, nda - ku - ri - ri - mbi - ra, u - ri Nku - ru, u - ri Nku - ru!

iii. Assessment

The assessment is done in two categories i.e. questions related to singing and those related to the topic.

A. Singing

The teacher assesses on singing, following the guidelines mentioned in the beginning of this unit.

B. Questions leading to the theme of the song:

a. Reka ndate Imana Data

- Mention some of the creatures of God that show his powerful.
- According to this song, verse n° 3, show the reason why God sacrificed His son to die for us.

Lesson three: Gospel songs

a) Specific objectives

- Alternating verses and the refrain
- Imitating the melody of others.
- Self-confidence.
- Develop self-confidence and boldness.
- Respecting God and recognizing His love towards us.

b) Learning and teaching materials

- Photos or videos showing various choirs singing.
- Various equipment to listen music.

c) Methodology

Introduction

- The teacher helps learners to form and join the groups.
- Learners join their groups and sing a song they have learnt in the previous lesson.

Body of the lesson

The teacher asks various questions that lead to the new lesson.

Song 1: Ni Yesu wangize kuba umuvandimwe

1. Ni Yesu wangize kub' umuvandimwe we, Imana ishimwe cyane kand' ibyo mfite byose ni we wabimpaye Imana Imana ishimwe cyane.
Kandi yarambaryi' angir' imbohore. Yamviriy' amaraso yo mu mutima we Ndanezerewe cyane kuko yancunguye Imana Imana ishimwe cyane.
2. Ibyiza yakoze mbifitemw' umufasha, Imana Imana ishimwe cyane
Ni w' umfasha mu bintu byose bikomeye, Imana Imana ishimwe cyane

Imibabaro yanjye yose ni kw' ayizi, ahindur' iyo mibabaro ngw anezeze
Iman' ishimwe kuko yumv' amasengesho, Imana Imana ishimwe cyane.

3. Ku Mana mw'ijuru mfitey' umugabane, Imana Imana ishimwe cyane
Mu mwanya muto tuzabon' umunezero, Imana Imana ishimwe cyane
Mw ijur' abera bazamurika nk' izuba, Yes' ubw' azatwambik' ikamba ry' ubugingo
Tumwitegure kukw' azagaruka vuba, Imana Imana ishimwe cyane.

Ni Yesu wangize kuba umuvandimwe



1. Ni ye su wa ngi ze ku b'u mu va ndi mwe we I ma na I ma n'i shimwe
2. I byi za ya ko ze mbi fi te h'u bu ba sha I ma na I ma n'i shimwe
3. Ku Ma na mw'i ju ru mfi te y'u mu ga ba ne I ma na I ma n'i shimwe

cya ne ka nd'i byo mfi te byo se ni we wa bi mpa ye I ma na
cya ne ni w'u mfa sha mu bi ntu byo se bi ko me ye I ma na
cya ne mu mwanya mu to tu za bo n'u mu ne ze ro I ma na

I ma n'i shi mwe cya ne Ka ndi ya ra mba ba ri y'a ngi r'i mbo
I ma n'i shi mwe cya ne I mi ba ba ro ya nge yo se ni kw'a
I ma n'i shi mwe cya ne mw'i ju r'a be ra ba za mu ri ka nk'i

ho re ya mvi ri y'a ma ra so yo mu mu ti ma we Nda ne ze
yi zi a hi ndu r'i yo mi ba ba rongw'ane ze ze I ma n'i
zu ba Ye s'u bw'a za twambi k'i ka mbary'u bu gi ngo tu mwi te

re we cya ne ku ko ya ncu ngu ye I ma na I ma n'i shimwe cya ne
shimweku ko yu mv'ama se nge sho I ma na I ma n'i shimwe cya ne
gu re kukw'a za ga ru ka vu ba I ma na I ma n'i shimwe cya ne

Note: the 1st verses of this song is considered as chorus

Song 2: Yezu Ncuti y'abato

Inyikirizo: Yezu ncuti y'abato, abakene n'aboroheje, utuza kandi woroshya, duhe umutima nk'uwawe.

1. Watweretse inzira y'umukiro wo kwamamaza urukundo rukunda n'abatugomera, twigishye gukunda nkawe.
2. Watwigishije kubabarira, bityo natwe tubabarire nka Data wa twese mu ijuru, tugwirize ubwo butwari
3. Igihe tujyanywe na sekibi mu bibuza abandi amahoro, ingufu z'ijambo ryawe zijye zitwibutsa ibyawe.

4. Abatagira epfo na ruguru ubibutsa ko uri byose, ha abatunze ibyo kuri iyi si basangire n'abashonji.
5. Abo washinze abo bayobora bahitemo guca bugufi, ha n'abayoborwa n'umutima wo kumvira mu butwari.

Yezu Ncuti y'abato Frère Jean Bosco Bigirimana

Injyana:

Ye - zu Ncu-ti y'a-ba - to, a - ba - ke-nnye n'a - bo - ro - he - je,

u - tu - za ka-ndi wo-ro - shy'a, du - h'u-mu - ti - ma nk'u-wa - we. Fin

1. Watwe - re-ts'i-nzi - ra y'u - mu - ki-ro,	yo kwa-ma-ma-z'u - ru - ku - ndo
2. Watwi - gi-shi - je ku - ba - ba - ri-ra,	bi-tyo na-twe tu - ba - ba - ri - rwe
3. A - ba - ta - gi - r'e - pfo na ru - gu - ru,	u - bi - bu - tsa k'u - ri byo - se;
4. A - bo wa-shi-nz'a-bo ba - yo - bo-ra,	ba - hi - te - mo gu - ca bu - gu - fi;
5. I - gi - he tu - jya-nywe na se - ki-bi	mu bi - bu - z'a - ba - nd'a-ma - ho - ro,

1. ru - ku - nda n'a - ba - tu - go - me - ra,	twi - gi - she gu - ku - nda nka - we.
2. na Da - ta wa twe - se mw'i - ju - ru,	tu - gwi - ri - z'u - bwo bu - twa - ri.
3. h'a - ba - tu - nz'i - byo ku - r'i - yi si	ba - sa - ngi - re n'a - ba - sho - nje.
4. ha n'a - ba - yo - bo - rw'u - mu - ti - ma	wo ku - mvi - ra mu ru - ku - ndo.
5. i - ngu - fu z'i - ja - mbo rya - we,	zi - jye zi - twi - bu - ts'i - bya - we.

iii. Assessment

The assessment is done in two categories i.e. questions related to singing and those related to the topic.

a. Singing

The teacher assesses learners on singing, respecting the assessment guidelines provided in the beginning of Unit One.

b. Questions that lead to the theme of the songs:

a. *Ni Yesu wangize kuba umuvandimwe we*

- Mention the title of this song you have learned?
- From the content of this song, state five things for which Jesus deserves praises.

b. *Yezu Ncuti y'abato*

- With reference to the refrain of this song, mention 3 categories of people who are Jesus' friends.
- State what Jesus recommends to all leaders and followers.

Lesson Four: Songs by other artists

a) Specific objectives

- Alternating verses and the refrain in a song.
- Imitating the voice of other artists.
- Develop self-confidence and boldness.
- Loving music and understanding the message it conveys.

b) Learning and Teaching materials

- Some of the photos of artists
- Various equipment used to listen songs

c) Methodology

Introduction

- The teacher helps learners to form and join the groups.
- Learners join their groups and sing a song they have learned in the previous lesson.

Body of the lesson

The teacher asks learners various questions that lead to the new lesson.

Song: Bidufitiye akamaro

Ibidukikije banyarwanda bidufitiye akamaro

Twese tubirinde tubibungabunge

Amazi turayakenera turinde imigezi yacu inzuzi n'ibiyaga na byo tubirinde

Amashyamba adufasha byinshi Ni yo akurura imvurura

Ayungururura umwuka na yo tuyarinde

Nidutere ibiti byinshibisimbura ibisarurwa n'ibivangwa n'imyaka nabyo tubitere

Ibishanga nabyo n'ingenzihabamo ibinyabuzima tutabona ahandi nabyo tubirinde

Twese tuge turwanya isuringo idatembana ubutaka hagasigara ubutayu nabwo tuburinde.

Bidufitiye akamaro

Yahimbwe na Harindintwari Alexis



I bi du ki ki ie ba nvarwa nda bi du fi ti v'a ka ma ro

twe se tu bi ri nde tu bi bu nga bu nge twe se tu bi ri nde tu bi

Fine

bu nga bu nge 1.A ma zi tu ra ya ke ne ra tu ri nd'i mi ge zi ya cu

i nzu zi n'i bi ya ga nabyo tu bi ri nde nabyo tu bi ri nde

2.A ma shyamb'a du fa sha byi nshi ni y'a ku ru r'i mvu ra a

3.Ni du te r'i bi ti byi nshi bi si mbu r'i bi sa ru rwa n'i

4.I bi sha nga na byo n'i nge nzi ha ba m'i bi nya bu zi ma

5.Twe se tu ge tu rwa nv'i su ri new'i da te mba n'u bu ta ka

yu ngu ru r'u mwu ka na yo tu ya ri nde na yo tu ya ri nde

bi va ngwan'i mya ka nabyo tu bi te re nabyo tu bi te re

tu ta bo n'a ha ndi nabyo tu bi ri nde nabyo tu bi ri nde

ha ga si ga r'u bu ta yu nabwo tu bu ri nde nabwo tu bu ri nde

Assessment

Assessment is done in two categories i.e. Questions related to singing and those related to the topic.

A. Singing

The teacher assesses singing respecting the instructions provided in the beginning of this unit.

B. Questions that lead to the theme of the song

Song: Bidufitiye akamaro

- Give an example of environmental elements found in your community that need to be conserved.
- Explain what you should do to conserve the environment elements in your community.

Lesson 5: Songs by other artists

a) Specific objectives

- Alternating the verses and refrain in a song.
- Imitating the voice of other artists.
- Developing self-confidence and boldness.
- Loving Music and seize understanding the message conveyed.

b) Learning and teaching materials

- Various photos of artists.
- Various equipment used to listen songs.

c) Methodology:

Introduction

The teacher helps learners to form and join the groups.

Learners join their groups and sing a song they learned in the previous lesson.

Body of the lesson

The teacher asks learners different questions that lead to the new lesson

Songs that may be learned: Turate Rwanda

1. Turate Rwanda yacu

Turate Rwanda yacu itatse inema
Rwanda yacu nziza gahorane ishya
Gitego cyatatswe ubwiza na Rurema
Abawe baraguharanira

Rwanda nziza, ntuteze kuzahinyuka mu mahanga

Rwanda nziza, abawe baguhaye impundu

2. Wavuga iki se ku mazi magari,

Nka Kivu na Muhazi ya Buganza?
Burera na Ruhondo by'i Murera, Cyohoha inetesha Bugesera?

3. Hari ubwo se mwageze mu mukenke?

Ngo mureore impara n'imparage se? Hari ubwo se mwageze mu mashyamba,
Ngo mureore ingwe n'urusamagwe?

Turate Rwanda yacu

1. Tu - ra - te Rwa - nda ya - c'i - ta - ts'i - ne - ma, Rwa - nda ya - cu nzi - za

2. U - fi - t'i - bi - ru - nga nka Mu - ha - bu - ra, ni cyo gi - ku - ru mu

3. Twa - vu - g'i - ki se ku ma - zi ma - ga - ri: nka Ki - vu na Mu - ha -

4. Ha - r'u - bwo se mwa - ge - ze mu mu - ke - nke, ngo mu - ro - r'i - mpa - ra

1. ga - ho - ra - n'i - shy a, Gi - te - go cya - ta - tsw'u - bwi - za na Ru - re - ma,

2. bi - ru - nga by'i - no, Ni wo mu - na - ra w'u - ru Rwa - nda rwa - cu,

3. zi ya Bu - ga - nza? Bu - re - ra na Ru - ho - ndo by'i - Mu - re - ra,

4. n'i - mpa - ra - ge se? Ha - r'u - bwo se mwa - ge - ze mu ma - shy a - mba,

1. ho - se ba - ra - gu - ha - ra - ni - ra.

