

TASK #4- Design for Instruction

Lesson #1

Date: February 27th, 2024

Class: Intermediate Percussion Ensemble/Period 4

Start of Class:

- ☐ Have all students come into class and have them set up a half circle of chairs and have something to write with.

Lesson Plan Objective #1: Students will be able to define the context of West African instruments and play basic patterns on them, with appropriate technique.

State/National Standards:

MU.AX.1.2-

Demonstrate correct posture and body positioning.

MU.AX.2.13-

Compare techniques to those of similar instruments.

MU:Re.7.1.E5a-

Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

Prerequisites Skills Knowledge:

-Basic rhythmic patterns up to the sixteenth note value.
-Basic dictation skills up to the sixteenth note value.
-The ability to transfer some modern instrument knowledge to Traditional African drumming.

Materials:

Djembes
Gankogui w/ Stick
Axatse
White Board
Index Cards
Post-Assessment

Sequence:

- ☐ Once class comes in and sits in a half circle, briefly introduce the Djembe, Gankogui, and Axatse.
 - ☐ **Pre-Assessment:** Pass out index cards to every student and ask them to write "Djembe, Gankogui, and Axatse."
 - ☐ Play on the three different African instruments and ask students to write one modern day percussion instrument that they are familiar with, that is similar to the African instrument.
 - ☐ Ask students to share some of their responses.
 - ☐ Collect index cards.
- ☐ Explain history of Ghana.
 - ☐ Ghana is a country in West Africa on the Gulf of Guinea. (Draw map on board)
 - ☐ It is made up of a lot of beaches, rainforests, and cities.
 - ☐ It has over 100 ethnic groups like Ga, Ewe, and Nanumba.
 - ☐ Ghana was colonized by the British in the late 19th century.
 - ☐ Around the late 1950's, Ghana claimed its independence.
- ☐ Have every student get a Djembe by birth month and rejoin the circle.
- ☐ Go over basic technical aspects like...
 - ☐ Why taking off jewelry is important.
 - ☐ Why we angle the drum.
 - ☐ Why we need to sit with good posture.
- ☐ Explain the three different tones you can get on a Djembe.

- ☐ Bass, Open, Slap
- ☐ Have students experiment on their drums.
- ☐ Play four of each tone on the drum in unison with everyone and increase the tempo.
- ☐ Echo play basic rhythms while mixing in various tones.
 - ☐ **Formative-Assessment:** Tell students everyone is going to play a four beat pattern and everyone will echo it back.
 - ☐ Give students a few minutes to think about theirs.
 - ☐ Explain one measure for student creation, one measure for echo playing, one measure for reset between students, repeat.
 - ☐ Teacher will keep a steady beat the whole time and observe each student seeing if they are staying within four beats, and using appropriate tones.
- ☐ Explain music in Ghana.
 - ☐ Music in Ghana plays an essential role in everyday life. Through celebrations, funerals, recreationally, religiously, and socially.
 - ☐ Music includes singing and dancing.
- ☐ Kpanlogo.
 - ☐ Kpanlogo is a recreational song and dance from the 1960's.
 - ☐ For our purposes it has a Djembe, Gankogui, and Axatse.
- ☐ Explain the importance of the Gankogui pattern. (Sing it on "go" and have student join)
- ☐ Explain the Axatse part. (Sing it on "pa, pa ti pa" and have students join)
 - ☐ **Post-Assessment:** Teacher will pass out the worksheet to finish before the end of class and explain.
- ☐ If there is more time go over the call and possibly the support drum parts.

Reflection of Lesson #1:

Starting off the lesson, I had my students try and relate modern day instruments to African instruments so for example, a lot of students said that congas are similar to the djembe, which they were correct. I was trying to have them make these connections because it would assist them in learning some technical things about the instruments and I think it did for the most part.

I was delightfully surprised that a lot of the students were pretty engaged when we were talking about the history of Ghana and the geography of it and the rest of West Africa. The students were very excited when we got the drums out and they immediately got to experimenting. Once I got all of their attention back on me, I introduced the three tones that we will be using. For the most part, all of the students got them but some are still having trouble with the slap tone which I expected so I'm not surprised. We are going to focus on the slap tone in a future lesson.

