

TASK #3- Assessment Plan

<u>Big Idea:</u> Learn about and play traditional African drumming originating from Ghana.		
<u>Learning Goals:</u>		
#1- Students will be able to define the context of West African instruments and play basic patterns on them, with appropriate technique.	#2- Students will be able to use drumming patterns to play Kpanlogo patterns on djembe, axatse, and gankogui, and recall brief facts about this history of traditional African music originating from Ghana.	#3- 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.

<u>Learning Goal #1:</u> Students will be able to define the context of West African instruments and play basic patterns on them, with appropriate technique.		
<u>Pre-Assessment-</u> To gauge the student's starting point, they will be making connections between similar instruments that they already know about and Traditional African percussion instruments, (ex. Djembe and Congas, Axatse and Shaker, Gankogui and Agogo Bell.)	<u>Formative Assessment-</u> Teacher will play various rhythms with the entire class. Teacher will observe if students are getting the correct rhythm and correct tones. After that, we will go down the line and each student will come up with their own 4 beat rhythm for the class to echo back.	<u>Post-Assessment-</u> At the end of class, the teacher will pass out a worksheet that has three hands and three drums heads. The students have to color in where they strike the drum and where they strike with their hand. They also have to select the correct rhythm for Gankogui and Axatse.
<u>Level of Mastery-</u> Students will be able to relate at least 2 out of 3 Traditional African instruments to modern day percussion instruments.	<u>Level of Mastery-</u> Students create a rhythmic composition that is within 4 beats and using appropriate Djembe tones.	<u>Level of Mastery-</u> Students will distinguish the difference between at least two of the three Djembe tones and identify both of the correct timeline parts.

Pre-Assessment for Learning Goal #1:

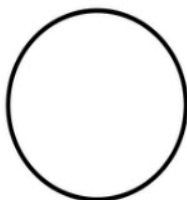
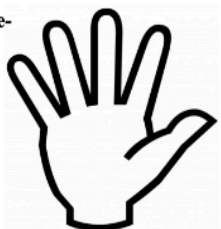
Name:	
Djembe-	
Gankogui-	
Axatse-	

Post-Assessment for Learning Goal #1:

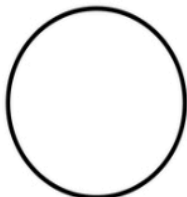
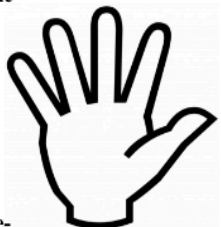
Name: _____

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.

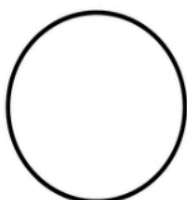
Bass Tone-



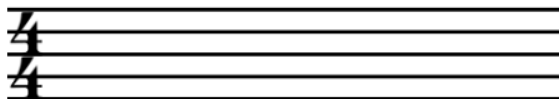
Open Tone-



Slap Tone-



Write the rhythm for the Gankogui-



Write the two syllables used for the Axatse?-

Learning Goal #2:

Students will be able to use drumming patterns to play Kpanlogo patterns on Djembe, Axatse, and Gankogui, and recall brief facts about this history of traditional African music originating from Ghana.

Pre-Assessment-

Using a Google form students will briefly describe the difference between the three different tones on the Djembe in terms of where to strike the drum and with which part of your hand you strike with.

Formative Assessment-

The entire class will split up into four separate groups. Each group will have one Gankogui player, one Axatse player, and either one or two lead drum players. The groups will then play for the teacher and self-assess how they did as a group and as an individual.

Post-Assessment-

At the end of class, the teacher will ask students for an order of tones to be played and for them to play the call into whichever variation they want.

Level of Mastery-

Students will be able to describe 2 of 3 Djembe tones.

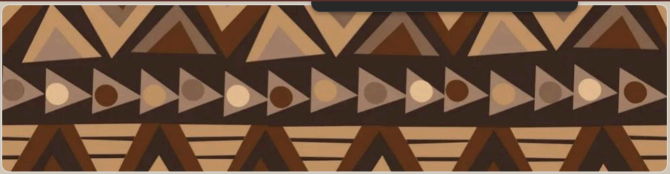
Level of Mastery-

Students will evaluate themselves as a group with a thumbs up or down. They will also give reasons as to why they choose one or the other.

Level of Mastery-

Students will be able to play the call into one of the variations of Kpanlogo with appropriate tones.

Pre-Assessment for Learning Goal #2:



Djembe Tone Review

Fill out the three questions below with two things.

