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BASIC 9

WEEKLY LESSON PLAN – WEEK 7

Strand:	Creative Arts		Sub-Strand:	Creative and Aesthetic expression	
Content Standard:	B9. 2.2.2. Exhibit competences in the application of the design process to produce and display own creative musical work that reflect a range of different times, cultures and topical issues				
Indicator (s)	B9. 2.2.2.5 Plan and display own and others’ musical works within the African continent that promote and sensitize the public on emerging topical issues		Performance Indicator;		
Week Ending	23-02-2024				
Class	B.S.9	Class Size:		Duration:	
Subject	Creative Arts & Design				
Reference	Creative Arts & Design Curriculum, Teachers Resource Pack, Learners Resource Pack				
Teaching / Learning Resources	Poster, PowerPoint presentation, Pictures, video.		Core Competencies:	<ul style="list-style-type: none">• Communication and collaboration• Critical Thinking and Problem solving• Personal Development• Creativity and Innovation	
DAY/DATE	PHASE 1 : STARTER	PHASE 2: MAIN			PHASE 3: REFLECTION
MONDAY	Learners brainstorm to identify examples of music in their community that sensitize the public on emerging issues.	<div>1. Assist Learners to identify the significance of music in Ghana culture.</div> <div>2. Demonstrate on composing music about an emerging issue.</div> <div>3. Learners brainstorm to compose music about an emerging issue in their community.</div> <div>Characteristics and social significance of music in Ghana</div> <div>Music in Ghana and Africa is much more diverse than often assumed in the Global North. Thanks to stereotypes, we in the Global North immediately think of drum music. However, in addition to a wide variety of musical forms from different ethnic groups, the music often includes an important intercultural dialogue that makes up the music.</div> <div>As in every culture, music has a central role in everyday life in Ghana, but also in the cultural context. Drumming is an essential part of the culture and transports stories as well as traditions. Especially on festive occasions, the drummers have an important role and are a significant part of the</div>			<div>Through questions and answers, conclude the lesson.</div> <div>Exercise;</div> <div>State 5 characteristics of Ghana music.</div>

		<p>festivities.</p> <p>In addition to the more traditional music, there are also a variety of modern music styles that characterize the everyday life of Ghanaians.</p>	
WEDNESDAY	Discuss with the Learners about the historical classification of music in Ghana.	<ol style="list-style-type: none"> 1. Assist Learners to identify how Ghana music has developed in the recent years. 2. Learners in small groups to discuss and compare Ghana music to that of different continent. 3. Assist learners to dramatize to portray on emerging issues in Ghana. <p>Traditional music;</p> <p>The traditional musicology of Ghana may be divided geographically between the open and vast savanna country of northern Ghana inhabited by Ghanaians of Gur and Mande speaking groups; and the fertile, forested southern coastal areas, inhabited by Ghanaians speaking Kwa languages such as Akan.^[7]</p> <ul style="list-style-type: none"> • The northern musical traditions belong to the wider Sahelian musical traditions. It features a mix of melodic composition on stringed instruments such as the <i>kologo</i> lute and the <i>gonjey</i> fiddle, wind instruments such as flutes and horns, and voice; with polyrhythms clapped or played on the talking drum, gourd drums or <i>brekete</i> bass drums. The tradition of gyl music (<i>balafon</i>) is also common, especially in northwestern Ghana around Wa and Lawra. Music in the northern styles is mostly set to a minor pentatonic or chromatic scale and melisma plays an important part in melodic and vocal styles. There is a long history of either griot or praise-singing traditions. • The music of the coast is associated with social functions, and relies on complex polyrhythmic patterns played with drums and bells as well as harmonized song. Drums and dance are often linked, and the tradition of royal talking drums fontomfrom (distinct from the northern talking drum) means music is widely used for communication of both tangible and esoteric topics. The most well known of southern Ghanaian drum traditions is the kete and adowa drum and bell ensembles. Music can also be linked to traditional religions. An exception to this rule is the Akan tradition of singing with 	<p>Summarize the lesson.</p> <p>Exercise;</p> <p>Write 5 emerging topical issues in your community.</p>

the Seperewa harp-lute which had its origins in the stringed harps of the north and west.

Gold Coast period[edit]

During the Gold Coast era lexie, the Gold Coast was a hotbed of musical syncretism. Rhythms especially from gombe and ashiko, guitar-styles such as mainline and osibisaba, European brass bands and sea shanties, were all combined into a melting pot that became high-life.

Mid-20th century and the invention of Ghanaian pop[edit]

Ghana became an independent nation in 1957. The music of Ghana often reflects a Caribbean influence, yet it still retains a flavour on its own. While pan-Ghanaian music had been developed for some time, the middle of the 20th century saw the development of distinctly Ghanaian pop music. High-life incorporated elements of swing, jazz, rock, ska and soukous. To a much lesser extent, Ghanaian musicians found success in the United States and, briefly, the United Kingdom with the surprise success of Osibisa's Afro-rock in the 1970s.

Guitar-bands in the 1930s, 1940s, 1950s and 1960s

In the 1930s, Sam's Trio, led by Jacob Sam (Kwame Asare), was the most influential of the high-life guitar-bands. Their "Yaa Amponsah", three versions of which were recorded in 1928 for Zonophone, was a major hit that remains a popular staple of numerous high-life bands. The next major guitar-band leader was E. K. Nyame, who sang in Twi. Nyame also added the double bass and more elements of the Western hemisphere, including jazz and Cuban music on the recommendation of his producer and manager E. Newman-Adjiri. In the 1960s, dance high-life was more popular than guitar-band high-life; most of the guitar bands began using the electric guitar until a roots revival in the mid-1970s.

Dance high-life in the 1930s, 1940s, 1950s and 1960s

Dance highlife evolved during World War II, when American jazz and swing became popular with the arrival of servicemen from the United States and United Kingdom. After independence in 1957, the socialist government began encouraging folk music, but highlife remained popular and influences from Trinidadian music. E. T. Mensah was the most influential musician of this period,

		and his band The Tempos frequently accompanied the president. The original bandleader of The Tempos was Guy Warren, who was responsible for introducing Caribbean music to Ghana and, later, was known for a series of innovative fusions of African rhythms and American jazz. Ebo Taylor, King Bruce, Jerry Hansen (musician) and Stan Plange also led influential dance bands during the 1950s and 1960s. By the 1970s, however, pop music from Europe and the US dominated the Ghanaian scene until a mid-1970s roots revival.	
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School:

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