2. a - h'u - ri ho - s'u - b'u - ki - te - ge - ye! R/ Rwa - nda nzi - za, ntute - ze ku - za - hi -

3. Cyo - ho - h'i - ne - te - sha Bu - ge - se - ra?

4. ngo mu - ro - r'i - ngwe n'u - ru - sa - magwe?

nyu - ka mu ma - ha - nga, Rwa - nda nzi - za, a - ba - we ba - gu - ha - y'i - mpu - ndu! Fine

Assessment:

The assessment is done in two categories i.e questions related to singing and those related to the topic.

a. Singing

The teacher assesses on singing, respecting the guidelines provided in the beginning of this unit.

b. Questions that lead to the theme of the song

Mention various beauty features of Rwanda stated in this song.

Song: Umubano mu bantu

Note: This song can be performed in the **umushayayo** style.

1. Ni umurage rusange wa basogokuruza
Ari Data ari na So bese barawusanze.
Ubasonzoranyiliza mu nzu y'amahoro,
Impumeko y'urukundo irakunda iraramba, bambe
Umubano mu bantu (x2)
2. Ni wo uhuje amahanga ni wo ubumbye imiryango
Ni cyo kiza turusha ibindi biremwa byose.
Abantu tugasangira urupfu no kuramba
Subiza agatima impembero wibaze nawe, bambe
Umubano mu bantu (x2)
3. Ni wo utsinda amahane tukava inda imwe twese
Mu mulyango uzira ubulyalya utagira inabi
Abantu tugasangira urupfu no kuramba
Subiza agatima impembero wibaze nawe, bambe
Umubano mu bantu (x2)
4. Kandi wuje urukundo kandi wuje umurava
Ukagira amahoro ho umunywanywa wa hafi,
Ni wo ubyara gutabarana no gufatanya
Ni wo soko y'ubumwe bubonereye abantu, bambe
Umubano mu bantu (x2)
5. Ni iki cyaruta ubuntu n'imbabazi mu bantu bambe?
Umubano mu bantu (x2)
Nta cyaruta umushyikirano no kuva inda imwe
Mu mubano w'abantu (x2)
Ni iki cyaruta gufatanya hakora ukuli bambe?
Umubano mu bantu (x2)

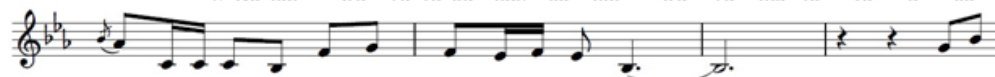
Umubano mu bantu

Yahimbwe na: NKURUNZIZA Francois
Yanditswe na: Kazindutsi Jean Damascene

Injyana :



1. N'u mu ra ge ru sa nge w'a ba so go ku ru za a ri
2. Ni w'u hu j'a ma ha nga ni w'u bu mby'i mi rya ngo ni cyo
3. Ni w'u tsi nd'ama ha ne tu ka v'i ndi mwetwe se mu mu
4. Ka ndi wu i'u ru ku ndo ka ndi wu i'u mu ra va u ka



1. Da t'a ri na So bo se ba ra wu sa nze u ba
2. ki za tu ru sh'i bi ndi bi re mwabyo se a ba
3. rya ngu zi r'u bu rya ry'u ta gi r'i na bi a ba
4. gi r'a ma ho ro h'u mu nywa nyi wa ha fi ni w'u



1. so nzo ra nyi ri za mu nzu y'a ma ho ro i mpu
2. ntu tu ga sa ngi r'u ru pfu no ku ra mba su bi
3. ntu tu ga sa ngi r'u ru pfu no ku ra mba su bi
4. bya ra gu ta ba ra na no gu fa ta nya ni wo
5. N'i ki
6. N'i ki

Inyikirizo:



1. me ko y'u ru ku nd'i ra 1. ku nd'i ra ra mba ba - mbe - U mu
2. z'a ga ti m'i mpe mbe ro 2. wi ba ze na we ba - mbe - k'u mu
3. z'a ga ti m'i mpe mbe ro 3. wi ba ze na we ba - mbe - k'u mu
4. so ko y'u bu mwe bu bo 4. ne re y'a ba ntu ba - mbe - u mu
5. cya ru t'u bu ntu n'i mba ba zi mu ba ntu ba - mbe - u mu
6. cya ru ta gu fa ta nya ha ko r'u ku ri? ba - mbe - mu mu



1. ba no mu ba ntu u u u u u mu ba no mu ba ntu
2. ba no mu ba ntu u u u u k'u mu ba no mu ba ntu
3. ba no mu ba ntu u u u u k'u mu ba no mu ba ntu
4. ba no mu ba ntu u u u u u mu ba no mu ba ntu
5. ba no mu ba ntu u u u u u mu ba no mu ba ntu.
6. ba no w' ba ntu u u u u mu mu ba no w'a ba ntu.

Fine

General questions on the themes in the song

Song: Umubano mu bantu

- What is this song about?
- What is in this song that makes human being superior to other creatures?
- State the benefits of good cohabitation of people particularly with your colleagues.

3.5. End unit assessment

In this assessment, the teacher ensures whether the learner is able to sing a song alternating the verses and the refrain in the songs s/he has learned. Since the main objective is singing, questions related to the topics in this unit were reduced. Due to time available, it should be better if the teacher assesses on all the songs of this unit.

Assessment questions

- a) Explain why it is important to love and respect God.
- b) Mention any good things God does that someone can sing in a song.
- c) Choose one of the gospel songs you have learned and tell the message you gained from it.
- d) Which themes in these songs can be used by different artists?
- e) Suppose you become an artist, who would be your role model? What topic would you sing about?

Some of the expected answers

- 1) It is important to love God because He does good things, loves us, protects us and provides everything we have.
We also must respect Him because He created us, He is strong and powerful...
- 2) Some of the good things God does that someone may sing are: His love, charity, pity, generosity, faithfulness.
- 3) About this question, the learner tells the message he/she has gained from the selected song, and the teacher guides him/her so that it can be well understood.
- 4) Some of the themes different artists can sing about social relationship, love, history, labor, education, religion, fighting against epidemic diseases such as HIV, patriotism etc.
- 5) The learner answers this question as s/he understand and the teacher guides him/her in his/her answers.

3.6. Additional activities

Extended activities

- a. The teacher can give this activity to learners who failed to enhance the melody. Therefore, he/she sings with the learner so as to help him/her enhance the melody. In case the learner succeeds, the teacher gives more songs from the simplest to the most difficult.

Sing a song you remember from those you have sung in class.

- b. This activity is for learners who failed to respect the rhythm of the song. The teacher asks learners to sing a small part of the song, and s/he guides them with claps starting from the refrain then once they have succeeded, they move to the verse and finally alternate them. By the time the teacher notices that the learner is successful in respecting the rhythm, s/he then tells the learner to sing alone.

Perform the song entitled “Mwami Mana ndakuririmbira” (see Lesson 2)

- c. This activity is for learners who confuse the verses and the refrain, who failed to alternate them as required. Here, the teacher gives him/her a song with verses that are similar to the refrain, and when they sing it well, s/he gives another one with verses that are different from their refrain, but which is easier.)

- d. Perform the following song:

Reka ndate Imana Data (see Unit 2, Song № 1)

Answers

In these activities, the teacher ensures whether the requirements at the beginning of each activity are being respected, and s/he emphasizes on where it is necessary.

Extended activities

Activities in this category should focus on singing. After the teacher has taught all the provided songs, s/he invites learners to sing gospel songs and songs by other artists of their choice.

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