

Project Title: Teaching and Performing African Music in American Schools:
An Integrated Curriculum Through Arts Based Programming

Bernard Woma

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Master's Thesis Committee

Dr. Daniel Reed

Dr. Ruth M. Stone

Dr. Mellonee Burnim

Introduction

The teaching and study of West African music in schools and colleges in the United States has a long history. Starting from the early 1960s and 1970s, a number of African expert musicians and performers have established themselves and taught African music dance in the American educational system. Today, West African music and dance has become part of the academic curriculum of many university and college music programs and can be found also in general music studies at the basic and secondary educational sectors. For the past twenty one years, I have done outreach work in the educational setting, working with K-12 as well as in the universities and colleges across the United States. This thesis project is based on my outreach work in schools where I have helped establish West African music as part of the music curriculum. First, the project examines the ways in which West African music is utilized as an integrated curriculum especially at the basic and secondary educational sectors and second, I discuss the academic value of West African music at the collegiate level.

Integrated curriculum refers to the integration of multiple learning approaches including the application of art-based methods of teaching and learning (see Ervin, 2000). Alexander Ervin, who has written a significant amount on curriculum development and instructional innovation, observes that the conventional school curriculum in the United States has largely ignored music learning outcomes in curriculum design and the evaluation of integrated programs. He argues that “enculturation is a comprehensive sociocultural phenomenon, and there are ethnically preferred and traditional ways for training the young that have to be considered in order for formal education to be effective and complementary to local styles” (Ervin, 2000: 47). It is against this background that my study will explore the curriculum value of West African music

and discuss how it can significantly contribute to the educational goals of multicultural education, interdisciplinary studies, and special education programs at all academic levels.

This study therefore examines what impacts my outreach work has had in the teaching and performance of West African music in the settings where I have taught African music. The study will discuss how West African music as an integrated curriculum can be beneficial not only for students in music education programs, but also those who are studying general music, social studies, music therapy, and particularly, the special education programs for students with learning disabilities. My main goal is to address the following questions. 1) What can be gained through the teaching of West African music and dance in the American educational settings? 2) What are the pedagogical methods teachers are utilizing in the teaching of West African music and what resources are they using to ensure the on-going study of West African music in their schools? 3) What are the challenges that some of these teachers encounter in their efforts to maintain the sustenance of West African music ensembles in their schools? And 4) has there been a sustained impact of West African music in the schools where I have done outreach work?

Fieldwork

This project involved fieldwork at four schools in which I had done outreach work. The focus of my fieldwork was conducting interviews about how these schools are sustaining the teaching and study of West African music in the periods following my outreach activities. The selected schools for this study are: the University Elementary School in Bloomington, Indiana; Monticello Central Middle and High School in New York; Oakland University in Rochester, Michigan; and the State University of New York at Fredonia. The selection of these schools represents different levels of demographic diversity. All four schools have student population

ranging from ethnic and racial diversity to students from different parts of the world such as the case in Monticello Central School District and the University Elementary in Bloomington. Thus, the research population in this study includes music teachers and college music professors with backgrounds in various world music traditions including African, Afro-Caribbean, Afro-Brazilian, steel band music, Japanese taiko music, Indonesian Balinese/Javanese gamelan music as well as students in these selected schools who are seriously studying West African music. In addition interviews, I observed the teaching and learning of West African music, including participation in performances presented by students. I also interviewed and worked with teachers and students who are in mainstream education and those students with learning disabilities and in special education programs.

This thesis is organized in the following order. The first section examines how I introduce West African music to these selected schools. In this section, I discuss the pedagogical approaches that I utilize when I teach African music to different students in different settings. I also discuss pedagogical themes appropriate for reinforcing complementary perspectives on the goals of music and education and I posit that while on-going musical study is even more impactful, any amount of time students spend learning about or engaging in musics of various cultures around the world will benefit them and potentially affect their ability to view the world differently. Therefore, West African music as an integrated curriculum can be beneficial for students in music education, music therapy, and additionally other subjects such as social studies, multicultural education, and special education. The next and final section of this study analyses the musical impacts and cognitive benefits of West African music especially hand drumming which has been widely utilized by music therapists and special education teachers for teaching children with learning disabilities. I also discuss the challenges and impediments teachers

encounter in sustaining the teaching of West African music as well as the instructional resources and pedagogical approaches that teachers use for the on-going study of West African music in their schools. Finally, I discuss pedagogical trends and how West African music can shape multicultural education in American schools as well as what needs to be done for a successful national implementation of the integrated curriculum.

West African Music at the K-12 Level: My Outreach Experience at University Elementary

School in Bloomington

In my residency at University Elementary School in Bloomington during the school year of 2011-2012, I worked with the music teachers to design a teaching curriculum for the K-8 level under the theme, “Integrated Arts Based Programming through the Cultures of Ghana” (see Appendix C). This program was a collaboration between the general music teacher and the school’s librarian who secured a grant to bring me in for six months residency. Some of the grant money was used to purchase African drums so that the instruction of African music would continue after I left at the end of my residency. The University Elementary School is considered the most ethnically and racially diverse elementary school in Monroe County. With over thirty minority language groups in the school, the general music teacher told me that the school administration is supportive of curriculum diversity and multicultural education in which students can get the opportunity to learn about their traditions and cultural heritage through music. In this residency, we designed an arts-based instructional programming using Ghanaian music and arts to teach students at all the grade levels about the music and culture of West Africa.

During each class, I taught the students drumming, songs, stories, and dance movements from different ethnic traditions and basic information about the culture groups and social

contexts in which the music is performed. In addition to these hands-on experiences, students in the upper elementary were tasked to present performances of what they have learned to the whole school at the school's multicultural night celebration. Teaching the younger students was a bit challenging because some of them have never seen African drums before. The learning process was slow but the experience was a good opportunity for them to do things differently than they would normally do in their regular classrooms. Even though this was also a first time opportunity for the older students to play authentic African musical instruments that involved drumming, singing, and dancing, working with them was less challenging. The students were very open to learning everything and were even more excited because they were going to perform what they learned for the entire school and their parents who were invited to the multicultural night celebrations.

With both groups of students, I utilized the rote form of musical instruction using a lot of mnemonic syllables. This methodological approach worked well because the students were able to follow along and quickly retained the musical sounds they were hearing from the drums. When I am teaching African music, I like to explain clearly the different parts within an ensemble and get the students to familiarize themselves with how the melodic and rhythmic parts are structured in the music. For this purpose, I sometimes use mnemonic techniques similar to how I teach in the traditional African setting. In many instances, I introduce the music with a series of rhythmic exercises because American students sometimes experience difficulty with syncopated rhythms as a result of their unfamiliarity with the polyrhythmic and polyphonic nature of West African musical experience. Also, I sometimes emphasize the multi-sensory nature of teaching the music because I believe that an experiential embodiment of the music can help students internalize the music better. In my opinion, multi-sensory nature of teaching

African music refers to a combination of participatory activities including drumming, singing, and dancing. By teaching West African music and dance this way, students develop this sense of embodiment and as we review materials, students will generally display the proper technique, sound production, and pick up the repertoire a little quicker.

