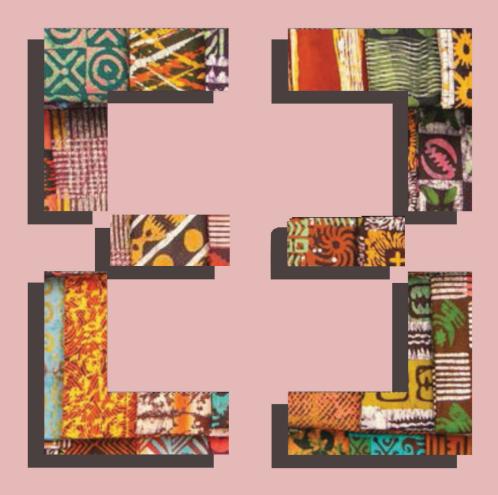


Four-Year B.Ed. Course Manual

DANCE DRAMA COMPOSITION









The Government of Ghana









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FOREWORD

These Initial Teacher Education course manuals were developed by a team consisting of members from Colleges of Education and four universities namely the University of Ghana, Kwame Nkrumah University of Science and Technology, University of Education, Winneba, and University for Development Studies. This team was originally constituted by the National Council for Tertiary Education (now the Ghana Tertiary Education Commission) in 2019 to support the delivery of the new B.Ed. curriculum with assistance from T-TEL and UK Aid. The revision, finalization and printing of these manuals took place in 2021 with support from T-TEL and Mastercard Foundation.

The course manuals have been produced for use as general guides for the delivery of the new four-year B.Ed. curriculum in Colleges of Education in collaboration with their affiliated universities. They are designed to support student teachers, tutors and lecturers in delivering a complete B.Ed. course for training student teachers which meet the requirements of the National Teachers' Standards, enabling them to teach effectively in basic schools.

The first section of the manuals is focused on the course information and vision for the B.Ed. curriculum. The second section presents the course details, goal for the subject or learning area, course description, key contextual factors as well as core and transferable skills and cross-cutting issues, including equity and inclusion. The third section is a list of course learning outcomes and their related learning indicators. The fourth section presents the course content which is broken down into units for each week, the topic and sub-strands and their related teaching and learning activities to achieve the learning outcomes and the teaching and learning strategies. This is followed by course assessment components in section five. Each manual contains a list of required reading and references as well as teaching and learning resources. The final section presents course related professional development for tutors and lecturers to be able to use each section of the manual.

Field instructions to guide Supported Teaching in School are integrated into the course manuals to provide the student teacher with guidance in developing teaching throughout the entire period of study to be able to meet the requirements of the National Teachers' Standards (NTS) and the National Teacher Education Curriculum Framework (NTECF). To ensure maximum benefit the course manuals should be used in addition to other resources such as the NTS, NTCEF, National Teacher Education & Assessment Policy and the National Teacher Education Gender Equality and Social Inclusion (GESI) Strategy and Action Plan. This will help to ensure that student teachers learning is integrated within the wider teacher education policy framework.

Professor Mohammed Salifu Director General, Ghana Tertiary Education Commission

ACKNOWLEDGEMENTS

The course manuals were developed through the collaborative efforts of a team of individuals from Colleges of Education, University of Ghana, Kwame Nkrumah University of Science and Technology, University of Education, Winneba and University for Development Studies. They were produced in association with the Ghana Tertiary Education Commission of the Ministry of Education, Ghana.

A participatory team approach was used to produce these sets of resources for tutors/lecturers, mentors and student teachers. We are grateful to the specialists who contributed their knowledge and expertise.

Special thanks to Professor Jophus Anamuah-Mensah - T-TEL Key Advisor, Dr. Eric Daniel Ananga T-TEL Key Advisor for Curriculum reform and Beatrice Noble-Rogers who provided key editorial, review and content input and facilitated the process of drafting and finalising the course manual.

Patricia Appiah-Boateng and Gameli Samuel Hahomene, served as typesetting and formatting coordinators and designed and produced the illustrations, tables and other graphics which appear in the pages. They spent time and effort designing and redesigning the graphic layout and producing the camera-ready copies resulting in a set of materials that are easy to use, read and reference.

Thanks also goes to all T-Tel staff members who worked to support production of these course manuals, particularly Beryl Opong-Agyei and Gideon Okai. Their frankness and co-operative attitude complimented the team is approach used to produce these manual.

We are indebted to the Ministry of Education and the Ghana Tertiary Education Commission (GTEC) for the general support and specific helpful advice provided during production of the course manuals. Recognition and thanks must go to Chief Technical Advisor for T-TEL and Policy Advisor to the National Education Reform Secretariat, Akwasi Addae-Boahene, Prof. Mohammed Salifu, the Director General of GTEC and Mr. Jerry Sarfo the coordinator for the colleges of education, who in diverse ways supported during the course manual writing workshops.

In addition to all the staff who participated visibly in the development of these materials we would like to acknowledge all those people from the many colleges of education and universities in which we have worked and who have directly or indirectly, shared their views on the curriculum with us.

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INTRODUCTION TO COURSE MANUALS

Welcome to this B.Ed. Course manual.

Following the accreditation of the B.Ed. by the national accreditation Board with its recognition as a world class teacher education curriculum, the decision was taken to support effective implementation through the development of course manuals. the course manuals provide tutors and lecturers with the materials necessary to support teaching each of the B.Ed. courses. The manuals adhere directly to, and emphasise, the principles and standards set out in the NTS, NTECF and in the B.Ed. and will help ensure operationalising the Government's teacher education reform Policy.

The manuals serve the following purposes:

- they are the key educational agreements between the training institution and the student teachers. In this way student teachers know what the expectations are for them and for the training they will receive.
- they lay out the course outcomes, content, strategies, and assessment, thereby providing direction to and consistency in training and B.Ed. implementation among tutors across the country.
- they are explicit documents that provide other institutions with information on which to base transfer/ articulation decisions.

Specifically, they also:

- support coherent lesson planning and teaching which will enable student teachers to achieve the NTS and become good teachers who ensure all pupils' learning whilst offering tutors the flexibility for adaptation for local needs and contexts.
- Provide a lesson by lesson overview of the course, building on and developing the material in the course specifications.
- Inform tutors, student teachers and others working with student teachers about:
 - 1. What is to be taught and why.
 - 2. how it can be taught.
 - 3. how it should be assessed.
- Provide opportunities for student teachers to develop and apply knowledge during supported teaching in school, creating a strong bond between learning in school and in the training institution.
- Reflect the stage of student teacher development, set out in the model for progress across the four years of the B.Ed.
- Can be used as self-study tools by student teachers.
- Ensure that all information necessary to inform teacher training is in one place (serves as reference document).
- The manuals are the basis of the codes and university professional development sessions to ensure Principals, tutors, lecturers and heads of department are fully familiar with the details of: courses, outcomes, content, approaches, assessments and lessons.

Who are course manuals for:

- College of Education Tutors
- Teacher Education University Lecturers
- Student Teachers
- Mentors and Lead Mentors
- All Those with An Interested In Teacher Education.

USING THIS MANUAL

Writers of the manuals engaged widely with colleagues in each subject area at each stage of development. Besides, writers envisaged themselves in varied contexts as they wrote, to suggest methodologies and strategies for teaching the strands which would ensure student teachers are enabled to achieve the learning outcomes. In view of our commitment to creativity, problem solving, collaboration and to lifelong learning, we expect that individual tutors will "own" their manuals and become user-developers. lessons in the manuals will be strands for weekly Pd meetings where tutors/lecturers will situate the lessons in the contexts of their colleges and their student teachers, to maximize the benefits.

It is also expected that tutors will model the best pedagogic practices for student teachers. Key among such practices is the communication of the importance of having a personal teaching philosophy. We expect that tutors and lecturers will explicitly communicate their personal teaching philosophies to their student teachers during the first meeting of every course. in preparation for this, we suggest you set out your personal teaching philosophy and how it will be demonstrated in your teaching using, or adapting, the sample sentence introductions below.

My teaching philosophy is

In view of this philosophy, I will facilitate this course by/through

Extended Lesson Planner

Course Information

Title Page

The vision for the New Four-Year B.Ed. Curriculum

To transform initial teacher education and train highly qualified, motivated new teachers who are effective, engaging and fully prepared to teach the basic school curriculum and so improve the learning outcomes and life chances of all learners they teach as set out in the National Teachers' Standards. In doing this to instil in new teachers the Nation's core values of honesty, integrity, creativity and responsible citizenship and to achieve inclusive, equitable, high quality education for all learners

Upon completion of the beginning year in the New B.Ed. programme, the student teacher will be able to;

- Work collaboratively, and under the guidance of their mentor, plan for and work with a small groups or individuals, showing some ability consider children's backgrounds/experience (diversity?)
- Discuss key features of the school curriculum, specifically focussing on English (literacy) and Mathematics.
- Undertake child studies focussed on children's learning and progress
- Begin to develop their ability to work as a professional teacher in school and to identify their own professional needs in terms of professional practice, knowledge, values and attitudes through this experience student teachers will be working towards meeting the NTS

Course Details						
Course name	Dance	Dance Drama Composition				
Pre-requisite						
Course Level	200	Course Code		Credit Value	3	
Table of contents (To be provided)						

Goal for the Course

To help student teachers acquire adequateknowledge in developing dance drama by experimenting with drumming and dance steps to create unique musical hybridization as well as their *own free-dance models*(a medley of traditional dance genres and song cycles).

Course Description

The course focuses on exposing student-teachers to the concept of dance drama, covering areas such as the meaning of dance drama, elements of dance drama and developing and writing synopsis for dance drama. The course will explore African artistic elements including singing, drumming, dancing, poetry, drama, costuming and sculpture. In addition, students will suggest ideas for props and costuming for its performance in class or public. Dance-drama will be based on themes such as *rumour-mongering, love, survival, joy, anger, surprise, fear, corruption, hatred, power*. The course will also draw attention to ideas for focusing on the environment such as the use using visual elements (line, texture, colour, space); visual principles (repetition, balance, emphasis, contrast, unity); and aural qualities (pitch, rhythm, dynamics, tempo, expression) from traditional and non-traditional sources. Student teachers will be guided to see the functions and interrelated nature of scenery, properties, lighting, sound, costume, and make-up and creating an environment appropriate for the dance-drama.

Key contextual factors

Dance Drama Composition course will be taught in a one-three-hour session in each week. It should be taught to promote the interdisciplinaryconnections being proposed. This arrangement will allow the **Music and Dance** teacher to engage the help of the Language,

Fine Art and ICT lecturers.

The course is organised in an integrative instructional manner that prepares student teachers to achieve all the three CLOs. The general

strategies for delivery will include:

- Explaining basic concepts of dance drama through examples.
- Using inductive-deductive approach to teaching.
- Enabling students to solve application problems in dance drama composition and
- Facilitating students' learning to demonstrate basic knowledge and skills in dance drama
- Focusing on the teacher as a mediator and looking at students' characteristics as potential barrier to learning.
- 6. Ensuring that all activities are respectful of every child's right to education as well as ensure that all children can learn and benefit from education.

Core and transferable skills and cross cutting issues, including equity and inclusion

Student teachers will be taken through comprehensive experiences to develop positive professional attitudes and values, cross-cutting skills with regards to the teaching of Music and Dance including:

Background of learners—self-awareness

Cultural issues

Gender issues in music, dance

Equity and Inclusivity—including Gender and SEN/Disability— Professional values and attitudes— Cross-cutting—problem solving, financial literacy, digital literacy, open-mindedness. Core Values—honesty, integrity, cooperation, perseverance and grit, teamwork responsible citizenry, respect for others, etc.

Course Learning Outcomes	Learning Indicators
Demonstrate comprehensive content knowledge in how to create a dance drama, rehearse and perform it in class or at a public concert. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.1.1.1, B4.2.1.1.2, B4.2.1.1.3, B4.2.2.2.1-3, B4.2.2.3.1-3; B4.2.3.4.1-3; B4.2.3.5.1-3; B4.2.4.6.1-3, B4.2.4.7.1-3	 Exhibit notes that will be used to direct the dance drama performance. Produce a video recording or video clips from excerpts of the dance drama production
Demonstrate knowledge of dance drama props, equipment and facilities; TLMs; basic integration of ICT into dance drama composition at the basic school level and build a teaching portfolio. (NTS 2e & 2f,NTECF p16.NTS 3j, NTECF pillar 4	 Select the most appropriate method(s), TLMs (e.g., watching documentaries with ICT resources, group presentations, demonstration on instruments, notes for directing the dance drama, then justify the production and interpret the results. Build a teaching portfolio containing materials for dance drama such as pictures, video recordings, directing notes documentations, brochures, etc., of dance drama events.
Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16, NTS 3e, 3f, 3g, 3k, 3l, 3m, 3n, 3o, 3p NTECF pillar 4)	 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.
Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).	Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.

Course Content			
Unit	Торіс	ub-topic if any)	Teaching and learning activity to achieve the learning outcomes
1.	Elements of Dance Drama	1.1 Definitions1.2 Elements1.3 Plot1.4 Instrumentation1.5 Performance	1. Listening/Watching documentaries: Students willlisten/watch documentaries on dance drama: i-Box, ICT resources and YouTube and discuss the elements involved— scenery, properties, lighting, sound, costume, and make-up; also singing, drumming, dancing, poetry, drama, costuming and sculpture.
2.	Developing Dance Drama	 2.1 Synopsis 2.2Characters 2.3 Acting 2.4 Props 2.5 Instruments 2.6 Choreography 	1. Dance Drama Analysis: Students will select, analyse and interpret, rehearse, evaluate and refine and compose. They will write notes on directing the acts
3.	Rehearsing the Dance Drama	3.1 Dress Rehearsal 3.2 Class 3.3 Presentations Concert 3.4 Performance	1. Dance Drama Analysis: Students will select, analyse and interpret, rehearse, evaluate and refine and perform. They will write notes on directing theacts
4.	Dance Drama Performance	4.1 Dress Rehearsal 4.2 Class	1. Dance Drama Concert Performance: Students will constitute Committees to

4.3 Presentations 4.4 Concert	explore venue, prepare and set up the Box Office, prepare invitation letters,
Performance	programme, brochure, poster, hand bills, etc.

Teaching and Learning Strategies

Lecturers/Tutors/Dance and Drumming Instructors should always come together and co-plan and co-teach.
Basic African drums and props should be made available.

