



Strand: Dance/ Music  
Level: Grade 1-2  
Content: 45 minute broadcast + hands-on activity

## LIVE Arts: Ghanaian Dance and Music with Chancz Perry and Godknows Kumassah

Ghanaian Dance and Music will be facilitated by Chancz Perry and Godknows Kumassah. Godknows, a native of Ghana, brings remarkable live rhythms and syncopated beats to his drums. Chancz studied dance in Ghana and specializes in contemporary dance and movement forms. During this program, Chancz will discuss how Ghanaian dance and music are used to celebrate birth, puberty rites, marriage and death. Students will learn a traditional, recreational, and social dance titled Gahu. Chancz will teach students movement sequences while Godknows accompanies with percussive instrumentation. Students will feel transported to Ghana as they develop understanding through demonstration, interaction, repetition, and play.

Please see pages 3-9 for **Teacher Guided Post-Broadcast Activities**. These activities will give students the opportunity to apply what they have learned during the broadcast.

### About the Artists

**Chancz Perry** has attended Simon Fraser University, the University of Ghana, the Broadway Dance Centre and the University of Regina. He has spent over 30 years in the entertainment industry – on stage, screen, and behind the scenes. This multifaceted performer and choreographer has received numerous awards and his film and theatre credits include Mr. Magoo, Bye Bye Birdie, Charlie Horse Music Pizza, West Side Story, Kiss Me Kate, and Five Guys Named Moe. While continuing his practice as an interdisciplinary artist, Chancz works as a sessional instructor at the University of Regina and as the Educational Outreach Facilitator at the Globe Theater.

**Godknows Kumassah** was born in Ghana, West Africa, where he learned about the traditional drumming, dancing and other cultural activities of his tribal people, the Ewes.

Godknows has earned a Diploma in Music Education and taught African and Western music at the primary and secondary level. In addition, he studied music at the National Academy of Music in Ghana. In 1986, Godknows immigrated to Canada and obtained a bachelor's degree in sacred music from Canadian Bible College and a master's degree from Canadian Theological Seminary in Regina, Saskatchewan.

### **Curriculum Aims & Goals**

#### **Creative/Productive:**

Students explore and use choreographic and musical forms of expression.

#### **Critical/Responsive:**

Students develop understanding through demonstration, interaction, repetition, and discussion.

#### **Cultural/Historical:**

Students will learn about the functions and techniques of the Ghanaian dance Gahu and related music.

Godknows' involvement in musical activities while in Canada have ranged from singing solos in church and directing choirs to leading a group in African drumming at public and cultural events. Godknows was also the music director of the Afro-Cultural Ensemble (AFCULEN), a 20-member choir that performed African and English songs.

Godknows also has a Bachelor of Social Work and Master of Social Work degrees from University of Regina. He currently works for the Government of Saskatchewan and lives in Regina with his wife and five children.

**Curriculum Outcomes:** [www.curriculum.gov.sk.ca](http://www.curriculum.gov.sk.ca)

**CP1.1**

**Create movements and movement patterns in response to stimuli such as stories, poems, music, or objects as starting points.**

**CP1.5**

**Create music expressions and contribute to decisions about ideas, sounds, instruments, and order (e.g., loud/soft, fast/slow, high/low).**

**CR1.2**

**Investigate and describe various reasons for creating arts expressions.**

**CP2.2**

**Create and connect dance phrases using the elements of dance including:**

- actions (identify variety)
- body (bases)
- space (straight or curved pathways or combinations).

**CP2.6**

**Create and perform music that demonstrates understanding of:**

- form (repetition and contrast)
- beat (strong and weak beats/accents)

**CR2.1**

**Examine arts expressions to determine how ideas for arts expressions may come from artists' own communities.**

## **Broadcast Program (45 min)**

### **Presentation 1**

Artist biographies

### **Activity 1**

Warm-up games

### **Presentation/ Activity 2**

Functions of Ghanaian dance and music in relation to Indigenous traditions and student's personal experiences.