When I am teaching students in these kinds of settings, I make each student feel that they have a responsibility to learn and they are going to have fun learning the music. I make them feel that music is one element of culture and it is going to be a meaningful learning experience for them. I always explain to them that learning a new musical system is like learning a new language; it requires continuous practice. Everyone is responsible for their part and the ability to play it the best they can; and collectively, everyone is responsible for the energy of the learning experience. I also let them know that through this learning experience, they are stretching their cognitive capabilities and opening themselves up to new knowledge and new skills; and they are understanding themselves too. With this kind of experiential pedagogical approach, students let go their shortcomings and stereotypes and some really focus on expressing their individual understanding of the music. This scenario usually presents the opportunity for students not only to ask questions about the music but also, share their views on how their experience with African music has impacted their lives in some ways. At the end of my residency, I want students not only learned about West African music, but also became open to learning about other socio-cultural aspects such as the histories, societies, and culture of the people whose music they are learning.

In this experience, students learn to become not only good players, but also better listeners, as they get a lot of active practice doing it. They also pay more attention to my oral/aural instructions which can benefit them in all their other classes as well as help their

listening comprehension and communications with others. Another important experience that I want students to take away from the study of West African music is the emphasis on the connection between the music and dance. West African music also engages their singing ability as well as creating a multisensory musical practice including musical concepts and how they are related to dance and other participatory practices. When students gain these experiences, they develop a deeper sense of rhythmic and listening techniques and they really participate fully. Many of the students at University Elementary School told me that they enjoyed the songs, stories, and dance movements that accompany the drumming. At the end of our classes period one afternoon, an 8th grade student remarked to me that she has learned about how African music is part of everyday life and how certain cultural values such as dance gestures and musical stories are meaningful to her. She said she hopes to continue learning the music when she goes to high school.



Students in African music and dance session (photo by Robert Leven 2013)

My Outreach Work at Monticello Central School District

In the school year from 2013 to 2014, I used the same integrated arts-based program model for my residency at the Monticello Central School District for the middle and high schools. The primary purpose of this integrated arts-based curriculum was in response to the New York State Arts Standards Curriculum for Music and Social Studies which was designed for students in grades K-12. My residency was to give students in deprived communities exposure to African music and provide the opportunity for them to engage in hands-on learning experience in music, dance, and art classes for a period of four months. This program culminated in a school-wide extended day program for African Arts, Music and Dance Festival. Using the Integrated Arts Based Programming (IABP) model, the assessment of the residency included the following:

- Teach the students to develop the skills and playing techniques necessary to perform a piece of West African music with the appropriate performance practice.
- Students will initiate and participate effectively in a range of collaborative work to present a piece of music and dance in a performance at the school's African music festival.
- Finally, through participation in drumming, songs, dance movements, and other art activities, the experience will provide students another lens through which they can explore musical concepts and how they are related to the study of African history, social studies, math, and science.

Forty students with different levels of interest and backgrounds were selected for this training. In the music sessions, I taught students hand drumming, Ghanaian dance forms, and songs in different African languages. In the art classes, I taught them the processes of drum making, decoration of the drum shells with African symbols, the treatment of animal skins for making the drums, and costumes making. Students built their own drums learning how to put on a drumhead as well as how to tune them. In addition to these classes, students learned to recount stories about Ghanaian folktales, discuss the meanings of symbols on the drums, and how the meaning of

these symbols speak to the history and traditions of the Ghanaian people. Students also learned about Ghanaian history and geography and were required to complete formal written reflections about their learning experiences and to perform the music and dances they had learned at the cultural festival.

Students in the high school who participated in this program wrote short essays of the process of drumming, drum making, dancing, and reflections of what they learned through presentations, demonstrations and performances. Their written narratives helped them to develop real or imagined experiences about musical events using well-chosen details from what they learned and well-structured event sequences during the performances at the festival. In the end, students gained practical competencies about drum making, costume design, decoration of drums with authentic symbols, and dance skills. They also learned to exhibit appropriate reading knowledge about Ghanaian history and oral culture. Practically, the objective was to see a clear growth and refinement of students' learning strategies and outcomes including their ability to perform West African music and dance.

Although University Elementary School and Monticello Central School **are in** different areas, there are compelling reasons for both schools to pursue the on-going study of West African music in their schools. My informants in both schools told me that geographic location of their schools and the ethnic and racial diversity in their student population were the reasons that they wanted to expose their students to different musical opportunities around the world. This is the case particularly for the Monticello Central School District which is in what is considered to be a deprived area in central New York. Ann Trombley, the middle school band director at Monticello told me that,

“Because the community is 50% minority and due to our geographic isolation, our students are underserved in many areas including opportunities and exposure to African music and arts. They are in need of opportunities that provide social interaction, unique experiences and opportunities in general.” Through your visits [referring to me], over the years, it will give these students a positive role model. It will provide all students cultural experiences in a highly interactive setting. Our school district believes that West African music and dancing will help the arts in our community that is why financial support from the Arts in Education Funding, Boys and Girls Club grant, and line items in the School Budget is supportive in giving our students these opportunities. We are also exploring collaboration with Nesin Cultural Arts, a-not-for-profit arts education organization to provide workshops and classes that will be ongoing.” (Interview on January 16th 2014).

From a broader context, the teachers at both University Elementary School and Monticello Central School realized how the integrated arts-based curriculum could create an on-going collaboration with artists and programs that are intended to bring together all the social programs in their schools. Therefore, I argue that if programs like this are well supported by the federal government, state agencies, and other stakeholders for schools in deprived communities, they can be sustained alongside the other extra-curricular activities such as sports, science, and technology. My residency at Monticello was determined to be very successful because it motivated students to embrace learning approaches that were quite different from what they were used to learning in the classroom. More importantly, the learning outcomes fulfilled the goals of the integrated arts-based programming for cross-curricular integration of music, art, dance, physical education, math, science, social studies, technology, and college-career ready standards in grades K-12.

Speaking on how they were going to facilitate the sustenance of this program, Ann Trombley again said, “Our method is to utilize our resources and collaborate to bring African drumming in for a yearly celebration of diversity and arts in education in our schools and communities.” Indeed, following this residency, the principal at the Monticello middle school told me that African drumming is essential in the curriculum and the school have had workshops

and performances yearly for the past ten years. As she pointed out to me, “We are at the point of trying to incorporate these experiences and create an ongoing learning experience for our students.” With these positive comments, I hope West African music will be fully included as part of the core subjects for the New State’s Arts Standards Curriculum for Music and Social Studies in the near future. As the integrated arts-based curriculum aims to explore various ways of teaching and learning, it was encouraging for me to observe how teachers were utilizing West African music, especially hand drumming in the classroom and after school extra-curricular activities when I visited the school. Last year, the Monticello high school orchestra and the Nessin Cultural Arts music students premiered one of my Dagara xylophone (*gyil*) compositions for their winter concert series. Thus, it is evident that through public support of programs like this, the teaching and study of West African music can be sustained in American schools.

