

# TASK #6- Impact on Student Learning

Key:  
 ✓-Indicates student was able to achieve desired task.  
 x- Indicates student was not able to achieve desired task.

## -Individual Student Data for Sequential Assessments (Tone Production)-

### Bass, Open, and Slap tone:Lesson #1, Post-Assessment

Students #	Bass Tone	Open Tone	Slap Tone
1	✓	x	x
2	✓	x	x
3	x	x	x
4	✓	✓	x
5	x	x	x
6	✓	x	✓
7	✓	✓	✓
8	x	x	x
9	✓	x	x
10	✓	✓	✓
11	x	x	x
12	✓	✓	x
13	x	x	x
14	A	A	A

### Bass, Open, and Slap tone:Lesson #2, Pre-Assessment

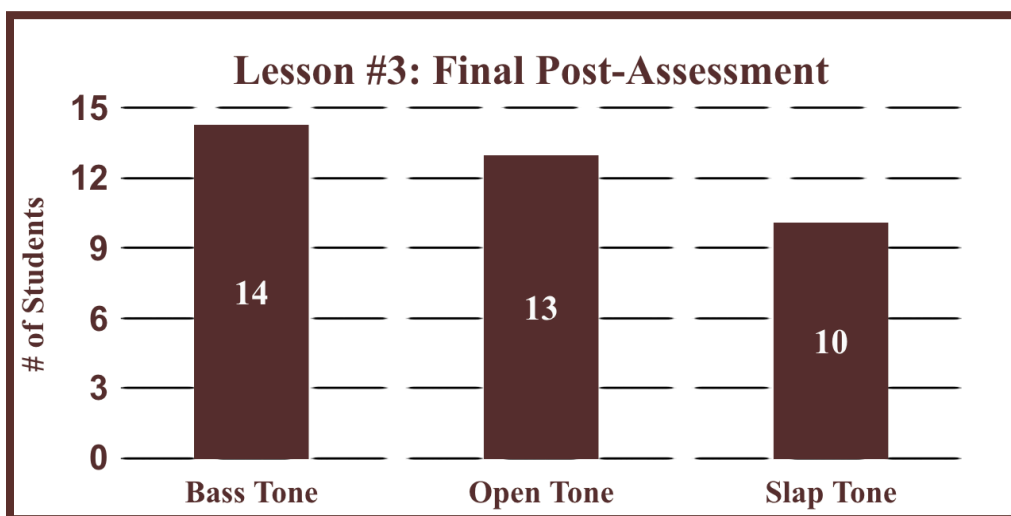
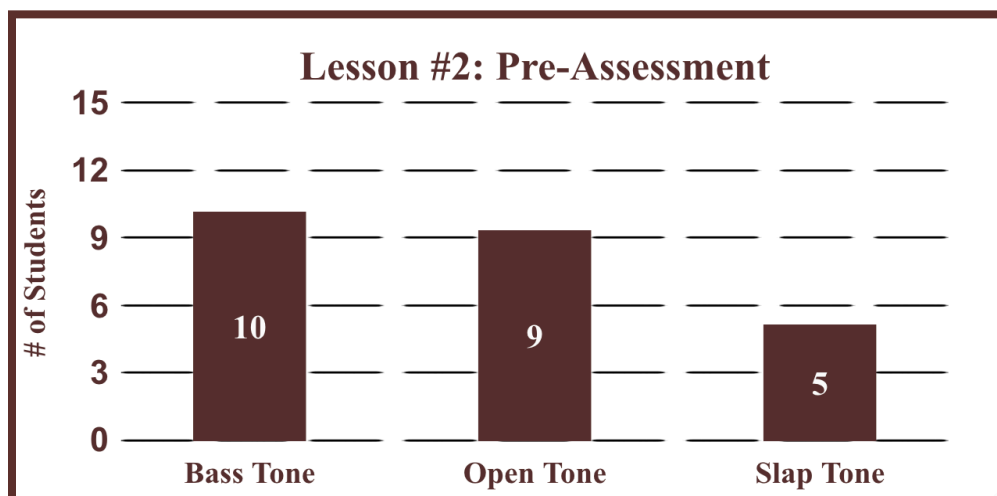
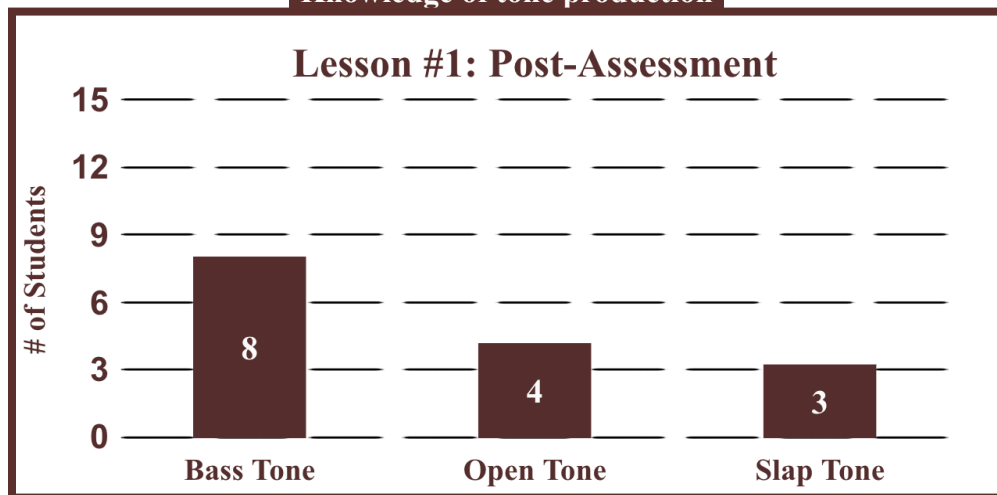
Students #	Bass Tone	Open Tone	Slap Tone
1	✓	x	x
2	✓	x	x
3	x	x	x
4	✓	✓	✓
5	✓	✓	x
6	✓	✓	✓
7	✓	✓	✓
8	✓	✓	x
9	✓	✓	✓
10	A	A	A
11	A	A	A
12	✓	✓	✓
13	x	✓	x
14	✓	✓	x