### **Presentation 3**

Video montage demonstrating Ghanaian dance and music

### **Presentation/ Activity 4**

Introduction to musical instruments

### **Presentation/ Activity 5**

How choreographic and musical forms are used to structure a dance; locomotive and non-locomotive movement

### **Activity 6**

Cool-down

### **Questions/ Wrap Up**

If you are watching from a distance text questions to 306.291.7355 to have your questions answered on air!!

### **Materials and resources for broadcast:**

- Space required: it is preferable to work in an open space such as a gymnasium or a large classroom with desks pushed against the wall

## **Teacher Guided Post-Broadcast Activities**

### **1. What Did You Learn?**

Based on the video biographies viewed during the broadcast, ask students to share what they learned about the artists' educational backgrounds. Students may respond in written form, small groups, and/or teachers may lead a group discussion.

#### **Questions:**

- **How did Chanz and Godknows learn about Ghanaian dance and music?**

- Note that Godknows subscribes to an oral tradition where his family and community passed the Ewe culture and art forms

down to him from childhood. In contrast, Chanz specifically studied Ghanaian dance and music in his adulthood during 7 months of field school and directed

### **Materials/ Resources for Activity 1**

Students may review what they learned in written form, in groups or with the teacher leading a group discussion. Materials will vary accordingly.

studies at the University of Ghana.

- **Ask students to share where and how they learn different skills or acquire knowledge outside of school** (e.g. from grandparents, at hockey school, from television, at camp, etc.)

## 2. Warm Up I

### Ghanaian *Cheese – It*

This game builds on self-expression, focus, ability to apply direction, and self-control.

Originally from Viola Spolin's (1986)

*Theatre games for the classroom: A teacher's handbook*, it has been adapted to suit our Ghanaian theme.

#### Instructions:

1. **Explain the rules.** See the *Rules* below. Feel free to alter the strategy and make up your own complex limitations to create challenges for students, or simplify the rules by adjusting them to class needs and requirements.
2. **Have your list of directive actions ready to share with students.**  
For example: Dancing under the moonlight, swimming in a nearby lake, watching monkeys run around a room, pounding a drum, picking bananas, carrying water from a well, etc.
3. **Have your list of directive that may “derail” the students.**  
For example, instead of counting in English from 1-20, you could count in another language, use gibberish, count backward, or find your own ways to test their ability to focus.
4. **Inclusive alternative to being “eliminated”:** If a student moves when not permitted, the student doesn't necessarily have to be omitted from the game. (S)he can either remain on the floor where caught (until the game is over), or join the announcer in noticing students who are not supposed to move.

#### Cheese It - Rules:

1. Students can only move when the instructor is counting (in English) from 1-20.
2. Stage directions are given while students are frozen. Ghanaian-theme examples: chopping wood, building a fire, fishing by the lake, driving a vehicle, etc.
3. Instructor begins counting, and students respond to the stage directions given in #2..
4. Instructor says, “Cheese it” and students must STOP and freeze in their positions!
5. Students that move prior to the counting are no longer performers. They take on the

### Materials/ Resources for Activity 2

- **A safe space for physical activity.** Use an open space, or space where the architecture and spatial design may be safely incorporated and not a hindrance to learning. Make certain the teacher projects her/his voice so that commands are clearly heard by all participants. Find a space that has the least distractions and safety concerns.

- Optional: **List of actions/directions** to direct players. Examples include;

- dancing under the moonlight
- swimming in a nearby lake
- watching monkeys run around a room
- pounding a drum
- picking bananas
- carrying water from a well

To derail students: counting in gibberish or another language, count backwards, etc.

If you're a quick thinker, you might not need the list. Just use your imagination and quick reflexes to keep the students working

role of audience members and must watch from the sidelines. They then help the instructor catch those who are moving out of turn.

6. Tricking students by using the alphabet, counting in other languages, or simply shouting “go”, will catch those overly eager participates.

**Example:**

**Announcer:** “This game is like ‘*Simon Says*.’ Be still. You are only permitted to move when I begin counting, from 1 to 20. I’ll give you stage directions and tell you what to do in the space. But don’t move until I start counting – in English, from 1-20. Do you understand? Don’t stop moving until I say, ‘*Cheese It*.’ I’ll try to trick you to start early. When I stop counting, I’ll say “*Cheese It*”. You must freeze in the pose you’re in. Don’t lose your balance, or move until you hear the next direction and counts. Let’s give this game a try. The game starts when I say, ‘the game has now begun.’ Everyone remains still until appropriate directions are given. The game ends when I say, ‘the game has come to end.’ The game has now begun..