West African Music at the Collegiate Level: My Outreach Work with SUNY Fredonia

Although I have taught and helped establish African music programs in many schools at the university and collegiate level, I have chosen here to assess my work with the State University of New York at Fredonia and Oakland University in Michigan where I have had long working relationship with both their music and dance programs. The African music program at SUNY Fredonia is a unique example of my outreach work and residencies in American schools. I was first hired as Adjunct faculty in the academic year of 1998 and 1999 to teach African drumming and *gyil* ensemble classes in the School of Music and to work with the dance department as well. As these two departments were expanding their music and dance programs to include the study of “World Cultures,” my residency was the catalyst for establishing what is now known as the SUNY Fredonia World Music program which includes the study of African music, Latin American music, and other world music genres. I taught African music in Fredonia

from the start of the program in 1999 until 2009. In their effort to sustain the program, the School of Music still invites me every year for short term residencies to teach the West African Drumming and Gyil Ensembles, present lectures and workshops in the history of jazz, music therapy, improvisation classes, and to collaborate with faculty members on other special projects such as summer camps and community outreach programs.

Through these regular residencies, I have helped established an annual summer study abroad program to the Dgara Music Center in Ghana which has been running successfully since 2007. Four years ago, the world music teacher started what they called J-Term winter study abroad also to Ghana, and both of these programs recruit a large number of students and community members for the study abroad trips. As a result of the Ebola outbreak in West Africa, I was invited to the campus this past January to teach the two weeks winter break J-Term study abroad drumming and dance workshops when the school canceled the trip to Ghana. Speaking about the study of West African music on her campus, Dr. Kay Stonefel, the percussion professor told me the following:

“I strongly believe that introducing African music to our students we can bring about awareness of “the other” by including a system of music that organizes differently from our training. The differences encourage thought about how a society or group of people might organize themselves, or in this case, organize their music. Such awareness may bring to our attention the validity of “the other” process or culture, and encourage flexibility, understanding, and the willingness to try or allow another approach, in this case specifically, to music making. One would hope that these understandings would lead to understandings in every area of life, such as traffic patterns or table manners or child rearing, etc.” (Interview on February 12th 2014).

Indeed, there is a growing interest for the study of African music at SUNY Fredonia. In the African music program, there are three ensemble classes. The beginners’ class is for general music studies for students in music education, sound recording technology, and music therapy; the intermediary drumming class is a required class for freshman and sophomore percussion

majors, and the advanced class is in two sessions [drumming and gyil] for junior and senior percussion majors. All these classes and the study abroad programs are recruiting sources for students into the School of Music and the World Music program. Many of my former students who graduated from Fredonia are spreading the teaching and performance of African music in schools where they are now teachers. While some of them have established permanent African music ensembles in their music programs, others invite me regularly to their schools for residencies and performances with their students.

My Outreach Work at Oakland University

At Oakland University in Rochester Michigan, I was invited as an Artist-In-Residence for the entire spring semester in 2004 by the world music teacher, who is also my former student, to revive the teaching of West African music which was taught at the university in the 1970s but which was discontinued due to the retirement of the professor who started the program. We began with the teaching of two ensembles; one for West African music and the other for East African music; specifically focusing on the musical and dance cultures of Ghana and Uganda. Since 2004, I have been invited for short-term residencies on regular bases to teach and perform with students in their world music performance series at the end of the academic year. Today, Oakland University has not only a well-established world music program but also, a strong African music component to the world music program with several academic courses on African music in their course curriculum.

In addition to the ensemble classes we started ten years ago, they have included lecture courses with themes such as The Study of Africa through the Arts; Music in African Cultures; African Gyil and Drum Ensemble; Music of World Cultures. The school also runs study abroad

programs in which students travel every other year to the Dagara Music Center in Ghana to study with expert musicians and artistes and to conduct research. At the time I conducted fieldwork at Oakland University, there were two general education courses taught by an ethnomusicologist entitled “Music in African Culture” and “Music of the Americas: African Origins.” The International Studies class that Mark Stone teaches every semester is called “Intro. to Africa” where he incorporates units on African music, dance, and theatre. The theatre department and the Modern Dance programs at Oakland University are also incorporating West African music and dance into their course curriculum and some of these courses are cross-listed for other interdisciplinary studies. The following are the remarks of Mark Stone, the World music professor at Oakland University;

“This is not something that was recently introduced. The African Ensemble at OU was founded by Dr. Marvin Holladay in 1975, making it one of the first collegiate African Ensembles in the country. Doc had studied African drumming with Abraham Adzinyah at Wesleyan University and purchased the drums through him (Akan and Ewe instruments). As a jazz musician he founded the ensemble because he felt it was critical for all musicians in the program studying jazz to have a solid foundation in African music. In reviving the teaching of African music today, all music students at Oakland University are required to take two semesters of a course involving elements of improvisation” (Interview on March 12th 2014).

This requirement Mark Stone told me can be achieved through a number of different ensembles including the two African music Ensembles, as well as the Steel Band, Jazz Band, and Jazz Combo classes that he and other faculty colleagues teach under the World Music program. In order to fulfill their general education and music degree requirements, students in music performance, music education, and those in the world music program are required to take one or two of these academic courses including the various ensemble classes. Mark Stone also told me that the remaining students in the university take his African music class because they are interested in learning about Africa through the arts. Indeed, all the classes are the source of

student recruitment for their World Music and International Studies programs and the study abroad program to Ghana every year.

As can be seen, the study of African music and dance is central to the educational missions of these two universities because it is important in a number of academic courses that are taught by both music teachers and faculty in other disciplines. Also in the last two decades, the emergence of new academic disciplines such as Global Studies, Performance Studies, and World Music, alongside other disciplines such as ethnomusicology and area studies have seen the integration of African music in general education curricular at many universities and colleges across the United States. At the collegiate level, West African music is increasingly gaining popularity as a field of study in the disciplines of liberal arts and humanities. In some of the schools I have visited, West African ensemble courses fulfill students' general education requirements, leading to curriculum expansion with the introduction of area studies courses such as Intro to World Music, Music of World Cultures, Music in African Cultures, African Drum and Dance Ensembles, African Origins of the Music of the Americas, etc. All these courses center around the study of African cultures, science, history, literature, philosophy, arts, theatre, and other interdisciplinary studies.