Something else I was anticipating was that learning aurally is so much better for this specific group of students. They were able to play down the line, their own improvised rhythms and have everyone repeat it back. Normally if they would have to read a rhythm on a paper, it would take most of them a good bit. I hope this way, they can focus more on the tone production and playing as a group.

I got through all of what I needed to so I think my pacing throughout the entire lesson was pretty great. We ended with about five minutes left over and the students put all of the drums away nicely and organized. I will say, I can and should command the attention just a little more between instruction.

Something else I thought was pretty funny is that before we started playing on the djembes, the students were not really that enthusiastic about the hand drums. However whenever we started playing the basic rhythm of four of each tone and started to increase our tempo, they were really into it. One of my students asked if we could do it again and I told her that it was just a warm up and she looked terrified. However, knowing these students, you could tell she was excited to move onto some actually African drum patterns.

Narrative for Lesson #1:

For the first lesson, this is completely new material to these kids. I've been asking them in prior classes if they have ever played any world music in general and none of them have. I thought this lesson would be a great way to get them started on their world music journey. The percussion ensembles also just had a concert so I wanted to give them something fun to do for a few classes before they get assigned major ensemble music.

When I was brainstorming aspects of how to structure this lesson, I wanted to start off with two things for sure. Showing that the African instruments that were going to be playing are similar to their modern percussion instruments and give a brief history lesson about Ghana and its music. I figured it would be very important to talk a little bit about the history of Ghana and how music is used there. Things like where Ghana is on a map and what region of Ghana we are talking about. Also touching on the topic of aural learning as opposed to what there used to.

After talking about Ghana and the instruments we moved onto the djembe which is the main focused instrument that everyone will be learning to play. We will talk about posture, why we angle the drums, and that you need to be aware of any jewelry you might have. After that we wanna discuss the three main tones on the djembe and how to play them. Once the students get a good feel for those tones, we can warm up in time and then do some echo playing which will help with the aural learning.

For the formative assessment we will go down the line and have each student create a four beat rhythmic pattern and everyone will echo it back. I can assess if the students are using the correct tone production and correct length of the pattern and also the students who are echoing the pattern back.

After this, I think we finally introduce the piece of Kpanlogo and talk a little bit about its origins. Once that is done, I want to touch on the timeline, support, and lead parts which make up the ensemble. We will then place the gankogui and axtase it their respective groups and learn the patterns that go along with the song. Finally we will end with the quick worksheet for the post-assessment. I think my layout of the lesson will help because I also plan to go back and ask quick questions just to keep the important information fresh.

Lesson #2

Date: March 4th, 2024

Class: Intermediate Percussion Ensemble/Period 4

Start of Class:

- ☐ Instruct everyone to come in, circle the chairs, and bring their chromebooks.

Lesson Plan Objective #1: Students will be able to use drumming patterns to play Kpanlogo patterns on djembe, axatse, and gankogwe, and recall brief facts about this history of traditional African music originating from Ghana.

State/National Standards:

MU.AX.2.1-

Expand rhythmic knowledge beyond level one skills to include syncopation.

MU.AX.1.10-

Evaluate aspects of their own performance (e.g. correct rhythm, pitch, dynamics).

MU:Pr5.3.5a-

Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

Prerequisites Skills Knowledge:

-Different tones for Djembe.
-Axatse and Gankogui rhythm for Kpanlogo.
-Basic facts about music from Africa, mainly Ghana/Nigeria.

Materials:

Djembes
Gankogui w/ Stick
Axatse
White Board
Google Form

Sequence:

- ☐ **Pre-Assessment:** Have students get on school chromebooks and fill out the Google form about djembe tones.
- ☐ Review Ghana.
 - ☐ Where is Ghana?
 - ☐ How is music used?
 - ☐ How do they teach music in Africa?
- ☐ Review the instruments.
 - ☐ Djembe
 - ☐ Gankogui
 - ☐ Axatse
- ☐ Once done, have students start getting drums and coming back to the circle.
- ☐ Review the Gankogui and Axatse parts for Kpanlogo and have everyone say it together.
- ☐ Start teaching the support drum parts.
 - ☐ Once students look pretty comfortable with both support drum parts played together.
 - ☐ Split class in half down middle and split class by every other person.
 - ☐ Play gankogui and choose a student volunteer to play gankogui and axatse while everyone plays the support drum parts.
 - ☐ Switch axatse and gankogui player until everyone has played.
- ☐ **Formative Assessment:** Have students split into four groups, two groups of three and two groups of four.
- ☐ Explain that each person in the group should select one of the support drum parts, the