- 1.) Where you are striking on the drum.
- 2.) Which part of your hand are you striking with.

bss0030@mix.wvu.edu [Switch account](#)

Not shared

Name

Your answer

Bass Tone

Your answer

Open Tone

Your answer

Slap Tone

Your answer


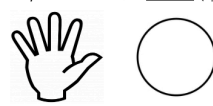
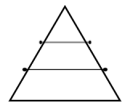
Submit
Clear form

Learning Goal #3:

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.

<u>Pre-Assessment-</u>	<u>Formative Assessment-</u>	<u>Post-Assessment-</u>
Students will play one by one down the line. They will perform the call and one variation of their choice. Students will also demonstrate all three djembe tones.	Once the entire class plays through the whole piece, we will add a section where students are able to solo. Each solo will last for four measures. Students will examine how they did.	Each student will meet with the teacher one on one to answer questions about African Music. Things like instrumentation, historical factors, and some playing examples.
<u>Level of Mastery-</u> The call and variation were played with correct rhythmic accuracy/appropriate tones.	<u>Level of Mastery-</u> Students will self-evaluate themselves with either, yes/no, based on if they kept the composition to 4 measures.	<u>Level of Mastery-</u> Somewhat of an aural test/playing test. Rubric included.

Post-Assessment for Learning Goal #3:

<p>Name: _____ Student # _____</p> <p>1.) Where is Ghana on this map of Africa? (3 points)</p>  <p>2.) What is the capital of Ghana? (2 points)</p> <p>_____</p> <p>3.) List three ways music is used in daily life, in West Africa. (6 points)</p> <ul style="list-style-type: none"> • _____ • _____ • _____ <p>4.) How is music learned in Ghana? (3 points)</p> <p>A.- by reading B.- orally C.- they don't learn it</p> <p>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 of for a SLAP TONE. (4 points)</p> 	<p>6.) What are the 3 parts of a traditional African drum ensemble? (3 points)</p>  <p>7.) Which instruments are a part of the timeline? (3 points)</p> <p>A.- djembe B.- axatse C.- gankogui</p> <p>8.) What are the syllables for the gankogui and the axatse? (4 points)</p> <p>Gankogui- _____ & _____ Axatse- _____ & _____</p> <p>9.) Why do you think it was important to learn this type of music?</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>10.) What was your favorite part of learning traditional African music?</p> <p>_____</p> <p>_____</p> <p>_____</p>
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Narrative:

The way I went about these assessment strategies are sort of unusual to start. For starters my first pre-assessment is not technically grading them on anything. I wanted my students to use information that they already have like what drum types are similar to an African drum and be able to see how they are related and are played similarly. For pre-assessment number one, I think this helps the student understand how to go about playing these new instruments. I also wanted the first lesson to be a more informative and exploration day so the formative assessment was just to get the students playing, even if their technique wasn't quite perfect but assess their ability to feel a time signature, play for a certain duration, and repeat back patterns. After that, the post-assessment was a quick paper to fill out explaining the three djembe tones they just learned. I hoped that being able to visualize these images would help them remember not only how to produce the desired sound but where to strike and what part of the hand to strike with.

For the pre-assessment in lesson two, I wanted to see if the students were able to remember the exit slip that they filled out in the prior class. This was simply just to see if they were able to recall what they learned from last class and apply it to the physical drums. For the formative assessment, I wanted the students to group up and play different parts of the ensemble. This way allows each student to see the role of each pyramid level of priority. Giving themselves a thumbs up or thumbs down allows them to analyze their own performance and see what they can do better. For the post-assessment, I want to see if the students are able to take the knowledge of the different parts of the lead drum part and add them together to create a musical phrase. This is always the trickiest part when it comes to African drumming but I think the students will be able to do it.

Finally for the last lesson, I had them do pretty much the same thing as the last lesson post-assessment. I like doing it this way so the students are able to go home and think about these small changes they can make and come back and do the task better than before. Soloing is also a big part of African drumming so I wanted the formative assessment to be fun for the students. I had them all play a support drum part and then go down the line and get a chance to solo. They could play anything they wish but it has to be within four bars to make sure they are internalizing the timing for the gankogui bell. For the post-assessment, this was the larger end

of a unit test where they had a written portion and a playing portion that was one on one. I think having the playing portion be one on one will help with the nervousness because all of the students feel pretty comfortable around me but do not like to make mistakes in front of their peers. My hope is that the students can take all of this information from the past few classes and put it all together for this last lesson.