Course Assessment Components (of, for, and as learning)

Component 1 [CONTINUOUS ASSESSMENT]: 40%

Dance Drama Video Analysis: Groups report orally and in writing addressing elements of theatre. = 25%. [To be taken 4th or 5th Week]

Dance Drama Performance = 15%. [To be taken 11^{th} or 12^{th} Week]

CLOs 1, 2 & 3 (NTS 1a, 1d, ,2c, d, e & f ;NTS 3a - 3p; NTECF 16,20,21,23,32,38,38 & 41)

- NTS 1a Critically and collectively reflects to improve teaching and learning.
- NTS 1d Is guided by legal and ethical teacher codes of conduct in his or her development as a professional tea
- NTS 2c Has secure content knowledge, pedagogical knowledge and pedagogical content knowledge for the secure content knowledge and pedagogical content knowledge for the secure content knowledge and pedagogical content knowledge for the secure content knowledge and pedagogical content knowledge for the secure content knowledge and pedagogical content knowledge for the secure content knowledge and pedagogical content knowledge for the secure content knowledge and pedagogical content knowledge for the secure content knowledge
- NTS 2d At pre-primary and primary the teacher knows the curriculum for the years appropriate to multigrade teach beginning reading and numeracy and speaking, listening, reading and writing, and to use at leas instruction.
- NTS 2e Understands how children develop and learn in diverse contexts and applies this in his or her teaching
- NTS 2f Takes accounts of and respects learners' cultural, linguistic, socio-economic and educational backgrou

NTS 3a - 3p

Component 2 [EXAMINATION]: 40%

CLOs 1, 2 & 3 (NTS 1a, 1d, 1d, 2c, d, e & f ;NTECF 16,20,21,23,32,38,38 & 41)

- NTS 3a Plans and delivers varied and challenging lessons, showing a clear grasp of theintended outcomes of t
- NTS 3b Carries out small-scale action research to improve practice.
- NTS 3c Creates a safe, encouraging learning environment.
- NTS 3d Manages behaviour and learning with small and large classes.
- NTS 3e Employs a variety of instructional strategies that encourages studentparticipation and critical thinking
- NTS 3f Pays attention to all learners, especially girls and students with SpecialEducational Needs, ensuring th
- NTS 3g Employs instructional strategies appropriate for mixed ability, multilingual and multi-age classes.
- NTS 3h Sets meaningful tasks that encourages learner collaboration and leads to purposeful learning.
- NTS 3i Explains concepts clearly using examples familiar to students.
- NTS 3j Produces and uses a variety of teaching and learning resources including ICT, toenhance learning.
- NTS 3k Integrates a variety of assessment modes into teaching to support learning.
- NTS 31 Listens to learners and gives constructive feedback.
- NTS 3m Identifies and remediates learners' difficulties or misconceptions, referringlearners whose needs lie o
- NTS 3n Keeps meaningful records of every learner and communicates progress clearly to parents and learner
- NTS 30 Demonstrates awareness of national and school learning outcomes of learners.
- NTS 3p Uses objective criterion referencing to assess learners.

Component 3 [CONTINUOUS ASSESSMENT]: 20%

Portfolio Building: Learning Journals, Song Repertoire, Dance Drama Stage Performance Directing Notes.

CLOs 2 & 3 (NTS 2c , d, e & f ; NTECF 16,21, 23,39)

Required Reading and Reference List

Music and Dance

- Agya Koo (2006). Ahead Of The Pack. Daily Graphic (8/3/2006). Comedian who worked with Agoro Beso Concert party and then started Tetemofra Concert. Has done solo performances and acted in films.
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- Asare, Y. (2006). Ananse in the Land of Idiots. Legon: Study Ghana Foundation
- Berry, J. (1993). West African Folk Tales. Edited and with an Introduction by Richard Spears. Evanston, Illinois: Northern University Press.
- BPI/PCE (2005). Practical guide book to organise a cultural event at UNESCO Headquarters. Bureau of Public Information, Public Relations and Cultural Events Section. Retrieved: 13 May, 2018.
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04%20Consert%20Series%20&%20May%20DAY%2001022014.pdf

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Stead, K. (2018). How to Organise a Concert. <u>http://www.keithstead.com/and_more/musicians_corner/how_to_oac.html</u> Layton, J. (2018). 10 Tips for Musical Event Planning. https://lifestyle.howstuffworks.com/event-planning/10-tipsformusical-event-planning.htm

Theatre, Dance and Performance Training Journal. <u>http://www.tandfonline.com</u>

T-TEL Professional Development Programme (2016). *Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)*. Accra: Ministry of Education Website: <u>http://oer.t-tel.org</u>.

Younge, P. Y. (2011). *Music and dance traditions of Ghana: History, performance and teaching*. Jefferson, NC: McFarland & Company, Inc.

Online Resources

Google Dance Drama Movies

https://youtu.be/_MDrb24vfvM. - 'Sounds from Ghana.'

http://anthemworld.com/U.S.A.html.

http://www.slideshare.net/lanekatie97/rehearsal-techniques?from m app=android

https://goo.gl/images/C5b3fd

Teaching and Learning resources

A modest recording and playback gadget in the classroom or music room.

- Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)
- Computers (Laptops or PCs) for playing back MP3 and MP4 files.
- Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)
- Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)

Course related professional development for tutors/ lecturers

- Discussion on Dance Drama Elements and Concepts
- Dance DramaDocumentary video Analysis
- Dance DramaAnalysis
- Adaptations for learners with SEN
- Dance Drama Composition Project
- Organising Class Dance Drama Performance
- Portfolio Building in *Music and Dance*

Year of B.Ed. 2 S	emester 1 Place of lesson in semester				n semester	1 23456789101112			
Title of Lesson	The Eleme	The Elements of Dance Drama I Lesson Duration 3 hours							
Lesson description Previous student teacher	9 • 6 t								
knowledge, prior learning (assumed) Possible barriers to learning	areas in G	hana.			Props and Africar				
in the lesson Lesson Delivery – chosen to support students in achieving the outcomes	Face- to-face ☑	Practical Activity ☑	Work- Based Leaning	Seminar	s Independent Study	e-learning opportunitie	Practicum es☑		
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	• [Class Discus Documenta Group Work ndependen	sion ry Video A <	nalysis:					
 Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description. Write in full aspects of the NTS addressed 	Euro- To un costu To ha	 Euro-American, (b) Indian and (c) African types. NTS 2c & 2d, NTECF p16 To understand the elements of dance drama—drumming, dancing, poetry, drama, costuming and sculpture, scenery, properties, lighting, sound, costume, and make-up. 							
 Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome 	Learning	Learning Outcomes Learning Indicators incl add will				cutting i transfer inclusivi address	which cross- issues - core and rable skills, ity, equity and ing diversity. How se be addressed or bed.		
	knowledg definition	ensive conto e on the of dance I TS 2c & 2d		definitio perform Develop recordin dance d	notes on the on of dance dram nance. o a list of video ngs or video clips ramas (a) Euro- a, (b) Indian, and (a socia com refle of critic prob (c) finar	essment skills, al skills, munication skills, ection and honesty. cal thinking and blem solving, ncial literacy, tal literacy, open-		
	Demonstrate knowledge of dance drama elements.• State at least five (5) elements of dance drama.mindedness • cultural and literacy, inn(NTS 2e & 2f, NTECF p16.• State at least five (5) elements of dance drama.• cultural and literacy, inn				dedness ural and civic acy, innovation collaboration				
	knowledg profession attitudes policy doc and NTEC	ate in-dept e of inclusion nal values a enshrined i cuments of F. 2 2f, NTECF	ve ind n the NTS	professi attitude dance tr schools Describ you will inculcat	least three (3) onal values and s of the music an eacher in the basi three (3) activiti put in place to e the core values the grity and	d d ic ies of	der issues; SEN rapeutic); ptations for dren with SEN ersity and inclusivity rmation literacy, cal issues on		

Demonstrate understanding of children develop learn in diverse o so as to apply thi teaching. (NTS 20 p.20).		op and e contexts this in their 2e, NTECF	 citizenry, Describe two strategies will employ to assist S learners to fully partice in dance drama. Identify individual stude weaknesses and stren Identify targets for incostudents and any overarching shortfalls need to be addressed. 	EN ipate dent gths. lividual that	stereotyping in music and PE	
Topic: The Elements of	Sub-topic	Stage/Ti me	-	nd learning activities to achi mode selected. Teacher led nt study		
Dance Drama I		line	Teacher Ac	tivity		Student Activity
	Definitions Elements	15 min	Set Induction setting rule class). Call t to tell <i>'TOLI laugh</i> stories Tutor then teachers to course man the general <i>Drama</i> course	on: (Breaking the ice, s and routines for the three students at random "very interesting <i>laugh-of-</i> es to the class. introduces student the JHS specialism; the rual for the semester; and expectations of the <i>Dance</i> rse.	the rule Three s class as Studen where them a course and the the Da	ts are engaged in setting es and routines for the class. students tell their <i>TOLI</i> to s they laugh. ts listen attentively, interact necessary as Tutor tells bout the JHS specialism; the manual for the semester; e general expectations of <i>nce Drama</i> course
		Stage 2 - 30 min	drama (1) E drama, (2) I	Documentaries on dance uro-American dance ndian dance drama, and dance drama.		ts watch attentively and own anything of interest to
		Stage 3 - 30 min	students to definition o writes keyw	ssion: Teacher asks brainstorm on the f dance drama. Teacher vords that emerge on the /flipchart/LCD Projector	Studen discuss	ts actively participate in ion.
		Stage 4 - 30 min		Group Work: Put students in groups of ten and let them list as many as possible dance drama elements they watched from the videos. Teacher builds keywords that emerge on the whiteboard/flipchart/LCD Projector screen.		ts engage themselves in sion to recollect elements of drama they viewed and e a group report. <i>E.g.</i> <i>sing, dancing, poetry,</i> <i>costuming and sculpture,</i> <i>y, properties, lighting,</i> <i>costume, and make-up.</i>
		Stage 5 - 45 min	group leade on behalf o keywords tl	ntation: Teacher asks ers/secretaries to present f groups. Teacher writes hat emerge on the /flipchart/LCD Projector	presen colleag	ts listen to group tations and engage ues with questions, ation and comments.
		Stage 6 - 30 min	- Let studer learned and the purpose -summarize	and Closure. Its express what they I match their responses to e of the lesson. Ithe purpose of the lesson the summaries of student	and el Also, s the da playw <i>Asebu</i>	nts reflect on the definition ements of dance drama. students reflect on some of ince dramas African rights have created, e.g., <i>Amanfi, Subruku the Giant,</i> age of Anansewaa;

Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning	 Independent Study: -For the next lesson ask students to go and take a <i>theme</i>; develop a <i>synopsis</i> for the play; and identify the <i>characters</i>. 1 Peer assessment of individual contributions in class discussion and group work sessions. 2 Small Group Class Presentations on <i>Elements of Dance Drama</i>. 3 Independent Study (Assignment): Taking a <i>theme</i>; developing a <i>synopsis</i> for the play; and identifying their <i>characters</i>.
outcomes) Teaching Learning Resources	 A modest recording and playback gadget in the classroom or music room. Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone) Computers (Laptops or PCs) for playing back MP3 and MP4 files. Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances) Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)
Required Text (core)	 Asare, Y. (2006). Ananse in the Land of Idiots. Legon: Study Ghana Foundation Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani: Kuapaye Ent. Ltd. Sokpor, G. A. (2014). Fumɛfumɛ: creating a new dance form from traditional dances. Unpublished Master of Fine Art, MFA Thesis; University of Ghana, Legon. http://ugspace.ug.edu.gh/bitstream/handle/123456789/7481/Godson%20Atsu%20Sokpor_%20 %20Fumɛfumɛ%2 OCreating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?seque nce=1 Younge, P. Y. (2011). Music and dance traditions of Ghana: History, performance and teaching. Jefferson, NC: McFarland & Company, Inc.
Additional Reading List: statement of why useful	 Agya Koo (2006). Ahead Of The Pack. Daily Graphic (8/3/2006). Comedian who worked with Agoro Beso Concert party and then started Tetemofra Concert. Has done solo performances and acted in films. http://www.graphicghana.info/article.asp?artid=13385 Berry, J. (1993). West African Folk Tales. Edited and with an Introduction by Richard Spears. Evanston, Illinois: Northern University Press. Theatre, Dance and Performance Training Journal. <u>http://www.tandfonline.com</u> T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: <u>http://oer.t-tel.org</u>. Online Resources Google Dance Drama Movies https://youtu.be/_MDrb24vfvM. – 'Sounds from Ghana.' http://anthemworld.com/U.S.A.html.
CPD Needs	 Discussion on Dance Drama Elements and Concepts Dance DramaDocumentary video Analysis Dance DramaAnalysis Adaptations for learners with SEN Organising Class Dance Drama Performance Portfolio Building in <i>Music and Dance</i>

Year of B.Ed. 2	Semester	Semester 1 Place of lesson in semester 1 2 3 4 5 6 7 8 9 10				9 10 11 12		
Title of Lesson	The Eleme	The Elements of Dance Drama II Lesson Dura						'S
Lesson description	General of	f principles i	regarding pl	ot, synopsis ar	nd characte	ers of the dan	ice dram	a.
Previous student teacher knowledge, prior learning (assumed)	Student te	achers have	e studiedger	neral definitior	ns, types ar	nd elements o	of dance	drama.
Possible barriers to learning in the lesson	Fear and A	Anxiety, Stag	ge Fright, Cla	ass Size, Props	and Africa	n drumming	equipme	ent
Lesson Delivery – chosen to support students in achieving the outcomes		Practical Activity ☑	Work- Based Leaning		Independe Study 🗹	ent e-learn opporte	-	Practicum
Lesson Delivery – main	• C	lass Discuss	_					
mode of delivery chosen to support student teachers in achieving the learning outcomes.	• G	ocumentar roup Work ndependent	y Video Anal Study	lysis:				
 Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description. Write in full aspects of the NTS addressed 	synop2 Add							
 Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome 	Learning C	Learning Outcomes Learning Indicators				cutti trans inclu addr will t	ng issue sferable sivity, e essing d	ch cross- s - core and skills, quity and iversity. How addressed or
	Demonstrate comprehensive content knowledge on writing an indigenous play for dance drama. (NTS 2c & 2d, NTECF p16. Demonstrate knowledge of writing synopsis of dance drama performance. (NTS 2e & 2f, NTECF p16. Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)		n writing r dance NTECF dge of nce (NTS 2e n e the the UTS and	 ting for the dance drama performance. CF Develop the synopsis of the play. of Develop a list of all characters in the play and define their roles. State at least three (3) professional values and attitudes of the music and dance teacher in the 		play • A a s is of r ay f es. li c and li sic c n the • C (• a t in c sty, N	Assessme cocial skil communi eflectior critical the problem inancial iteracy, o nindedn cultural a iteracy, i collabora Gender is therapeo daptatic children	ication skills, n and honesty. inking and solving, literacy, digital open- ess and civic nnovation and ition ssues; SEN utic);

	Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).		 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed. 	 information literacy, ethical issues on stereotyping in music and PE
			Teaching and learning activities	-
Topic: The Elements of	Sub topic	Stage/Time	outcomes: depending on delive	-
Dance Drama I	Sub-topic	Stage/Time	led, collaborative group work o	· · · · · · · · · · · · · · · · · · ·
			Teacher Activity	Student Activity
	Theme	Stage 1 - 15	Set Induction: Breaking the	Students sing songs such
		min	ice: (1) Play a stone passing	as Sansaw Akrəma, Oboə
			game in small groups around	'Si Mi Nsa and improvise
			their tables. (2) Ask a student	with simple objects for
	Plot/Synopsis		to lead and sing the Kye Kye Ku	the stones. Students sing
			Le song improvising his/her	Kye Kye Ku Le song and
		Stage 2 20	own actions.	imitate leader's actions. Students watch
	Characters	Stage 2 - 30 min	Show a Video Documentary on an African dance drama.	attentively and decide on
	characters		an Antean dance drama.	theme and synopsis of
				dance drama as well as
				the protagonist and other
				characters.
		Stage 3 - 30	Class Discussion: Teacher	Students actively
		min	discusses the dance drama clip	participate in discussion.
			and gets a consensus on the	Themes may
			theme and synopsis. Teacher	includerumour-
			writes keywords that emerge on the	mongering, love, survival,
			whiteboard/flipchart/LCD	joy, anger, surprise, fear, corruption, hatred and
			Projector screen.	power.
		Stage 4 - 30	Group Work: Put students in	Students work in groups
		min	groups of ten and let them	of ten to plan their dance
			plan their dance drama writing	drama writing down their
			down the theme,	theme, plot/synopsis as
			plot/synopsis as well as the	well as the various acts
		Stage E 45	various acts and scenes. Class Presentation: Teacher	and scenes.
		Stage 5 - 45 min	asks group leaders/secretaries	Students listen to group presentations and engage
			to present on behalf of groups.	colleagues with questions,
			Teacher writes keywords that	observation and
			emerge on the	comments.
			whiteboard/flipchart/LCD	
			Projector screen.	
		Stage 6 - 30	Reflection and Closure.	Students reflect on the
		min	 Let students express what they learned and match their 	synopsis of colleagues.
			responses to the purpose of	
			the lesson.	
			-summarize the purpose of the	
			lesson and assess the	Independent Study:
			summaries of student	Students develop their 5-
			teachers.	minutes play at home for
			Indonandant Study	the following week.
			Independent Study: -For the next lesson ask	
			students to go and develop	

	in dance drama the characters								
	mine the message.								
Lesson assessments –	1 Peer assessment of individual contributions in class discussion and group work								
evaluation of learning: of,	sessions.								
for and as learning within	• 2 Small Group Class Presentations on <i>Theme/Synopsis/Plot/ Characters of Dance</i>								
the lesson (linking to	Drama.								
learning outcomes)	• 3 Independent Study (Assignment): Students to identify instruments (idiophones,								
	membranophones, chordophones and aerophones).								
Teaching Learning	A modest recording and playback gadget in the classroom or music room.								
Resources	Compact Disc (Audio & Video) player with a recording facility (possibly with a								
	detached microphone)								
	 Computers (Laptops or PCs) for playing back MP3 and MP4 files. 								
	Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening								
	and recording, viewing and reviewing performances)								
	Few African drums (high-pitched, medium pitched, low pitched, master drum, and								
	donno).								
Required Text (core)	Asare, Y. (2006). Ananse in the Land of Idiots. Legon: Study Ghana Foundation								
	Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani:								
	Kuapaye Ent. Ltd.								
	Sokpor, G. A. (2014). Fumefume: creating a new dance form from traditional dances.								
	Unpublished Master of Fine Art, MFA Thesis; University of Ghana, Legon.								
	http://ugspace.ug.edu.gh/bitstream/handle/123456789/7481/Godson%20Atsu%20S								
	okpor_%20%20Fumefume%2								
	0Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%2								
	0.pdf?sequence=1								
	Younge, P. Y. (2011). Music and dance traditions of Ghana: History, performance and								
	teaching. Jefferson, NC: McFarland & Company, Inc.								
Additional Reading List:	Agya Koo (2006). Ahead Of The Pack. Daily Graphic (8/3/2006). Comedian who worked with								
statement of why useful	Agoro Beso Concert party and then started Tetemofra Concert. Has done solo								
	performances and acted in films.								
	http://www.graphicghana.info/article.asp?artid=13385								
	Berry, J. (1993). West African Folk Tales. Edited and with an Introduction by Richard Spears. Evanston, Illinois: Northern University Press.								
	Theatre, Dance and Performance Training Journal. <u>http://www.tandfonline.com</u>								
	T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning								
	Materials (Handbook for Student Teachers). Accra: Ministry of Education Website:								
	http://oer.t-tel.org.								
	Online Resources								
	Google Dance Drama Movies								
	https://youtu.be/ MDrb24vfvM. – 'Sounds from Ghana.'								
	http://anthemworld.com/U.S.A.html.								
CPD Needs	Discussion on Dance Drama Elements and Concepts								
	Dance DramaDocumentary video Analysis								
	Dance DramaAnalysis								
	Adaptations for learners with SEN								
	Organising Class Dance Drama Performance								
	 Portfolio Building in <i>Music and Dance</i> 								

Year of B.Ed. 2	Semester 1 F	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12						
Title of Lesson	The Elements of Dance	The Elements of Dance Drama III Lesson Duration 3 hours							
Lesson description		nones, membranophones, chordopl ces for dance drama orchestration.							
Previous student teacher knowledge, prior learning (assumed)	Student teachers have	Student teachers have studiedplot, synopsis and characters for dance drama.							
Possible barriers to learning in the lesson	Fear and Anxiety, Stage Fright, Class Size, Props and African drumming equipment.								
Lesson Delivery – chosen to support students in achieving the outcomes	to-face Activity	Work- Seminars Independen Based Study ☑ Leaning	t e-learning Practicum opportunities 🗹						
 Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes. Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description. Write in full aspects of the NTS addressed 	 Documentary Vie Group Work Independent Stu To identify all type and aerophones To identify the interview of the second second	 Documentary Video Analysis: Group Work Independent Study To identify all types of instruments (idiophones, membranophones, chordophone and aerophones) to be used in dance drama. 							
 Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome 	Learning Outcomes	Learning Indicators	Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.						
	Demonstrate comprehensive content knowledge on the choice of indigenous instruments to be used in the dance drama. (NTS 2c & 2d, NTECF p16. Demonstrate knowledge of the genres and their stylized dances to be employed in the dance drama. (NTS 2e & 2f, NTECF p16. Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and	 idiophones, membranophones, chordophones and aerophones. State at least three (3) reasons for settling on the stylized dances for the drama. 	 Assessment skills, social skills, communication skills, reflection and honesty. critical thinking and problem solving, financial literacy, digital literacy, open-mindedness cultural and civic literacy, innovation and collaboration Gender issues; SEN (therapeutic); adaptations for children with SEN diversity and inclusivity MD information literacy, ethical issues on stereotyping in music and PE 						

	p16) Demons understa children learn in contexts this in th		anding of how develop and	 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, Describe two strategies you will employ to assist SEN learners to fully participate in dance drama. Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed. 	
Topic: The				Teaching and learning activities depending on delivery mode set	-
Elements of	Sub-topi	с	Stage/Time	collaborative group work or ind	ependent study
Dance Drama III				Teacher Activity	Student Activity
	Instrumentation Dance Genres Performance		Stage 1 - 15 min Stage 2 - 30 min Stage 3 - 30 min	Set Induction: Breaking the ice: (1) Play a <i>stone passing game</i> in small groups around their tables. (2) Ask a student to lead and sing the <i>Kye Kye Ku Le</i> song improvising his/her own actions. Show Video Documentaries on an African dance drama. Ask students to watch out for the instrumentation and stylized dance forms. Class Discussion : Teacher asks students to <i>brainstorm</i> on the appropriateness of the instruments as well as the stylized dance sequences. Teacher writes keywords that	Students sing songs such as Sansaw Akroma, Oboo 'Si Mi Nsa and improvise with simple objects for the stones. Students sing Kye Kye Ku Le song and imitate leader's actions. Students watch attentively and write down any instrument they see being it idiophone, membranophone, chordophone or aerophone and identify also indigenous stylised dances they see in the sequence, e.g., kpanlogo, nagla, agbadza, etc. Students actively participate in discussion identifying the instruments and dance sequences.
			Stage 4 - 30 min Stage 5 - 45 min	emerge on the whiteboard/flipchart/LCD Projector screen. Group Work: Put students into their groups formed earlier to discuss and take decisions on their instrumentation as well as stylized dances. Ask students to provide some justifications for their choices. Class Presentation: Teacher asks a group member to present on behalf of the group. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students engage themselves in discussion to identify and justify their instrumentation and stylized dance sequences. Students listen to group presentations and engage colleagues with questions, observations, comments and suggestions.

		Reflection and Closure. Let students express what they earned and match their responses to the purpose of the lesson. summarize the purpose of the lesson and assess the summaries of student eachers. Independent Study: For the next lesson ask students to go and research the following keywords: acting, mine, pantomime and mimodrama.	Students reflect on instrumentation and indigenous stylized dances for their dance drama. Independent Study Assignment: Students go to watch video clips of dance dramas African playwrights have created, e.g., Asebu Amanfi, Subruku the Giant, Marriage of Anansewaa; and reflect on the keywords for their independent study, viz., acting, mine, pantomime and mimodrama.
Lesson assessments		vidual contributions in class discussion ar ntations on Instrumentation and stylized	
- evaluation	composition.		
of learning:		gnment): Looking for the meanings of a	cting, mine, pantomime and
of, for and as learning	mimodrama.		
within the			
lesson			
(linking to			
learning outcomes)			
Teaching	A modest recording and playback a	adget in the classroom or music room.	
Learning		deo) player with a recording facility (pos	sibly with a detached microphone)
Resources		s) for playing back MP3 and MP4 files.	
	-	tor and Screen, Tripod and Monitoring U	Init (for listening and recording,
	 viewing and reviewing per Few African drums (high-n 	itched, medium pitched, low pitched, m	aster drum, and donno)
Required		d of Idiots. Legon: Study Ghana Foundati	
Text (core)		nd learn: A legacy of songs for Ghanaian	
		eating a new dance form from traditiona	al dances. Unpublished Master of Fine
	Art, MFA Thesis; University http://ugspace.ug.edu.gh/	bitstream/handle/123456789/7481/Go	dson%20Atsu%20Sokpor %20%20Fum
	efume%2	· , · · · , _ · · · · · · · · · · · · ·	· ····
		20Dance%20form%20%20Traditional%2	
	Younge, P. Y. (2011). <i>Music and dar</i> McFarland & Company, Inc	nce traditions of Ghana: History, perform	nance and teaching. Jetterson, NC:
Additional		 :k. Daily Graphic (8/3/2006). Comedian v	vho worked with Agoro Beso Concert
Reading	party and then started Tet	emofra Concert. Has done solo perform	-
List:		.info/article.asp?artid=13385	Dishard Casers, Frencher, III.
statement of why	Berry, J. (1993). West African Folk T Northern University Press.	Tales. Edited and with an Introduction by	v Richard Spears. Evanston, Illinois:
useful	-	raining Journal. <u>http://www.tandfonline</u>	.com
	T-TEL Professional Development Pr	ogramme (2016). Themes 1, 5& 7: Teach	ning and Learning Materials (Handbook
	-	ra: Ministry of Education Website: <u>http:</u>	//oer.t-tel.org.
	Online Resources Google Dance Drama Movies		
CPD Needs	Discussion on Dance Dram	a Instrumentation and Indigenous Styliz	ed Dance Sequences
	Dance DramaDocumentar		
	Adaptations for learners w		
	 Organising Class Dance Dr Portfolio Building: What to 	ama Performance o include in Leaning Journalon <i>Dance Dro</i>	ama
		s menade in Leaning Journalon Dunce Dit	

Year of B.Ed. 2	Semester 1 Place of lesson in semester					12345678910 11 12		
Title of Lesson	Developin	g Dance Dran	Lesson 3 hours Duration					
Lesson description Previous student teacher knowledge, prior learning (assumed) Possible barriers to learning in the lesson Lesson Delivery – chosen to support students in achieving the outcomes Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes. Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description. Write in full aspects of the NTS	Definitions of the terms acting, mine, pantomime and mimodrama; listing skills needed for acting and planning the acts and scenes of the dance drama. Student teachers have studied definitions, elements, synopsis, characters, instrumentation and stylized dances for dance drama. Fear and Anxiety, Stage Fright, Class Size, Props and African drumming equipment, Students with SEN problems. Face- to-face Practical Work- Based Leaning Seminars Independent Study ☑ e-learning opportunities Practicum • Class Discussion • Documentary Video Analysis: • Group Work • Independent Study e-learning opportunities Practicum • To demonstrate an understanding of the meanings of the terms acting, mine, pantomime and mimodrama. • To list well developed skills needed for acting including imagination, emotional facility, physical experiences, vocal projection, clarity of speech, improvisation, stage combat and interpretation • Plan their dance drama identifying their Acts and Scenes and describing the acting out of synopsis at each stage. NaCCA B4.2.1.1.1, B4.2.1.1.2, B4.2.1.1.3.						pentation and s, Students Practicum pantomime al facility, combat and	
addressed • Learning Outcome for the lesson, picked and developed from the course specification • Learning indicators	Learning C	Outcomes	Learr	ning Indicato	rs	will these be	s - core and skills,	
for each learning outcome	knowledge acting, min and mimoo & 2d, NTEG Demonstra of skills red acting. (NT NTECF p16 Demonstra knowledge profession attitudes e policy doct and NTECF	nsive content e of the terms <i>he, pantomim</i> <i>drama</i> . (NTS 2 CF p16 . ate knowledg quired for TS 2e & 2f , 5 . ate in-depth e of inclusive al values and enshrined in t uments of NT	e • • • • • • • • • • • • • • • • • • •	Exhibit note of new term Develop an puzzle and r State at leas when well-d facilitate act State at leas professional attitudes of dance teach schools. Describe thr you will put inculcate the honesty, int citizenry,	 social ski commun reflection critical th problem financial digital lit mindedn cultural a literacy, i and colla Gender is (therape adaptatio children diversity MD 	Ils, ication skills, n and honesty. inking and solving, literacy, eracy, open- ess and civic innovation boration ssues; SEN utic); ons for		

	Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).		 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama. Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed. Example the strength of th		
Topic: The Elements of Dance Drama I	Sub-topic	Stage/ Time	Teaching and learning activities to a depending on delivery mode select group work or independent study	ed. Teacher led, collaborative	
			Teacher Activity	Student Activity	
	Definitions Elements	Stage 1 - 15 min	Set Induction: Breaking the ice: Call three students at random to play an ' <i>IT TAKES TWO</i> 'mining game. E.g., 1 st student shows the word WORSHIP to the 2 nd . The 2 nd mime it out to the 3 rd . The 3 rd tells the word. Call to two sets of three	1 st student shows word to the class on the blind side of the 2 nd and 3 rd students. Colleagues watch and judge.	
		Stage 2 - 30 min	volunteers to give it a trial. Show two Video Documentaries on African dance dramas. Ask students to watch out for some of the skills exhibited in the acting.	Students watch attentively for the following traits: imagination, emotional facility, physical experiences, vocal projection, clarity of speech, improvisation, stage combat and interpretation.	
		Stage 3 - 30 min	Class Discussion : Teacher asks students to <i>brainstorm</i> on the well-developed skills actors are exhibited in the clips. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students actively participate in discussion.	
		Stage 4 - 30 min	Group Work : Students move to their respective groups make a plan for their dance drama (acts, scenes), and suggest skills actors may exhibit. Teacher builds keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students engage themselves in discussion to write down skills actors should exhibit using the roles already prescribed.	
		Stage 5 - 45 min	Class Presentation : Teacher asks groups to present. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students listen to group presentations and engage colleagues with questions, observations, suggestions and comments.	
		Stage 6 - 30 min	Reflection and Closure. Let students express what they learned and match their responses to the purpose of the lesson. Summarize the purpose of the lesson and assess the summaries of student teachers.	Students reflect on instrumentation and indigenous stylized dances for their dance drama.	