- gankogui, or the axatse parts and play it with their group.
- ☐ Walk around and provide any needed assistance to the student groups.
- ☐ After every group plays they have to decide whether or not they think they should get a thumbs up or a thumbs down.
- ☐ Have everyone rejoin the group and move onto teaching and playing the call.
- ☐ Once learned, teach the call leading into the support drum parts.
 - ☐ Have students practice.
- ☐ Play call into each support drum part with the entire class.
 - ☐ Teach variations 1-3
 - ☐ Explain how the call works between the variations.
 - ☐ Play through all three variations.
 - ☐ **Post-Assessment:** Go down line and have each student play all three tones, and then the call into a variation of their choice.
- ☐ If there is more time, review all parts together.

Reflection of Lesson #2:

This lesson went well. I think I could have gotten their attention in some more ways but the students all just seemed pretty rowdy today which is strange since it is a Monday when I am teaching this. Two students were absent today and one was dismissed during the class so I will have to catch them up in the next class. Since we started Kpanlogo today, we reviewed the timeline parts, learned the support drum parts, and two variations as well as the call.

When going over some Ghana questions, most of the students could recall all of the facts that we talked about in the prior class so it was good to see that they remembered. They were able to recall where West Africa is in Africa, where Ghana is in West Africa, and where Accra is in Ghana. They could tell me how music is used in Ghana and how it is taught as well.

The students all remembered the three separate parts of the ensemble. The timeline, the support drums, and the lead drums. They recalled the rhythm together for both the gankogui and the axatse and were even able to say the syllables that fit with each instrument. After quickly reviewing the instrument parts that we already learned we moved onto learning the support drum parts and seeing how they fit together.

The support drum parts are not the students favorite part by any means but they should be able to play them by next class. I taught them the call soon after the support drum parts so they could hear the transition between call to support. Once they seemed like they could help one another, I split the class into three groups of four since two students were missing and I could do three even groups.

Each group had one gankogui player, an axatse player, and the other two played a support drum part. My goal was for all the students to get to see how their parts line up with other parts. They were able to play around with different parts so they could get a different vantage point from other parts. As they played through with each other, I walked around and helped in any way I could. Most of them were concerning the call and how to play it.

After a little while, we went through each group and had them play it and give themselves a thumbs up or thumbs down. I only received two thumbs down from one group and they said it was because their call wasn't together with one another which I'll take but they lined up throughout most of their playing. When we got done with that, we circled up again and started learning the first two variations.

Although we only got to two of the variations today instead of three, I think it was still beneficial to the students because they were able to see how the call leads into each variation. We still need to work on the timing a little bit. Ending the class with each student playing the call into a variation helps me know which students in particular are struggling with the call.

Narrative for Lesson #2:

For the second lesson about African drumming, I wanted to obviously start off with a quick review of the important things from the previous class. I made a Google form for each student to fill out for the pre-assessment and it just has the students recall the djembe tones from the last class. After that, I want everyone as a group to just review some facts about Ghana. Where is Ghana on a map, how is the music taught, what is the purpose of music in everyday life. To end the review portion, I want student volunteers to play the gankogui and axatse patterns and the rest of the class can say them on the syllables they learned.

After that, I want to move right into some new material. I will be teaching the two support drums parts. Kpanlogo has a lead drum and two support drum parts. The support drum parts do not change throughout the entirety of the song so I believe learning it now will help them remember it for the next lesson. Once both support drum parts are learned, divide the class into four groups and have each person take a support drum part, the gankogui, or the axatse part and fit them together.

Once they have had some time to work as a group, I will go around and have them play it for me and make any suggestions I think will help. I also plan to switch around some students to see if they can play other parts besides the axatse part for example. I plan for this to be used as the formative assessment and the students will actually be assessing themselves in terms of if they stayed together as a group, and if they played their individual part together.