In the fields of liberal art and interdisciplinary studies, some teachers have guided students in research-based investigations of world music curricula, including those of the African continent; and my interaction with students in these two schools revealed that West African music has impacted their lives in many ways. Some of them told me that they are able to utilize ideas from it and build upon their musical skills and broader knowledge about the study of Africa. I can say that majority of students who gained these experiences in schools find their inner musicianship through campus-community engagement and social networks, and this knowledge

then expands into other parts of their community social lives. Here is how Mark Stone at Oakland University related to me about how his school is sustaining the study of West African music on his campus and community.

“West African music which has been in existence in our school for nearly 40 years now has become part of many college music course curricular. My colleague Deborah Blair studied African music with me while pursuing her Ph.D. and she now incorporates aspects of African music into several of her Music Education courses. I also teach a history course called “Music of World Cultures” that includes readings, discussions, and hands-on activities involving African music. Furthermore, there are two general education courses taught by my colleague Paul Schaurt entitled “Music in African Culture” and “Music of the Americas: African Origins.” Both of these classes are also centered around African music. So as you can see we have a lot of African music happening at Oakland University. I even teach an International Studies class called “Intro to Africa” where I have units on African music, dance, and theatre. And of course, I have an African music class where we travel every other year to Ghana” (Interview on March 3rd 2014).

These courses he explained offer students the opportunity to study not only the musical experience of Africa, but also their own cultural heritage and background through the study of histories, language, and arts of the African people. Many examples of the spread of African music especially West African drumming and dance ensembles in American schools can be seen at UCLA, UC Berkley, Cat-Arts, Wesleyan University, Tufts University, West Virginia University, University of North Texas, as well as many academic courses on African music in many other universities and colleges across the United States. Many schools are now offering full time scholarships and grants on this topic and American music teachers with African music backgrounds have often times been asked to teach or contribute to seminars especially under the 'world music' and diversity courses both in and outside of the classroom. In my interview with students from different academic backgrounds, especially African American students, majority of them told me that their exposure with West African music has helped them make connections

with their ancestral heritage and this was part of the reason why some of them chose to attend schools that have African or World music programs.

Challenges in Sustaining the Teaching and Study of West African Music

In this section, I discuss the possibilities for and challenges to the on-going study of West African music in American schools. Although there are still some challenges facing these selected schools in sustaining their African music programs, teachers who are interested in the teaching of West African music in their schools encounter the following challenges. 1) School faculty, personnel, and administrators are reluctant to “buy in” to the importance of non-Western or oral methods of music education; 2) logistical and financial barriers prevent teachers interested in West African music from maintaining the sustenance of their West African music programs; 3) as a result of these barriers, teachers struggle to secure sufficient resources such as teaching aids, musical instruments, quality print and digital media; and more importantly, administrative funding support to sustain their programs. These challenges together render it difficult for teachers to maintain programs that make on-going connections to students’ lives and build programs that are broadly supported by their school administrations.

Other challenges and impediments that these teachers face in the debate about integrated curriculum and multicultural education are that, existing institutional systems of Western music education continue to inform how and what teachers should teach in the classroom. While some teachers may consider West African music worthy of intellectual engagement for inclusive multicultural education and interdisciplinary studies, their pedagogical interests may run counter to those teachers who have more conventional philosophies and/or institutional goals. To overcome these barriers, teachers who want to utilize West African music in the classroom make

various compelling arguments about disciplinary and or pedagogical changes in the field of general education. Therefore, in my assessment of how these selected schools are utilizing West African music to promote curriculum diversity and multicultural education in their schools, there is a common acceptance among my informants that these efforts can lead to the possibilities of reassessing educational policies on curriculum reforms and instructional innovation especially at the basic and secondary level.

Despite these challenges that teachers encounter in the teaching of West African music in their schools, there are several factors that support the positive development of teaching and learning of West African music in American schools. Because of the recent increase of West African hand drumming and drum circles used in various community and therapeutic environments, West African music has become popular and has certainly received a lot of attention in American schools. Many schools are diversifying their academic programs to include the study of African music which has resulted in the increase in African drumming and dance ensembles across all academic levels. Also, the availability of learning resources such as the World Music Drumming book series and levels certification for basic and secondary schools (see Schmidt, 1998, 2000, 2004), as well as more literature on African or World music studies at the collegiate level has contributed to the interest in the teaching and study of African music in American schools. As a result of these developments, West African music and dance traditions are freely adapted to meet academic goals related to social studies, geography, non-Western art education, and other music learning outcomes in music therapy and special education classes. Instruments such as djembe drums, *balafone* or *gyil* [a West African mallet instrument], and other hand drums can be found in many scholastic settings today, and so can be easily used to instruct students about the music of West Africa.

Additionally, in the past two decades, many American music teachers have traveled to West Africa to study all kinds of music especially drumming and dance at cultural centers with master musicians and have brought back what they learned to share with their students in class. For example, since the establishment of the Dagara Music and Arts Center, a school I founded in Ghana fifteen years ago, there has been a large patronage by music teachers, percussionists, and graduate students from Western universities who have gone to the center to study and conduct research about African music and other socio-cultural studies. Majority of these people come from the United States and at the moment, there are six Master's theses and three doctoral dissertations written by American students about the work of the Dagara Music Center and on various musical topics of Ghana and West Africa. As a result of these study abroad experiences, American music educators are now utilizing African music and dance forms to fulfilling cross-cultural studies and cross-curricular programs in which students in their schools can learn about Africa through the music. In schools where the students' ethnic and racial diversity is large, African music programs are usually sustained because teachers maintain that the teaching of African and/or world music ensembles is essential for student recruitment and helps bring awareness of diversity to their schools.

These developments support my argument that the teaching and learning of West African music can be sustained in American schools because the resources are available for teachers to use in expanding their course curriculum not only for the classroom settings but also, in other academic programs. In schools that have African and/or World music programs, teachers told me that their West African music ensembles participate in other extra-curricular activities in their schools as well as do outreach networks with their communities. According to some of my informants, their West African music ensembles often are invited to perform at social events

such as commencements and sporting events at the request of higher administration and community members. At Dwight-Englewood Elementary School in Teaneck New Jersey, the African music ensemble frequently collaborates with the Middle School chorus, the Middle School theatre productions, the Upper School Jazz-Rock ensemble, the Kindergarten music, and other school events such as International Day celebrations. The ensemble also performs during lunch in the cafeteria, in the gym for school basketball games, and at school-wide pot-luck dinners. In an interview about how his West African music ensemble has been sustained over the years, Dwight-Englewood Elementary school music teacher Robert Leven told me:

“My school has shown a serious commitment to support African drumming in its curriculum. The 7th grade social studies curriculum at my school includes a big unit to study Africa, and for the past several years I have visited those social studies classes to give the students experience in West African drumming, dance and singing as well as video presentations on life in a traditional West African village. The 7th grade students have helped raised money to support my efforts to build a public school in a rural village in Ghana and each year, they collect school supplies, books, first aid supplies, clothes, and they write pen pal letters to their 'sister school in Ghana too! The Arts Department has budgeted money to rent traditional instruments for the year-long courses in West African drumming for 7th and 8th grade students, as well as for repairs and replacements. “Convenient and safe storage space for the instruments has been made available in the orchestra room, where the drumming classes are taught. The Arts department has also supplied funding to have guest artists perform and teach at the school. Bernard Woma and his group Saakumu performed a concert for the Middle School, with many Lower School guests; and they allowed the school drumming students to perform with them as well - very exciting! Mr. Woma and Saakumu also held a well-attended drumming and dancing workshop for the community. Two great dancers, Mama Yaa and Vida Mawufemor, have come to the school to teach workshops in Ghanaian dance and to perform with students at assemblies. Joe Galeota and his West African drumming ensemble from Berklee College in Boston, came and did a performance and workshop for the whole school community” (Interview January 17th 2014).

Clearly, these are many positive accounts of how West African music is being utilized and integrated into school-wide educational activities and community social programs. As much as outreach work helps in building relations between educational institutions and community members, I argue that it also offers the opportunity for mutual cooperation and social networks

both locally and internationally. For most community members I spoke to, their participation in West African music ensemble is an opportunity for them to interact with their local schools and other community members. As Mark Stone at Oakland University told me, “I welcome community members in my African ensemble because any community member who feels they don’t fit in anywhere in their community life, when they discover a group that fully welcomes them regardless of their musical ability or experience, they usually thrive” (interview on November 23rd 2013). When I spoke to one community member named Chip who has been in Mark’s ensemble for nine years, he remarked to me, “When people are engaged in a group experience in which they feel a strong sense of togetherness and unity through drumming, it can be a moment that provides a medium for good social interactions that transcend human barriers of gender, power, and race.” He told me that through West African music, he has found his place in his community. Anytime I am in residency at Oakland University, Chip always organizes private concerts in his house for me to perform for the community. And it is through these informal settings that community members learn that they can study the music at their local university.

Given the positive accounts from my informants about the teaching and sustenance of West African music in American schools, I argue strongly that the integrated arts-based programming model is a success story especially for the Monticello Central School District and the University Elementary School which do not have permanent African music ensembles but yet, continue to utilize African music as an integrated curriculum. In their efforts to maintain an ongoing study of West African music in these schools, some teachers have started outreach programs through which they bring in African musicians and guest artists for workshops and extended day residencies. Monticello Middle and High Schools for instance have secured long-

term grant money through the New York State educational programs including Nessin Cultural Arts, a-not-for-profit arts in education organization in the Monticello community, to bring me in every school year for a week long residency. University Elementary School continues to incorporate African drumming into their general music classes and I have been invited there several times to teach and perform with students in their multicultural events and Black History Month celebrations. It is my hope that these on-going residencies and outreach programs can lead to the establishment of permanent West African music and dance ensembles in these schools.

Analysis of the Musical Impacts and Cognitive Benefits of West African Music

This section synthesizes an analysis of the views of my informants with my own assessment of the educational values and musical impacts of West African music. We cannot talk about the teaching and performance practice of West African music in American schools without considering its educational benefits and social impacts on the lives of the students. West African music offers myriad possible takeaways at so many levels. Because the music is rooted in an oral tradition, West African music, especially drumming, enables all students regardless of whether they are already trained in Western music, to have a robust musical outlet. It is important to note that apart from gaining oral music literacy, the communal spirit of the music that students learn from West Africa comes from a holistic approach. In its cultural context, West African music is highly interactional and serves the purpose of transmitting other socio-cultural values, e.g., communal bonds, etiquette, respect, performative skills for both musicians and non-musicians. As I have demonstrated in my previous accounts, the music also provides other skills such as communication skills and critical thinking competencies that are valued by liberal arts studies. Therefore, learning West African music and dance has significant personal impacts on student

that participants. For some, it will define their time during their school experience while for others it provides an opportunity for a career path.

First of all, it is through these musical experiences that students receive their first exposure to Africa and some make decisions to go on study abroad programs to conduct research in African music or pursue specialized studies about Africa. Many teachers and students have given personal accounts about how their first experience with West African music has impacted their lives and academic careers. Because of this, some of them have made decisions to pursue their academic and professional careers in African music and international studies. Aside from their personal interactions with African musicians, students who study African music also learn about African histories, societies, the socio-cultural value systems, and the social contexts in which the music is performed. Students usually tell me that they have the greatest respect for the cultures and the people from the cultures who come to their schools to interact with them. Therefore, as I seek to understand the roles and functions of West African music in American schools and communities, the data collected in this research represents how my informants assign meanings and understanding of the cultural practices of West African people through the teaching and performance of various traditional folk songs, hand drumming, and other popular genres.

Although it is hard to measure the impacts of West African music on students' lives, students are the primary beneficiaries of the music in many different ways. One thing I have noticed in my outreach work with these students is how their attitude transformation over time changed their perceptions about the communal value of West African music. Whether it is in the classroom teaching setting or in a performance context, West African music and dance put all students from different backgrounds through one musical experience; building confidence and

collaborative spirit, and allowing each individual to express themselves in a group learning experience. Because the music is “different” or “unusual” to them, American students will often take musical chances that they wouldn’t attempt on their own instrument, especially in regard to singing, dancing, and improvisation. At the individual level, students can slowly see beyond their initial impressions and can overtime enjoy how West African drumming, songs, and dance are relaxing, fun, and happy. I sometimes see that the younger students may be shy and do not quite know what to make of the music or how to “read” people from cultures different from their own cultural experiences; and yet as communicated to me by the teachers and students themselves, the attitude transformation overtime has the greatest impact in their lives.

Students have remarked to me that they conceive music differently after their experiences with West African or other non-Western musics and some say that their sense of musicianship was significantly altered as a result of even one such exposure. As Michael Vercelli, the World Music director at West Virginia University told me, “Students’ references to time and place involving African music usually include statements such as ‘in my sophomore year, when we did Agbekor’ or ‘the Kpanlogo performance in Eisland Hall’ indicate that these aesthetic experiences have had profound impacts on their lives because they directly associate the learning of African music with their time in school. Julia Haines, a music therapist told me that, “the most remarkable impacts have been to help me reinforce my bonds with the students and for them to cooperate with each other more effectively when learning the music.” She continues, “In my special Ed class, I feel like the music has an astonishing impact in those students suffering of sensory-motor disabilities, but the benefit only lasted for as long as the session took place” (Interview on December 14th 2013). Indeed, I can say that when these personal impacts occur in their learning experiences, students return from these short-term programs they have encountered

in school, and tell others about their experience and enthusiasm and that is how word-of-mouth becomes one facilitator of programs growth and sustenance.