		Independent Study: For the next lesson ask students to go and research the following keywords: scenery, properties, lighting, sound effects, costume and make-up. Ask a student to sing the 'Thank You' song to end the lesson	Independent Study Assignment: Students go to watch video clips of dance dramas African playwrights have created, e.g., Asebu Amanfi, Subruku the Giant, Marriage of Anansewaa; and reflect on the keywords for their independent study, viz.,scenery, properties, lighting, sound effects,
			costume and make-up. A student sings the "Thank You' song selecting any three of the 17 languages and repeats in that.
Lesson assessments –		t of individual contributions in class di	scussion and group work
evaluation of learning: of, for and as learning	sessions.	ss Presentations on Skills of a well-sec	isoned actors or actresses
within the lesson (linking	-	udy (Assignment): Definitions for scen	
to learning outcomes)	effects, costume a		,, p
Teaching Learning	A modest recording and pl	ayback gadget in the classroom or mu	sic room.
Resources	 Compact Disc (Au 	dio & Video) player with a recording f	acility (possibly with a detached
	microphone)		
		ops or PCs) for playing back MP3 and N	
		D Projector and Screen, Tripod and M	onitoring Unit (for listening and
		g and reviewing performances)	nitched master drum and
	 Few African drum donno) 	s (high-pitched, medium pitched, low	pitched, master drum, and
Required Text (core)		the Land of Idiots. Legon: Study Ghar	a Foundation
		e sing and learn: A legacy of songs for	
	Kuapaye Ent. Ltd.		
		fume: creating a new dance form from	
		ter of Fine Art, MFA Thesis; University g.edu.gh/bitstream/handle/12345678	
	por %20%20Fum		77481/GOUSOIT/20ALSU/2030K
		20New%20Dance%20form%20%20Tra	ditional%20Dances_2014%20.p
	df?sequence=1		
		c and dance traditions of Ghana: Histo	ry, performance and teaching.
	Jetterson, NC: McF	Farland & Company, Inc.	
Additional Reading List	Agya Koo (2006). Ahead Ot	f The Pack. Daily Graphic (8/3/2006). (Comedian who worked with
		ert party and then started Tetemofra (
	performances and		
		nicghana.info/article.asp?artid=13385	
		an Folk Tales. Edited and with an Intro Northern University Press.	Douction by Richard Spears.
		mance Training Journal. <u>http://www.t</u>	andfonline.com
		oment Programme (2016). Themes 1, 5	
		ook for Student Teachers). Accra: Min	istry of Education Website:
	http://oer.t-tel.or	g.	
	Online Resources	loc	
	Google Dance Drama Mov		

CPD Needs	 Discussion on Skills of well-seasoned actors or actresses. Dance DramaDocumentary video Analysis Adaptations for learners with SEN Organising Class Dance Drama Performance Portfolio Building: What to include in <i>Leaning Journal</i> on Dance Drama.
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Year of B.Ed. 2	Semester	1 P	lace of les	son in sen	nester	123456789101112		
Title of Lesson	Developing D	Developing Dance Drama II Lesson Duration 3 hours						
Lesson description Previous student teacher knowledge, prior learning (assumed) Possible barriers to learning in the lesson Lesson Delivery – chosen to support students in achieving the outcomes Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes. • Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.	To experience and describe what scenery, properties, lighting, sound effects, costume, and make-up mean in dance drama production. Student teachers have been studying dance drama for the past four weeks and have a draft ple synopsis, acts and scenes; and have identified instruments and indigenous stylized dances to b used in their dance drama. Fear and Anxiety, Stage Fright, Class Size, Props and African drumming equipment Face-to-face Practical Activity Ø Work-Based Leaning e-learning opportunities Practicum opportunities • Class Discussion • Documentary Video Analysis: • Group Work • Independent Study e-learning opportunities Practicum opportunities • To develop a group consensus and plan for the following: • Scenery and lighting, • sound effects, • costume and make-up						ve a draft plot,	
 Write in full aspects of the NTS addressed Learning Outcome for the lesson, picked and developed from the course specification Learning indicators 	Learning Out	comes	Learning	Indicators		issu skill add the	ntify which cros les - core and tra ls, inclusivity, ec ressing diversity se be addressed eloped.	ansferable Juity and Y. How will
for each learning outcome	Demonstrate comprehensive knowledge or definitions of properties, lig sound effects and make-up dance drama (NTS 2c & 2d, NaCCA B4.2.2 B4.2.2.3.1-3; Demonstrate providing scen properties, lig sound effects and make-up drama produce 2e & 2f, NTEC Demonstrate knowledge of professional v	h the scenery, shting, , costume, mean in production. NTECF p16. 2.2.1-3, skills in nery, shting, , costume, in dance ction. (NTS CF p16. in-depth inclusive	•	Exhibit notes definitions o drama produ- terms. List three (3) recordings o clips (with sp examples) of could be use illustrate the production t State at lease properties for drama produ (2) costumes make-ups fo drama produ State at lease professional and attitudes	f dance action video r video becific what d to erms. t five (5) or dance action. east two s and r dance action t three (3) values	•	Assessment skil communication reflection and h critical thinking solving, financia digital literacy, o mindedness cultural and civi innovation and Gender issues; S (therapeutic); adaptations for SEN diversity an MD information lite ethical issues or in music and PE	skills, onesty. and problem I literacy, open- c literacy, collaboration SEN children with id inclusivity racy,

	attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16) Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).		 teacher in the basic schools. Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry Describe two strategies you will employ to assist SEN learners to fully participate in dance drama. Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to 			
Topic: Developing Dance Drama II	Sub-topic	Stage/Time	Teaching and learning activities to achie depending on delivery mode selected. T group work or independent study Teacher Activity	_		
	scenery, - properties, lighting, sound effects, costume, make-up	Stage 1 - 15 min Stage 2 - 30	Set Induction: Breaking the ice: Start with an <i>Mmoguo-'Egya Abofoo</i> (<i>Dedede Kwaoee</i>)' and/or ' <i>Kweku Dom</i> <i>Suro'</i> . Call three students at random to tell an ' <i>INDIGENOUS STORY</i> 'that has greed moral lesson. Show two Video Documentaries on	Students join Lecturer/Tutor to sing the <i>Mmoguo</i> . Call three students come at random to tell their <i>'INDIGENOUS STORY'</i> that has greed moral lesson.		
		min	African dance dramas. Ask students to watch out for scenery, properties, lighting, sound effects, costume, and make-up in the production.	Students watch attentively for the elements.		
		Stage 3 - 30 min	Class Discussion : Teacher asks students to <i>brainstorm</i> on the elements exhibited in the production. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students actively participate in discussion talking about scenery, properties, lighting, sound effects, costume, and make-up in the production.		
	Stage 4 - 30 min		Group Work : Students move to their respective groups make a plan for the production of their dance drama (scenery, properties, lighting, sound effects, costume, and make-up in the production). Teacher builds keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students engage themselves in discussion to write down notes to direct their dance dramausing the synopsis already developed.		

Stage 5 - 45 minClass Presentation: Teacher asks groups to present. Teacher writes keywords whiteboard/flipchart/LCD Projector screen.Students listen to group presentations and engage colleagues with questions, observations, suggestions a comments.Stage 6 - 30 minReflection and Closure. Let students express what they learned and match their responses to the purpose of the lesson. Summarize the purpose of the lesson and assess the summaries of studentStudents Study Assign Students go to w video clips of da	and
Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.colleagues with questions, observations, suggestions a comments.Stage 6 - 30 minReflection and Closure. Let students express what they learned and match their responses to the purpose of the lesson. Summarize the purpose of the lesson and assess the summaries of studentStudents Study Assign Students go to w	and
that emerge on the whiteboard/flipchart/LCD Projector screen.observations, suggestions a comments.Stage 6 - 30 minReflection and Closure. Let students express what they learned and match their responses to the purpose of the lesson. Summarize the purpose of the lesson and assess the summaries of studentStudents tudy Assign Students go to w	and
whiteboard/flipchart/LCD comments. Projector screen. Stage 6 - 30 min Stage 6 - 30 min Reflection and Closure. Let students express what instrumentation they learned and match their indigenous styliz responses to the purpose of dances for their the lesson. drama. Summarize the purpose of the lesson and assess the summaries of student Students go to we	on
Projector screen.Stage 6 - 30 minReflection and Closure. Let students express what they learned and match their responses to the purpose of the lesson.Students reflect indigenous styliz dances for their drama.Summarize the purpose of the lesson and assess the summaries of studentIndependent Study Assign Students go to w	
Stage 6 - 30 minReflection and Closure. Let students express what they learned and match their responses to the purpose of the lesson.Students reflect instrumentation dances for their drama.Summarize the purpose of the lesson and assess the summaries of studentIndependent Study Assign Students go to w	
Let students express whatinstrumentationthey learned and match theirindigenous stylizresponses to the purpose ofdances for theirthe lesson.drama.Summarize the purpose ofthe lesson and assess thethe lesson and assess theIndependent Study Assignsummaries of studentStudents go to w	
they learned and match theirindigenous stylizresponses to the purpose ofdances for theirthe lesson.drama.Summarize the purpose ofthe lesson and assess thethe lesson and assess theIndependent Study Assignsummaries of studentStudents go to w	
responses to the purpose of dances for their the lesson. drama. Summarize the purpose of the lesson and assess the summaries of student Study Assign Students go to w	
the lesson.drama.Summarize the purpose of the lesson and assess the summaries of studentIndependent Study Assign Students go to w	
Summarize the purpose of the lesson and assess the summaries of studentIndependent Study Assign Students go to we	dance
the lesson and assess the summaries of studentIndependent Study AssignStudents go to w	
summaries of student Students go to v	
teachers. video clips of da	
	nce
Independent Study: dramas African	
For the next lesson ask playwrights have	
students to go and research created, e.g., As	
on how they will Amanfi, Subruku	
Choreograph their dance Giant, Marriage	-
drama. Anansewaa; an	
their choreograp	phy.
Ask a student to sing the A student sings the "Thank	
<i>'Thank You'</i> song to end the song selecting any <i>three</i> of	
lesson languages and repeats in the	
Lesson assessments – • 1 Peer assessment of individual contributions in class discussion and group work sessi	
evaluation of learning: • 2 Small Group Class Presentations on <i>Elements of</i> scenery, properties, lighting, sound	effects,
of, for and as learning costume and make-up of Dance Drama.	
• 3 Independent Study (Assignment): Research on <i>Choreography.</i>	
(linking to learning	
outcomes)	
Teaching Learning A modest recording and playback gadget in the classroom or music room. Resources Compact Disc (Audio & Video) player with a recording facility (possibly with a detache	d
 Compact Disc (Audio & Video) player with a recording facility (possibly with a detache microphone) 	:u
 Computers (Laptops or PCs) for playing back MP3 and MP4 files. Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening an 	d
recording, viewing and reviewing performances)	u
 Few African drums (high-pitched, medium pitched, low pitched, master drum, and do 	
Required Text (core) Asare, Y. (2006). Ananse in the Land of Idiots. Legon: Study Ghana Foundation	1110)
Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani: Ki	uanave
Ent. Ltd.	uupuye
Sokpor, G. A. (2014). Fumεfumε: creating a new dance form from traditional dances. Unpublish	ned
Master of Fine Art, MFA Thesis; University of Ghana, Legon.	icu
http://ugspace.ug.edu.gh/bitstream/handle/123456789/7481/Godson%20Atsu%20Sc	okpor %
20%20Fumefume%2	· · · _ ·
0Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.	.pdf?seq
uence=1	
Younge, P. Y. (2011). Music and dance traditions of Ghana: History, performance and teaching.	
Jefferson, NC: McFarland & Company, Inc.	
Additional Reading List Agya Koo (2006). Ahead Of The Pack. Daily Graphic (8/3/2006). Comedian who worked with Ag	goro
Beso Concert party and then started Tetemofra Concert. Has done solo performances	and
acted in films. http://www.graphicghana.info/article.asp?artid=13385	
Berry, J. (1993). West African Folk Tales. Edited and with an Introduction by Richard Spears. Ev	anston,
Illinois: Northern University Press.	
Theatre, Dance and Performance Training Journal. http://www.tandfonline.com	
T-TEL Professional Development Programme (2016). Themes 1, 5 & 7: Teaching and Learning	
Materials (Handbook for Student Teachers). Accra: Ministry of Education Website:	
http://oer.t-tel.org.	
Online Resources	

 CPD Needs Discussion on <i>Elements of</i> scenery, properties, lighting, sound effects, costume and make- Dance Drama Documentary video Analysis Adaptations for learners with SEN Organising Class Dance Drama Performance Portfolio Building: What to include in <i>Leaning Journal</i> on Dance Drama.

