**WEEK SIX LESSONS**

**TLTLE OF LESSON: TRADITIONAL AEROBIC MUSICAL GENRES II AND MOTOR SKILLS AND MOVEMENT PATTERNS.**

**LESSON DESCRIPTION:** The purpose of the lesson is to introduce students to moderate intensity traditional aerobic musical genres II- Adowa, kudum and apatampa and to help them analyse the motor skills and movement patterns in general and those involved in the three traditional dances. The motor skills and movement patterns focus the locomotor skills, manipulative skills and therefore and balance**.**

**STARTER:-**Student teachers have studied sole and mixed gender dances and can describe these dances. They have practiced vigorous intensity dances, and briefly describe 3 dances.

**POSSIBLE BARRIERS TO LEARNING THE LESSON**: Student teachers with movement and sight problems and other health related issues.

**LESSON DELIVERY CHOSEN TO SUPPORT ACHIEVING LEARNING OUTCOME**:

1. Independent studies
2. E- learning,

**LESSON DELIVERY** – Creative dance composition, analyses of movement patterns and project – based, enquiry – based pedagogical strategies and zoom lesson for class discussion etc.

**PURPOSE OF THE LESSON**:

1. Student teachers explore the 3 moderate intensity indigenous dances like apatama, kundum, adowa as well as motor skills and movement patterns covering motor skills, manipulative skills and balance.
2. They should describe key component of the genre including ethnicity and social organisation, repertoires other materials culture of the genre.
3. Analyse the movement patterns associated with dance.
4. Be able to relate the dances and pulse rate to physical fitness and health promotions the lessons.
5. Student teachers should be helpful to evaluate heart beat moderately above resting heart beat for fat burning through dances.
6. They should continue project based and enquiry based pedagogical strategies.

**LEARNING OUTCOMES**:

1. To demonstrate physical activities and Ghanaian traditional musical genres at varying intensities. NTs 2e&2f, NTECT pages 23, 29 and appendix 12 and 3.
2. To demonstrate competence in the motor skills and movement patterns needed to perform the variety of physical activities (games, athletics, gymnastics and dances)

**LEARNING INDICATORS**: The performance of moderate intensity activities such as Adowa, Kundum, and Apatampa to elevate heart beat above resting heart beat (fat burning zone)

To perform motor skills and movement patterns needed to perform the variety of physical activities (games, athletics, gymnastics and dances)

**IDENTIFICATION OF CROSS CUTTING ISSUES**:

1. Learners should respect the cultural, Linguistic and socio economic background of their colleagues.
2. Gender and disabilities issues should be addressed – using adaptations
3. Critical thinking, problem solving and communication skills be addressed through class discussions.
4. Use of L1 and L2 be enhanced.

ADDITIONAL NOTES

 ADOWA DANCE

HISTORICAL BACKGROUND

Adowa is a musical dance type predominated by female singers and made up of drum orchestra and chorus. It can be found among the Akan ( Twi speaking communities- Ashanti and Akyems). According oral history, adowa dance was brought to existence by a hunter . It was said that a hunter on his normal expeditions at night saw a chimpanzee beating his chest which sounded like the graceful movement of deer( adowa in Akan Language). The hunter stood somewhere, spent some time in the forest (hours) to watch the graceful movement being executed by the chimpanzee. When the hunter came home he taught the ladies in the community. Adowa was originally by the Ashanti so the Asanti adowa has evolved into a suit of seven different movements or dances. Some include Adowapa, Dampon, Asokore Mampong.

Another school of taught has that it was founded by a woman called Adowa and that therefore the ensemble was named after her. Adowa dance has evolved in suit of seven, some of which are; Adowa pa, Dampan, Ask]re Manpong, Adefe, Techiman. Each item in the suit plays a style characterised by emphasis on either the tempo or the type of set rhythms played on the atumpan drums.

**Instrumental set up:** The ensemble is made up of Atumpan, Petia, Apentema, 2 Donno (the hour glass drum) 2 Adewura (slit bells). Castanet (frikyewa)

**Performance Practice:** During performance, the instrumentalists sit in a horseshoe formation with the singers standing behind them. The lead singer (cantor) begins the performance by singing an introductory piece in free style, which is referred to as “aho”. The bell prayer is invited by the master drummer immediately by setting the pace of the performance and delivering the time- line for the bell to imitate. The other instrumentalists are invited to join the performance in turns. Finally, the lead singer and the chorus enter with a medley of songs. Members of the ensemble or the general public take in turns in the open dancing arena. Usually, dancers dance in pairs, male and female, though solo dancing is permitted. Some of the members in the ensemble or people from the take turns in the open dancing arena. Dancing is usually done in pairs, male and female, though solo dancing is accepted is permitted.

**OCCASION FOR PERFORMANCE**: Adowa is sole performed during festivals, durbar of chiefs, funerals and other state functions.

***Costume***: The women wear one piece of cloth around their bodies leaving the shoulder bare to the kneel level with another cloth from waist to the calf while the men wear a piece of cloth folded into a lump at the waist leaving the upper torso bare.

**KUNDUM**

**HISTORICAL BACKGROUND**

Kundum ensemble is performed by the Nzema and the Ahanta communities in the Western region. It is performed to express the people’s spirit and sentiments during festivals. Like the Asafo of the Fantis, Kundum is a war dance in which the men display their bravery powers, endurance and determination with women counterparts sing to hail conquerors. Kundum is purely a festival dance which seeks to express gratitude or thankfulness to their gods for a bumper harvest. It is also used as an occasion to remember the departed relatives, friends and loved ones.

**INSTRUMENTAL SET UP**- Edomgbole- the master drum, Abrema( 1st drum) Apentema ( 2nd drum), Afrikyiwa (castanet), 1st and 2nd bells, and bamboo clappers.

**PERFORMANCE PRACTICE** : The drummers normally stoop to play the drums in the centre of the dancing arena. As we normally know about the performance of a tradition, music is not an option. The master drummer controls the performance and invites other instrumentalists to join the performance. The dancing is done in free style by the general public. Meanwhile a group of identified group known as Akwerekwess wear special costume and dance in chorus.

**COSTUME** : Bothe men and women wear raffia skirts, textick skirts with jingle bells beats, they hold cow tail whisk and put on raffia hats as their costume.

**OCCASION**- Kundum is solely a festival dance but nowadays it is performed at social gatherings.

**APATAMPA**

 **HISTORICAL BACKGROUND**- Apatampa is a musical type performed by the Fantis of the Akan communities in Ghana. An oral history had it that, once upon a time, a giant animal appeared in a certain community which started killing the brave men in the community. This went on for some time. So one day, when the giant animal appeared and started to fight another man, the wife dressed with many clothes folded and packed on her buttocks (Antofo) and went to the fighting grounds and stood between them and used the ‘Antofo’ to push the giant. The giant when saw the Antofo and the way the lady used to push it, it laughed loudly and finally fell and separated them from fighting. So the people around said in Akan “Apata ampa” meaning you have really separated them. There came to the name of the ensemble “APATAMPA” History has it that it was formed or begun by the women counterpart of the number 2 Asafo company of Cape Coast in the Central region to satisfy their recreational needs, since women were not allowed to take part in Asafo