### CCSU Lesson Plan Template

**Teacher Candidate: Mei Jiang Host Teacher: Professor.** Casey-Nelson 

**Class and Period: 10 Minutes**

**Date: 10 April 2021**

**Lesson Title: Music censorship in Afghanistan**

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| **I. Central Focus** | | | | | | |
| Introduce music censorship in Afghanistan using Google Earth. | | | | | | |
| **II. Standards Addressed** | | | | | | |
| MU: Pr4.2.6c Identify how cultural and historical context informs performances. | | | | | | |
| MU: Pr6.1.8a Perform the music with technical accuracy, stylistic expression, and culturally authentic practices in music to convey the creator’s intent. | | | | | | |
| **III. Learning Objective(s)** | | | | | | |
| 1. **Students will be able to describe music censorship in Afghanistan.** | | | | | | |
| **2. Students will be able to aurally identify Rubab music.** | | | | | | |
| **3. Students will be able to perform rhythm patterns from the song *Rabab.*** | | | | | | |
| **4. Students will be able to improvise their own rhythm pattern using the song *Rabab.*** | | | | | | |
| **IV. Academic Language/Language Function Objective(s)** | | | | | | |
| 1, Students will be able to reflect on music censorship in Afghanistan by applying historical background into music analysis. | | | | | | |
| 2, Students will be able to analyze Rubab music. | | | | | | |
| **V. Assessments (note any relevant differentiation)** | | | | **Evaluative Criteria (note any relevant differentiation)** | | |
| 1. Formative assessment: after listening to the recording *Rabab* by Amir Jan, students will describe what they have heard and make a connection between the recording and music censorship in Afghanistan. Objective 1, Objective 2 | | | | Students are able to aurally identify the tempo change and the sound of a string instrument.  Students are able to make a connection between Rubab and music censorship in Afghanistan. (Because of the Taliban’s interpretation of the Islamic law, music was strictly regulated. Many instruments were destroyed including Rubab, which was an Afghan string instrument) | | |
| 1. Informal assessment: students will be assigned different rhythm patterns and be asked to accompany each other. Objective 3. | | | | Students are able to perform the patterns with rhythmic accuracy and accompany each other. | | |
| 3. Informal assessment: students will be creating and improvising their own rhythm patterns. | | | | Students are able to create their own rhythm patterns with appropriate style and rhythmic accuracy. | | |
| **VI. Key Vocabulary** | | | | | | |
| music censorship, rubab, Afghanistan, refugees, immigrate | | | | | | |
| **VII. Lesson Procedures/ Learning Tasks and Timeline** | | | | | | |
| **Times** | **Teacher Actions (include differentiation)** | | **Student Actions** | | | **Formative Assessments** |
| 2 min | Initiation | |  | | |  |
| 1 min | The teacher will show pictures of Kabul, Afghanistan, and ask students to analyze the picture.  “What do you see? please describe the people and the buildings. What do people wear? What is the style of architecture? Which country do you think it is?” | | The students will analyze the picture. | | | They are able to identify the place of the picture (Afghanistan) and compare the difference between Afghan and American architecture and clothing styles. |
| 1 min | The teacher will Introduce music censorship in Afghanistan,  *“Music censorship intensified after the Islamic Taliban took control of Kabul in 1996. The Taliban’s strict interpretation of Islamic law led to a severe attack on music. Music was considered evil and immoral. The only musical activity permitted was religious music and Taliban chants. As a result, many refugees escaped the country and moved to Peshawar, Pakistan. Those musicians brought with them, their music and culture heritage.”*  Show Google Earth presentation and pictures of musical instruments being executed by the Taliban.  “What are your thoughts after seeing those pictures? How do they make you feel?” | | Students will listen to the teacher's brief lecture.  Students will be divided into groups to share their thoughts with their group members. | | | Students participate in their group discussion and reflect on the pictures. |
| 7 min | Lesson Development | |  | | |  |
| 1 min | The teacher will play the recording *Rabab* by Amir Jan  “What did you hear?”  After a brief discussion on the music, the teacher will introduce Airm Jan.  *“The music you just heard was played by Amir Jan. He was one of the refugees that immigrated to Pakistan. The string you just heard was an Afghan traditional instrument called Rubab.”* | | The students will describe what they heard. | | | Students are able to aurally identify the tempo change, the sound of a string instrument, drum (conga), and polyphonic texture. |
| 1 min | “The student who sits near to the cabinet, please go grab a hand drum for everybody.”  The teacher claps her hand and provides the tempo of the song.  “Please clap and echo after me:  Ta, Ta, Ta, Ta  Tika, Tika, Tika, Tika  Tika-ti, Tika-ti, Tika-ti, Tika-ti ” | | Students clap and echo the teacher. | | | Students echo with rhythmic accuracy. |
| 1 min | After students have demonstrated proficiency with rhythm singing, they will transfer the pattern on their drum.  “Now you can play the pattern on the drum but keep singing it.” | | Students will transfer the rhythm pattern onto the drum. | | | Students are able to demonstrate rhythm accuracy and keep a consistent tempo. |
| 1 min | “Keep playing the pattern but listen closely for some changes.”  The teacher stops singing and increases the tempo. | | Students identify the change in tempo and respond by increasing the speed. | | |  |
| 1 min | “Who would like to be the teacher and set up the tempo for us?” The teacher asks the students while she continues clapping. | | Students raise their hands to volunteer. They will choose their own tempo. | | | Student playing the rhythm pattern:  Ta, Ta, Ta, Ta  Tika, Tika, Tika, Tika  Tika-ti, Tika-ti, Tika-ti, Tika-t, and reflect upon the new tempo. |
| 2 min | “Now we are going to accompany the music and each of you will have an opportunity to improvise.” | | Students accompany the music and improvise their own rhythm pattern when the teacher cues them in. | | | Students are able to respond to the tempo change in the music and play with rhythm accuracy. |
| 1 min | Closure | |  | | |  |
| 1 min | The teacher will end the class by making a connection between his music and music censorship in Afghanistan.  *“Amir devoted himself to Rubab. As Taliban’s strict interpretation endangered Afghan culture and music, Amir worked together with other professionals in Pakistan to revive their music and cultural heritage for the next generation.”* | | Students will listen to the teacher's brief lecture. | | |  |
| **IX. Lesson-Specific Materials** | | | | | | |
| Teacher Materials | | Student Materials | | | Targeted Materials (any specific materials required for differentiation, accommodation, or modification) | |
| Google Earth  <https://earth.google.com/earth/d/1BVlKmDeoAHUoGk4D66EDz6xKkXdgZQkO?usp=sharing>  Rabab: <https://www.youtube.com/watch?v=JGtrnOU4fqw> | | Google Earth  <https://earth.google.com/earth/d/1BVlKmDeoAHUoGk4D66EDz6xKkXdgZQkO?usp=sharing>  Rabab: <https://www.youtube.com/watch?v=JGtrnOU4fqw> | | |  | |

