

# African Drum and Dance TPA Presentation

Brandon Saghy



# Task #1 Contextual Factors

## School Factors:

**Location/Address-** 109 Wilson Avenue, Morgantown WV, 26505    **EST-** 1883

**Rank in West Virginia-** #1    **Rank in the United States-** #840

**Enrollment-** 1,808    **Gender Ratio-** (M) 897 (F) 991

**Student Teacher Ratio-** 19.4-1

**Ethnicity Makeup-** White: 1,447    Black: 165    Asian: 80

Hispanic: 47    American Indian: 10

Pacific Islander: 1    Two or More: 58



## Student Factors (Intermediate Percussion Ensemble):

**Students w/ IEP's-** N/A

**Accommodations-** 1 student has a 504 accommodation where they cannot be denied access to the bathroom whenever they ask to use it.

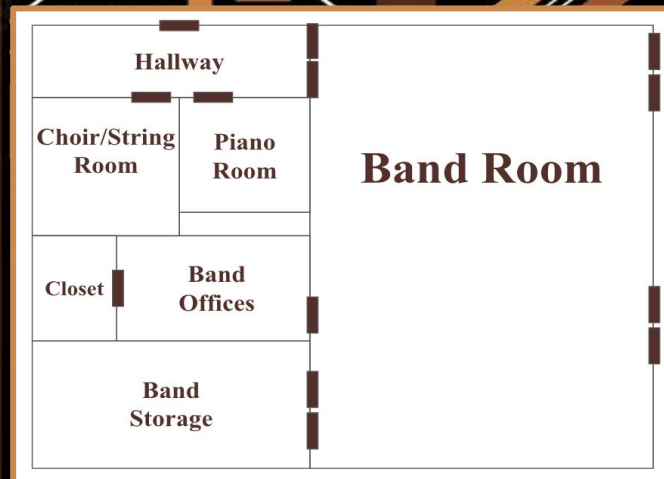
**Gender Makeup-** (M) 9 (F) 5

**Ethnicity Makeup-** White/Caucasian: 12

(Students may    African American: 1

be one or    Asian: 1

more)    Pacific Islander: 1



# Task #2 Standards and Goals

## Big Idea:

Learn about and be able to play traditional African drumming originating from Ghana.

## Learning Goals:

- Lesson #1- Define West African instruments & play djembe tones with correct technique.
- Lesson #2- Play Kpanlogo drumming patterns and timeline parts & recall brief facts about traditional African music.
- Lesson #3- Play Kpanlogo parts with correct technique independently and in a group & answer questions about African drumming, its origins, impact of daily use, and how music is taught/learned.

# Task #3 Assessment Plan

Lesson #1 Pre-Assessment- To gauge the student's understand/starting point, I had them try to relate instruments they are familiar with to the African versions of them. *(example on next slide)*

Lesson #1 Post-Assessment & Lesson #2 Pre-Assessment- This was a reminder of the different tones at the end of lesson #1, and a review when they came back for lesson #2. *(example on next slide)*

Lesson #3 Final Post-Assessment- A mix of playing and a writing test that had the student's show how much they retained from all the lessons, and how they were able to apply it when on an instrument.

## Lesson #1 Pre-Assessment

Djembe - bongo/conga  
Gankogui - gogo bells/cowbell  
Axatse - cabasa/shaker/tamborine

8

DJEMBE → CONGA  
GANKOGUI → AGOGO BELLS  
AXATSE → CABASA

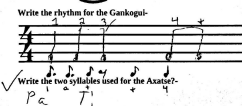
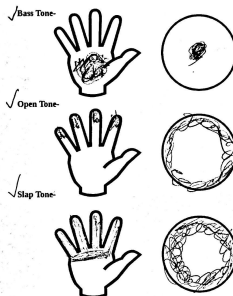
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Djembe - conga/bongos  
Gankogui - Agogo bells/cowbell  
Axatse - cabasa/shakers

## Lesson #1 Post-Assessment

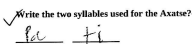
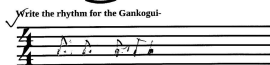
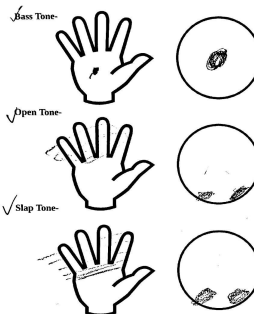
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Name: \_\_\_\_\_  
Below, look at each tone labeled. Color in the part of the hand that you strike the drum with, and color in the drum/circle, where you strike the head at.



11

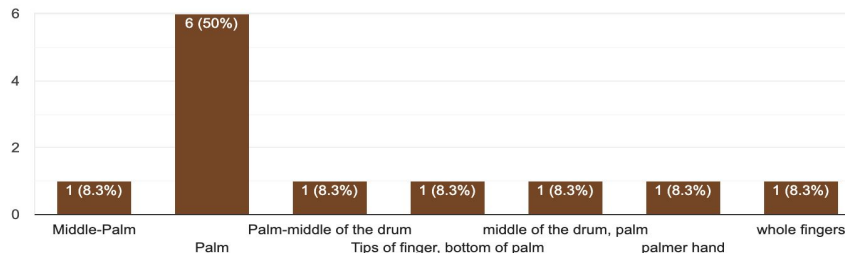
Below, look at each tone labeled. Color in the part of the hand that you strike the drum with, and color in the drum/circle, where you strike the head at.