(The announcer tries to fool the participants.)

**Announcer:** “Jump up and down.”

(If anyone moves, whether as minimal as shifting weight, jumping, scratching – so long as you see movement – (s)he may have to join the audience and watch peers perform the rest of the game. Congratulate those who didn’t move. The announcer tries to fool the students again.)

**Announcer:** “Clap your hands.”

(Since the announcer hasn’t begun to count, everyone on stage should be still. If not, they are “eliminated.”)

**Announcer:** “One, two, three, cheese it!”

(When the announcer started counting, everyone should have been clapping their hands. As soon as the announcer says , “cheese it,” everyone should be still.)

If you enjoyed this game, try the original version of Red Light (Cheese It):

*Description: “All the players line up on the starting line, with the one who is “It” fifteen or more feet ahead, on the goal line. All face in the same direction and move forward while “It” counts any number up to ten and adds, “cheese it,” e.g. “One, two, three, four, five, cheese it!” Immediately after saying “cheese it,” “It” turns around and sends back to the starting line any players who he or she sees moving even slightly. Counting does not begin again until any offenders are back on the starting line ready to begin. This continues until the last one is over the goal. Variation: When the first player gets over the goal line, he or she become “It” and the game starts again” (Spolin, 1986, p. 28).*

**Resource:**

Spolin, V. (1986). *Theater games for the classroom: A teacher’s handbook*. Evanston, Illinois: Northwestern University Press

### 3. Warm Up II

**Rhythmic Circles** is a fun game to play with a group of friends. This adapted version musical chairs is easy to play with a few simple supplies. Once you learn the basics of musical circles, you can try adding

#### Materials/ Resources for Activity 3

- **A safe space for physical activity.** Open area (such as a gym or outside)
- *Musical Dots* (aka *Music Go Round*, Poly-Vinyl Spot Markers, *Jumbo Markers*) or some other non-slip circle that students can stand on. If you don’t have coloured circles, you can use chairs, stools, carpet squares, or pillows instead.)
- Pre-recorded or live music. For Ghanaian beats, try using the Gahu Interactive audio mixer on page 8/9.

some variations to the traditional game for a fun, modern approach. COMBINE A CULTURAL COMPONENT, LIKE GODKNOWS AND CHANCZ, BY ADDING A GHANAIAN THEME TO THE GAME. For Ghanian beats, try using the Gahu Interactive audio mixer on page 8/9.

**Instructions:**

1. **Find a space to play.** Rhythmic circles is a game that needs a lot of space in order to play it. Make sure you have a wide open area in a room or outside to easily play the game. You need enough space to have coloured circles set up in a circle and room for the players to walk around the outside of them. For safety, I suggest using Musical Dots or another product that does not slide across the floor. Coloured circles made out of paper or laminated-paper are too slippery and not recommended.
2. **Choose music to play.** Rhythmic circles is played by walking around multi-coloured circles to music. When the music is turned off each player finds a coloured circle to stand on. Select music that has a good beat for walking. Using upbeat, lively music will create a festive environment encouraging the players to have fun. Make a playlist of songs or pick an entire album of party music to use because the game may last more than one song if you have lots of players. If you'd rather, play live music like Godknows.
3. **You need to have one person in control of the music for each round of rhythmic circles you play.** This person will be responsible for starting and stopping the music.
4. **Set up coloured circles in circular formation.** You should start with one less circle than the amount of players playing. So for example, if there are 5 people playing, you should have 4 coloured circles in a circle.(If you don't have coloured circles, you can use chairs stools, carpet squares, or pillows instead.)
5. **Walk around the coloured circles when the music starts.** As soon as the music starts playing, the players walk in a circle around the coloured circles. In Ghana, it is traditional to move in a counter-clockwise direction (like the earth rotating on its axis), so all players should go the same direction following the person in front of them. If students would like a physical challenge, encourage them to move around the space by using varying elements (shapes, levels, and rhythms), or begin teaching them to move locomotively in *Gahu's* free and breezy movement (Section A of the dance choreography) .
6. **Players should walk at a comfortable pace around the coloured circles without slowing down.** They should also keep their hands to themselves in order to avoid accidental pushing and shoving, staying in their own "personal bubbles."
7. **When the music stops, each player should stand on a coloured circle.** Whoever doesn't have a coloured circle to stand on should leave the game. They can join the band (or become an audience member and watch the performers). They can help run the music, or just watch the fun and wait to see who ends up as the winner.
8. **Remove one more coloured circle and play again.** After the person who didn't find a coloured circle leaves the game, you need to remove one coloured circle to play another round. Start another round by playing the music and having the players walk around the coloured circles again.
9. **Continue playing rounds until there is one person left.** After each round of Rhythmic circles, remove a coloured circle, keeping 1 less coloured circle in the circle.

The last round will be 2 players and one coloured circle. The player who stands on the coloured circle is the winner.

**Resources:**

**Game:**

<http://www.wikihow.com/Play-Musical-Chairs>

**Material:**

<http://www.discountschoolsupply.com/Product/ProductDetail.aspx?Product=26208>

<https://www.musicmotion.com/Movement-Activity-Kits/musical-dot-spots.asp>

**Drum and Percussive Instrumentation Services:**

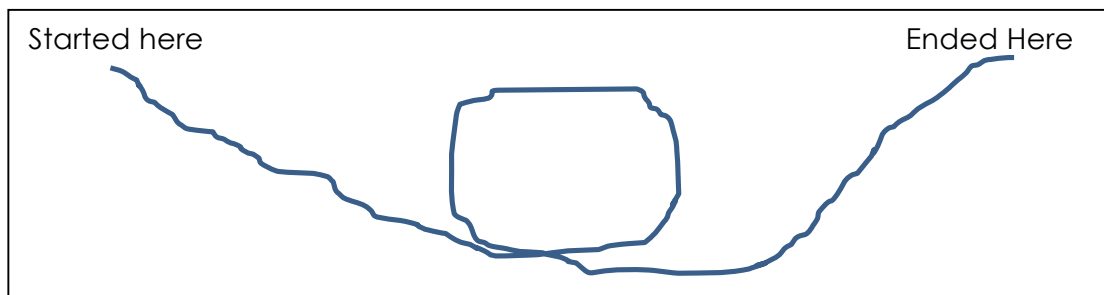
<http://www.boomtowndrums.com/>

<http://thisworldmusic.com/gahu-african-drumming-and-dance-from-ghana/>

**4. Structured Improvisation:  
Visual Art and Movement  
Activity**

During the broadcast, Chancz directed a group of student to enter *Gahu* dance choreography in a line formation (from upstage right), form a circular pathway (at center stage), and then exit in the shape of a line (toward upstage left). This flow or pattern of movement can be seen from a bird's-eye-view and be drawn on a map as illustrated below:

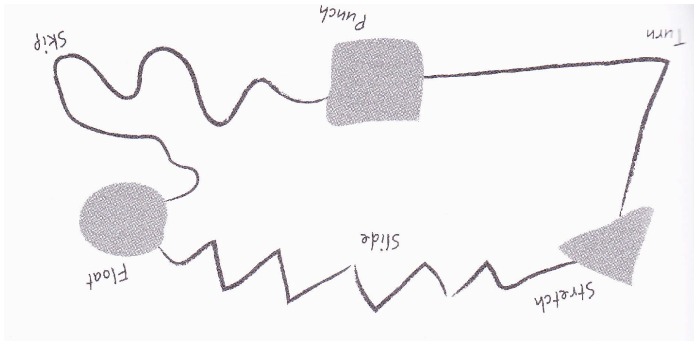
- Materials/ Resources for Activity 4**
- Sheets of white paper (can work with any size)
  - Multi-coloured mediums for drawing (such as crayon, chalk, markers, glitter, etc.).
  - **A safe space for physical activity.** Open area (such as a gym or outside)
  - Pre-recorded or live music.