Year of B.Ed. 2	Semester 1	Place of lesson in	semester <u>1</u>	2345 6 789	0 10 11 12					
Title of Lesson	Developing Dance Dran	na III	Lesson Duration	ion 3 hours						
Lesson description	To experience and desc	To experience and describe what Choreography means in dance drama production.								
Previous student teacher knowledge, prior learning (assumed)	Student teachers have been studying dance drama for the past five weeks and have a draft heir plot, synopsis, acts and scenes; and have identified instruments and indigenous stylized dances to be used in their dance drama. They have also considered issues on scenery, properties, lighting, sound effects, costume and make-up in dance drama production									
Possible barriers to learning in the lesson	Fear and Anxiety, Stage	ear and Anxiety, Stage Fright, Class Size, Props and African drumming equipment								
Lesson Delivery – chosen to support students in achieving the outcomes	to-face Activity E	Vork- Seminars Based eaning	Independent Study 🗹	e-learning opportunities ☑	Practicum					
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes. Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description. Write in full aspects of the NTS addressed	 Class Discussion Documentary Video Analysis Demonstration Group Work Independent Study To explain an experience the elements of choreography including: Body—inner body parts, outer inner body parts, body moves and steps Time—rhythm, speed and syncopation of movements; Energy—quality of movement, viz., soft, smooth or sharp and energetic; Space—shape, level, direction, size, place, focus, pathway. 									
 Learning Outcome for the lesson, picked and developed from the course specification Learning indicators 	Learning Outcomes	Learning Indicato	ors	Identify which cro issues - core and skills, inclusivity, addressing divers these be address developed.	transferable equity and ity. How will					
for each learning outcome	Demonstrate comprehensive content knowledge on the definitions of choreography in dance drama production. (NTS 2c & 2d, NTECF p16. Demonstrate skills in creating choreographic designs in dance drama production. (NTS 2e & 2 NTECF p16. NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3, Demonstrate in-depth	 choreograph drama prod List three (3 recordings of (with specifi illustrations choreograph State at leas designs in ye choreograph f, in dance dra production. 	of ny in dance uction.) video or video clips ic examples) of of ny of interest. it two (2) our nic movements ima e qualities of at) indigenous l in ny.	 Assessment sl skills, commun skills, reflection honesty. critical thinking problem solving literacy, digitat open-minded cultural and control innovation and collaboration Gender issues (therapeutic); adaptations for with SEN dive inclusivity MD information liffication states stereotyping i 	nication on and ng and ng, financial al literacy, ness ivic literacy, d s; SEN or children rsity and teracy, on					
	knowledge of inclusive professional values and	professiona		PE						

	attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16) Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).		 dance teacher in the basic schools. Describe two strategies you will employ to assist SEN learners to fully participate in dance drama. Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed 				
Topic:Developing Dance Drama II	Sub-topic	Stage/Ti me	Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher led, collaborative group work or independent study				
			Teacher Activity	Student Activity			
	scenery, properties, lighting, sound effects, costume, make-up	Stage 1 - 15 min	Set Induction: Breaking the ice: Start with an <i>Mmoguo-</i> <i>'Egya Abofoo (Dedede</i> <i>Kwaoee)'</i> and/or <i>'Kweku</i> <i>Dom Suro'</i> . Call three students at random to tell an <i>'INDIGENOUS STORY'</i> that has greed moral lesson.	Students join Lecturer/Tutor to sing the <i>Mmoguo</i> . Call three students come at random to tell their <i>'INDIGENOUS STORY'</i> that has greed moral lesson.			
			Show two Video Documentaries on African dance dramas. Ask students to watch out for the choreography in the production.	Students watch attentively for the design of choreography.			
		Stage 3 - 30 min	Class Discussion: Teacher asks students to brainstorm on the choreographic design exhibited in the production. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students actively participate in discussion talking about the choreographic design in the production.			
		Stage 4 - 30 min	Group Work : Students move to their respective groups make designs for their choreographic movements for the production of their dance drama. Teacher builds keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students engage themselves in discussion to create their designs to direct their dance drama using the synopsis already developed.			
		Stage 5 - 45 min	Class Presentation: Teacher asks groups to present by practically demonstrating their designs in front of the	Students watch group presentations and engage colleagues with questions, observations, suggestions and comments on how to keep			

			class. Teacher writes	audience engaged; and how the		
			keywords that emerge on	stage is set		
			the			
			whiteboard/flipchart/LCD			
		Charae C	Projector screen.	Ctudente reflect en		
		Stage 6 -	Reflection and Closure.	Students reflect on		
		30 min	 Let students express what they learned and 	instrumentation and indigenous stylized		
			-	dances for their dance		
			match their responses to the purpose of the lesson.	drama.		
			-summarize the purpose of	urania.		
			the lesson and assess the	Indonondont Study Assignments		
			summaries of student	Independent Study Assignment:		
			teachers.	Students go to watch video clips of dance		
			Independent Study:	dramas African		
			-For the next lesson ask	playwrights have		
			students to go and	created, e.g., Asebu		
			research on how they will	Amanfi, Subruku the		
			Rehearse their dance	Giant, Kundum; and		
			drama for class	discuss how to		
			performance. Ref:	rehearse the		
			Woyzeck	performance.		
			Prezi.https://prezi.com/se	performance.		
			10v8xoowuu/woyzeck-	A student sings the "Thank You'		
			interpretation/	song selecting any <i>three</i> of the		
			interpretation/	17 languages and repeats in		
			Ask a student to sing the	that.		
			<i>'Thank You'</i> song to end	chac.		
			the lesson			
Lesson assessments –	• 1 Peer as	sessment of	individual contributions in clas	ss discussion and group work		
evaluation of learning:	sessions.					
of, for and as learning		roup Class P	resentations on Choreographic	c designs for dance drama that		
within the lesson (linking						
to learning outcomes)	 keeps audience engaged. 3 Independent Study (Assignment): Research on Rehearsal Techniques for acting a 					
			Prezi.https://prezi.com/se10v			
	interpreta					
Teaching Learning	A modest recording	g and playb	ack gadget in the classroom or	music room.		
Resources	Compact	Disc (Audio	& Video) player with a recordi	ng facility (possibly with a		
	detached	microphone	2)			
	Computer	rs (Laptops o	or PCs) for playing back MP3 ar	nd MP4 files.		
	 Video Car 	nera, LCD Pi	rojector and Screen, Tripod and	d Monitoring Unit (for listening		
	and recor	ding, viewin	g and reviewing performances	5)		
	Few Afric	an drums (h	igh-pitched, medium pitched,	low pitched, master drum, and		
	donno)					
Required Text (core)	Asare, Y. (2006). A	nanse in the	Land of Idiots. Legon: Study G	ihana Foundation		
		-	ng and learn: A legacy of songs	s for Ghanaian schools. Sunyani:		
	Kuapaye E					
			ε: creating a new dance form f			
	-		of Fine Art, MFA Thesis; Univer			
			-	5789/7481/Godson%20Atsu%20S		
		20%20Fume1				
			ew%20Dance%20form%20%20	OTraditional%20Dances_2014%20.		
	pdf?seque		d dance traditions of Change 11	listory performance and teaching		
		-		listory, performance and teaching.		
			and & Company, Inc.	() Compation when we also doubt		
Additional Reading List				6). Comedian who worked with		
	-	nces and act	arty and then started Tetemof			
			hana.info/article.asp?artid=13	385		
				ntroduction by Richard Spears.		
			thern University Press.	included by Menalu Spears.		
			them only croity incost.			

	Theatre, Dance and Performance Training Journal. <u>http://www.tandfonline.com</u> T-TEL Professional Development Programme (2016). <i>Themes 1, 5 & 7: Teaching and Learning</i> <i>Materials (Handbook for Student Teachers).</i> Accra: Ministry of Education Website: <u>http://oer.t-tel.org</u> . <i>Online Resources</i> Google Choreography
CPD Needs	 Discussion on <i>Elements of Choreographic Design</i> Dance DramaDocumentary video Analysis Adaptations for learners with SEN Demonstrating choreographic design in Class Dance Drama Settings Portfolio Building: What to include in <i>Leaning Journal</i> on Dance Drama.

Year of B.Ed. 2	Semeste	er 1	Place of lesson in semester 12345678910111					0 11 12	
Title of Lesson	Duration						3 hours		
Lesson description	rehearsal	To discuss how to effectively conduct a dance drama rehearsal by explaining some useful rehearsal technique adaptations, manageable rehearsal schedules and the ethos with rehearsals.							
Previous student teacher knowledge, prior learning (assumed) Possible barriers to	Student teachers have been studying dance drama for the past six weeks and have a draft plot, synopsis, acts and scenes; and have identified instruments and indigenous stylized dances to be used in their dance drama and have suggested choreographic movements. Fear and Anxiety, Stage Fright, Class Size, Props and African drumming equipment								
learning in the lesson									
Lesson Delivery – chosen to support students in achieving the outcomes	to-	Activity	Work- Based Leaning	Seminars	Independen Study 🗹		ing unities ☑	Practicum	
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	 Class Discussion Documentary Video Analysis Group Work Independent Study 								
 Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description. Write in full aspects of the NTS addressed 	 To develop a group consensus on the following: Useful rehearsal techniques for miming, especially as in dance drama, Manageable Rehearsal Schedules, Ethos of the Rehearsal Activity. 								
 Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning 	Learning (Outcomes	Learnii	Learning Indicators			Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed.		
outcome			•	 Eximite treated on dance drama production. List three (3) video recordings or video clips with illustrations on dance drama rehearsal techniques. State at least five (5) properties for dance drama production. 		 Assessment skills, social skills, communication skills, reflection and honesty. critical thinking and problem solving, financial literacy, digital literacy, open-mindedness cultural and civic literacy, innovation and collaboration Gender issues; SEN (therapeutic); adaptations for children with SEN diversity and inclusivity MD information literacy, ethical issues on stereotyping in music and PE 			

	Demonstrate in-depth knowledge of ethos and professional values and attitudes for dance drama production. (NTS 2e & 2f, NTECF p16) Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).		weaknes targets f any over	State at least three (3) professional values and attitudes for dance drama production in basic schools. Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry Describe two strategies you will employ to assist SEN learners to fully participate in dance drama. individual student sees and strengths. Identify for individual students and rarching shortfalls that be addressed.			
Topic I: Rehearsing the Dance Drama	Sub-topic	Stage/Time		Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher led, collaborative group work or independent study			
				Teacher Activity	Student Activity		
	Rehearsal	Stage 1	1 - 15	Set Induction: Breaking the	Student <i>Cantor</i> calls the		
	Techniques				Student cuntor cuits the		
	Techniques,	min		ice:	song and the class responds		
	rechniques,	min		ice: Appoint a student as <i>Cantor</i>	song and the class responds (i.e., Call-and-Response		
		min		ice: Appoint a student as <i>Cantor</i> and ask him/her to start with	song and the class responds		
	Rehearsal Schedule,	min		ice: Appoint a student as <i>Cantor</i>	song and the class responds (i.e., Call-and-Response		
	Rehearsal	min		ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song</i> -	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin		
	Rehearsal Schedule,	min		ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> 'Obunumankoma, Odapagyan, Oson'.	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin (navy) and Elephant (army).		
	Rehearsal	min		ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> <i>Obunumankoma,</i>	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin		
	Rehearsal Schedule, Rehearsal	min		ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> 'Obunumankoma, Odapagyan, Oson'. Call students explain the national security lesson implications embedded in the	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin (navy) and Elephant (army). Ref. WS&L, Mereku, C.W.K.		
	Rehearsal Schedule, Rehearsal		2 - 20	ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> 'Obunumankoma, Odapagyan, Oson'. Call students explain the national security lesson implications embedded in the song.	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin (navy) and Elephant (army). Ref. WS&L, Mereku, C.W.K. (2013) pgs. 76 & 77.		
	Rehearsal Schedule, Rehearsal	min Stage 2 min	2 - 30	ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> 'Obunumankoma, Odapagyan, Oson'. Call students explain the national security lesson implications embedded in the	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin (navy) and Elephant (army). Ref. WS&L, Mereku, C.W.K.		
	Rehearsal Schedule, Rehearsal	Stage 2	2 - 30	ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> <i>'Obunumankoma,</i> <i>Odapagyan, Oson'.</i> Call students explain the national security lesson implications embedded in the song. Show two Video Documentaries on drama rehearsal techniques. Ask	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin (navy) and Elephant (army). Ref. WS&L , Mereku, C.W.K. (2013) pgs. 76 & 77. Students watch attentively		
	Rehearsal Schedule, Rehearsal	Stage 2	2 - 30	ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> <i>'Obunumankoma,</i> <i>Odapagyan, Oson'.</i> Call students explain the national security lesson implications embedded in the song. Show two Video Documentaries on drama rehearsal techniques. Ask students to watch out for	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin (navy) and Elephant (army). Ref. WS&L , Mereku, C.W.K. (2013) pgs. 76 & 77. Students watch attentively		
	Rehearsal Schedule, Rehearsal	Stage 2	2 - 30	ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> <i>'Obunumankoma,</i> <i>Odapagyan, Oson'.</i> Call students explain the national security lesson implications embedded in the song. Show two Video Documentaries on drama rehearsal techniques. Ask students to watch out for some of the techniques, e.g.,	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin (navy) and Elephant (army). Ref. WS&L , Mereku, C.W.K. (2013) pgs. 76 & 77. Students watch attentively		
	Rehearsal Schedule, Rehearsal	Stage 2	2 - 30	ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> <i>'Obunumankoma,</i> <i>Odapagyan, Oson'.</i> Call students explain the national security lesson implications embedded in the song. Show two Video Documentaries on drama rehearsal techniques. Ask students to watch out for	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin (navy) and Elephant (army). Ref. WS&L , Mereku, C.W.K. (2013) pgs. 76 & 77. Students watch attentively		
	Rehearsal Schedule, Rehearsal	Stage 2	2 - 30	ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> <i>'Obunumankoma,</i> <i>Odapagyan, Oson'.</i> Call students explain the national security lesson implications embedded in the song. Show two Video Documentaries on drama rehearsal techniques. Ask students to watch out for some of the techniques, e.g., <i>inner thoughts, hot-seat,</i> <i>LeCoq's melodrama, LeCoq's</i> <i>'vally of the giants,' non-</i>	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin (navy) and Elephant (army). Ref. WS&L , Mereku, C.W.K. (2013) pgs. 76 & 77. Students watch attentively		
	Rehearsal Schedule, Rehearsal	Stage 2	2 - 30	ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> <i>'Obunumankoma,</i> <i>Odapagyan, Oson'.</i> Call students explain the national security lesson implications embedded in the song. Show two Video Documentaries on drama rehearsal techniques. Ask students to watch out for some of the techniques, e.g., <i>inner thoughts, hot-seat,</i> <i>LeCoq's melodrama, LeCoq's</i> <i>'vally of the giants,' non-</i> <i>verbal language. etc.</i>	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin (navy) and Elephant (army). Ref. WS&L , Mereku, C.W.K. (2013) pgs. 76 & 77. Students watch attentively		
	Rehearsal Schedule, Rehearsal	Stage 2	2 - 30	ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> <i>'Obunumankoma,</i> <i>Odapagyan, Oson'.</i> Call students explain the national security lesson implications embedded in the song. Show two Video Documentaries on drama rehearsal techniques. Ask students to watch out for some of the techniques, e.g., <i>inner thoughts, hot-seat,</i> <i>LeCoq's melodrama, LeCoq's</i> <i>'vally of the giants,' non-</i> <i>verbal language. etc.</i> Ref: Woyzeck	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin (navy) and Elephant (army). Ref. WS&L , Mereku, C.W.K. (2013) pgs. 76 & 77. Students watch attentively		
	Rehearsal Schedule, Rehearsal	Stage 2	2 - 30	ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo song-</i> <i>'Obunumankoma,</i> <i>Odapagyan, Oson'.</i> Call students explain the national security lesson implications embedded in the song. Show two Video Documentaries on drama rehearsal techniques. Ask students to watch out for some of the techniques, e.g., <i>inner thoughts, hot-seat,</i> <i>LeCoq's melodrama, LeCoq's</i> <i>'vally of the giants,' non-</i> <i>verbal language. etc.</i>	song and the class responds (i.e., Call-and-Response form). Students explain the roles of Eagle (air force), Dolphin (navy) and Elephant (army). Ref. WS&L , Mereku, C.W.K. (2013) pgs. 76 & 77. Students watch attentively		

