

EaD Comprehensive Lesson Plans



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BASIC 8

WEEKLY LESSON PLAN – WEEK 8

Strand:	Creative Arts		Sub-Strand:	Connections in Local and Global Cultures	
Content Standard:	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.				
Indicator (s)	B8. 2.3.2.4. Distinguish different ways musical works of Ghanaian art composers reflect the history, culture, environment and topical issues. B8. 2.3.2.5. Appreciate and appraise at least three (3) indigenous and neo-traditional groups within the nation based on their style, instruments, song themes, dance movements, etc.		Performance Indicator: Learners can distinguish between neo-traditional music and indigenous music.		
Week Ending	18-08-2023				
Class	B.S.8	Class Size:		Duration:	
Subject	Creative Arts & Design				
Reference	Creative Art Curriculum, Teachers Resource Pack, Learners Resource Pack, Textbook				
Teaching / Learning Resources	Chart, Poster, Picture, video		Core Competencies:	<ul style="list-style-type: none">Develop and express respect, recognition and appreciation of own others' cultureAbility to combine information and ideas from several sources to reach a conclusionExhibit a sense of nationality and global IdentityTake on different roles in their team to complete a task.	
DAY/DATE	PHASE 1 : STARTER	PHASE 2: MAIN			PHASE 3: REFLECTION

<p>TUESDAY</p>	<p>Discuss the meaning of “Ethnomusicology” with the Learners.</p>	<ol style="list-style-type: none"> 1. Assist Learners to identify the theories and methods of ethnomusicology. 2. Learners brainstorm to differentiate between “anthropological” and “musicological” approaches. 3. Assist Learners to compare ethnomusicology and western music. 4. Learners brainstorm to identify examples of western music. <p>Ethnomusicology is the study of music from the cultural and social aspects of the people who make it. It encompasses distinct theoretical and methodical approaches that emphasize cultural, social, material, cognitive, biological, and other dimensions or contexts of musical behavior, in addition to the sound component. Within musical ethnography it is the first-hand personal study of musicking as known as the act of taking part in a musical performance.</p> <p>Anthropological and Musicological Approaches</p> <p>Two approaches to ethnomusicological studies are common: the <i>anthropological</i> and the <i>musicological</i>. Ethnomusicologists using the anthropological approach generally study music to learn about people and culture. Those who practice the musicological approach study people and cultures to learn about music. Charles Seeger differentiated between the two approaches, describing the anthropology of music as studying the way that music is a "part of culture and social life", while musical anthropology "studies social life as a performance," examining the way "music is part of the very construction and interpretation of social and conceptual relationships and processes.</p> <p><i>Ethnomusicology and Western music</i></p> <p>Early in the history of the field of ethnomusicology, there was debate as to whether ethnomusicological work could be done on the music of Western society, or whether its focus was exclusively toward non-Western music. Some early scholars, such as Mantle Hood, argued that ethnomusicology had two potential focuses: the study of all non-European art music, and the study of the music found in a given geographical area.</p> <p>However, even as early as the 1960s some ethnomusicologists were proposing that ethnomusicological methods should also be used to examine Western music. For instance, Alan Merriam, in a 1960 article, defines ethnomusicology not as the</p>	<p>Through questions and answers, conclude the lesson.</p> <p>Exercise;</p> <p>Explain the following terms;</p> <ol style="list-style-type: none"> i. Ethnomusicology ii. Anthropological iii. Musicological iv. Western music
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		<p>study of non-Western music, but as the study of music in culture. In doing so he discards some of the 'external' focus proposed by the earlier (and contemporary) ethnomusicologists, who regarded non-Western music as more relevant to the attention of scholars. Moreover, he expands the definition from being centered on music to including the study of culture as well.</p>	
WEDNESDAY	<p>Assist Learners to identify examples of neo-traditional groups in Ghana.</p>	<ul style="list-style-type: none"> • Discuss with Learners on the meaning of indigenous music. • Using Poster and Pictures, describe the style, instruments, song themes and dance movements of neo-traditional music and indigenous music. • Assist Learners to Compare and contrast two of the selected indigenous types and two of the neo-traditional types of music. <p>Indigenous music is a term for the traditional music of the indigenous peoples of the world, that is, the music of an "original" ethnic group that inhabits any geographic region alongside more recent immigrants who may be greater in number.</p> <p>Examples of Ghanaian Indigenous Music;</p> <ul style="list-style-type: none"> • Adaawe. Unspecified. Unspecified. • Akonodey. Unspecified. Unspecified. • Ataa oblanyo. Unspecified. Unspecified. • Agbaja (Drum chant) Unspecified. Unspecified. • Asafo. Unspecified. Unspecified. • Kolomashie. Unspecified. • Agbaja (Percussions and Ritual Chants) Unspecified. • Abosuah (Weep no more mourners) Unspecified. • Atadwe. • Bantama Kra Kro. • Che Che Koolay. • Johnny's My Boy. • Kaa Fo. 	<p>Reflect on the style and instruments of neo-traditional music and indigenous music.</p> <p>Exercise;</p> <p>Mention 4 examples each of;</p> <ol style="list-style-type: none"> i. Indigenous types of Music ii. Neo—traditional types of Music.

- Kancho



Name of Teacher:

School:

District: