

# *EaD Comprehensive Lesson Plans*



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**BASIC 8**

**WEEKLY LESSON PLAN – WEEK 7**

<b>Strand:</b>	Creative Arts	<b>Sub-Strand:</b>	Connections in Local and Global Cultures		
<b>Content Standard:</b>	B8. 2.3.1. Demonstrate the ability to correlate and generate ideas from creative artworks of visual artists that reflect a range of different times, cultures and topical issues.				
<b>Indicator (s)</b>	B8. 2.3.2.4. Distinguish different ways musical works of Ghanaian art composers reflect the history, culture, environment and topical issues.	<b>Performance Indicator:</b> Learners can perform music composed by Ephraim Amu and J.H.K Nketia			
<b>Week Ending</b>	11-08-2023				
<b>Class</b>	B.S.8	<b>Class Size:</b>		<b>Duration:</b>	
<b>Subject</b>	Creative Arts & Design				
<b>Reference</b>	Creative Art Curriculum, Teachers Resource Pack, Learners Resource Pack, Textbook				
<b>Teaching / Learning Resources</b>	Chart, Poster, Picture, video	<b>Core Competencies:</b>		<ul style="list-style-type: none"> <li>Develop and express respect, recognition and appreciation of own others' culture</li> <li>Ability to combine information and ideas from several sources to reach a conclusion</li> <li>Exhibit a sense of nationality and global Identity</li> <li>Take on different roles in their team to complete a task.</li> </ul>	
<b>DAY/DATE</b>	<b>PHASE 1 : STARTER</b>	<b>PHASE 2: MAIN</b>			<b>PHASE 3: REFLECTION</b>
<b>TUESDAY</b>	Learners brainstorm to identify examples of Ghanaian art music composers	<ol style="list-style-type: none"> <li>Discuss with Learners on the relationship that exist between Music in art and history of Ghana.</li> <li>Assist Learners to identify the characteristics of Ghanaian traditional music.</li> <li>Learners brainstorm to describe ways music is used to express culture.</li> </ol> <p><b>examples of Ghanaian art music composers;</b></p>			<p>Through questions and answers, conclude the lesson.</p> <p><b>Exercise;</b></p> <ol style="list-style-type: none"> <li>State 10 Ghanaian</li> </ol>



- ✚ J.H.K. Nketia (the renowned African ethnomusicologist)
- ✚ Ata Annan Mensah
- ✚ N.Z. Nayo
- ✚ Gyimah Labi
- ✚ Otto-Boateng
- ✚ Entsua-Mensah
- ✚ Kwesi Baiden
- ✚ A. Amissah
- ✚ Eric Nyarko
- ✚ Kenneth Kafui
- ✚ Willie Auku
- ✚ Emmanuel Boamah.

music  
compose  
rs.  
2. Explain 3  
ways  
music can  
be used  
to  
express  
culture.

**WEDNESDAY**

Discuss with Learners on the impact of language on the musical composition in Ghana.

1. Learners in small groups to discuss and report to the class on the relationship between Music, Culture and Society.
2. Learners brainstorm to identify the music works of Ephraim Amu and J.H.K Nketia.
3. Assist Learners to compare Ephraim Amu and J. H. K. Nketia.

**Ephraim Amu:**  
birth and first education

Ephraim Amu was born on 13th September, 1899, in the village of Peki-Avetile alias Peki Abenase, in the Volta Region of Ghana. He was the last of eight children.

He received his first education at Peki Avetile and later at Basel Missionary Seminary at Abetifi where he was trained as a teacher-catechist between 1916 and 1919, for a period of four years.

**Work and music**[\[edit\]](#)

By the time Amu completed his training, motor vehicles were more common so he could travel from Abetifi to Osino and travel by train to Koforidua, then take a motor vehicle to Frankadua. He made the remainder of the journey on foot from Frankadua to Peki, a distance of 18 miles. From 1 January 1920, Amu took up an appointment as a teacher at Peki-Blengo E.P. Middle Boarding School, where he taught songs and was keen on making his pupils able to read music well. He went to Koforidua to buy a five-octave Henry Riley folding organ for the school. He faced the problem of carrying the organ to Peki. After successfully reaching Frankadua by motor vehicle, he had to carry the organ on his head and walk the distance all night, arriving at Peki the following morning. Eager to

Through questions and answers, conclude the lesson.

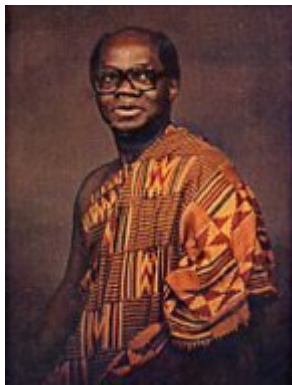
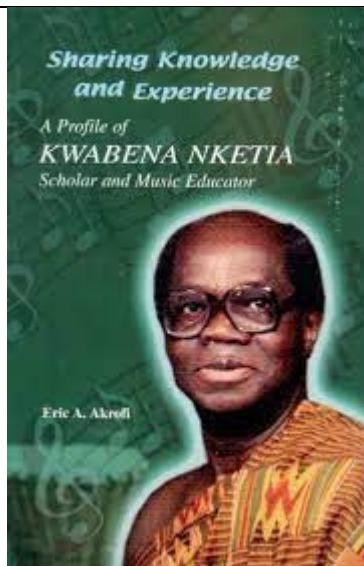
master his skills in music, Amu took music lessons with Rev. Allotey-Pappoe, a Methodist Minister stationed at Peki-Avetile.

Amu composed several musical pieces, among them:

1. "Fare thee well"
2. "Mawɔ dɔ na Yesu"<sup>[2]</sup>
3. "Nkwagye Dwom"
4. "Dwonto"
5. "Yetu Osa"
6. "Israel Hene"
7. "Onipa da wo ho so"
8. "Yaanom Abibirimma"
9. "Yen Ara Asaase Ni" (Twi version of Mia denyigba lɔlɔ la)
10. "Mia denyigba lɔlɔ la" (Original Ewe Version)
11. "Adawura abo me"
12. "Samansuo"
13. "Alegbegbe Mawu Lɔ Xexeame"
14. "Asem yi di ka"
15. "Akwaaba Ndwom"
16. "Mo Mma Yen Nkɔso Mforo"
17. "Enye Yen Nyame"
18. "Biako Ye"
19. "Bonwire Kente"
20. "Esrom Miele"
21. "Ko Na Kotutu"
22. "Adikanfo Mo"
23. "Mawue Na Me Mawue Ta Me"
24. "Dzɔdzɔenyenyɛ"
25. "Amanson Twerampon"
26. "Tiri ne nsa ne kuma"

Amu is particularly known for his use of the atenteben, a traditional Ghanaian bamboo flute; he promoted and popularized the instrument throughout the country, and composed music for it.

**J.H. Kwabena Nketia**



### **Selected Pieces**

The works listed below were composed by J.H. Kwabena Nketia, renowned ethnomusicologist, composer, founding director of the International Center for African Music and Dance, and former Cornell Visiting Professor at Swarthmore. The sound files come from a four CD set entitled *Selected Pieces* released in 2003 as part of the *ICAMD Collection of Digital Music* series, ICAMD-DMV1-4. The music was programmed and digitally performed by Andrews K. Agyemfra-Tettey.

### **Volume 1**

- track 1 Dance of the Forest, No. 1 (Mmoatia Sankuo), trio for strings (3:46)  
Dance of the Forest, No. 2 (Ananse Akuamoa), strings and percussion
- track 2 (2:27)
- track 3 Atwimu (traditional dance), piano (2:22)
- track 4 Asaadua (traditional dance), violin and piano (4:24)
- track 5 Adanse Kronkron (orchestral) (2:00)  
Dance of the Maidens, No. 1 (canzona for flute, oboe, piano, and
- track 6 percussion) "Nkc !Gyina Yen" (2:43)  
Dance of the Maidens, No.2 (canzona for flute, oboe, piano, and
- track 7 percussion) "Chene Nante Brɛɛ" (2:52)  
Dance of the Maidens, No.3 (canzona for flute, oboe, piano, and
- track 8 percussion) "Mampcn Kwan Ware" (4:06)

track 9 San Bra Fie (air for strings) (2:19)

track

10 Gya Me Kwan (canzona), flute and piano (1:28)

**Volume 2**

track Three Ghanaian Airs, No.1 (Obi Nya N'ade), Hilife after

1 Kakaiku, viola and piano (1:03)

track Three Ghanaian Airs, No.2 (Owora), Hilife after Kyei Mensah,

2 viola and piano (2:04)

track Three Ghanaian airs, No.3 (Dagarti work song), viola and

3 piano (1:33)

Cow Lane Sextet, No. 1, piccolo/flute, clarinet, trumpet,

track xylophone, timpani (atumpan), and side drum (brekete)

4 (3:35)

track

5 Akatin (traditional dance), strings (1:58)

track Dantuo Mu Awc (traditional Nnwomkorc song), flutes and

6 piano (2:04)

track Nkwantabisa (at the crossroads), trio for flutes, violin, and

7 cello (2:18)

track

8 Me Nua Sɛɛwaa (serenade), flute and piano (2:10)

track

9 Onipa Beye Bi (canzona), trumpet and piano (1:37)

track Cdcnscn, Hilife after O. P. Mireku, vox humana, acoustic

10 guitar, flutes, and percussion (2:46)

**Volume 3**

track 1 Sataso Na Agorc Wc (traditional dance), flutes and piano (1:53)

track 2 Ewe-Fon Trilogy, No. 1 (invocation), fon (Benin), piano (1:50)

Ewe-Fon Trilogy, No.2 (supplication), La lem loo! (Ewe), flutes

track 3 and piano (2:08)

Ewe-Fon Trilogy, No.3 (dance of joy), Agbadza, flute and piano

track 4 (1:10)

track 5 Kwadede (folk song), violin and piano (1:12)

track 6 Bcfoc ba (canzona), flute, and piano (1:07)

track 7 Volta fantasy, piano (2:38)

track 8 Akpalu, piano (1:07)

track 9 Egyanka Ba, Hilife after Kakaiku, clarinet and piano (1:20)

track

10 Nante Yiye, strings (1:28)

**Volume 4**

track 1 Nkyirimma Nye Bi, strings (2:14)

Four Flute Pieces, No.1 (thoughts of youth), flute and

track 2 piano (3:03)

Four Flute Pieces, No. 2 (a widow's prayer), flute and

track 3 piano (4:54)

Four Flute Pieces, No. 3 (this is death), flute and piano

track 4 (1:35)

Four Flute Pieces, No. 4 (asuo meresen), flute and piano

track 5 (1:47)

track 6 Cdasuom (midnight), oboe and piano (1:36)

track 7 Builsa Work Song, piano (1:06)

		<u>track 8</u> Libation, Hilife after E. K. Nyame, piano (2:03) <u>track 9</u> Playtime, piano (1:25) <u>track</u> <u>10</u> Mesom Wo, french horn and strings (2:41)	
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**Name of Teacher:**

**School:**

**District:**