## Lesson #2 Pre-Assessment

Bass Tone

12 responses



## Lesson #3 Final Post-Assessment, Written Portion

Name: \_\_\_\_\_

Student # \_\_\_\_\_

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



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

\_\_\_\_\_

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

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

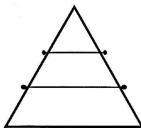
4.) How is music learned in Ghana? (3 points)

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

5.) 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 for a **SLAP TONE**. (4 points)



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



7.) Which instruments are a part of the timeline? (3 points)

- A.- djembe
- B.- axatse
- C.- gankogui

8.) What are the syllables for the gankogui and the axatse? (4 points)

Gankogui- \_\_\_\_\_ & \_\_\_\_\_  
Axatse- \_\_\_\_\_ & \_\_\_\_\_

9.) Why do you think it was important to learn this type of music?

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10.) What was your favorite part of learning traditional African music?

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## Lesson #3 Final Post-Assessment, Playing Portion Rubric

Student # \_\_\_\_\_

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.)				
<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.)				
<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.)				

Comments:

Questions Correct on Written Portion:

\_\_\_\_\_ out of 28 \_\_\_\_\_

# Task #4 Design for Instruction

**Inquiry Based Learning-** After the Percussion Ensemble concert, I asked the students if they ever have or wanted to learn more world percussion.

**Transfer Theory-** To start off the very first lesson, I wanted the students to compare and contrast instruments they were familiar with to African percussion instruments.

**Scaffolding-** At the start of each lesson, we reviewed the material from last class and built upon those foundational ideas.

**Modeling-** Saying each playing pattern on corresponding syllables and a lot of echo playing.

# Task #5 IMPLEMENTATION AND REFLECTION ON DAILY INSTRUCTION

Link to TPA Video

<https://youtu.be/pyyCDfzGkDM>

Each student in the class completed and returned one of these video release forms.



Dear Parent/Guardian/Student:

I am a music teacher candidate at West Virginia University, participating in performance assessments to fulfill program requirements for my institution and a state teacher certification requirement. WV-TPA is a teacher performance assessment for teacher candidates that is used by other teacher candidates across the state. My materials will be submitted to and scored by Music Education Faculty.

The WV-TPA and other performance assessment activities document a series of lessons that I will teach in your child's classroom and includes short video recordings. The video recordings involve both the teacher and various students. The primary focus is on my instruction, not on the students in the class. In the course of recording my teaching, your child may appear on the video. Also, I will collect samples of student work as evidence of my teaching practice, and that work may include some of your child's work.

No student's name or other identifying information will appear on any materials that are submitted and materials will be kept confidential at all times. The video recordings and student work I submit will not be made public in any way. Materials I submit will be reviewed by Music Education faculty at West Virginia University. Please sign below to indicate your permission for these activities.

Sincerely,

Teacher Candidate Name \_\_\_\_\_

Teacher Candidate Signature \_\_\_\_\_

Student Name: \_\_\_\_\_ School/Class: \_\_\_\_\_

☐ I do give permission for you to include my child's work and/or image on video recordings for the purpose of the WV-TPA. I understand that my child's name and any other identifiable information will not be included.

☐ I do not give permission for you to include my child's work and/or image on video recordings for the purpose of the WV-TPA.

Parent/Guardian Signature: \_\_\_\_\_

SCHOOL OF MUSIC  
PO BOX 6111 / Creative Arts Center  
Morgantown WV 26506-6111  
Office: 304.293.5511 FAX: 304.293.7491

www.music.wvu.edu  
Equal Opportunity/Affirmative Action Institution

# Task #6 Impact on Student Learning

## -Individual Student Mastery Level-

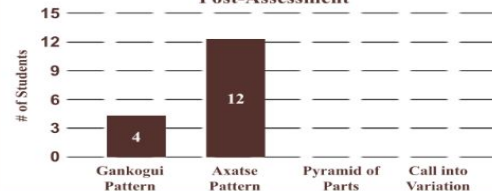
(Mastery of West African/Musical Knowledge)

Students #	Lesson #1, In Class Questions (1/3 of Geography Context, How Music is Used, and How music is Learned)	Lesson #2, Start of Class Review (2/3 of Geography Context, How Music is Used, and How music is Learned)	Lesson #3, Final Post-Assessment (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

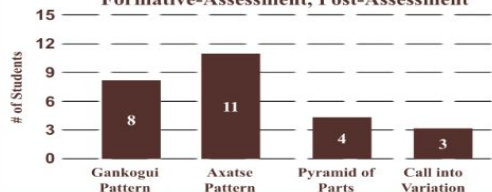
## -Progression of Students' Learning-

-Knowledge of Kpanlogo patterns-

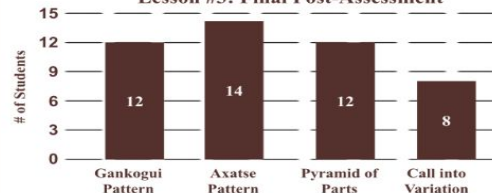
Lesson #1, In-Class Playing and Post-Assessment



Lesson #2, In-Class Playing, Formative-Assessment, Post-Assessment



Lesson #3: Final Post-Assessment



# Special Thanks

Brain Reed

Morgantown High School Cooperating Teacher

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Angela Munroe

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University Percussion Director

Joe Boulos

Past University World Music Director