According to Anne Green Gilbert, this **Movement Mapping Exercise** can be done individually or in groups. “Dancers draw different pathway designs on paper as they listen to music. As the music is replayed, dancers dance their designs. Individual dancers may draw their own designs of sheets of paper, then place them on the floor and dance around them. Groups of three to five dancers may share a large piece of chart paper that can hang on the wall to illustrate the pathways of movement.”

**Instructions:** “[Have students] draw three shapes on a piece of paper (triangle, circle, and square). Connect the three shapes with 3 lines (perhaps curvy, straight, zigzag.) Now choose a movement to do in self-space [your own personal space] for each shape and movement to

do for each line that travels through general space. Perform the dance, using the map to tell you what to and how and where to travel (Gilbert, 2015, p. 121). \*\*See next page for example.



## 5. Music Activity

Jeremy Cohen’s interactive audio mixer is a great resource to help students and teachers learn the basic rhythms of *Gahu*. In this exercise, students will listen to the rhythms played using the audio mixer and try to replicate them using actual instruments. If you don’t have the 6 traditionally used instruments, use fewer instruments or substitute the ones missing with other drums or percussive instruments in stock. You might find a bunch of useful coffee cans, buckets, and sticks, in a recycling area. Be creative.

### Listen and Learn: Interactive Audio Mixer

“Using the interactive multi-track drumming mixer below, listen closely to what all six ensemble parts sound like during the free movement A section of the present-day Kopeyia-style arrangement of *Gahu*. Tempo is moderate for purposes of teaching and learning. Isolate rhythmic parts and create different mixes by adjusting instrument levels, including soloing, muting and panning individual tracks. All instruments are played by Jeremy Cohen.”

<http://thisworldmusic.com/gahu-african-drumming-and-dance-from-ghana/>

### Instructions:

1. **Sit in a circle.** Have students select an instrument and sit in a circle. Introduce students to their instrument by showing them how it

### Materials/ Resources for Activity 5

- Computer/ speakers and internet access
- Interactive audio mixer

<http://thisworldmusic.com/gahu-african-drumming-and-dance-from-ghana/>

\*\*Mixer commands:

S=solo: you will hear only this instrument  
 M=mute: click to silence an instrument  
 To hear all of the instruments together, click “Reset Controls” and then “Play” or “Resume”.

- Earplugs or earphones for students with sensory concerns
- Instruments (substitute as needed, or play with fewer instruments)
  - o Gankogui – iron bell
  - o Axatse – gourd shaker
  - o Boba – lead/master drum
  - o Sogo – low pitched drum
  - o Kidi – medium pitch drum
  - o Kagan – high pitched drum

**-A safe space for musical activity.** Select a space where lots of loud sound can be made with instruments.

### Interactive Mixer Commands

S=solo: you will hear only this instrument  
 M=mute: click to silence an instrument  
 - To hear all of the instruments together, click “Reset Controls” and then “Play” or “Resume”.



is played and cared for.

2. **Explain that students should only play their instruments when directed**, and preferably when someone isn't talking. Remind students to remove the temptation of playing the instrument by putting it down when not in use.
3. **Listen and Learn: Mirror and Imitate** - Using the interactive multitrack drumming mixer below, listen closely to each individual musical instrument. Isolate one track by clicking "s"/solo, and press "m"/mute on the other instruments. Invite students to play along with the solo track, and eventually without the track. Try mastering all six parts.



4. **Once the class is familiar with all 6 instrumental parts, have students select which one of the six groups they' like to be in.** Assign groups and play together starting with the bells/shakers (time keepers) and layering in all of the other parts consecutively.
5. **Close with an *Improvised Share*:** Allow students to express themselves by initiating a rhythmic jam session. In form of a canon, each student will contribute their own sound to the melange of syncopated creativity. You may do this as a vocal exercise, use the body as a percussive device (by slapping legs, snapping fingers), and/or use instruments. How? One person begins a steady rhythm with his or her instrument, and then another person adds to the beat, and so on until everyone in the circle is contributing collectively to the ensemble. Students may change their beats during the jam if they need a challenge or feel inspired to try a new beat.