

TASK #2- Standards and Goals

<u>Big Idea:</u> Learn about and be able to play traditional African drumming originating from Ghana.		
<u>Learning Goals-</u>	<u>Standards-</u>	<u>Bloom's Taxonomy-</u>
Students will be able to define the context of West African instruments and play basic patterns on them, with appropriate technique.	<u>MU.AX.1.2-</u> Demonstrate correct posture and body positioning. <u>MU.AX.2.13-</u> Compare techniques to those of similar instruments. <u>MU:Re.7.1.E5a-</u> Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.	<u>Understand</u> <u>Remember</u>
Students will be able to use drumming patterns to play Kpanlogo patterns on Djembe, Axatse, and Gankogui, and recall brief facts about the history of traditional African music originating from Ghana.	<u>MU.AX.2.1-</u> Expand rhythmic knowledge beyond level one skills to include syncopation. <u>MU.AX.1.10-</u> Evaluate aspects of their own performance (e.g. correct rhythm, pitch, dynamics). <u>MU:Pr5.3.5a-</u> Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.	<u>Apply</u> <u>Evaluate</u>
Students will be able to play Kpanlogo parts 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.	<u>MU.AX.1.4-</u> Cultivate good tone quality specific to their instrument. <u>MU.AX.1.11-</u> Improvise rhythmic and melodic variations <u>MU:Cn11..0.E.5a-</u> Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.	<u>Remember</u> <u>Apply</u> <u>Create</u>

Narrative:

My big idea for my intermediate percussion ensemble is teaching them traditional Ghana percussion using the piece “Kpanlogo ” and going over a brief history of music that originated from Ghana. I feel like this is something high school students do not get to experience a lot because most percussion ensembles only work on contemporary pieces and rarely talk about music from around the world, such as music from West Africa. I have a very strong feeling that a lot of the students in this class are going to really enjoy the lessons.

For this class in particular, the intermediate percussion ensemble students are not the best at reading sheet music and applying what they are reading to their instrument. The percussionists here are more focused on drum line primarily, so they tend to learn their music, and then remember it so they can focus on playing similarly to their neighbors. I thought this would be a great way for them to play something by something taught in the aural tradition. I think bringing in djembes, an axatse, and a gongkogwe, can really make them interested in not only learning about how to play the instruments but how these instruments came to light.

I plan to start this unit off with talking about Ghana, specifically the Ga region where the piece “Kpanlogo” originated. The first class would be that with a mix of learning how to play the basics on all the instruments. The second class would revolve around teaching the actual drum patterns from “Kpanlogo” and reviewing their own playing. The final lesson would be the students playing through the piece, rotating on different instruments, and giving those students who want to try and solo, a chance to solo and improvise their own drum pattern.

I don’t particularly see many challenges coming with this unit, however I am a little worried about how well the students are going to take to the material. I’m hoping that since it is something they have never really learned about, they’ll enjoy it. I do think a majority of the students will be able to play the rhythms but there are a few I’m worried about and will make sure they get to where they need to be.

Overall, I am very happy with the direction I have decided to go in with this unit plan because I feel like teaching music from different parts of the world keeps the interest in the students. I also believe that learning music that is not considered Western Art Music is so important because we tend to fall into the trap that, Western Art Music is the one and only music that matters and it’s not.

References:

And career-readiness standards for T. (n.d.-a).

<https://wvde.us/wp-content/uploads/2018/11/Policy-2520.9.pdf>

Music - traditional and emerging ensembles strand. (n.d.-b).

[https://www.nationalartsstandards.org/sites/default/files/Music Traditional and Emerging Ensembles at a Glance 3-24-17.pdf](https://www.nationalartsstandards.org/sites/default/files/Music%20Traditional%20and%20Emerging%20Ensembles%20at%20a%20Glance%203-24-17.pdf)