### Bass, Open, and Slap tone:Lesson #3, Final Post-Assessment

Students #	Bass Tone	Open Tone	Slap Tone
1	✓	x	x
2	✓	✓	✓
3	✓	✓	x
4	✓	✓	✓
5	✓	✓	x
6	✓	✓	✓
7	✓	✓	✓
8	✓	✓	✓
9	✓	✓	✓
10	✓	✓	✓
11	✓	✓	x
12	✓	✓	✓
13	✓	✓	✓
14	✓	✓	✓

## -Progression of Students' Learning-

### -Knowledge of tone production-



## -Individual Student Mastery Level-

<b>Students #</b>	<b>Lesson #1 Post-Assessment (Differentiate between 2/3 tones)</b>	<b>Lesson #2 Pre-Assessment (Differentiate between 2/3 tones)</b>	<b>Lesson #3 Final Post-Assessment (Distinguish all 3 tones)</b>
<b>1</b>	Below Mastery	Below Mastery	Below Mastery
<b>2</b>	Below Mastery	Below Mastery	Mastery
<b>3</b>	Below Mastery	Below Mastery	Below Mastery
<b>4</b>	Mastery	Above Mastery	Mastery
<b>5</b>	Below Mastery	Mastery	Below Mastery
<b>6</b>	Mastery	Above Mastery	Mastery
<b>7</b>	AboveMastery	Above Mastery	Mastery
<b>8</b>	Below Mastery	Mastery	Mastery
<b>9</b>	Below Mastery	Above Mastery	Mastery
<b>10</b>	Above Mastery	ABSENT	Mastery
<b>11</b>	Below Mastery	ABSENT	Below Mastery
<b>12</b>	Mastery	Above Mastery	Mastery
<b>13</b>	Below Mastery	Below Mastery	Mastery
<b>14</b>	ABSENT	Mastery	Mastery

## -Example of Individual Student Mastery Progression (Student #8)-

### -Lesson #1 Post-Assessment of Student #8-

Below, look at each tone labeled. Color in the part of the hand that you strike the drum with, and color in the drum/circle, where you strike the head at. 8