Once this is finished, have all students regroup in cycle and explain the call into a variation. Have students learn the call one bar at a time and then let them practice and walk around giving in any assistance they may need. Once the group has played the call together, I want to move onto learning at least two out of the three variations I plan on teaching. This way, I can allow them to play with how the call leads into different variations.

At the end of class I want every student to play the three djembe tones for a final review and also the call into one variation. In doing this they are showing me they understand the technical side of playing a hand drum and also that they can recall Kpanlogo aurally rather than reading music.

Lesson #3

Date: March 6th, 2024

Class: Intermediate Percussion Ensemble/Period 4

Start of Class:

- ☐ Have students come in and circle up the chairs. They should also grab a djembe and start warming up their hands.

Lesson Plan Objective #1: Students will be able to play Kpanlogo parts with correct technique individually and in a group and also will be able to recall facts about Traditional African drumming and its origins, and impact of daily life.

State/National Standards:

MU.AX.1.4-

Cultivate good tone quality specific to their instrument.

MU.AX.1.11-

Improvise rhythmic and melodic variations

MU:Cn11..0.E.5a-

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

Prerequisites Skills Knowledge:

- Different tones for Djembe.
- Basic facts about music from Africa, mainly Ghana/Nigeria.
- Axatse and Gankogui rhythm for Kpanlogo.
- Call, support, and first two variation drum patterns of Kpanlogo.
- The ability to count a four measure phrase.

Materials:

Djembes
Gankogui w/ Stick
Axatse
White Board
Post-Assessment

Sequence:

- ☐ Start class with a warm up of four of each tone.
 - ☐ **Pre-Assessment:** Explain that we are going to go down the line and each student will play the call into a variation randomly chosen from a hat.
 - ☐ Have everyone else not play so teacher can see what the student is playing.
- ☐ Explain that at the end of class today, we're going to have our wrap up unit quiz so today we will be reviewing and if we have time, do some more.
- ☐ Review Ghana
 - ☐ Where is Ghana on a map of Africa?
 - ☐ What is the capital of Ghana?
 - ☐ How do people in West Africa utilize music on a daily basis?
 - ☐ How is music taught in the African Tradition?
- ☐ Review Parts
 - ☐ Gankogui
 - ☐ Axatse
 - ☐ Support drums
 - ☐ Call
 - ☐ Variations 1 and 2

- ☐ Review Pyramid of Sound



- ☐ Lead
- ☐ Support
- ☐ Timeline

- ☐ Review Form

- ☐ ABACADAE... etc

- ☐ Once form is understood clearly, teach variation #3.

- ☐ Teacher call into and out of variation #3.

- ☐ Put all three variations together.

- ☐ **Formative Assessment:** Explain that everyone will play one of the support drum parts and we will go down the line and everyone will get a chance to solo for four measures.

- ☐ Also explain that when someone is soloing, other students can get up and dance if they want to.

- ☐ Afterwards, tell students to separate off from the rest of the class and pass out their final post assessment.

- ☐ **Post-Assessment:** Students will firstly complete the written portion of their quiz and then one by one, teacher will bring in students to play the required material for the playing portion.

- ☐ If any time remains, play through the entire piece of Kpanlogo together.

Reflection of Lesson #3:

Overall, I'd say that this lesson was very useful in terms of our learning goals. We started class by warming up and reviewing the main tones of the djembe. Afterwards we refreshed those who missed last class since they were a little bit behind. We got through everything I wanted to do so I think I paced class perfectly.

Class started with reviewing some facts about traditional African drumming and how music is used in daily life in Ghana. The students were able to remember these facts from the first day of this unit and were able to answer correctly. We also talked about how a traditional African drumming circle is created, what parts there are, and how it is structured and learned.

We then moved onto reviewing some of the playing aspects of Kpanlogo as a group and then transitioned to a written test. While all of the students were doing the written test, I met one on one with each student to play the playing examples that were given out the previous class. These included the Gankogui, Axatse, and Djembe patterns.

In terms of the student's preparedness, I feel that they were definitely well informed of the knowledge that was going to be on the final quiz/playing test. They all rose to the challenge and did great overall. Some questions were missed by a majority but I noticed some students got them. These are the students who were the ones who didn't play over instruction.