**Commentary on Planning Decisions**

**In answering these questions explain your thinking AND cite research to support your instructional decisions. These will typically be answered when you have planned the lesson but before it is implemented.**

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| Why is it important that these students learn this content? |
| As globalization increases its impact, America has become a multicultural society. It is important for students to learn about other world’s culture and music because by appreciating the art form, it makes it easy to unite and relate to others who are different from ourselves. |
| How does this lesson fit into the current sequence of instruction/unit? |
| The Google Earth Project provides students a visual context of the lesson and creates a sense of connection between students’ prior knowledge and the lesson content. This lesson introduces music censorship in Afghanistan and implements Google Earth to create visual connections. |
| Why are the learning tasks you have developed for this lesson appropriate for this particular content? (Use your knowledge of content AND of theory and research on teaching and learning.) |
| This lesson introduces Rubab music and music censorship in Afghanistan. It gave students an overview of what Afgan musicians’ life was like during wartimes. This lesson also introduces Afghan traditional music and instruments. |
| Why are the learning tasks for this lesson appropriate for these particular students? |
| This lesson implements culturally responsive pedagogy. Students will be able to explore music from other places in the world. |
| What contextual factors were especially important in shaping your plan for this lesson? |
| The implementation of Google Earth, student center teaching strategy, and positive motivation. |
| How did these factors shape your planning? (Use your knowledge of theory and research on teaching and learning as well as your knowledge of your students.) |
| Student center teaching approaches allow students to explore sounds which create a sense of student engagement. The implementation of drums and improvisation provides students with opportunities to express their creativity, which makes their learning process meaningful. |