**X Bass Tone-**

**X Open Tone-**

**X Slap Tone-**

Reverse these

**X Write the rhythm for the Gankogui-**

think you meant this 2

**✓ Write the two syllables used for the Axatse?-**

pa fi

### -Lesson #3 Final Post-Assessment of Student-

Student # 8

Grading Rubric	Novice (never rarely demonstrated the required task)	Apprentice (sometimes demonstrated the required task)	Proficient (mostly demonstrated the required task)	Excellent (always demonstrated the required task)
<b>Playing Technique:</b> (Student will play in the correct playing position across all three instruments.)				✓ a lot better than day 1
<b>Appropriate Djembe Tone Production:</b> (Student will play in the correct playing spot and with the correct part of hand.)				✓ all correct part of hand + correct spot on drum
<b>Accurate Timeline Parts:</b> (Student will play the Gankogui pattern and the Axatse Pattern correctly, in time, and in proper playing position.)				✓
<b>Call into Support:</b> (Student will play the call to dance and one of the support drum parts with the correct rhythm and accurate tones.)				✓ very fluid
<b>Call into Variation:</b> (Student will play the call to dance into one of the lead drum variations with the correct rhythm and accurate tones.)			✓ just a little hesitant	

Comments:

Questions Correct on Written Portion:  
27 out of 28

Key:

✓-Indicates student was able to achieve desired task.

x- Indicates student was not able to achieve desired task.

**-Individual Student Data for Sequential Assessments (Ghana Factors)-****Historical Factor of Ghana:Lesson #1, In Class Questions**

Students #	Geographic Context	How Music is Used	How Music is Learned
1	x	x	x
2	x	x	x
3	✓	x	x
4	✓	x	✓
5	x	x	✓
6	x	x	x
7	x	x	x
8	x	x	x
9	✓	x	x
10	x	x	x
11	x	x	x
12	✓	✓	x
13	x	x	✓
14	A	A	A

**Historical Factors of Ghana Review:Lesson #2, Start of Class Review**

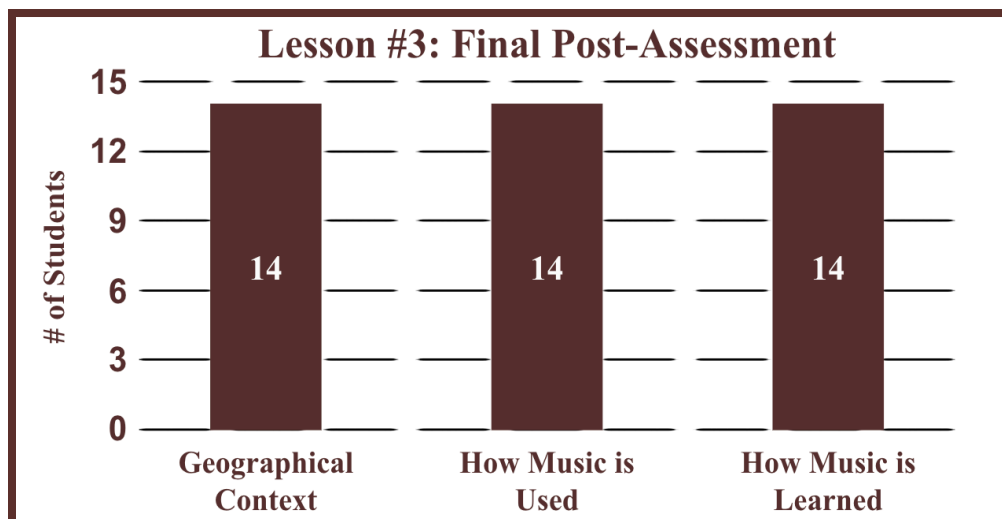
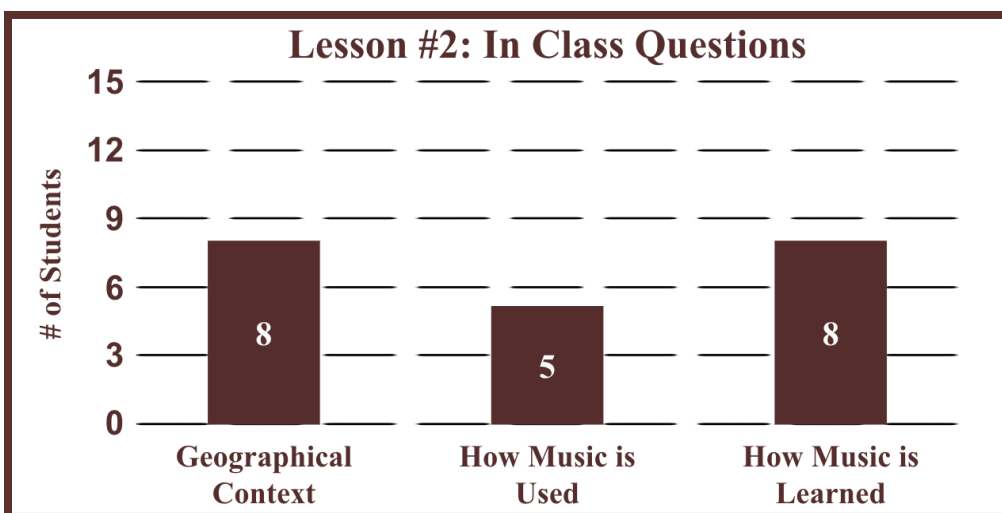
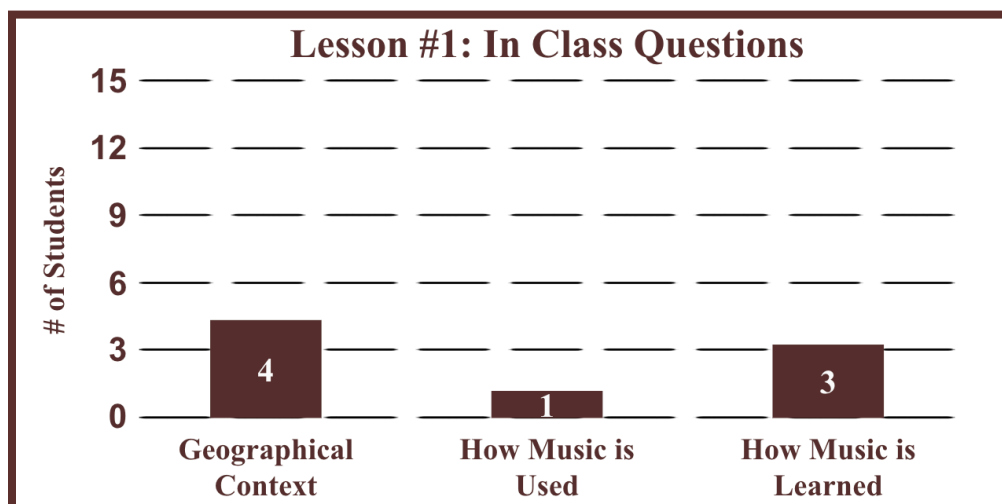
Students #	Geographic Context	How Music is Used	How Music is Learned
1	x	x	x
2	x	x	✓
3	✓	✓	✓
4	✓	✓	✓
5	✓	x	✓
6	x	✓	x
7	✓	x	x
8	✓	x	✓
9	✓	x	✓
10	A	A	A
11	A	A	A
12	✓	✓	✓
13	✓	✓	✓
14	x	x	x