	Stage 3 -	Class Discussion: Teacher asks	Students actively
	30 min	students to <i>brainstorm</i> on the	participate in discussion
		manageable rehearsal techniques	talking about the
		exhibited in the videos. Teacher	manageable rehearsal
		writes keywords that emerge on the	techniques they will employ
		whiteboard/flipchart/LCD Projector	in rehearsing their dance
		screen.	drama production.
	Stage 4 -	Group Work: Students move to their	Students engage
	30 min	respective groups make a plan for	themselves in discussion to
		their dance drama rehearsals.	plan how they will conduct
		Teacher goes round groups to offer suggestions.	their rehearsal.
	Stage 5 -	Class Presentation: Teacher asks	Students listen to group
	45 min	groups to present. Teacher writes	presentations and engage
		keywords that emerge on the	colleagues with questions,
		whiteboard/flipchart/LCD Projector	observations, suggestions
		screen.	and comments.
	Stage 6 -	Reflection and Closure.	Students reflect on the
	30 min	Let students express what they	rehearsal techniques for
		learned and match their responses to	their dance drama.
		the purpose of the lesson.	
		Summarize the purpose of the lesson	Independent Study
		and assess the summaries of student	Assignment:
		teachers.	Students go to watch video clips of dance dramas
		Independent Study:	African playwrights have
		For the next lesson ask students to go	created, e.g., Asebu Amanfi,
		and research on how they will be	Subruku the Giant, Kundum;
		directing the acts, notes for directing,	and note how the dramas
		and the mime of their dance drama.	were directed.
		Ask a student to sing the 'Thank You'	A student sings the "Thank
		song to end the lesson	You' song selecting any
			three of the 17 languages
			and repeats in that.
Lesson assessments –	Peer assessme	ent of individual contributions in class disc	cussion and group work
evaluation of learning:	sessions.		
of, for and as learning		Class Presentations on Rehearsal Technique	
within the lesson (linking to learning	-	Study (Assignment): Research on directing	g the acts, notes for directing,
outcomes)	and the mime	of their dance drama.	
Teaching Learning	A modest recording an	d playback gadget in the classroom or mu	isic room.
Resources	Compact Disc	(Audio & Video) player with a recording f	acility (possibly with a
	detached mic	rophone)	
	Computers (La	aptops or PCs) for playing back MP3 and N	VIP4 files.
		, LCD Projector and Screen, Tripod and M	onitoring Unit (for listening
	-	, viewing and reviewing performances)	
		rums (high-pitched, medium pitched, low	pitched, master drum, and
Boguirod Toxt (coro)	donno)	a in the Land of Idiate Logan: Study Char	a Foundation
Required Text (core)		se in the Land of Idiots. Legon: Study Ghar). We sing and learn: A legacy of songs for	
	Kuapaye Ent.		Ghanaian Schools, Sullyalli.
		/prezi.com/se10v8xoowuu/woyzeck-inter	pretation/
		lusic and dance traditions of Ghana: Histo	
		rson, NC: McFarland & Company, Inc.	· · ·
			
Additional Reading List		d Of The Pack. Daily Graphic (8/3/2006). (
	_	oncert party and then started Tetemofra (Loncert. Has done solo
		and acted in films. raphicghana.info/article.asp?artid=13385	
		African Folk Tales. Edited and with an Intro	
	Berry, J. (1993). WESt P	arrean rolly rules. Eulten and with all little	succion by Michard Spears.

	Evanston, Illinois: Northern University Press. Theatre, Dance and Performance Training Journal. <u>http://www.tandfonline.com</u> T-TEL Professional Development Programme (2016). <i>Themes 1, 5 & 7: Teaching and Learning</i> <i>Materials (Handbook for Student Teachers).</i> Accra: Ministry of Education Website: <u>http://oer.t-tel.org</u> . <i>Online Resources</i> Google Rehearsal Techniques <u>http://www.slideshare.net/lanekatie97/rehearsal-techniques?from_m_app=android</u> <u>https://goo.gl/images/C5b3fd</u>
CPD Needs	 Discussion on Dance Drama Rehearsal Techniques Dance DramaDocumentary video Analysis Adaptations for learners with SEN Drama Directing Notes Miming skills Portfolio Building: What to include in Leaning Journal on Dance Drama.

Year of B.Ed. 2 S	emester	mester 1 Place of lesson in semester				123456789101112			
Title of Lesson	Rehears	sing the Da	nce Drama		Lesson Duration	3 hours			
Lesson description Previous student teacher	practise	To discuss how to effectively direct the acts, put down notes to assist directors practise some miming skills.							
knowledge, prior learning (assumed)	draft plo stylized	Student teachers have been studying dance drama for the past seven weeks and have a draft plot, synopsis, acts and scenes; and have identified instruments and indigenous stylized dances to be used in their dance drama, suggested choreographic movements and decided on drama rehearsal techniques to use.							
Possible barriers to learning in the lesson	Fear and	d Anxiety, S	Stage Fright	t, Class Size, P	rops and A	frican	drumming equip	oment	
Lesson Delivery – chosen to support students in achieving the outcomes	-to-	Practical Activity ☑	Work- Based Leaning	Seminars	Independ t Study 🗹	1	e-learning opportunities Ø	Practicum	
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes. • Purpose for the lesson,	Class Di Docume Group V Indeper	ndent Stud	y	: is on the follo	wing:				
 what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description. Write in full aspects of the NTS addressed 		 Directing the Acts, Notes for Directing, Practise of Miming Skills 							
 Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for 	Learnin	g Outcome	s Lea	rning Indicato	ors	core a inclus divers	ify which cross-co and transferable sivity, equity and sity. How will the essed or develope	skills, addressing ese be	
each learning outcome	how to direct th down ne director drama p (NTS 2c p16. NaCCA Demons skills in	hensive thowledge effectively he acts and otes to assi rs in dance production. & 2d, NTE B4.2.3.4.1-3 strate mimi dance dran tion. (NTS 2	put st • CF ng • na	Exhibit not effective d of the acts dance drar production Mention th ways the d would inst properties set the sta five (5) syn gesture use indigenous dances. Demonstra you will illu <i>execute hin</i> <i>not well,</i> an you, in dan drama pro	es on irecting in na n. nree (3) irector ruct the team to ge. east nbolic ed in s ate how ustrate <i>m, I'm</i> nd <i>I love</i> ce	 As cc ar cr sc lit cu in Gr (ti ac SE in et 	ssessment skills, sommunication ski nd honesty. ritical thinking an olving, financial lit teracy, open-mine ultural and civic li novation and col ender issues; SEN herapeutic); daptations for chi EN diversity and i oformation literact thical issues on st ousic and PE	social skills, ills, reflection d problem teracy, digital dedness teracy, laboration J ildren with nclusivity MD	

	Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16) Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).		 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry. Describe two strategies you will employ to assist SEN learners to fully participate in dance drama. Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed. 			
Topic: Developing Dance Drama II	Sub-topic	Stage/T ime	Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher led, collaborative group work or independent study Teacher Activity			
	Directing the Acts, Writing the Notes for Directing, Practising the Miming Gestures,	Stage 1 - 15 mir	nthe ice:'Paracetamol Bugle Tune.'Ask students to sing the 'Paracetamol Bugle Tune.' (Mereku, 2013, pg. 57)(Mereku, 2013, pg. 57)Let them sing the second song, 'Moni Afo Le Ju Le', ask students to rise according to days they were born to sing the chorus.(Mereku, 2013, pg. 45)Students sing the second action song, rise according to days they were born to sing the chorus: Tra la la la la la la; Tra la la la la.			
		Stage 2 - 30 mir Stage 3 - 30 mir	Documentaries on African dance dramas. Ask students to watch out for notes they would have written for directing the acts.the things the director would have been guided to do from notes on the production.Class Discussion: TeacherStudents actively participate in			

			to produce the			
			performance. Teacher			
			writes keywords that			
			emerge on the whiteboard/flipchart/LCD			
			Projector screen.			
		Stage 4	Group Work: Students	Students engage themselves in		
		- 30 min	move to their respective	discussion to write down notes		
			groups to write out their	to direct their dance drama		
			notes on acting and stage directing. Students are	using the synopsis already developed.Students		
			also asked to practise the	Also practice their stage craft.		
			movements on stage.			
		Stage 5	Class Presentation:	Students listen and watch to		
		- 45 min	Teacher asks groups to present their notes as	group presentations and engage colleagues with questions,		
			well as demonstrate their	observations, suggestions and		
			stage craft. Teacher	comments.		
			writes keywords that			
			emerge on the whiteboard/flipchart/LCD			
			Projector screen.			
		Stage 6	Reflection and Closure.	Students reflect on issues like:		
		- 30 min	Let students express what	Understanding the scrip		
			they learned and match	• Defining the Director's role		
			their responses to the purpose of the lesson.	CastingRules of Rehearsal		
			Summarize the purpose	 How to talk to Actors 		
			of the lesson and assess	 How to get a Laugh 		
			the summaries of student	Key Elements of Stage		
			teachers.	Craft		
			Independent Study:	Independent Study Assignment:		
			For the next lesson ask students to go and	Students go and finalise their		
			finalise their music	music rehearsal (drumming and dancing) plan.		
			rehearsal (drumming and			
			dancing) plan.	A student sings the "Thank You"		
			Ask a student to sing the	song selecting any three of the		
			<i>'Thank You'</i> song to end	17 languages and repeats in those.		
			the lesson			
Lesson assessments –			of individual contributions ir	n class discussion and group work		
evaluation of learning: of, for and as learning within the	session		s Presentations onnotes on a	acting and stage craft directing.		
lesson (linking to learning		-		he music rehearsal (drumming and		
outcomes)	dancing			, , ,		
Teaching Learning Resources			yback gadget in the classroo			
	 Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone) 					
	 detached microphone) Computers (Laptops or PCs) for playing back MP3 and MP4 files. 					
	 Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for 					
		-	ding, viewing and reviewing			
	 Few Africand doi: 		s (high-pitched, medium pitch	ned, low pitched, master drum,		
Required Text (core)			the Land of Idiots. Legon: Stu	Idy Ghana Foundation		
			e sing and learn: A legacy of s			
		i: Kuapaye				
			fumε: creating a new dance fo or of Fino Art. ΜΕΑ Thosis: U			
	Unpubl	ished Mast	er of Fine Art, MFA Thesis; Ui	iversity of Ghana, Legon.		

	 http://ugspace.ug.edu.gh/bitstream/handle/123456789/7481/Godson%20Atsu% 20Sokpor_%20%20Fumɛfumɛ%2 OCreating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014 %20.pdf?sequence=1 Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.
Additional Reading List	 Agya Koo (2006). Ahead Of The Pack. Daily Graphic (8/3/2006). Comedian who worked with Agoro Beso Concert party and then started Tetemofra Concert. Has done solo performances and acted in films. http://www.graphicghana.info/article.asp?artid=13385 Berry, J. (1993). West African Folk Tales. Edited and with an Introduction by Richard Spears. Evanston, Illinois: Northern University Press. Theatre, Dance and Performance Training Journal. <u>http://www.tandfonline.com</u> T-TEL Professional Development Programme (2016). <i>Themes 1, 5 & 7: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: <u>http://oer.t-tel.org</u>. Online Resources Google Notes on Directing. https://youtu.be/_MDrb24vfvM. – 'Sounds from Ghana.' http://anthemworld.com/U.S.A.html.
CPD Needs	 Discussion on Notes on acting and stage craft directing. Dance DramaDocumentary video Analysis Adaptations for learners with SEN Organising Class Dance Drama Performance Portfolio Building: What to include in Leaning Journal on Dance Drama.

Year of B.Ed. 2 Se	emester	1 Pl	ace of les	sson in sen	nester	12	3 4 5 6 7 8 9	10 11 12	
Title of Lesson	Rehearsing the Dance Drama III Lesso						Duration	3 hours	
Lesson description	In addition to finalising the music rehearsal plan (viz., drumming and dancing), students will constitute Committees to explore the performance venue, prepare and set up the Box Office, prepare invitation letters, programme, brochure, poster, hand-bills for promoting the performance event.								
Previous student teacher				•			r the past eight w		
knowledge, prior learning		•					nts and indigeno	us stylized	
(assumed) Possible barriers to learning				d and are yet ass Size, Socio		-	ormance.		
in the lesson		Alety, Stuge	ingit, cit	133 JIZC, JUCK	Since y.				
Lesson Delivery – chosen to	Face-to-	Practical	Work-	Seminars	Indep	endent	e-learning	Practicum	
support students in achieving	face 🗹	Activity	Based		Study	\square	opportunities		
the outcomes		$\mathbf{\nabla}$	Leaning						
Lesson Delivery – main mode		ss Discussio							
of delivery chosen to support			Video Anal	ysis on Orga	nsing a	Concert	Performance		
student teachers in achieving		oup Work							
the learning outcomes.	• Ind	ependent S	tudy						
Purpose for the lesson,	To develop	a group co	nsensus or	the followir	ng:				
what you want the	•			ing schedule	-				
students to achieve,	•	Integrati	ng the Acti	ng and the N	lusic				
serves as basis for the	•	Forming	the Events	Organising C	Commit	tees—Ve	enue and Stage P	reparation,	
learning outcomes. An						gramme	s Committee, Pu	blicity	
expanded version of the		Committe	ee, Protoco	ol Committee	e, etc.				
description.Write in full aspects of									
the NTS addressed									
Learning Outcome for						l	dentify which cro	oss-cutting	
the lesson, picked and							ssues - core and	-	
developed from the	Learning Ou	tcomes	Learnin	g Indicators			kills, inclusivity,		
course specification				5			ddressing divers	-	
Learning indicators for						-	hese be address	ed or	
each learning outcome	Demonstrat	0	• N4	ntion times	ctinulat		leveloped.	kille cocial	
	Demonstrate responsibility and commitment to the agreed music rehearsal schedule.Mention times stipulated for practising drumming and singing sessions of 								
	Demonstrate understandi roles of the committees promote the (NTS 2e & 2t p16. NaCCA B4.2.3.4.1-3 Demonstrate knowledge of	e ng of the formed to e event. f, NTECF e in-depth	rol col pro	ate at least thes of two of mmittees for omote the evolution of the evolution of the evolution of the at least the ofessional value of the the the of the the the of the the the of the	the med to vent.		 cultural and c innovation an collaboration Gender issues (therapeutic); adaptations for with SEN dive inclusivity ME information li ethical issues 	ivic literacy, d s; SEN or children rsity and) teracy,	
	professional and attitude enshrined in	values s	att da	itudes of the nce teacher i nools.	music	and	 ethical issues stereotyping i PE 	-	