As students learn to understand how the music impacts a sense of community, their attitudes shift so that they understand how traditional West African music emphasizes a collective sense of respect, self-expression and communal bonds. Also, they understand African concepts of music making as they put their knowledge and creative output to work influenced by their experiences with West African music. Indeed, these musical impacts and influences are crucial to the students' fundamental understanding of the roots of their own popular music as they learn to see the connection between traditional West African music and pop, rap, jazz, hip-hop, funk, rock, gospel, blues, etc. In addition to these personal accounts, the larger impact of West African music is the cultural awareness and emotional awakening in students' experiences about how the music is presented. The students who participate in West African music not only strengthen their rhythmic understanding on an individual level, but also they gain an appreciation for the greater complexity of the musical composite. In most cases, students realize how intricate the musical structures are, the physical demands of endurance, and how the emphasis that is placed upon participation demonstrates the African concept of performance-cultural-knowledge-social-integration contexts. Additionally, students learn how to communicate oral musical ideas through drum language, have a conversation about dance movements, and they also explore how musical enculturation in Africa explains the intimate relationship between music and other art forms such as dance, singing, visual arts, and oral literature.

One important fact that is ubiquitous among my informants is that, because West African music integrates drumming, dance, and singing, every student in the ensemble finds a comfortable space to contribute to the overall music making experience. As Julie Beauregard a

former music teacher at Gates Chili High School in Rochester New York told me, “Feeling the importance of each individual’s contribution in achieving a groove and opening up discussions about social issues such as race, ethnicity, and other cultural elements are the relevant musical experiences that are often difficult to access via regular classroom discussion” (Interview on March 12th 2014). For her, West African music and dance bring out all these social elements of daily life and this is what makes the music so appealing to students in music instruction and concert performance. In the end, students realize what skills they have learned and how to incorporate them into their lives or their Western music practices. Perhaps, their African musical experience can also contribute somehow to opening their minds to different cultures which can lead to less prejudice and more understanding of their diverse neighborhoods.

The Cognitive Benefits of West African Music

There is a plethora of literature in the fields of music therapy and other psycho-therapy studies in which scholars have demonstrated how music, especially participatory musical activities stimulates the cognitive and motor sensory of the human brain (see Sawyer, 2006, & Reuer, 2007). The publication of Barbara Louise Reuer and her team of creative and highly qualified music therapists provides content training for the use of group percussion strategies for music therapists, music educators, recreational therapists, activity directors, musicians and volunteer coordinators. They argue that with this learning approach, no previous musical training is necessary in order for students to benefit from the learning experience and also for teachers to manage and execute their own music making program for younger or older students (Reuer, 2007: 13). Similarly, benefit from the study of West African music is not limited to students with musical training. Apart from the physical, emotional, and kinesthetic benefits, my informants say

that West African music is useful for all students including those students with motor sensory challenges and even those with learning disabilities.

In fact, West African music, especially hand drumming, has been widely used by music therapists and special education teachers to help develop children's learning, speech, and sensory motor skills. Drumming or rhythm-based music they argue can be used in tangible ways for creative and interactive spaces which makes it easier for students to experience the relationship between drumming and speech and bodily expression (see Nitzberg, 2005; Hull, 2006; Louis, 2007; Lucy, 2011). These statements and claims support my argument that West African music is appropriate for inspiring multisensory musical practices and can serve as a learning aid that could broaden students' minds with regards to the function of music both cognitively and socially. Therefore, having a program such as West African music that is desirable for general education and other special programs in music therapy and special education is beneficial not only for the students but also, for the teachers who are running these special programs in their schools.

The psychological benefits of drumming that are most appealing in my work with students of all ages are the cognitive benefits that cannot be achieved in any way other than musical. Learning strategies using hands-on practices such as drumming, singing, and bodily movements provide students in special education programs with both physical therapy and cognitive benefits. When I teach students in these settings, I always emphasize the multi-sensory nature of learning because I believe that a well-structured multisensory learning program that focuses on creative, expressive, active and receptive participation can help students to develop their own self-awareness skills and to work constructively with their learning differences.

In my residencies in American schools over the years, teachers at all grade levels and those in special education programs are usually interested in how the values of West African music and drumming could be used to foment children's learning, speech development, and sensory-motor skills development. At the K-12 levels, teachers told me they have incorporated African music and/or world music instruction quite focally as a yearlong unit of study for students in all grade levels. As a beneficial educational practice, some of these teachers have designed their music programs to strengthen the musical abilities of all students including those with learning disabilities. Also, music therapy teachers who have studied West African music said they usually use what they learned to meet the creative, social, emotional, and physical needs of students with a variety of learning differences and sound sensibilities. According to some of them, the core aspects of experimental music, especially for music therapy are presenting a quality repertoire that involves meaningful learning outcomes for the students. Julie Beaugard the music teacher at Gates Chili High School made the following comments on how she incorporates West African music in her music class:

“I typically begin with an introduction to a particular culture group or country, discussing history, cultural elements, etc. Then I play recordings of or give live instrumental demonstrations of instruments used in those musical cultures. Most importantly, we EXPERIENCE the music itself, through musical activities such as singing, dancing, and playing instruments. This final element receives the most attention in the vast majority of my instruction with the most benefit, I might add!” (Interview on February 4th 2014).

As we can see in the comments of the teachers, instructional resources and teaching strategies are important in the smooth running of West African music programs. Teachers say that in their West African music classes, students feel the energy and unity created by aural ensemble playing, singing, and dancing. Because they don't have to read the music, they can focus more on self-expression which is the most important aspect of playing music. It is very important not to introduce or organize West African music in a way that isolates the kinesthetic and other cultural

components such as songs, stories, and folktales. These elements are important in understanding how they communicate ideas about various musical traditions of the people who make and perform them in certain contexts. In some of the workshops I have facilitated in the selected schools, students may be asked to describe what they hear or see, lead a song, or contribute to conversation about the musical structures and social function of musical activities. When students understand how the historical meanings of drum poetry and dance gestures contributes to their learning process, it gives them a broader perspective about the African concept of music making.

Instructional Resources and Teaching Strategies

The most important of all resources and teaching aids that teachers need to facilitate continual learning after the creations of a West African music ensemble or class are the actual African musical instruments. Teachers who do not have the money to bring in African musicians as guest artists and are competent in teaching the music have used all kinds of instructional resources, including music books, CDs, videos, on-line multimedia, and synthetic hand drums made by Remo. Although these resources are readily available and cheaper than traditional African instruments, some teachers say that they would rather have the indigenous musical instruments that represent the African musical traditions that they teach. Also, some teachers complain that they have not found any digital resources such as instructional videos that encompass both West African drumming and dance for teachers to use in the classroom. As a result, human resources are the best.

