

EaD Comprehensive Lesson Plans



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BASIC 9

WEEKLY LESSON PLAN – WEEK 8

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				
	B9. 2.2.2.6 Organize an appreciation and appraisal of own original musical works and those of others on the African continent that promote and sensitize the public on emerging topical issues		Performance Indicator Learners can describe the reflected appraisal processes.		
Week Ending	01-03-2024				
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, Pictures , Charts, Video.		Core Competencies:	<ul style="list-style-type: none">Operational skillsManipulative skills	
DAY/DATE	PHASE 1 : STARTER	PHASE 2: MAIN			PHASE 3: REFLECTION
MONDAY	Discuss with the Learners about the meaning of “Music appreciation”.	<div><div><div>1. Assist Learner to identify the characteristics of Ghana music.</div><div>2. Learners in small groups to compare Ghana music to the music work of other African continent.</div><div>3. Assist Learners to collect data and write an aesthetic appreciation report on Ghana music</div></div><div>Musical components</div><div>Despite their diversity, traditional African musical forms share some common traits. The emphasis is often placed more strongly on rhythms than on melody and harmony. Repetition is used as an organizing principle on top of which improvisation is built. African music is mostly performed by groups of musicians, frequently employing polyphony, polyrhythm, and a conversational style of music and interlocking.</div></div>			<div>Give feedback from the appraisal and aesthetic appreciation report.</div> <div>Exercise;</div> <div>Write 5 characteristics of Ghana music.</div>



Form

The most frequently used form in African musical traditions consists of the use of ostinato, or repeated short musical phrases with the accompaniment of melodic-rhythmic patterns. For example, in the call and response method, a leader usually sings a phrase with a chorus singing back a response.

Two or more melodies may be combined to form larger sectional formations. Contrast is achieved through a series of musical movements or “acts,” each consisting of a section repeated several times.

Rhythmic Structure

Rhythm is the most distinguishing characteristic of African music tradition. Four basic elements characterize African rhythmic structure: an equal pulse base, a metric time arrangement, a specific organizing principle unifying a diversity of simultaneous rhythmic patterns together, and an exact starting point for rhythmic groupings.

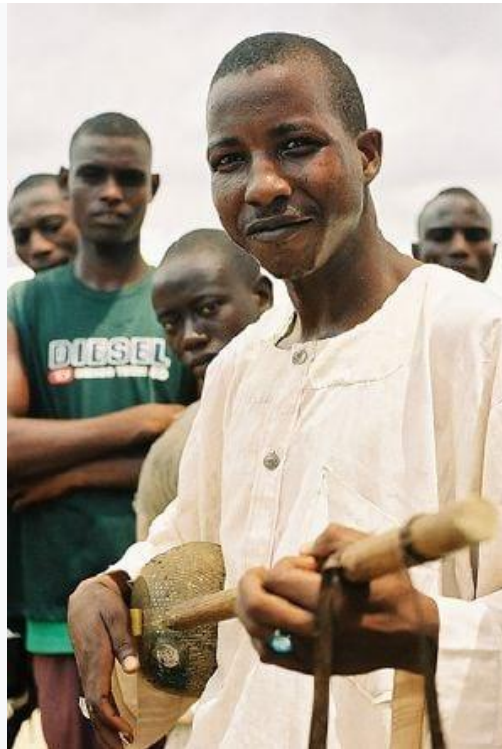
Texture

African music, from the communal nature of African society, is marked by the simultaneous sounding of two or more pitches. Melody and rhythm are interwoven within this dense

structure of various instrumental and metric combinations. Ornamental devices, either vocal or instrumental, are commonly used to create additional layers, providing a richer density to the texture. Another important feature of African music is its related movements or body percussion, such as hand clapping, foot stamping, and dance. Body movement is strongly encouraged by this type of music.

Text/lyrics

African music is often used to transmit messages and ideas; and to record and recount historical events. Consequently, the meaning of the texts and their relation to the music especially important.



Musician from the northern Nigerian Housa ethnic group plays a two stringed 'harp' made from half a calabash (gourd) covered in skin.