	documents of I NTECF. (NTS 2e & 2f, N p16) Demonstrate understanding children develo learn in diverse contexts so as this in their tea (NTS 2e, NTEC	of how op and to apply aching.	•	Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry Describe two strategies you will employ to assist SEN learners to fully participate in dance drama. Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.	
Topic: Rehearsing the				Teaching and learning activit outcomes: depending on del	livery mode selected. Teacher
Dance Drama III	Sub-topic	Stage/T	ime	led, collaborative group wor	k or independent study
				Teacher Activity	Student Activity
	Drumming and Singing schedule Integrating the Acting and the Music Forming the Events Organising Committees	Stage 2 min		Set Induction: Breaking the ice: Put students in groups of ten to play the ' <i>Sii, Sii Sii</i> ' game. (Mereku, 2013, pg. 23) Let them sing the second song, ' <i>Sisi Mbo! Tabon</i> <i>Mbo!</i> ', ask students to act out the actions in the song. (Mereku, 2013, pg. 26) Show a Video Documentary on dance drama rehearsals where the drummer and singers are working together. Ask students to watch and take note of the master drummer's instructions as well as their rehearsal schedules.	Students play the game 'Sii, Sii. Sii' (Mereku, 2013, pg. 23). All students who emerged winners onthe first 'Fire' will stand for a surprise present from the Lecturer/Tutor. Students sing the second action song and act out the canoe paddling action. (Mereku, 2013, pg. 26). Students watch attentively for relationship between the master drummer and the other drummers and the singers.
		Stage 3 min Stage 4 min		Class Discussion: Teacher discusses the relationship between the master drummer and the group (supporting drummers and singers). Class also discusses their rehearsal schedules towards their performances. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen. Group Work: Students move to their respective groups to form committees for the production—E.g., Venue and Stage	Students actively participate in discussion talking about the relationship between the master drummer and the group (supporting drummers and singers). Comment on things like cues, communication, coordination, improvisation, etc. Students engage themselves in discussion to agree on the committees and nominate colleagues for their membership. They

			Preparation, Finance and Box Office Committee, Programmes Committee,	set the roles and functions for each group and add deadlines for their
			Publicity Committee, Protocol Committee. Students are also asked to	functioning.
			set their roles.	
		Stage 5 - 45 min	Class Presentation: Teacher asks groups to present two things: (a) master drummer's relationship, and (b) report on committees set up. Teacher writes interesting things (e.g., strengths, challenges, opportunities, threats, etc.) on the whiteboard/flipchart/LCD Projector screen.	Students listen to group presentations and engage colleagues with questions, observations, suggestions and comments.
		Stage 6 - 30 min	Reflection and Closure. - Let students express what they learned and match	Students reflect on instrumentation
			their responses to the purpose of the lesson. -summarize the purpose of	and indigenous stylized dances for their dance
			the lesson and assess the summaries of student teachers.	drama. Independent Study
			Independent Study:	Assignment:
			-For the next lesson ask students to go and hold	Students go in their committees
			meetings in their	to hold meetings
			committees and make a	and make a
			plan of work.	reportfor class—
			Ack a student to sing the	Venue and Stage
			Ask a student to sing the <i>'Thank You'</i> song to end the	Preparation, Box Office,
			lesson	Programmes
				Committee,
				Publicity
				Committee,
				Protocol Committee, etc.
				committee, etc.
				A student sings the "Thank
				You' song selecting any
				three of the 17 languages
Lesson assessments –	• 1 Peer as	coccmont of ind	ividual contributions in class di	and repeats in that.
evaluation of learning: of,	 I Peer as Committ 		ividual contributions in class di	
for and as learning within			entations on Relationship betw	een master drummers and
the lesson (linking to		Committee Forn		
learning outcomes)			signment): Events Planning Con	nmittee Reports.

Teaching Learning	A modest recording and playback gadget in the classroom or music room.
Resources	Compact Disc (Audio & Video) player with a recording facility (possibly with a detached
nesources	microphone)
	 Computers (Laptops or PCs) for playing back MP3 and MP4 files.
	 Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and
	 video camera, LCD Projector and screen, mpod and wontoring onit (for instering and recording, viewing and reviewing performances)
Description of Taxat	Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)
Required Text	Asare, Y. (2006). Ananse in the Land of Idiots. Legon: Study Ghana Foundation
(core)	Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani: Kuapaye
	Ent. Ltd.
	Sokpor, G. A. (2014). Fumefume: creating a new dance form from traditional dances. Unpublished Master
	of Fine Art, MFA Thesis; University of Ghana, Legon.
	http://ugspace.ug.edu.gh/bitstream/handle/123456789/7481/Godson%20Atsu%20Sokpor_%20
	%20Fumefume%2
	0Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?seque
	nce=1
	Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i> . Jefferson,
	NC: McFarland & Company, Inc.
Additional Reading	Agya Koo (2006). Ahead Of The Pack. Daily Graphic (8/3/2006). Comedian who worked with Agoro Beso
List	Concert party and then started Tetemofra Concert. Has done solo performances and acted in
	films. http://www.graphicghana.info/article.asp?artid=13385
	Berry, J. (1993). West African Folk Tales. Edited and with an Introduction by Richard Spears. Evanston,
	Illinois: Northern University Press.
	Theatre, Dance and Performance Training Journal. <u>http://www.tandfonline.com</u>
	T-TEL Professional Development Programme (2016). Themes 1, 5 & 7: Teaching and Learning Materials
	(Handbook for Student Teachers). Accra: Ministry of Education Website: <u>http://oer.t-tel.org</u> .
	Online Resources
	Google Dance Drama Movies
	https://youtu.be/_MDrb24vfvM. – 'Sounds from Ghana.' http://anthemworld.com/U.S.A.html.
CPD Needs	
CPD Needs	Discussion on Event Planning Committees—Venue and Stage Preparation, Box Office, Dregrammers Committee, Dublicity Committee, Destagel Committee, etc.
	Programmes Committee, Publicity Committee, Protocol Committee, etc.
	Organising the Dance Drama Performance Event
	Dance DramaDocumentary video Analysis
	Adaptations for learners with SEN
	• Portfolio Building: What to include in <i>Leaning Journal</i> on Organising Dance Drama Event.

Year of B.Ed. 2 S	emester 1 Place	er 1234	123456789101112						
Title of Lesson	Dance Drama Performance I	Event Planning	Lesson Du	ration	3 hours				
Lesson description Previous student teacher	To facilitate and monitor the event planning committees' work as well as ensure a dr rehearsal of the dance drama production.								
knowledge, prior learning (assumed)	synopsis, acts and scenes; ha	Student teachers have been studying dance drama for the past nine weeks and have a plot, synopsis, acts and scenes; have identified instruments and indigenous stylized dances and choreographed; have planned their rehearsal schedules and appointed event planning							
Possible barriers to learning	committees.								
in the lesson Lesson Delivery – chosen to		ork- Seminars	Independent	e-learning	Practicum				
support students in achieving the outcomes Lesson Delivery – main mode		aning	Study 🗹	opportunities ☑					
of delivery chosen to support student teachers in achieving the learning outcomes.	 Group Work Independent Study 								
 Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description. Write in full aspects of the NTS addressed 	 To develop a group consensus on the following: Update of reports from event planning committees, Ensuring the dressed rehearsal in the groups are conducted as scheduled, Ensuring that groups have the requisite costume, props, sound effects, etc., needed for the final production stage. 								
 Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome 	Learning Outcomes	Learning Outcomes Learning Indicators developed. Identify which cross-cutting issues - core and transferat skills, inclusivity, equity and addressing diversity. How we these be addressed or developed.							
	Demonstrate comprehensive content knowledge on what goes into dressed rehearsals. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.3.4.1-3	 Itemise the costuneeded for the data drama production List three (3) properties the production Describe any other properties such a effect needed for production. Describe how you 	nce n. os used n. er s <i>sound</i> the	Assessment skill: skills, communic reflection and he critical thinking a problem solving, literacy, digital li open-mindednes cultural and civic innovation and	ation skills, onesty. and financial teracy, ss				
	Demonstrate multi-purpose skills needed in event management organisation. (NTS 2e & 2f, NTECF p16., NaCCA B4.2.3.4.1-3	collaboration Gender issues; S (therapeutic); adaptations for o with SEN diversit inclusivity MD	children ty and						
	Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)	 State at least three professional value attitudes of the mand dance teacher basic schools. Describe three (3 activities you will 	es and nusic r in the	information liter ethical issues on stereotyping in r PE					

Topic: Dance Drama	Sub-topic	Stage/Time	Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher led, collaborative group work or independent study			
Performance Events			Teacher Activity	Student Activity		
Planning	Updates from Event Planning Committees	Stage 1 - 15 min	Set Induction: Breaking the ice: Call three students at random to tell ' <i>TOLI</i> ' very interesting <i>laugh</i> -	Three students tell their <i>TOLI</i> to class as they laugh to set the tone for the lesson.		
	Five Things to Remember at		<i>of-laugh</i> stories to the class. Secondly, ask students to Recite or Sing the <i>State Pledge</i> .	Students Recite or Sing the <i>State Pledge.</i>		
	Dress Rehearsal Things needed	Stage 2 - 30 min	Class Discussion : Teacher asks students to <i>brainstorm</i> on things to remember during the final live	Students write down the 5 tips into their Learner's Journals— i. Facial Expression		
	for the Final Rehearsal of the live show— props, costume, make-up, sound effects,		show. Teacher summarizes the five things to remember on the whiteboard/flipchart/LCD Projector screen.	 ii. Clear Actions iii. Beginning, Middle, End iv. Directing Action to Audience v. No Talking 		
		Stage 3 - 30 min	Class Presentation I : Teacher asks groups to present firstly, things needed for the Final Rehearsal of the live show. Teacher takes note to assist groups if they have	Students listen to group presentations and help with SWOT Analysis with questions, observations, suggestions and comments.		
		Stage 4 - 30 min	challenges. Class Presentation II: Teacher asks groups to present secondly, updates from Event Planning Committees. Teacher takes note to assist groups if they have	Students listen to group presentations and help with SWOT Analysis with questions, observations, suggestions and comments.		
		Stage 5 - 60 min	challenges. Class Dance Drama Production: Teacher asks groups to volunteer and present a 10-minutes excerpt of their dance drama production to the class.	Students watch group presentations and help with SWOT Analysis with questions, observations, suggestions and comments.		
		Stage 6 - 15 min	Reflection and Closure. - Let students express what they learned and match their responses to the purpose of the lesson. -summarize the purpose of the lesson and assess the summaries	Students reflect on their dress rehearsals.		
			of student teachers. Independent Study: For the next lesson ask students to review and update their event planning processes.	Independent Study Assignment: Students go to review and update their event planning processes. A student sings the "Thank You' song		
Lesson assessments – evaluation of	Group Plan	nning Activities	Ask a student to sing the 'Thank You' song to end the lesson Rehearsals, and Update on Events Pla on Publicity, e.g., Posters, Invitation C nment): Research on Choreography.	selecting any <i>three</i> of the 17 languages and repeats in that. <i>nning</i> .		

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learning: of,	
for and as	
learning	
within the	
lesson (linking	
to learning	
outcomes)	
Teaching	A modest recording and playback gadget in the classroom or music room.
Learning	• Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)
Resources	 Computers (Laptops or PCs) for playing back MP3 and MP4 files.
	• Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording,
	viewing and reviewing performances)
	 Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)
Required Text	Asare, Y. (2006). Ananse in the Land of Idiots. Legon: Study Ghana Foundation
(core)	Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani: Kuapaye Ent. Ltd.
	Sokpor, G. A. (2014). Fumefume: creating a new dance form from traditional dances. Unpublished Master of
	Fine Art, MFA Thesis; University of Ghana, Legon.
	http://ugspace.ug.edu.gh/bitstream/handle/123456789/7481/Godson%20Atsu%20Sokpor_%20%20F umɛfumɛ%2
	0Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances 2014%20.pdf?sequence=1
	Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i> . Jefferson, NC:
	McFarland & Company, Inc.
Additional	BPI/PCE (2005). Practical guide book to organise a cultural event at UNESCO Headquarters. Bureau of Public
Reading List	Information, Public Relations and Cultural Events Section. Retrieved: 13 May, 2018.
	http://unesdoc.unesco.org/images/0014/001417/141756e.pdf
	Brodie, S. (2009). Guidelines for concerts, events and organised gatherings. Environmental Health Directorate,
	WA: Perth Business Centre. Retrieved; 13 May, 2018.
	https://ww2.health.wa.gov.au/~/media/Files/Corporate/general%20documents/Environmental%20heal
	th/Concert s%20and%20Mass%20Gathering%20Guidelines.pdf
	Caciur, Tatiana (2012). Organization of a large scale music event: planning and production. MUBBA Thesis.
	HAAGAHELIA, University of Applied Sciences.
	https://www.theseus.fi/bitstream/handle/10024/39161/caciur_tatiana.pdf?sequence=1&isAllowed=y
	Hawai'i Tourism Authority (2013) Request for proposals to organize, facilitate, and promote the Hawaiian
	music concert series and May Day event. Honolulu, Hawaii: Hawaii Convention Center Retrieved: 13
	May, 2018. http://www.hawaiitourismauthority.org/default/assets/File/RFP%2014-
	04%20Consert%20Series%20&%20May%20DAY%2001022014.pdf
	Kershaw, M. (2016). 10 things you need to organiser a killer house gig. Eventbrite.
	https://www.eventbrite.com.au/blog/10-things-you-need-to-organiser-a-killer-house-gig-ds00/
	Stead, K. (2018). How to Organise a Concert.
	http://www.keithstead.com/and more/musicians corner/how to oac.html Layton, J. (2018). 10 Tips
	for Musical Event Planning. https://lifestyle.howstuffworks.com/event-planning/10-tips-formusical-
	event-planning.htm
CPD Needs	Discussion on Five things to Remember during the Dress Rehearsal
	 Dance DramaSWOT Analysis
	Adaptations for learners with SEN
	Organising Class Dance Drama Performance Dentfalia Dividing What to include in Journal on Dance Drama
	Portfolio Building: What to include in <i>Leaning Journal</i> on Dance Drama.