This is one of the reasons why some teachers prefer to bring in African musicians themselves, so that students can get the chance to see and learn about the music as well as other

aspects of material culture associated with the various African musical practice. In my recent visit to these schools, some of the teachers told me that in addition to the resources available to them, they regularly seek funding and administrative support to bring in African guest artists to conduct workshops, and present performances with their students. Teachers say that bringing in guest “culture bearers” to facilitate the teaching of West African music gives students first-hand opportunities to receive aural music instructions and provides the chance for cross-cultural interaction between the students and African musicians. These teachers maintain that seeing the culture bearers teaching and performing live motivates the students to take the aural musical learning process seriously. Therefore it is encouraging to report that in most of the schools where I have helped establish West African music ensembles, some school administrations and student organizations have made budget allocation for teaching resources including African musical instruments as the way to facilitate the continual learning of the music. As long as the musical instruments are there, it justifies the reason for teachers to use them even if they have to bring in guest artists to teach. This is what Mark Stone at Oakland University told me:

“Any time I have the funding to provide for traditional African musicians to come to play or run workshops at my school, I will schedule them so the students have direct contact with the strength of traditional music. Hearing the sound of traditional instruments and learning languages and seeing the discipline of traditional dancing, I think is important” (Interview on March 12th 2014).

In terms of teaching the music itself, what I discovered in my assessment is that, across all academic levels, the majority of the teachers synthesize both the conventional rote vs. note teaching methods in imparting knowledge about African music to their students. In accordance with traditional African cultural practice, the music is mainly taught via oral transmission and through demonstrations. As a useful way of replicating these methods of musical transmission, some teachers would use onomatopoeic and mnemonic syllables in which the teacher will play

or sing a musical tone and have students repeat back. At the elementary level for instance, teachers say that they have incorporated the African aural/oral music instruction methods as a way to help students learn the music and familiarize themselves with the different musical sounds and playing techniques. Ideally, having students listen to the music live and try the instruments are important steps to teaching something unfamiliar. In fact, this form of musical transmission is universal and especially ubiquitous in teaching West African drumming because in West Africa, students are taught with mnemonic syllables because of the coded languages in drum music, and they also spend a lot of time listening to the music before they try their hands on the instruments. Here is how music teacher Maggie Olivio at University Elementary summarized the synthesis of the rote method and other approaches of aural music instruction.

“American music teachers sometimes defer in philosophies when it comes to ‘rote’ v. ‘note. As oral music literacy finds less and less relevance in contemporary music society, the rote process seems integral to African music education and so, I have more recently been consciously deciding to include aural/oral-based musics in my curriculum, I usually teach by rote first and then re-examine the music and translate it to notation if possible” (Interview on February 24th 2014).

As Maggie Olivio demonstrates, teachers are utilizing various strategies and experimental ways in teaching the music to their students. Although, these methods and teaching approaches are working for teachers, some of them struggle with the combination of teaching the music and dance as the two are inseparable in most West African music making and performance contexts.

When I teach African music, I combine both hands-on activities with singing/playing and dance movements. I want students to get a sense of how all these elements fit together as a musical whole. In the African traditional context, music and dance are inseparable; and so are the other socio-cultural elements such as musical surrogate in gylil music and drum poetry, cultural manners in dance gestures, and ancient histories of the people that are retained in the music and

exhibit in performances by the artists. When American students gain these learning experiences, they develop a deeper sense of the rhythm and vocal techniques as well as other musical concepts as related to dance, poetry, story-telling, etc. For these students, whether they are learning songs of friendship, kindness, spirit, folktales, or doing a dance about war or peace, these elements are vital in teaching them a sense of how people in Africa use music as an artistic expression. Indeed, through this aural/oral process of learning, students gain not only the experiential knowledge of hearing and feeling the drum rhythms, but they also learn about the differences between Western notion of music as an art and the African conception of music as an integral part of regular social life.

West African music embodies all these social aspects and many teachers and students say they have always found these core values about the performance practice of the music because of its inclusion in everyday life. In this respect, I argue that the inclusion of African music as an integrated curriculum by many schools is salient to the experiences of all students regardless of their age, ethnicity, and class. Also, utilizing teaching practices that involve meaningful practical application of their physical and motor sensory skills development are helpful to students especially those with physical and emotional challenges. Therefore, as American students study the performance practice of West African music, the socio-cultural values inherent in the music can potentially inform their perceptions about how African people interact and share ideas through their musical and artistic expressions. The educational value and learning outcomes that students gain from their musical experience with West African music are clear indicators of the teaching concepts of the integrated curriculum, which place more emphasis on students' responsive learning outcomes.

Conclusion

As I have evaluated the educational values of West African music in the academy and analyzed the beneficial gains of my outreach work in the United States, key issues have emerged that require attention for the transmission and presentation of West African music in American schools. In the area of general education, teachers must adapt innovative teaching practice to include the integration of cultural programs in academic studies. Traditional Western teaching practice and pedagogical models concerning music education need to be deconstructed to examine how they are contributing to supporting current institutional systems of pedagogy. Because of the focus on Western music traditions, curriculum design for oral music literacy in the American academy has ignored the importance of integrated curriculum as an effective way of teaching students about world music, multicultural studies, diversity, and ethnic studies. This forms the premise of my argument that the teaching of African music in American schools has much to contribute in terms of how this can inform many teachers about integrated curriculum design and innovative teaching practices.

In the area of music education, many authors have examined how conventional school curricular have largely ignored the integration of multicultural studies, arts education, and ethnic studies especially for K-12 (see Ervin, 2000, Hofman, 2010, Tenzer & Roeder, 2011, Solis, 2004). Alexander Ervin observed that the “anthropology of education has been significant for curriculum design and the evaluation of programs, especially in the United States.” He continues, “as anthropologists have frequently demonstrated, much of socialization or education occurs outside of the class and there are ethnically and traditionally preferred ways for training the young that have to be considered in order for formal education to be effective” (Ervin, 2000: 47). Similarly, the idea of integrated curriculum provides a good opportunity for the reassessment of

teaching pedagogies and the adoption of new teaching strategies that are focused on serving the needs of our diverse student populations. For many of these scholars as well as my informants, it is imperative that school administrators, teachers, and policy makers learn how to develop an educational philosophy and teaching practice that serves the learning needs of all students.

In an increasingly changing educational system today, teachers need to explore different ways of teaching methods and pedagogical models, using music as a means of discovering the impacts of learning outcomes. West African music, I argue provides good channels for responsive learning outcomes and at the same time can serve as an outlet for students to have the experiential knowledge of aural music making. It also exposes students to the spiritual aspects of the music, the psychological benefits and cognitive abilities that oral music provides to its performers including serving the needs for students with learning differences. Therefore, it can be meaningfully utilized in areas such as general education, music therapy, and special education. Finally, I argue that the study of non-Western music provides a broader link to other cultural studies, and this can advance the greater inclusion of various musics of the world, including that of Africa. In both the academy and American communities today, the growing interest in the study and performance of West African or world music is not only considered part of a movement to celebrate cultural diversity but more significantly, they are means for promoting educational, human, cultural, economic, and political consciousness.

Appendix A

Interview Questionnaire

I am conducting feedback interviews about my work in your school's music program. The interviews will be recorded for the purpose of analyzing the findings about the impact of African music in your school and campus community

1. Can you give me a brief historical background of your school, community organization or institution's music program?
2. Why did you choose to introduce African drumming to your students or on your campus?
3. What is the significance of African music and drumming in your school's music program?
4. Has African music or drumming helped in your teaching or music program? If so, how?
If not, why?
5. What other musics do you use in addition to African drumming and why?
6. How do you organize your African music for students?
7. What is your method of teaching African music?
8. What messages do you want to convey to an audience when you perform African music?
9. What attitudes do you think students display towards African music and why?
10. Any change overtime in these attitudes?
11. How would you describe African music in relation to general education in America?
12. Has African drumming had a lasting impact on your students? If so, what kinds of impacts?
13. Have you made use of resources to facilitate continual learning? If so, what are they?
14. Does teaching African music in your school impact the larger community? If so, in what ways?
15. Any thoughts on music and community outreach?

By answering these questions you agree to give me permission to use the information for the purpose of my research. The final outcome of this research will be an academic paper that will be shared with my advisor and committee members.

Appendix B.

Names of people and organizations I interviewed

1. University Elementary School, Bloomington Indiana
2. Oakland University, Michigan
3. Monticello Central Middle/High School
4. State University of New York College at Fredonia
5. Dr. Kay Stonefelt, State University of New York at Fredonia
6. Mark Stone, Oakland University Michigan
7. Ann Trombley, Monticello Central School, Monticello New York
8. Robert Levin, Dwight-Englewood Elementary School, Teaneck New Jersey.
9. Maggie Sarah Olivio, University Elementary School, Bloomington Indiana.
10. Michael Vercelli, West Virginia University
11. Julie Beauregard Gates Chili High School, Rochester New York
12. Angela Scharfenberger, Bellarmine University, Louisville Kentucky

Appendix C:

Integrated Arts Based Programming (IABP)

African Music Residency at Monticello Central School District

Clinician: Bernard Woma and Saakumu Dance Troupe

January 14th to January 17th 2014

Syllabus Overview

The primary purpose of this integrated curriculum will be to implement a themed program through an African Arts and Music festival which give the students the opportunity of experiencing the History, Style and Culture of the Ghanaian people through drum making, decorating with authentic symbols and drum/dance classes.

The Monticello Central School district extended day project African Art, Music and Dance Festival will be aligned with the New York State Arts Standards, Common Core Standards and the New York State standards in English Language Arts and Social Studies. The culminating activities will be a community concert on Friday night and the festival on that Saturday. The festival will allow the students to show to the community what they have been learning with the expert teachers, and their work will be displayed. This will also include music making, story telling and drum/dance performances by the students

Title of Unit: Culture of Ghana
Timeframe: 4 Days 2:30-4:30pm

Objective: By participating in the hands on classes and festival, students will exhibit level appropriate reading for information, practical application (drum building, costume design, culinary skills) critical listening skills, as well as knowledge of historical, cultural, and stylistic connections.. Through participation in the extended day program focusing on one strand, performing in the festival, attending demonstration by peers in other strands, attending the concert by the experts and completing a formal reflection there will be a clear growth and refinement of student performance and knowledge of the history, style and culture of Ghana.

Products: Assessment may include:

- Live demonstration/performance where students Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9–10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
- Written narratives that develop real or imagined experiences or events using effective

technique, well-chosen details, and well-structured event sequences.

- Written informative/explanatory texts to examine and convey complex ideas about music, arts and culture, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Furthermore

The students will acquire the knowledge necessary for a better understanding of their own musical heritage through the study of the Ghanaian people. With that understanding, students will gain the ability to appreciate other cultures through their music.

Through participation in music performance activities, the students will develop the knowledge and technique to perform a piece of music with the appropriate performance practice for the style period. The students will develop:

- Technical skills
- Ensemble skills
 - An awareness of musical differences from a variety of styles and cultures.

Through participation in movement activities the students will:

- Explore musical concepts as related to dance (meter, phraseology).
- Develop kinesthetic understanding of music elements.
- Develop sensitivity to ensemble
- An awareness of musical differences from a variety of styles and cultures.

Through participation in study of history, the students will:

- An understanding of the Ghanaian people and the infusion of their culture in the culture of the American people. throughout history
- An awareness of what the culture of the society in Ghana
- An awareness of adventures and experiences of the Ghanaian people
- Recount “stories” of the Ghanaian people

Through participation in the culminating activities

- By the end of the residency, students will have enough knowledge and experience to write in a way that an educated reader could imagine the piece of music or dance about which you are writing.
- Students will be able to write step by step instructions for learning the dance, music, drum building techniques, culinary products and creating costumes.
- Students will be able to write a information piece about their experience during the residency.

- Students will create a vocabulary list of Ghanaian terms and symbols and use them in their communication with each other and the resident experts during the residency.

Through participation in the residency, the following Crosswalks will be developed with Core Curriculum.

- Reading for Information
- Speaking and Listening
- Writing
- Language
- Number & Operations- Fractions
- Measurement & Data
- Ratio & Proportional Relationships
- Geometry

Through participation the following New York State Social Studies Standards will be addressed

Standard #1:

Key Idea 1: The study of New York State and United States history requires an analysis of the development of American culture, its diversity and multicultural context, and the ways people are unified by many values, practices, and traditions.

Key Idea 2: Important ideas, social and cultural values, beliefs, and traditions from New York State and United States history illustrate the connections and interactions of people and events across time and from a variety of perspectives.

Key Idea 4: The skills of historical analysis include the ability to: explain the significance of historical evidence; weigh the importance, reliability, and validity of evidence; understand the concept of multiple causation; understand the importance of changing and competing interpretations of different historical developments.

Standard 3:

Key Idea 1: Geography can be divided into six essential elements, which can be used to analyze important historic, geographic, economic, and environmental questions and issues. These six elements include: the world in spatial terms, places and regions, physical settings (including natural resources), human systems, environment and society, and the use of geography. (Adapted from The National Geography Standards, 1994: Geography for Life)

Evaluations

Student Self-Evaluation

- Students will present their work to the community using a lecture/demonstration style
- Students write a process piece and a reflective piece.

Teachers and Artists Evaluation of the program

Survey reflecting

- On the success of the integration of the curriculum
- Student expansion of knowledge.
- Student active participation.

For this residency, things I need to get from Ghana are:

1. Small jembe drums shells
2. Three Adinkra symbol maps
3. Adinkra symbol book
4. Five leathers
5. A coil of jembe rose.
6. Ananse books in my house in Bloomington
7. Ghana map
8. Look for DMC kids dvd online to show
9. Look for other media on Ghanaian music with kids playing
10. Create musical game story for the kids to perform.
11. Find simple readings of Ghanaian history and Ghanaian music.

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