**Historical Factors of Ghana:Lesson #3, Final Post-Assessment**

Students #	Geographic Context	How Music is Used	How Music is Learned
1	✓	✓	✓
2	✓	✓	✓
3	✓	✓	✓
4	✓	✓	✓
5	✓	✓	✓
6	✓	✓	✓
7	✓	✓	✓
8	✓	✓	✓
9	✓	✓	✓
10	✓	✓	✓
11	✓	✓	✓
12	✓	✓	✓
13	✓	✓	✓
14	✓	✓	✓

## -Progression of Students' Learning-

### -Knowledge of Ghana factors-



## -Individual Student Mastery Level-


(Mastery of West African/Musical Knowledge)

Students #	Lesson #1, In Class Questions	Lesson #2, Start of Class Review	Lesson #3, Final Post-Assessment
	(1/3 of Geography Context, How Music is Used, and How music is Learned)	(2/3 of Geography Context, How Music is Used, and How music is Learned)	(3/3 of Geography Context, How Music is Used, and How music is Learned)
1	Below Mastery	Below Mastery	Mastery
2	Below Mastery	Below Mastery	Mastery
3	Mastery	Above Mastery	Mastery
4	Above Mastery	Above Mastery	Mastery
5	Below Mastery	Mastery	Mastery
6	Below Mastery	Below Mastery	Mastery
7	Below Mastery	Below Mastery	Mastery
8	Below Mastery	Mastery	Mastery
9	Mastery	Mastery	Mastery
10	Below Mastery	ABSENT	Mastery
11	Below Mastery	ABSENT	Mastery
12	Above Mastery	Above Mastery	Mastery
13	Mastery	Above Mastery	Mastery
14	ABSENT	Below Mastery	Mastery

**-Example of Individual Student Mastery Progression (Students #3 & #8)-**  
**-Lesson #1 Response to Questions of Student #3-** **-Lesson #3 Final Post-Assessment of Student #3-**

Student #3 was able to answer where Ghana was on a map of the continent of Africa but was not able to answer how music is used in daily life as well as how music is taught/learned.

1.) Where is Ghana on this map of Africa? (3 points) 3



2.) What is the capital of Ghana? (2 points)  
Accra

3.) List three ways music is used in daily life, in West Africa. (6 points)

- Funerals
- Celebrations
- Group Gathering

4.) How is music learned in Ghana? (3 points)


A.- by reading  
☒ B.- aurally  
 C.- they don't learn it

**-Lesson #1 Response to Questions of Student #8-**

Student #8 could not place Ghana on a map of Africa and they could also not answer how music is used in African daily life as well as how music is taught/learned in Africa.

**-Lesson #3 Final Post-Assessment of Student #8-**

1.) Where is Ghana on this map of Africa? (3 points) 3



2.) What is the capital of Ghana? (2 points)  
Accra

3.) List three ways music is used in daily life, in West Africa. (6 points)

- FUNERALS
- GET TOGETHERS
- WET (X)

4.) How is music learned in Ghana? (3 points)

A.- by reading  
☒ B.- aurally  
 C.- they don't learn it



Key:  
✓-Indicates student was able to achieve desired task.  
x- Indicates student was not able to achieve desired task.

**-Individual Student Data for Sequential Assessments (Kpanlogo Parts)-**  
**Parts of Kpanlogo:Lesson #1, In-Class Playing and Post-Assessment**

Students #	Gankogui Pattern	Axatse Pattern	Pyramid of Parts	Call into Variation
1	x	✓	x	x
2	x	✓	x	x
3	✓	✓	x	x
4	✓	✓	x	x
5	x	✓	x	x
6	x	✓	x	x
7	x	✓	x	x
8	x	✓	x	x
9	✓	✓	x	x
10	x	x	x	x
11	✓	✓	x	x
12	x	✓	x	x
13	x	✓	x	x
14	A	A	A	A

**Parts of Kpanlogo:Lesson #2, In-Class Playing, Formative-Assessment, Post-Assessment**

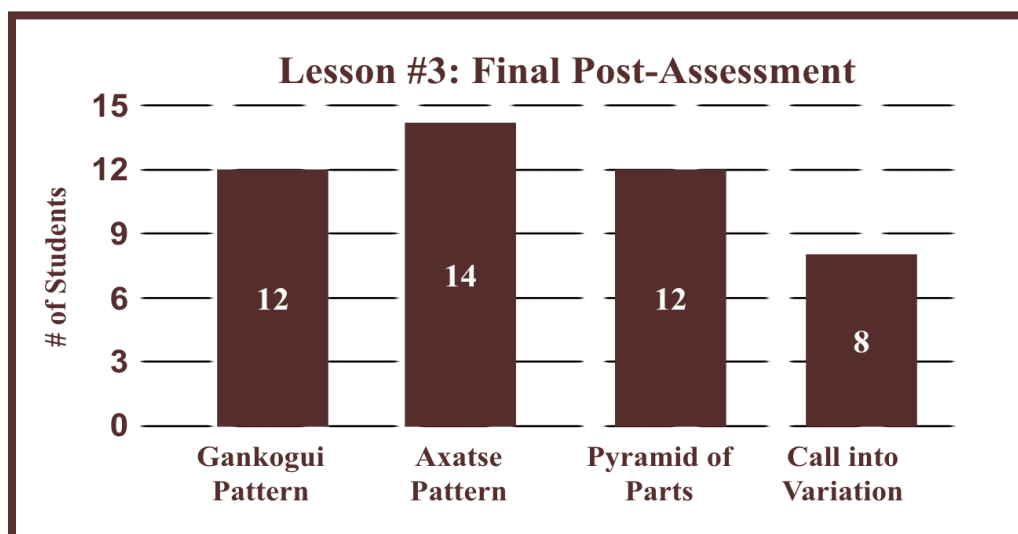
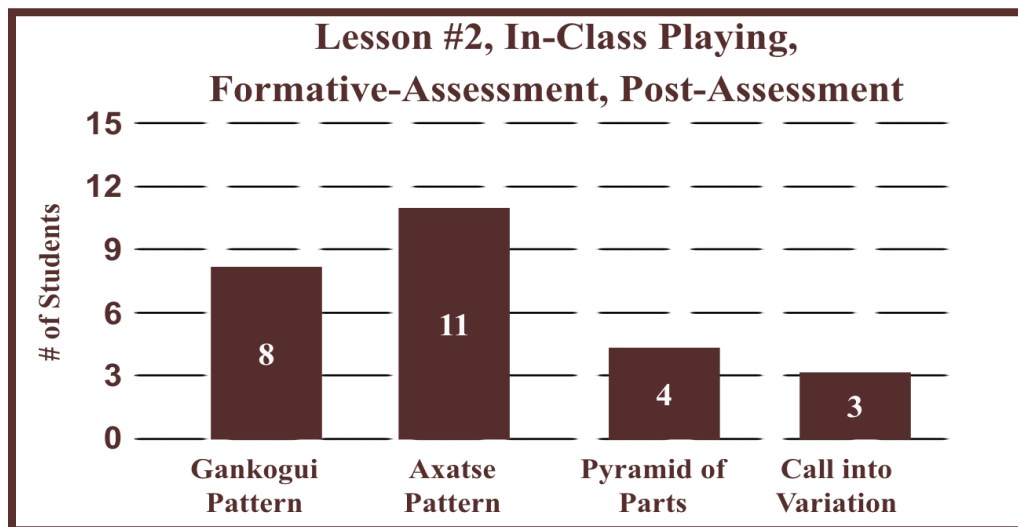
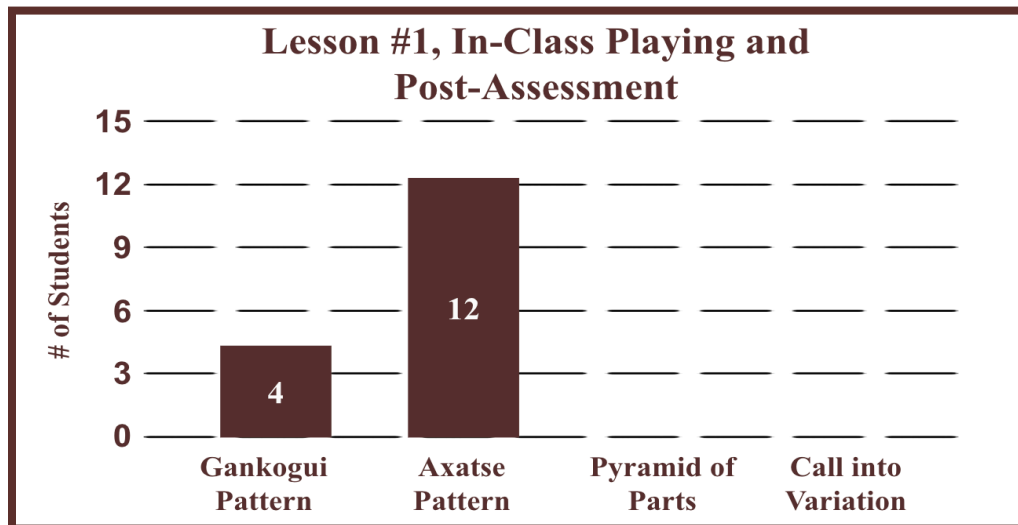
Students #	Gankogui Pattern	Axatse Pattern	Pyramid of Parts	Call into Variation
1	x	✓	x	x
2	✓	✓	x	x
3	✓	✓	x	✓
4	✓	✓	✓	x
5	x	✓	x	x
6	✓	✓	✓	✓
7	✓	✓	x	x
8	✓	✓	x	x
9	✓	✓	✓	x
10	A	A	A	A
11	A	A	A	A
12	x	✓	x	x
13	✓	✓	x	✓
14	x	x	✓	x

**Parts of Kpanlogo:Lesson #3, In-Final Post-Assessment**

Students #	Gankogui Pattern	Axatse Pattern	Pyramid of Parts	Call into Variation
1	x	✓	✓	x
2	✓	✓	✓	x
3	✓	✓	✓	✓
4	✓	✓	✓	✓
5	x	✓	✓	✓
6	✓	✓	✓	✓
7	✓	✓	✓	✓
8	✓	✓	✓	x
9	✓	✓	✓	✓
10	✓	✓	x	✓
11	✓	✓	x	x
12	✓	✓	✓	x
13	✓	✓	✓	✓
14	✓	✓	✓	x

# -Progression of Students' Learning-

## -Knowledge of Kpanlogo patterns-



## -Individual Student Mastery Level-

(Mastery of Kpanlogo Patterns and Part of and Ensemble)

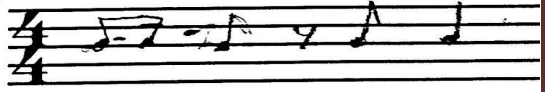
Students #	Lesson #1, In-Class Playing and Post-Assessment	Lesson #2, In-Class Playing, Formative-Assessment, Post-Assessment	Lesson #3, In-Final Post-Assessment
	(2/4 of the 3 Kpanlogo Parts and the parts of the ensemble)	(3/4 of the 3 Kpanlogo Parts and the parts of the ensemble)	(4/4 of the 3 Kpanlogo Parts and the parts of the ensemble)
1	Below Mastery	Below Mastery	Below Mastery
2	Below Mastery	Below Mastery	Below Mastery
3	Mastery	Mastery	Mastery
4	Mastery	Above Mastery	Mastery
5	Below Mastery	Below Mastery	Below Mastery
6	Below Mastery	Above Mastery	Mastery
7	Below Mastery	Below Mastery	Mastery
8	Below Mastery	Below Mastery	Mastery
9	Mastery	Mastery	Mastery
10	Below Mastery	ABSENT	Below Mastery
11	Mastery	ABSENT	Below Mastery
12	Below Mastery	Below Mastery	Below Mastery
13	Below Mastery	Mastery	Mastery
14	ABSENT	Below Mastery	Below Mastery

### -Example of Individual Student Mastery Progression (Student #)-

#### -Lesson #1 Post-Assessment of Student #9-

Student #9 answered the gankogui and axatse pattern questions correctly on the exit ticket.

✓ Write the rhythm for the Gankogui-



✓ Write the two syllables used for the Axatse?-

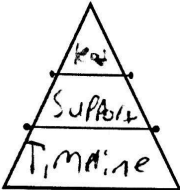
Pa      ti

#### -Lesson #3 Final Post-Assessment of Student #9-

Student #9 was able to play the correct gankogui and axatse patterns as well as define the parts of an ensemble in a traditional African drumming ensemble.

6.) What are the 3 parts of a traditional African drum ensemble? (3 points)

9



#### -Lesson #3 Final Post-Assessment of Student #9-

Student #9 was able to correctly play the gankogui and axatse parts, define the parts of a traditional African drumming ensemble, and play the call to dance into a variation of their choice.

Student # 9

Grading Rubric	Novice (never tasks demonstrated the required task)	Apprentice (sometimes demonstrated the required task)	Proficient (usually demonstrated the required task)	Excellent (always demonstrated the required task)
<b>Playing Technique:</b> (Student will play in the correct playing position across all three instruments.)				✓ Always played in correct playing position
<b>Appropriate Djembe Tone Production:</b> (Student will play in the correct playing spot and with the correct part of hand.)				✓
<b>Accurate Timeline Parts:</b> (Student will play the Gankogui pattern and the Axatse Pattern correctly in time, and in proper playing position.)				✓ Rhythms were all correct + playing position was right
<b>Call into Support:</b> (Student will play the call to dance and one of the support drum parts with the correct rhythm and accurate tones.)				✓
<b>Call into Variation:</b> (Student will play the call to dance into one of the lead drum variations with the correct rhythm and accurate tones.)				✓ Moving from the call into the variation was very fluid

Comments:

Questions Correct on Written Portion:  
27 out of 28

## **Narrative:**

For my sixth task, I wanted to show the three main areas I wanted to focus on. The first was very basic and was concerning tone production of a bass tone, open, tone, and slap tone. The second was more historical factors such as where Ghana is, how music is used in daily life, and how music is passed through generations. The final area was concerning Kpanlogo, the piece that we learned throughout the unit and remembering, then applying the different parts of the ensemble and playing them.