Year of B.Ed. 2	Semester 1 Place of lesson in semester 123456789101112					89101112		
Title of Lesson	Dance Drama I Community	Performar	nce to the I	Jniversity	Lesson	Duration	3 hours	
Lesson description Previous student teacher knowledge, prior learning (assumed)	To produce a dance drama concert to the University Community. Student teachers have been studying dance drama for the past nine weeks and have a plot, synopsis, acts and scenes; have identified instruments and indigenous stylized dances and choreographed; have planned their rehearsal schedules and appointed event planning							
Possible barriers to learning in the lesson Lesson Delivery – chosen to support students in achieving the outcomes Lesson Delivery – main mode of delivery chosen to	Fear and Anxie	ety, Stage I actical tivity 🗹 hows of D	I their dress rehearsals last week. Fright, Class Size, Props and Africa Work- Based Leaning ance Drama deo Recording of Production		and African Independe Study 🗹		g Practicum	
support student teachers in achieving the learning outcomes.		-	s Organisat n Meetings	ion				
 Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description. Write in full aspects of the NTS addressed 	 To develop a group consensus on the following: Dress Rehearsals Finalising Events Organisation Post-Production Meeting and Report 							
 Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome 	Learning Outcomes Learning Indicators Identify which cross-or addressing diversity. these be addressed or developed.				nd transferable ty, equity and versity. How will			
	Demonstrate comprehensive content knowle rolling the dand drama live sho (NTS 2c & 2d, I p16. NaCCA B4.2.3.4.1-3; B4.2.3.5.1-3; Demonstrate s rolling the dand drama live sho 2e & 2f, NTECF NaCCA B4.2.3.4 B4.2.3.5.1-3; Demonstrate in knowledge of i professional va and attitudes enshrined in th documents of I	edge on ce ws. NTECF kills in ce ws.(NTS 5 p16. 4.1-3; n-depth nclusive alues ne policy	 defin dran List t reco (with of w illust term State prop dran Desc coste for d prod State prof State prof State prof 	e at least five erties for da na productio ribe at least umes and ma ance drama uction e at least thr essional valu udes of the r e teacher in	nce n terms. eo eo clips amples) used to duction e (5) nce n. two (2) ake-ups ee (3) res and music and the basic	 communic reflection a critical thir solving, fin digital liter mindednes cultural an innovation Gender iss (therapeut adaptation SEN divers MD informatio 	ss d civic literacy, and collaboration ues; SEN cic); ns for children with ity and inclusivity n literacy, ues on stereotyping	

NTECF. (NTS 2e & 2f, NTECF p16)	 activities you will put in place to inculcate the core values of honesty, integrity and citizenry Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.
Demonstrate	 Identify individual student
understanding of how	weaknesses and
children develop and	strengths. Identify targets
learn in diverse	for individual students
contexts so as to apply	and any overarching
this in their teaching.	shortfalls that need to be
(NTS 2e, NTECF p.20).	addressed.

Topic: Dance	Sub-topic	Stage/Time	Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher led, collaborative					
Drama	Sub-topic	Stage/ Time	group work or independent study					
Production I			Teacher Activity	Student Activity				
	Universit	No Formal	Lecturer/Tutors ask students to	Students to continue with				
	y Concert	Classes, Students	continue with their dressed rehearsal.	their dressed rehearsal.				
	Performa	are in Dresses	Remind groups by social media	Students get the Instructions				
	nce	Rehearsals	platforms to work on the following:	via Social Media Platforms and				
			 Facilitating a Video 	work on them.				
			Recording of Production					
			Finalising Events					
			Organisation					
			Post-Production Meetings					
Lesson		er assessment of <i>Live</i>						
assessments –	• Sm	nall Group Class Prese	ntations on Evaluation of the Successes o	f Group Productions by Filling in				
evaluation of		iestionnaires.						
learning: of, for	• As	signment: <i>Post-Produ</i>	ction Meetings					
and as learning								
within the								
lesson (linking								
to learning								
outcomes)	-							
Teaching	A modest recording and playback gadget in the classroom or music room.							
Learning		 Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone) 						
Resources								
			rr PCs) for playing back MP3 and MP4 files. ojector and Screen, Tripod and Monitoring Unit (for listening and d reviewing performances)					
.			n-pitched, medium pitched, low pitched, r					
Required Text			and of Idiots. Legon: Study Ghana Founda					
(core)	Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani: Kuapaye Ent. Ltd.							
			creating a new dance form from traditior	al dancos Unnublished Master				
	-		University of Ghana, Legon.	iai dances. Onpublished Master				
			sh/bitstream/handle/123456789/7481/G	ndson%20Atsu%20Soknor_%20				
		0Fumefume%2						
			%20Dance%20form%20%20Traditional%	20Dances 2014%20 pdf?sequen				
	ce:	•		oper				
			dance traditions of Ghana: History, perfor	mance and teaching. Jefferson.				
	-	: McFarland & Compa		<u> </u>				
		1						

Additional	BPI/PCE (2005). Practical guide book to organise a cultural event at UNESCO Headquarters. Bureau of				
Reading List	Public Information, Public Relations and Cultural Events Section. Retrieved: 13 May, 2018.				
Ū	http://unesdoc.unesco.org/images/0014/001417/141756e.pdf				
	Brodie, S. (2009). Guidelines for concerts, events and organised gatherings. Environmental Health				
	Directorate, WA: Perth Business Centre. Retrieved; 13 May, 2018.				
	https://ww2.health.wa.gov.au/~/media/Files/Corporate/general%20documents/Environmental%				
	20health/Concert s%20and%20Mass%20Gathering%20Guidelines.pdf				
	Caciur, Tatiana (2012). Organization of a large scale music event: planning and production. MUBBA				
	Thesis. HAAGAHELIA, University of Applied Sciences.				
	https://www.theseus.fi/bitstream/handle/10024/39161/caciur_tatiana.pdf?sequence=1&isAllow				
	ed=y				
	Hawai'i Tourism Authority (2013) Request for proposals to organize, facilitate, and promote the				
	Hawaiian music concert series and May Day event. Honolulu, Hawaii: Hawaii Convention Center				
	Retrieved: 13 May, 2018. <u>http://www.hawaiitourismauthority.org/default/assets/File/RFP%2014-</u>				
	04%20Consert%20Series%20&%20May%20DAY%2001022014.pdf				
	Kershaw, M. (2016). 10 things you need to organiser a killer house gig. Eventbrite.				
	https://www.eventbrite.com.au/blog/10-things-you-need-to-organiser-a-killer-house-gig-ds00/				
	Stead, K. (2018). How to Organise a Concert.				
	http://www.keithstead.com/and more/musicians corner/how to oac.html Layton, J. (2018). 10				
	Tips for Musical Event Planning. https://lifestyle.howstuffworks.com/event-planning/10-tips-				
	formusical-event-planning.htm				
	Online Resources				
	Google Dance Drama Movies				
	https://youtu.be/_MDrb24vfvM. – 'Sounds from Ghana.'				
	http://anthemworld.com/U.S.A.html.				
CPD Needs	• Discussion on <i>Elements of</i> scenery, properties, lighting, sound effects, costume and make-up				
	Dance DramaDocumentary video Analysis				
	Adaptations for learners with SEN				
	Organising Class Dance Drama Performance				
	 Portfolio Building: What to include in <i>Leaning Journal</i> on Dance Drama. 				

Year of B.Ed. 2 Ser	mester 1 Place of lesson in semester			ester	1234567891011 12				
Title of Lesson	Dance Dr Commun	ama Perfor	mance to t	Lesson Duration	3 hours				
Lesson description	To produce a dance drama concert to the University Community and providing opportunities for student teachers to review learning from the course.								
Previous student teacher knowledge, prior learning (assumed) Possible barriers to learning in	Student teachers have been studying dance drama for the past nine weeks and have a plot, synopsis, acts and scenes; have identified instruments and indigenous stylized dances and choreographed; have planned their rehearsal schedules and appointed event planning committees. Groups had their dress rehearsals last week.								
the lesson	Fear and Anxiety, Stage Fright, Class Size, Props and African drumming equipment								
Lesson Delivery – chosen to support students in achieving the outcomes	Face- to-face ☑	Practical Activity ☑	Work- Based Leaning	Seminars	Indepen dent Study 🗹	e-learning opportunities ☑	Practicum		
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	 Live Shows of Dance Drama Facilitating a Video Recording of Production Finalising Events Organisation Post-Production Meetings 								
 Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description. Write in full aspects of the NTS addressed 	 To develop a group consensus on the following: Dress Rehearsals Finalising Events Organisation Post-Production Meeting and Report 								
 Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome 	Learning	Outcomes	Lear	ning Indicator	S	Identify which cross-cutting issues - core and transferable skills, inclusivity, equity and addressing diversity. How will these be addressed or developed			
	knowledg the dance shows. (NTECF p2 B4.2.3.4. B4.2.3.5. Demonst rolling th live show 2f, NTEC B4.2.3.4. B4.2.3.4. B4.2.3.5. Demonst knowledg professio attitudes	ensive conte ge on rolling e drama live NTS 2c & 2d L6. NaCCA 1-3; 1-3; rate skills in e dance dran rs. (NTS 2e & F p16., NaCC 1-3;	ent , • ma cA • h ve nd n	definitions of dance drama production terms.skills, comm reflection a creflection a• List three (3) video recordings or video clips (with specific examples) of what could be used to illustrate the production terms.• critical thin problem so literacy, dig open-mind • cultural and innovation collaboration• State at least five (5) properties for dance drama production.• Gender issu (therapeuti • adaptation.• State at least five (5) properties for dance drama production.• Gender issu (therapeuti • adaptation.• State at least two (2) costumes and make-ups for dance drama production• information • ethical issu stereotypin PE• State at least three (3) professional values and attitudes of the music and dance teacher in• PE		 Assessment ski skills, commun reflection and l critical thinking problem solvin literacy, digital open-mindedn cultural and civ innovation and collaboration Gender issues; (therapeutic); adaptations for with SEN diversion inclusivity MD information lite ethical issues o stereotyping in 	ication skills, honesty. g and g, financial literacy, ess vic literacy, SEN c children sity and eracy, n		

		NTS and NTECF. (NTS 2e & 2f, NTECF p16) Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).		 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry Describe two strategies you will employ to assist SEN learners to fully participate in dance drama. Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed. 	
					s to achieve learning outcomes:
Topic: Dance	Sub-topic		Stage/Time	depending on delivery mode s	-
Drama Production I	Sub-topic		stage, mile	collaborative group work or in Teacher Activity	Student Activity
	University Concert Performanc	e		Lecturer/Tutors ask students to continue with their dressed rehearsal. The Performance No Formal Classes, Students will be in Dressed Rehearsals Remind groups by social media platforms to work on the following: • Facilitating a Video Recording of Production	Students to continue with their dressed rehearsal. Students get the Instructions via Social Media Platforms and work on them.
				Out of Class Evaluating the Event Organisation Tutors help students to established guide for judging the performance (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values).	Students in their small groups fix their time to establish their guide for evaluating the performance.
				Out of Class Post-Production Video Assessment Tutor sends out the recordings to students to <i>analyse, appreciate,</i> <i>appraise/critique</i> and present a report on the performance to be submitted with a questionnaire on the review of the course.	Students in their small groups fix their time to watch the recording of the performance and write out their reports. This provides the opportunity for student teachers to review learning of the course through the administration of the questionnaire.

Lesson	Peer assessment of <i>Live Shows</i> by groups.
assessments – evaluation of	 Small Group Class Presentations on Evaluation of the Successes of Group Productions by Filling
learning: of, for	in Questionnaires.
and as learning	Assignment: Post-Production Meetings
within the lesson	
(linking to	
learning	
outcomes)	
Teaching Learning	A modest recording and playback gadget in the classroom or music room.
Resources	• Compact Disc (Audio & Video) player with a recording facility (possibly with a detached
	microphone)
	 Computers (Laptops or PCs) for playing back MP3 and MP4 files.
	Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and
	recording, viewing and reviewing performances)
	 Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)
Required Text	Asare, Y. (2006). Ananse in the Land of Idiots. Legon: Study Ghana Foundation
(core)	Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani: Kuapaye
	Ent. Ltd.
	Sokpor, G. A. (2014). Fumefume: creating a new dance form from traditional dances. Unpublished
	Master of Fine Art, MFA Thesis; University of Ghana, Legon.
	http://ugspace.ug.edu.gh/bitstream/handle/123456789/7481/Godson%20Atsu%20Sokpor_%2
	0%20Fumefume%2
	0Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?sequ
	ence=1
	Younge, P.Y. (2011). Music and dance traditions of Ghana: History, performance and teaching. Jefferson,
	NC: McFarland & Company, Inc.
Additional	BPI/PCE (2005). Practical guide book to organise a cultural event at UNESCO Headquarters. Bureau of
Reading List	Public Information, Public Relations and Cultural Events Section. Retrieved: 13 May, 2018.
	http://unesdoc.unesco.org/images/0014/001417/141756e.pdf
	Brodie, S. (2009). Guidelines for concerts, events and organised gatherings. Environmental Health
	Directorate, WA: Perth Business Centre. Retrieved; 13 May, 2018.
	https://ww2.health.wa.gov.au/~/media/Files/Corporate/general%20documents/Environmental%
	20health/Concert s%20and%20Mass%20Gathering%20Guidelines.pdf Caciur, Tatiana (2012). Organization of a large scale music event: planning and production. MUBBA
	Thesis. HAAGAHELIA, University of Applied Sciences.
	https://www.theseus.fi/bitstream/handle/10024/39161/caciur_tatiana.pdf?sequence=1&isAllow
	ed=y
	Hawai'i Tourism Authority (2013) Request for proposals to organize, facilitate, and promote the
	Hawaiian music concert series and May Day event. Honolulu, Hawaii: Hawaii Convention Center
	Retrieved: 13 May, 2018. http://www.hawaiitourismauthority.org/default/assets/File/RFP%2014-
	04%20Consert%20Series%20&%20May%20DAY%2001022014.pdf
	Kershaw, M. (2016). 10 things you need to organiser a killer house gig. Eventbrite.
	https://www.eventbrite.com.au/blog/10-things-you-need-to-organiser-a-killer-house-gig-ds00/
	Stead, K. (2018). How to Organise a Concert.
	http://www.keithstead.com/and more/musicians corner/how to oac.html Layton, J. (2018). 10
	Tips for Musical Event Planning. https://lifestyle.howstuffworks.com/event-planning/10-tips-
	formusical-event-planning.htm
	Online Resources
	Google Dance Drama Movies
	https://youtu.be/_MDrb24vfvM. – 'Sounds from Ghana.' http://anthemworld.com/U.S.A.html.
CPD Needs	
CPD Needs	 Discussion on <i>Elements of</i> scenery, properties, lighting, sound effects, costume and make-up Dance DrameDocumentary video Applysis
	Dance DramaDocumentary video Analysis
	Adaptations for learners with SEN
	Organising Class Dance Drama Performance Dertfalia Building: What to include in Learning Journal on Dance Drama
	Portfolio Building: What to include in <i>Leaning Journal</i> on Dance Drama.

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