Narrative for Lesson #3:

For this lesson, I feel like I am trying to squeeze a lot into one day so I'm not entirely confident that I will get through everything. I already know some things that I can cut and will not be important to the learning goals. I think that having Mr. Reed helping me keep the students from talking during the written portion of the quiz will be great since I will be meeting individually with students to play the performing aspects of the quiz.

I also feel as though I am not teaching as much as my first two lessons but I feel like that is to be expected because you cannot expect to teach something brand new in one class and have students be graded for knowing, or not knowing it at the end of class for a sort of post-assessment.

My post assignment is really what my students should be working towards in this unit. It brings together all of the facets that we have discussed within class. They have to know the geography of where Ghana is on the continent of Africa, how music is used in daily life there, and how music is taught in the African tradition. As well as those things, they have to be able to describe the various instruments that they are now accustomed to. The gankogui and axatse have certain syllables that you use when you are learning different playing patterns and they need to know that if they want to accurately play African drumming patterns.

Finally, they will have to be able to play the different drum patterns on the djembe using appropriate tones and correct rhythms. Since we are focusing on the piece Kpanlogo, that is where their drum patterns will be taken from. Putting all of this knowledge together should be a great way to show that they took all of this information in and can now briefly talk about traditional African drumming.

Overall Narrative:

When planning these lessons, I discussed with my cooperating teacher Brian Reed about my intention of wanting to expose the students to a different type of music. Some of the students really struggle with taking what is on paper and making music with it so I thought that since the students are very clearly interested in learning about music from another part of the world, and they wouldn't have to read anything, that it would be a great idea. He agreed with me fully and gave me the go ahead to start planning.

When thinking about how to deliver some of my instructions for these lessons, I wanted to do it in a simple and easy way so the students could learn in the simplest way since they have never experienced music like this before. Starting off, I used inquiry based learning because I took into account what the students wanted to learn. They expressed to me that music from other places in the world would be interesting to learn about, so I had my big idea.

When planning the first lesson, Brian and I talked about how they are not going to know much about African drumming so giving them a start with transferring ideas that they are familiar with will help. I used a good bit of transfer when thinking about how I am going to get them to understand this music and how it is laid out. So, we used transfer theory to relate instruments they were familiar with to those African instruments. We also talked about how the form of the piece is set up. We discussed how in Ghana they don't say "form." They just think call, variation, etc. so we thought about it that way but after how we translated rondo form to the call and variation pattern.

Another tool I utilized a lot was scaffolding. I had three main concepts I wanted the students to master by the end of the unit so we built on little by little every lesson for each concept. The scaffolding came into play a lot, for example, we learned tone production on the hand drums and then used that technique to echo play basic patterns. Following that we went into more detailed playing patterns that came from the song Kpanlogo. I found it best to teach each area little by little since a lot of the concepts intertwined with one another. Another example is learning the variations of Kpanlogo and then talking about how the piece is set up and how the road map is laid out.

Since Morgantown High School has two primary music teachers, I was also able to consult Lorne Hyskell about sequencing my lessons. He said that I should always start with the

end in mind and plan backwards using backwards design. In doing this, I found it a lot easier to plan out my lessons and what I needed to teach before I could accurately assess the students. Something he said that stuck with me was along the lines of having them experience it will help them achieve it majority of the time. So, modeling was a huge thing that I wanted to incorporate so they could see me do it, and in turn be able to replicate it themselves.

The last teaching strategy I used was modeling. Of course this is used all of the time but it was extremely necessary for this type of music. Again, going back to the scaffolding idea, the students learned that music in Africa is taught in the aural tradition meaning it is learned by playing and not ready music. So going with that idea, I had to play every part of the ensemble. The gankogui, the axatse, and all of the kpanlogo parts. We drilled these patterns a lot so they would have it ingrained in their minds and by the end of the unit, they were able to pick apart every single part and play it either individually or in a group setting.

Another minor area of collaboration with Mr. Reed came into play in the last lesson. I showed him the patterns that the students needed to play for the final post-assessment and while I was doing one on one finals with students, he was overseeing their written portion in the band room and assisted in reviewing some playing patterns that they needed to play for me. Additionally, after each class I taught, he gave me feedback on how to better deliver the material in a more concise way since I would start to ramble on. When it came to the TPA lessons, I feel like I kept everything really short and right to the point.

References:

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