The first assessment area is about how students progressed learning the different tones on a djembe. At the end of lesson #1, I had all of the students fill out an exit ticket where they had to color in a picture of a hand and a drum head that showed which part of their hand they played with and where they struck the drum. As page 2 indicates, 8 students were able to play the bass tone which in my opinion is very straight to the point. For lesson #2, when the students came into class, they filled out a quick Google form that had them answer how to play each tone. So they had to list where to strike the drum and with what part of their hand to strike with. I was excited when some students came back to class and were able to think of the previous lesson and remember the right way to produce the different sounds. I was also happy that some came back and knew the right answers that they didn't know in the class before. I feel like the students at the end of lesson #1 were ready to leave class so they may just not have tried as hard. For the final lesson, we had a playing test with a small written portion. During the playing portion, they had to play all three tones. During it, all of the 14 students were able to play the bass tone correctly. All but 1 were able to play the open tone which was student #1 who has a difficult time in the class in general because they very obviously do not want to be there. And 10 out of the 14 students were able to accurately play the slap tone. Again, I am not that surprised because I know some peers in college that cannot play it but I was very happy that more and more students were able to play it correctly over the course of the three lessons. For the example, I wanted to share student #8's responses since they started with not knowing how to play any of the tones and then being able to play all three of them. The first example is the post-assessment for lesson #1 and shows where they had to color in the hand/drum combination. Their bass tone was okay for the most part but I wanted them to

think of more of the drum head being played than just the smallest portion. The second example is their rubric from the playing test portion of the final post-assessment. Student #8's playing technique was overall a lot better than day one and their appropriate djembe tone production scored excellent. All of the tones were played with the correct part(s) of their hand and all in the correct spot on the drum head.

For the second assessment area I wanted to see the growth of how the students took the Ghana information. Those areas I was most curious about was if they could place Ghana on a map, describe how music is used in Africa primarily Ghana, and how music is taught. For the first two charts on page 5, it shows the growth of the students by asking them in class questions. This was how we started the first lesson of the unit to gauge their starting point and only 4 of them knew where Ghana was located on a map. Only 1 student knew how music is used but I'm pretty sure it was a well educated guess. And finally only 3 knew that music was learned aurally. By the second class, a lot more of them were able to remember these three factors that most of them didn't know in the prior class. Finally by the last lesson, the students had to write out and/or answer these questions in the written portion of the final post-assessment. The two examples are from students #3 and #8. For student #3, they knew one of the three facts of Ghana so they achieved mastery in the first lesson. In lesson 2, this student was able to recall all three facts so they received above mastery. And finally for lesson 3, they were able to answer everything correctly on the written test so they achieved mastery. The next example comes from student #8 and they started lesson 1 with below mastery, not being able to answer any of the three questions they were being assessed on. For lesson 2, they were able to remember two of three of the Ghana facts so they achieved mastery. And then when they got to the written portion of the final test, they achieved mastery, answering all three facts correctly.

The final area I wanted to assess the students was with Kpanlogo since that is the piece we decided to focus on. The four areas were patterns for the gankogui, axatse, naming the parts of a drumming ensemble, and playing the call to dance into one of the variations of the song. For starters, in the first lesson I reviewed the gankogui and axatse parts which are considered the timeline parts, and all they had to do was write aspects of them down on their exit ticket. The most challenging section of the assessment area was definitely the call into a variation. We

only got to touch on it for a small amount of time during the second lesson so they had to review when we started our third lesson. However, they already had the building blocks of the rhythms and knew the appropriate tones of the drum. As expected, the charts on page 8 grew each time except for the axatse part on lesson 2 but that is because one student was absent that day. For the example I added, student #9 because they always achieved mastery for the three assessments and the required growing curricular guidelines. So for the first lesson they achieved 2/4 tasks, the second they achieved 3/4 tasks, and the last post-assessment they achieved 4/4 tasks. The first example shows them being able to write the rhythm of the gankogui and the syllables for the axatse. The second example they were able to place the correct ensemble parts in the pyramid of sound during the final post-assessment. And finally, their grading rubric shows that they were able to play the timeline parts and the call into the variation very fluidly and with the correct rhythm and tone production.

I feel like these areas were pretty simple to assess. I assessed early on to see where the students' starting point would be and went from there. One thing that I like about how I assessed them is that I had these little pit stops throughout the entirety of the unit to see how they were learning and then the final post-assessment in the last lesson incorporates all the factors we learned throughout the unit. There were Ghana factors and the use of music, simple tone production on the djembe, and also Kpanlogo patterns and song layout.