Polyphony

The composition of African music employs polyphony. Polyphony is defined as the composition of multiple simultaneously sounding and rhythmically independent parts. In such a composition, the originating melody carries given more importance than the resultant harmony. The Zulu choral music of South Africa is an example of vocal polyphony. When this music is performed, individual voices will enter at different moments in a cyclic and

		<p>continuous manner, giving rise to a complex and constantly shifting texture.</p> <p>Repetition</p> <p>Most African composition is based on the repetition of a musical unit. It is that repetition that holds together the other musical units of the composition. These other unit are structured with great freedom relative to the first unit, producing their own rhythmic pattern that coincides only occasionally with that of the other units and with the basic pulse. For example, in the mbira music of the Shona people of <u>Zimbabwe</u>, a repeated pattern is established by the interaction of various parts, and the musician develops an improvisation out of this core pattern.</p> <p>Call and response</p> <p>The call and response is a form of music composition wherein a vocalist or instrumentalist will sing or play a phrase and another vocalist or instrumentalist will answer with another phrase creating a lively exchange.</p> <p>Hocketing</p> <p>Hocketing is the sharing of rhythmic or melodic lines between two or more players, one part resting while the other part performs a note or notes. An essential element of hocketing is integration—the working together and interlocking of the parts. In a more general sense, fast alternation short groups of notes between voices, instruments, and timbres is a key element in the polyphonic and polyrhythmic structure that is distinctive to much of the music in sub-Saharan Africa.</p>	
WEDNESDAY	Show Learners a video clip of Ghana music performances.	<ol style="list-style-type: none"> 1. Assist Learners to reflect and refine own work using the feedback from the appraisal and esthetic appreciation report. 2. Learners brainstorm to identify examples of Ghana music that promote and sensitize the public on emerging topical issues. 3. Assist Learners to compose their own music work that promote and sensitize the public on emerging topical issues. 	<p>Through questions and answers, conclude the lesson.</p> <p>Exercise;</p> <p>Write 5 examples of Ghana music examples of Ghana music that promote and sensitize the public on emerging topical</p>



Example of Ghana music that promote and sensitize the public about emerging topical issues;

No Place Like Home – a song to sensitize the Ghanaian youth about the dangers of irregular migration. The song and music video were produced by Kofi Kinaata, a Ghanaian musician and songwriter appointed as IOM Goodwill Ambassador in November 2017.

The launch was part of a three-day awareness-raising campaign on the dangers of irregular migration conducted in Takoradi, the capital city of Ghana's Western Region, one of the main areas of origin for Ghanaian returnees from Libya.

"The song encourages the listener to think critically about the choice to migrate irregularly," said Kofi Kinaata. "In our haste to make money, we forget that the grass is not always greener on the other side and that there are opportunities in Ghana." Kinaata drew inspiration for the song from personal experiences of friends from Takoradi who have migrated irregularly, as well as from a recent trip to the Brong Ahafo Region where he joined IOM in awareness raising events.

The event was concluded by an award ceremony, during which three Ghanaian youths were rewarded for their participation in the *Make It Happen in Africa* Competition, launched in December 2017 to encourage young Ghanaians to explore opportunities existing in Ghana.

"Let us, in our own small ways become ambassadors ourselves, to tell our youth to believe in Ghana. We hope that through the launch of the song today, the media will also help propagate this message," said Gifty Kusi, Deputy Regional Minister for the Western Region

"We must continue to raise awareness among the youth in

		<p>Ghana on the dangers of irregular migration, and even more importantly how they can access opportunities that exist here in Ghana,” said Sylvia Lopez-Ekra, IOM Ghana Chief of Mission.</p> <p>In 2016 alone, 5,636 Ghanaians arrived in Italy by sea, an increase from 4,431 in 2015. Most Ghanaians trying to reach Europe travel through Libya. Since June 2017, as part of the EU-IOM Joint Initiative for Migrant Protection and Reintegration, IOM has assisted 496 Ghanaians to voluntarily return from Libya, and is in the process of facilitating their reintegration in their communities of return.</p> <p>IOM’s awareness raising activities are funded by the EU-IOM Joint Initiative, and include community events, focus group discussions and radio talk shows in Takoradi, New Takoradi and Sekondi in Ghana’s Western Region.</p> <p>The launch of "No Place Like Home" and the awards ceremony for Make it Happen in Africa contest was attended by the Deputy Regional Minister, Regional Commander for Ghana Immigration Service, representative from the Embassy of the Federal Republic of Germany, students and community members.</p>	
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School:

District: