

YEAR 2

SEMESTER 1

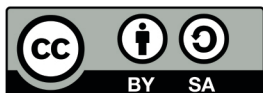
Four-Year B.Ed. Course Manual

DANCE DRAMA COMPOSITION





The Government of Ghana



Published by the Ministry of Education; Ghana, under Creative Commons Attribution-ShareAlike 4.0 International License.

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, NTECF, 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.

CORE WRITING TEAM

Names of writers	Subject		Names of writers	Subject
Dr. Isaac Eshun	African Studies		Cletus Ngaaso	Social Studies
Dr. Anthony Baabereyir			Mohammed Adam	
Ms. Shirley Dankwa			Dr. Emmanuel Adjei-Boateng	
Prof. S.Y. Annor	Agriculture		Dr. Yaw Nyadu Offei	Special Education
Dr. Salome praise Otami	Early Grade		Prof. Samuel Hayford	
Dr. Samuel Frimpong		Dr. Awuni		
Robert Quansah		English Language		Rev.(Dr) Nyueko Avotri
Dr. Abraham Kwadwo Okrah			Elizabeth Lani Ashong	
Dr. Sarah Emma Eshun				
Vivian Acquaye	French		Michael Tsorgali	
Felix A. Odonkor			Frnaxis Donkor	
Dr. Cecilia Esinam Agbeh			Dr. Maxwell Nyatsikor	
Ibrahim Osmanu	Geography		Prof. Salomey Essuman	Pedagogy
Dr. Kofi Adu-Boahen			Dr. Paul Kwadwo Addo	
Dr. M. Kusimi			Dr. Winston Kwame Abroampa	
Dr. Aboagye Dacosta	Ghanaian Language		Mr. Kwaku Esia-Donkoh	Arabic
Mr. Alexander Otoo			Mohammed Z. Abdulmumin	
Dr. Yvonne A.A. Ollennu			Dr. Mohammed Hafiz	
Kwasi Adomako	History		Iddris Mohammed	
Dr. Akwasi Kwarteng Amoako-Gyampah			Mohammed Almu Mahaman	
Anitha Oforiwah AduBoahen			Murtada M. Muaz	
Gertrude Nkrumah			Dr M. Q. Adjahoe	Music

Prof Charles Owu-Ewie	Literacy	Prof Cosmas Mereku	
Dr. Ahmed Amihere	Mathematics	Prof. Reginald Ocansey	Physical Education
Zakaria Sadiq		Dr. Emmanuel Osei Sarpong	
Dr. R. Addai-Mununkum	RME	E. Kwaku Kwaa-Aidoo	ICT
Dr Charles Nyarko Annobil		Victor Anyamful	
Mr. Owusu Afiriyie			
Dr. V. Ankamah-Lomotey	Science		
Jonathan Ayelsoma Samari			
Prof. Ruby Hanson			

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 to 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 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 adequate knowledge 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 interdisciplinary connections 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	<ul style="list-style-type: none"> 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	<ul style="list-style-type: none"> 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)	<ul style="list-style-type: none"> 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).	<ul style="list-style-type: none"> Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.

Course Content			
Unit	Topic	Sub-topic if any)	Teaching and learning activity to achieve the learning outcomes
1.	Elements of Dance Drama	1.1 Definitions 1.2 Elements 1.3 Plot 1.4 Instrumentation 1.5 Performance	1. Listening/Watching documentaries: Students will listen/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 2.2 Characters 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 the acts
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 Performance	explore venue, prepare and set up the Box Office, prepare invitation letters, programme, brochure, poster, hand bills, etc.
Teaching and Learning Strategies			
<ul style="list-style-type: none"> 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 4 th or 5 th 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 teacher.
NTS 2c	Has secure content knowledge, pedagogical knowledge and pedagogical content knowledge for the school curriculum.
NTS 2d	At pre-primary and primary the teacher knows the curriculum for the years appropriate to multigrade teaching beginning reading and numeracy and speaking, listening, reading and writing, and to use at least two languages in instruction.
NTS 2e	Understands how children develop and learn in diverse contexts and applies this in his or her teaching practice.
NTS 2f	Takes account of and respects learners' cultural, linguistic, socio-economic and educational backgrounds.
NTS 3a - 3p	
Component 2 [EXAMINATION]: 40%	
CLOs 1, 2 & 3 (NTS 1a, 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 the intended outcomes of teaching.
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 student participation and critical thinking.
NTS 3f	Pays attention to all learners, especially girls and students with Special Educational Needs, ensuring their learning needs are met.
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, to enhance learning.
NTS 3k	Integrates a variety of assessment modes into teaching to support learning.
NTS 3l	Listens to learners and gives constructive feedback.
NTS 3m	Identifies and remediates learners' difficulties or misconceptions, referring learners whose needs lie outside the school curriculum to appropriate services.
NTS 3n	Keeps meaningful records of every learner and communicates progress clearly to parents and learners.
NTS 3o	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.
<http://www.graphicghana.info/article.asp?artid=13385>

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.
<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://www2.health.wa.gov.au/~media/Files/Corporate/general%20documents/Environmental%20health/Concert%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 organise a killer house gig. Eventbrite. <https://www.eventbrite.com.au/blog/10-things-you-need-to-organiser-a-killer-house-gig-ds00/>

Mereku C. W. K. (2013). *We sing and learn: A legacy of songs for Ghanaian schools*. Sunyani: Kuapaye Ent. Ltd.

Ministry of Education (2019). *Creative Arts Curriculum for Primary Schools: Basic 1-6*. Accra: National Council for Curriculum and Assessment (NaCCA). www.nacca.gov.gh

Sokpor, G. A. (2014). *Fumefumε: 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%20Fumefumε%20Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?sequence=1

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-for-musical-event-planning.htm>

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

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>.

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 Drama Documentary video Analysis
- Dance Drama Analysis
- Adaptations for learners with SEN
- Dance Drama Composition Project
- Organising Class Dance Drama Performance
- Portfolio Building in *Music and Dance*

Lesson 1

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
---------------	---	----------	---	-----------------------------	----------------------------

Title of Lesson	The Elements of Dance Drama I				Lesson Duration		3 hours
Lesson description	<ul style="list-style-type: none"> Introduction to the JHS specialism, the course manual for the semester, and the general expectations for student teachers on the course. General definitions of dance drama, types and African dance drama; elements of theatre (dance drama). 						
Previous student teacher knowledge, prior learning (assumed)	Student teachers have studied ten dominant dance genres situated in the major linguistic areas in Ghana.						
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	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul style="list-style-type: none"> Class Discussion Documentary Video Analysis: Group Work Independent Study 						
<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> To be able to define dance drama and tell the differences and similarities among the (a) 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. To have an in-depth knowledge of inclusive professional values and attitudes for teaching. (NTS 2e & 2f, NTECF p16) 						
<ul style="list-style-type: none"> 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 definition of dance drama. (NTS 2c & 2d, NTECF p16).		<ul style="list-style-type: none"> Exhibit notes on the definition of dance drama performance. Develop a list of video recordings or video clips of dance dramas (a) Euro-America, (b) Indian, and (c) African. 			<ul style="list-style-type: none"> Assessment skills, social skills, communication skills, reflection and honesty. critical thinking and problem solving, financial literacy, digital literacy, open-mindedness 	
	Demonstrate knowledge of dance drama elements. (NTS 2e & 2f, NTECF p16).		<ul style="list-style-type: none"> State at least five (5) elements of dance drama. 			<ul style="list-style-type: none"> cultural and civic literacy, innovation and collaboration 	
	Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)		<ul style="list-style-type: none"> 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 			<ul style="list-style-type: none"> Gender issues; SEN (therapeutic); adaptations for children with SEN diversity and inclusivity MD information literacy, ethical issues on 	

		citizenry, <ul style="list-style-type: none"> Describe two strategies you will employ to assist SEN learners to fully participate in dance drama. 	stereotyping in music and PE
	Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).	<ul style="list-style-type: none"> Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed. 	

Topic: The Elements of Dance Drama I	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
Definitions Elements		Stage 1 - 15 min	Set Induction: (Breaking the ice, setting rules and routines for the class). Call three students at random to tell 'TOLI' very interesting <i>laugh-of-laugh</i> stories to the class. Tutor then introduces student teachers to the JHS specialism; the course manual for the semester; and the general expectations of the <i>Dance Drama</i> course.	Students are engaged in setting the rules and routines for the class. Three students tell their <i>TOLI</i> to class as they laugh. Students listen attentively, interact where necessary as Tutor tells them about the JHS specialism; the course manual for the semester; and the general expectations of the <i>Dance Drama</i> course
		Stage 2 - 30 min	Show Video Documentaries on dance drama (1) Euro-American dance drama, (2) Indian dance drama, and (3) African dance drama.	Students watch attentively and write down anything of interest to them.
		Stage 3 - 30 min	Class Discussion: Teacher asks students to <i>brainstorm</i> on the definition of dance drama. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students actively participate in discussion.
		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.	Students engage themselves in discussion to recollect elements of dance drama they viewed and prepare a group report. <i>E.g. drumming, dancing, poetry, drama, costuming and sculpture, scenery, properties, lighting, sound, costume, and make-up.</i>
		Stage 5 - 45 min	Class Presentation: Teacher asks group leaders/secretaries to present on behalf of groups. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students listen to group presentations and engage colleagues with questions, observation 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 the definition and elements of dance drama. Also, students reflect on some of the dance dramas African playwrights have created, <i>e.g., Asebu Amanfi, Subruku the Giant, Marriage of Anansewaa;</i>

			<p>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>.</p>	
<p>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</p>	<ul style="list-style-type: none"> • 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>. 			
<p>Teaching Learning Resources</p>	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> • 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) 			
<p>Required Text (core)</p>	<p>Asare, Y. (2006). <i>Ananse in the Land of Idiots</i>. Legon: Study Ghana Foundation</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Sokpor, G. A. (2014). <i>Fumefume: creating a new dance form from traditional dances</i>. 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%20Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?sequence=1</p> <p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.</p>			
<p>Additional Reading List: statement of why useful</p>	<p>Agya Koo (2006). <i>Ahead Of The Pack</i>. 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</p> <p>Berry, J. (1993). <i>West African Folk Tales</i>. Edited and with an Introduction by Richard Spears. Evanston, Illinois: Northern University Press.</p> <p>Theatre, Dance and Performance Training Journal. http://www.tandfonline.com</p> <p>T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: http://oer.t-tel.org.</p> <p><i>Online Resources</i></p> <p>Google Dance Drama Movies https://youtu.be/_MDrb24vfvM. – ‘<i>Sounds from Ghana.</i>’ http://anthemworld.com/U.S.A.html.</p>			
<p>CPD Needs</p>	<ul style="list-style-type: none"> • Discussion on Dance Drama Elements and Concepts • Dance Drama Documentary video Analysis • Dance Drama Analysis • Adaptations for learners with SEN • Organising Class Dance Drama Performance • Portfolio Building in <i>Music and Dance</i> 			

Lesson 2

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
---------------	---	----------	---	-----------------------------	----------------------------

Title of Lesson	The Elements of Dance Drama II			Lesson Duration	3 hours		
Lesson description	General of principles regarding plot, synopsis and characters of the dance drama.						
Previous student teacher knowledge, prior learning (assumed)	Student teachers have studied general definitions, types and elements of 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	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul style="list-style-type: none"> Class Discussion Documentary Video Analysis: Group Work Independent Study 						
<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> 1 Create 5-minute indigenous play around a moral theme and develop the plot or synopsis. 2 Addition to the protagonist list the various characters and indicate their roles. 3 Produce the write-up for the play. 						
<ul style="list-style-type: none"> 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 writing an indigenous play for dance drama. (NTS 2c & 2d, NTECF p16.		<ul style="list-style-type: none"> Exhibit notes on the play for the dance drama performance. Develop the synopsis of the play. 		<ul style="list-style-type: none"> Assessment skills, social skills, communication skills, reflection and honesty. critical thinking and problem solving, financial literacy, digital literacy, open-mindedness 		
	Demonstrate knowledge of writing synopsis of dance drama performance. (NTS 2e & 2f, NTECF p16.		<ul style="list-style-type: none"> Develop a list of all characters in the play and define their roles. 		<ul style="list-style-type: none"> cultural and civic literacy, innovation and collaboration Gender issues; SEN (therapeutic); adaptations for children with SEN diversity and inclusivity 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)		<ul style="list-style-type: none"> 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, 				

	Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).	<ul style="list-style-type: none"> Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed. 	<ul style="list-style-type: none"> information literacy, ethical issues on stereotyping in music and PE 	
Topic: The Elements of Dance Drama I	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
	Theme	Stage 1 - 15 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.	Students sing songs such as <i>Sansaw Akrɔma</i> , <i>Oboo 'Si Mi Nsa</i> and improvise with simple objects for the stones. Students sing <i>Kye Kye Ku Le</i> song and imitate leader's actions.
	Plot/Synopsis	Stage 2 - 30 min	Show a Video Documentary on an African dance drama.	Students watch attentively and decide on theme and synopsis of dance drama as well as the protagonist and other characters.
	Characters	Stage 3 - 30 min	Class Discussion: Teacher discusses the dance drama clip and gets a consensus on the theme and synopsis. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students actively participate in discussion. Themes may include <i>rumour-mongering, love, survival, joy, anger, surprise, fear, corruption, hatred</i> and <i>power</i> .
		Stage 4 - 30 min	Group Work: Put students in groups of ten and let them plan their dance drama writing down the theme, plot/synopsis as well as the various acts and scenes.	Students work in groups of ten to plan their dance drama writing down their theme, plot/synopsis as well as the various acts and scenes.
		Stage 5 - 45 min	Class Presentation: Teacher asks group leaders/secretaries to present on behalf of groups. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students listen to group presentations and engage colleagues with questions, observation 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. Independent Study: -For the next lesson ask students to go and develop their 5-minutes play. Note that	Students reflect on the synopsis of colleagues. Independent Study: Students develop their 5-minutes play at home for the following week.

			in dance drama the characters mine the message.	
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)	<ul style="list-style-type: none"> • 1 Peer assessment of individual contributions in class discussion and group work sessions. • 2 Small Group Class Presentations on <i>Theme/Synopsis/Plot/ Characters of Dance Drama</i>. • 3 Independent Study (Assignment): Students to identify instruments (idiophones, membranophones, chordophones and aerophones). 			
Teaching Learning Resources	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> • 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)	<p>Asare, Y. (2006). <i>Ananse in the Land of Idiots</i>. Legon: Study Ghana Foundation</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Sokpor, G. A. (2014). <i>Fumefume: creating a new dance form from traditional dances</i>. Unpublished Master of Fine Art, MFA Thesis; University of Ghana, Legon. http://ugspace.ug.edu.gh/bitstream/handle/123456789/7481/Godson%20Atsu%20okpor_%20%20Fumefume%20Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?sequence=1</p> <p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.</p>			
Additional Reading List: statement of why useful	<p>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</p> <p>Berry, J. (1993). <i>West African Folk Tales</i>. Edited and with an Introduction by Richard Spears. Evanston, Illinois: Northern University Press.</p> <p>Theatre, Dance and Performance Training Journal. http://www.tandfonline.com</p> <p>T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials (Handbook for Student Teachers)</i>. Accra: Ministry of Education Website: http://oer.t-tel.org.</p> <p><i>Online Resources</i></p> <p>Google Dance Drama Movies https://youtu.be/_MDrb24vfvM. – ‘Sounds from Ghana.’ http://anthemworld.com/U.S.A.html.</p>			
CPD Needs	<ul style="list-style-type: none"> • Discussion on Dance Drama Elements and Concepts • Dance Drama Documentary video Analysis • Dance Drama Analysis • Adaptations for learners with SEN • Organising Class Dance Drama Performance • Portfolio Building in <i>Music and Dance</i> 			

Lesson 3

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
---------------	---	----------	---	-----------------------------	-----------------------------------

Title of Lesson	The Elements of Dance Drama III				Lesson Duration	3 hours	
Lesson description	Instrumentation (idiophones, membranophones, chordophone and aerophones) and the indigenous stylized dances for dance drama orchestration.						
Previous student teacher knowledge, prior learning (assumed)	Student teachers have studied plot, 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	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul style="list-style-type: none"> Class Discussion Documentary Video Analysis: Group Work Independent Study 						
<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> To identify all types of instruments (idiophones, membranophones, chordophones and aerophones) to be used in dance drama. To identify the indigenous genres to be used in dance drama. To explore the stylized dances to employ in the dance drama. 						
<ul style="list-style-type: none"> 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.	<ul style="list-style-type: none"> Exhibit notes on indigenous instruments to be used in the dance drama. Develop a list to classify instruments under idiophones, membranophones, chordophones and aerophones. 			<ul style="list-style-type: none"> 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 knowledge of the genres and their stylized dances to be employed in the dance drama. (NTS 2e & 2f, NTECF p16.	<ul style="list-style-type: none"> State at least three (3) reasons for settling on the stylized dances for the drama. 					
	Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and	<ul style="list-style-type: none"> State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 					

	NTECF. (NTS 2e & 2f, NTECF p16)	<ul style="list-style-type: none"> 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).	<ul style="list-style-type: none"> Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed. 		
Topic: The Elements of Dance Drama III	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
	Instrumentation Dance Genres Performance	Stage 1 - 15 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.	Students sing songs such as <i>Sansaw Akroma</i> , <i>Oboo 'Si Mi Nsa</i> and improvise with simple objects for the stones. Students sing <i>Kye Kye Ku Le</i> song and imitate leader's actions.
		Stage 2 - 30 min	Show Video Documentaries on an African dance drama. Ask students to watch out for the instrumentation and stylized dance forms.	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., <i>kpanlogo</i> , <i>nagla</i> , <i>agbadza</i> , etc.
		Stage 3 - 30 min	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 emerge on the whiteboard/flipchart/LCD Projector screen.	Students actively participate in discussion identifying the instruments and dance sequences. .
		Stage 4 - 30 min	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.	Students engage themselves in discussion to identify and justify their instrumentation and stylized dance sequences.
		Stage 5 - 45 min	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 listen to group presentations and engage colleagues with questions, observations, comments and suggestions.

	Stage 6 - 30 min	<p>Reflection and Closure.</p> <ul style="list-style-type: none"> - 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. <p>Independent Study:</p> <ul style="list-style-type: none"> -For the next lesson ask students to go and research the following keywords: <i>acting, mine, pantomime</i> and <i>mimodrama</i>. 	<p>Students reflect on instrumentation and indigenous stylized dances for their dance drama.</p> <p>Independent Study Assignment: Students go to watch video clips of dance dramas African playwrights have created, e.g., <i>Asebu Amanfi, Subruku the Giant, Marriage of Anansewaa</i>; and reflect on the keywords for their independent study, viz., <i>acting, mine, pantomime</i> and <i>mimodrama</i>.</p>
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)	<ul style="list-style-type: none"> • 1 Peer assessment of individual contributions in class discussion and group work sessions. • 2 Small Group Class Presentations on <i>Instrumentation and stylized dances of their Dance Drama composition</i>. • 3 Independent Study (Assignment): Looking for the meanings of <i>acting, mine, pantomime</i> and <i>mimodrama</i>. 		
Teaching Learning Resources	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> • 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)	<p>Asare, Y. (2006). <i>Ananse in the Land of Idiots</i>. Legon: Study Ghana Foundation</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Sokpor, G. A. (2014). <i>Fumefume: creating a new dance form from traditional dances</i>. 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%20Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?sequence=1</p> <p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.</p>		
Additional Reading List: statement of why useful	<p>Agya Koo (2006). <i>Ahead Of The Pack</i>. 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</p> <p>Berry, J. (1993). <i>West African Folk Tales</i>. Edited and with an Introduction by Richard Spears. Evanston, Illinois: Northern University Press.</p> <p>Theatre, Dance and Performance Training Journal. http://www.tandfonline.com</p> <p>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: http://oer.t-tel.org.</p> <p><i>Online Resources</i></p> <p>Google Dance Drama Movies</p>		
CPD Needs	<ul style="list-style-type: none"> • Discussion on Dance Drama Instrumentation and Indigenous Stylized Dance Sequences • Dance Drama Documentary video Analysis • Adaptations for learners with SEN • Organising Class Dance Drama Performance • Portfolio Building: What to include in Learning Journal on <i>Dance Drama</i>. 		

Lesson 4

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
---------------	---	----------	---	-----------------------------	-----------------------------------

Title of Lesson	Developing Dance Drama I				Lesson Duration	3 hours	
Lesson description	Definitions of the terms <i>acting</i> , <i>mine</i> , <i>pantomime</i> and <i>mimodrama</i> ; listing skills needed for acting and planning the acts and scenes of the dance drama.						
Previous student teacher knowledge, prior learning (assumed)	Student teachers have studied definitions, elements, synopsis, characters, instrumentation and stylized dances for dance drama.						
Possible barriers to learning in the lesson	Fear and Anxiety, Stage Fright, Class Size, Props and African drumming equipment, Students with SEN problems.						
Lesson Delivery – chosen to support students in achieving the outcomes	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul style="list-style-type: none"> Class Discussion Documentary Video Analysis: Group Work Independent Study 						
<ul style="list-style-type: none"> 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 	<ul style="list-style-type: none"> To demonstrate an understanding of the meanings of the terms <i>acting</i>, <i>mine</i>, <i>pantomime</i> and <i>mimodrama</i>. 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. <p>NaCCA B4.2.1.1.1, B4.2.1.1.2, B4.2.1.1.3.</p>						
<ul style="list-style-type: none"> 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 of the terms <i>acting</i> , <i>mine</i> , <i>pantomime</i> and <i>mimodrama</i> . (NTS 2c & 2d, NTECF p16.		<ul style="list-style-type: none"> Exhibit notes on the definition of new terms. Develop an “It Takes Two” puzzle and role-play the game. 		<ul style="list-style-type: none"> 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, 		
	Demonstrate knowledge of skills required for <i>acting</i> . (NTS 2e & 2f, NTECF p16.		<ul style="list-style-type: none"> State at least four (4) skills when well-developed will facilitate acting. 				
Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)		<ul style="list-style-type: none"> 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, 					

			<ul style="list-style-type: none"> Describe two strategies you will employ to assist SEN learners to fully participate in dance drama. 	<ul style="list-style-type: none"> ethical issues on stereotyping in music and PE
	Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).		<ul style="list-style-type: none"> Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed. 	
Topic: The Elements of Dance Drama I	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
	Definitions Elements	Stage 1 - 15 min	<p>Set Induction: Breaking the ice: Call three students at random to play an 'IT TAKES TWO' mining game. E.g., 1st student shows the word WORSHIP to the 2nd. The 2nd mime it out to the 3rd. The 3rd tells the word.</p> <p>Call to two sets of three volunteers to give it a trial.</p>	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	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.

			<p>Independent Study: For the next lesson ask students to go and research the following keywords: <i>scenery, properties, lighting, sound effects, costume and make-up.</i></p> <p>Ask a student to sing the 'Thank You' song to end the lesson</p>	<p>Independent Study Assignment: Students go to watch video clips of dance dramas African playwrights have created, e.g., <i>Asebu Amanfi, Subruku the Giant, Marriage of Anansewaa</i>; and reflect on the keywords for their independent study, viz., <i>scenery, properties, lighting, sound effects, costume and make-up.</i></p> <p>A student sings the "Thank You" song selecting any <i>three</i> of the 17 languages and repeats in that.</p>
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)				<ul style="list-style-type: none"> • 1 Peer assessment of individual contributions in class discussion and group work sessions. • 2 Small Group Class Presentations on <i>Skills of a well-seasoned actors or actresses.</i> • 3 Independent Study (Assignment): Definitions for <i>scenery, properties, lighting, sound effects, costume and make-up.</i>
Teaching Learning Resources				<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> • 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)				<p>Asare, Y. (2006). <i>Ananse in the Land of Idiots</i>. Legon: Study Ghana Foundation</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Sokpor, G. A. (2014). <i>Fumefume: creating a new dance form from traditional dances</i>. 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%20Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?sequence=1</p> <p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.</p>
Additional Reading List				<p>Agya Koo (2006). <i>Ahead Of The Pack</i>. 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</p> <p>Berry, J. (1993). <i>West African Folk Tales</i>. Edited and with an Introduction by Richard Spears. Evanston, Illinois: Northern University Press.</p> <p>Theatre, Dance and Performance Training Journal. http://www.tandfonline.com</p> <p>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: http://oer.t-tel.org.</p> <p><i>Online Resources</i> Google Dance Drama Movies</p>

CPD Needs

- Discussion on Skills of well-seasoned actors or actresses.
- Dance Drama Documentary video Analysis
- Adaptations for learners with SEN
- Organising Class Dance Drama Performance
- Portfolio Building: What to include in *Leaning Journal* on Dance Drama.

Lesson 5

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
---------------	---	----------	---	-----------------------------	-----------------------------------

Title of Lesson	Developing Dance Drama II				Lesson Duration	3 hours	
Lesson description	To experience and describe what scenery, properties, lighting, sound effects, costume, and make-up mean in dance drama production.						
Previous student teacher knowledge, prior learning (assumed)	Student teachers have been studying dance drama for the past four 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.						
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	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul style="list-style-type: none"> Class Discussion Documentary Video Analysis: Group Work Independent Study 						
<ul style="list-style-type: none"> 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 and plan for the following: <ul style="list-style-type: none"> Scenery and lighting, properties, sound effects, costume and make-up 						
<ul style="list-style-type: none"> 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 definitions of scenery, properties, lighting, sound effects, costume, and make-up mean in dance drama production. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3;	<ul style="list-style-type: none"> Exhibit notes on the definitions of dance drama production terms. List three (3) video recordings or video clips (with specific examples) of what could be used to illustrate the production terms. 			<ul style="list-style-type: none"> 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 skills in providing scenery, properties, lighting, sound effects, costume, and make-up in dance drama production. (NTS 2e & 2f, NTECF p16.	<ul style="list-style-type: none"> State at least five (5) properties for dance drama production. Describe at least two (2) costumes and make-ups for dance drama production 					
Demonstrate in-depth knowledge of inclusive professional values and	<ul style="list-style-type: none"> State at least three (3) professional values and attitudes of the 						

	attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)		music and dance teacher in the basic schools. <ul style="list-style-type: none"> 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).		<ul style="list-style-type: none"> 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/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
	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 Abɔfoɔ (Dedede Kwaoee)'</i> and/or <i>'Kweku Dɔm 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.
		Stage 2 - 30 min	Show two Video Documentaries on 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 drama using the synopsis already developed.	

		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	<p>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.</p> <p>Independent Study: For the next lesson ask students to go and research on how they will Choreograph their dance drama.</p> <p>Ask a student to sing the 'Thank You' song to end the lesson</p>	<p>Students reflect on instrumentation and indigenous stylized dances for their dance drama.</p> <p>Independent Study Assignment: Students go to watch video clips of dance dramas African playwrights have created, e.g., <i>Asebu Amanfi</i>, <i>Subruku the Giant</i>, <i>Marriage of Anansewaa</i>; and reflect their choreography.</p> <p>A student sings the "Thank You" song selecting any <i>three</i> of the 17 languages and repeats in that.</p>
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)				<ul style="list-style-type: none"> • 1 Peer assessment of individual contributions in class discussion and group work sessions. • 2 Small Group Class Presentations on <i>Elements of scenery</i>, properties, lighting, sound effects, costume and make-up of <i>Dance Drama</i>. • 3 Independent Study (Assignment): Research on <i>Choreography</i>.
Teaching Learning Resources				<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> • 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)				<p>Asare, Y. (2006). <i>Ananse in the Land of Idiots</i>. Legon: Study Ghana Foundation</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Sokpor, G. A. (2014). <i>Fumefume: creating a new dance form from traditional dances</i>. 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%20Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?sequence=1</p> <p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.</p>
Additional Reading List				<p>Agya Koo (2006). <i>Ahead Of The Pack</i>. 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</p> <p>Berry, J. (1993). <i>West African Folk Tales</i>. Edited and with an Introduction by Richard Spears. Evanston, Illinois: Northern University Press.</p> <p>Theatre, Dance and Performance Training Journal. http://www.tandfonline.com</p> <p>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: http://oer.t-tel.org.</p> <p><i>Online Resources</i> Google Dance Drama Movies</p>

CPD Needs

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

Lesson 6

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
---------------	---	----------	---	-----------------------------	-----------------------------------

Title of Lesson	Developing Dance Drama III			Lesson Duration	3 hours		
Lesson description	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 their 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 Fright, Class Size, Props and African drumming equipment						
Lesson Delivery – chosen to support students in achieving the outcomes	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul style="list-style-type: none"> • Class Discussion • Documentary Video Analysis • Demonstration • Group Work • Independent Study 						
<ul style="list-style-type: none"> • 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 explain an experience the elements of choreography including: <ul style="list-style-type: none"> • 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. 						
<ul style="list-style-type: none"> • 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 definitions of choreography in dance drama production. (NTS 2c & 2d, NTECF p16.		<ul style="list-style-type: none"> • Exhibit notes on the definitions of choreography in dance drama production. • List three (3) video recordings or video clips (with specific examples) of illustrations of choreography of interest. 		<ul style="list-style-type: none"> • 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 		
	Demonstrate skills in creating choreographic designs in dance drama production. (NTS 2e & 2f, NTECF p16. NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3,		<ul style="list-style-type: none"> • State at least two (2) designs in your choreographic movements in dance drama production. • Describe the qualities of at least two (2) indigenous dances used in choreography. 		<ul style="list-style-type: none"> • 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 inclusive professional values and		<ul style="list-style-type: none"> • State at least three (3) professional values and attitudes of the music and 				

	attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)		<p>dance teacher in the basic schools.</p> <ul style="list-style-type: none"> 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).		<ul style="list-style-type: none"> 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> - 'Egya Abɔfoɔ (Dedede Kwaoee)' and/or 'Kweku Dom Suro'. Call three students at random to tell an 'INDIGENOUS STORY' that has greed moral lesson.	Students join Lecturer/Tutor to sing the <i>Mmoguo</i> . Call three students come at random to tell their 'INDIGENOUS STORY' that has greed moral lesson.
		Stage 2 - 30 min	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 <i>brainstorm</i> 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 keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	audience engaged; and how the stage is set. .
	Stage 6 - 30 min	<p>Reflection and Closure.</p> <p>- Let students express what they learned and match their responses to the purpose of the lesson.</p> <p>-summarize the purpose of the lesson and assess the summaries of student teachers.</p> <p>Independent Study:</p> <p>-For the next lesson ask students to go and research on how they will Rehearse their dance drama for class performance. Ref: Woyzeck Prezi.https://prezi.com/se10v8xoowuu/woyzeck-interpretation/</p> <p>Ask a student to sing the 'Thank You' song to end the lesson</p>	<p>Students reflect on instrumentation and indigenous stylized dances for their dance drama.</p> <p>Independent Study Assignment:</p> <p>Students go to watch video clips of dance dramas African playwrights have created, e.g., <i>Asebu Amanfi</i>, <i>Subruku the Giant</i>, <i>Kundum</i>; and discuss how to rehearse the performance.</p> <p>A student sings the "Thank You" song selecting any <i>three</i> of the 17 languages and repeats in that.</p>	
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)	<ul style="list-style-type: none"> • 1 Peer assessment of individual contributions in class discussion and group work sessions. • 2 Small Group Class Presentations on <i>Choreographic designs for dance drama that keeps audience engaged.</i> • 3 Independent Study (Assignment): Research on <i>Rehearsal Techniques for acting a drama.</i> Ref: Woyzeck Prezi.https://prezi.com/se10v8xoowuu/woyzeck-interpretation/ 			
Teaching Learning Resources	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> • 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)	<p>Asare, Y. (2006). <i>Ananse in the Land of Idiots</i>. Legon: Study Ghana Foundation</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Sokpor, G. A. (2014). <i>Fumefume: creating a new dance form from traditional dances</i>. Unpublished Master of Fine Art, MFA Thesis; University of Ghana, Legon. http://ugspace.ug.edu.gh/bitstream/handle/123456789/7481/Godson%20Atsu%20Okpor_%20Fumefume%20Creating%20A%20New%20Dance%20form%20Traditional%20Dances_2014%20.pdf?sequence=1</p> <p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.</p>			
Additional Reading List	<p>Agya Koo (2006). <i>Ahead Of The Pack</i>. 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</p> <p>Berry, J. (1993). <i>West African Folk Tales</i>. Edited and with an Introduction by Richard Spears. Evanston, Illinois: Northern University Press.</p>			

	<p>Theatre, Dance and Performance Training Journal. http://www.tandfonline.com 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: http://oer.t-tel.org. <i>Online Resources</i> Google Choreography</p>
CPD Needs	<ul style="list-style-type: none"> • Discussion on <i>Elements of Choreographic Design</i> • Dance Drama Documentary 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.

Lesson 7

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
---------------	---	----------	---	-----------------------------	-----------------------------------

Title of Lesson	Rehearsing the Dance Drama I						Lesson Duration	3 hours
Lesson description	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)	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.							
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	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum	
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul style="list-style-type: none"> • Class Discussion • Documentary Video Analysis • Group Work • Independent Study 							
<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • Useful rehearsal techniques for miming, especially as in dance drama, • Manageable Rehearsal Schedules, • Ethos of the Rehearsal Activity. 							
<ul style="list-style-type: none"> • 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 useful rehearsal techniques for miming, especially as in dance drama production. (NTS 2c & 2d, NTECF p16.	<ul style="list-style-type: none"> • Exhibit notes on rehearsal techniques on dance drama production. • List three (3) video recordings or video clips with illustrations on dance drama rehearsal techniques. 				<ul style="list-style-type: none"> • 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 		
	Demonstrate skills in preparing manageable rehearsal schedules for dance drama production. (NTS 2e & 2f, NTECF p16. NaCCA B4.2.3.4.1-3; B4.2.3.5.1-3;	<ul style="list-style-type: none"> • State at least five (5) properties for dance drama production. • Describe at least two (2) costumes and make-ups for dance drama production 				<ul style="list-style-type: none"> • 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)		<ul style="list-style-type: none"> 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. 	
	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.	
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 Techniques, Rehearsal Schedule, Rehearsal Ethos	Stage 1 - 15 min	Set Induction: Breaking the ice: Appoint a student as <i>Cantor</i> and ask him/her to start with the Fante <i>Asafo</i> song- ' <i>Obunumankoma, Odapagyan, Oson</i> '. Call students explain the national security lesson implications embedded in the song.	Student <i>Cantor</i> calls 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. (2013) pgs. 76 & 77.
		Stage 2 - 30 min	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, LeCoq's melodrama, LeCoq's 'valley of the giants,' non-verbal language. etc.</i> Ref: Woyzeck Prezi. https://prezi.com/se10v8xoowuu/woyzeck-interpretation/	Students watch attentively for the rehearsal techniques.

		Stage 3 - 30 min	Class Discussion: Teacher asks students to <i>brainstorm</i> on the manageable rehearsal techniques exhibited in the videos. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students actively participate in discussion talking about the manageable rehearsal techniques they will employ in rehearsing their dance drama production.
		Stage 4 - 30 min	Group Work: Students move to their respective groups make a plan for their dance drama rehearsals. Teacher goes round groups to offer suggestions.	Students engage themselves in discussion to plan how they will conduct their rehearsal.
		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. Independent Study: For the next lesson ask students to go and research on how they will be directing the acts, notes for directing, and the mime of their dance drama. Ask a student to sing the 'Thank You' song to end the lesson	Students reflect on the rehearsal techniques for their dance drama. Independent Study Assignment: Students go to watch video clips of dance dramas African playwrights have created, e.g., <i>Asebu Amanfi</i> , <i>Subraku the Giant</i> , <i>Kundum</i> ; and note how the dramas were directed. A student sings the "Thank You" song selecting any <i>three</i> of the 17 languages and repeats in that.
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)			<ul style="list-style-type: none"> Peer assessment of individual contributions in class discussion and group work sessions. Small Group Class Presentations on <i>Rehearsal Techniques for Dance Drama</i>. Independent Study (Assignment): Research on directing the acts, notes for directing, and the mime of their dance drama. 	
Teaching Learning Resources			<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> 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)			<p>Asare, Y. (2006). <i>Ananse in the Land of Idiots</i>. Legon: Study Ghana Foundation</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Woyzeck Prezi. https://prezi.com/se10v8xoowuu/woyzeck-interpretation/</p> <p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.</p>	
Additional Reading List			<p>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</p> <p>Berry, J. (1993). <i>West African Folk Tales</i>. Edited and with an Introduction by Richard Spears.</p>	

	<p>Evanston, Illinois: Northern University Press. Theatre, Dance and Performance Training Journal. http://www.tandfonline.com 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: http://oer.t-tel.org.</p> <p><i>Online Resources</i> Google Rehearsal Techniques http://www.slideshare.net/lanekatie97/rehearsal-techniques?from_m_app=android https://goo.gl/images/C5b3fd</p>
<p>CPD Needs</p>	<ul style="list-style-type: none"> • Discussion on <i>Dance Drama Rehearsal Techniques</i> • Dance Drama Documentary video Analysis • Adaptations for learners with SEN • Drama Directing Notes • Miming skills • Portfolio Building: What to include in <i>Leaning Journal</i> on Dance Drama.

Lesson 8

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1	2	3	4	5	6	7	8	9	10	11	12
---------------	---	----------	---	-----------------------------	---	---	---	---	---	---	---	---	---	----	----	----

Title of Lesson	Rehearsing the Dance Drama II							Lesson Duration	3 hours
Lesson description	To discuss how to effectively direct the acts, put down notes to assist directors and practise some miming skills.								
Previous student teacher knowledge, prior learning (assumed)	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 Anxiety, Stage Fright, Class Size, Props and African drumming equipment								
Lesson Delivery – chosen to support students in achieving the outcomes	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	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								
<ul style="list-style-type: none"> 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: <ul style="list-style-type: none"> Directing the Acts, Notes for Directing, Practise of Miming Skills 								
<ul style="list-style-type: none"> 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 how to effectively direct the acts and put down notes to assist directors in dance drama production. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.3.4.1-3		<ul style="list-style-type: none"> Exhibit notes on effective directing of the acts in dance drama production. Mention three (3) ways the director would instruct the properties team to set the stage. 			<ul style="list-style-type: none"> 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 miming skills in dance drama production. (NTS 2e & 2f, NTECF p16.		<ul style="list-style-type: none"> Explain at least five (5) symbolic gesture used in indigenous dances. Demonstrate how you will illustrate <i>execute him, I'm not well, and I love you</i>, in dance drama production. 						

	Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)		<ul style="list-style-type: none"> 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).		<ul style="list-style-type: none"> 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	Student Activity
	Directing the Acts, Writing the Notes for Directing, Practising the Miming Gestures,	Stage 1 - 15 min	Set Induction: Breaking the ice: Ask students to sing the 'Paracetamol Bugle Tune.' (Mereku, 2013, pg. 57) Let them sing the second song, 'Mɔni Afɔ Le Ju Le', ask students to rise according to days they were born to sing the chorus.(Mereku, 2013, pg. 45)	Students join to sing 'Paracetamol Bugle Tune.' (Mereku, 2013, pg. 57) 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 la la; Tra la la la.
		Stage 2 - 30 min	Show two Video Documentaries on African dance dramas. Ask students to watch out for notes they would have written for directing the acts.	Students watch attentively for the things the director would have been guided to do from notes on the production.
Stage 3 - 30 min		Class Discussion: Teacher asks students to <i>brainstorm</i> on the how directors could be guided	Students actively participate in discussion talking about notes for acting, and notes on stage management.	

			to produce the performance. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	
		Stage 4 - 30 min	Group Work: Students move to their respective groups to write out their notes on acting and stage directing. Students are also asked to practise the movements on stage.	Students engage themselves in discussion to write down notes to direct their dance drama using the synopsis already developed. Students Also practice their stage craft.
		Stage 5 - 45 min	Class Presentation: Teacher asks groups to present their notes as well as demonstrate their stage craft. Teacher writes keywords that emerge on the whiteboard/flipchart/LCD Projector screen.	Students listen and watch 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. Independent Study: For the next lesson ask students to go and finalise their music rehearsal (drumming and dancing) plan. Ask a student to sing the 'Thank You' song to end the lesson	Students reflect on issues like: <ul style="list-style-type: none"> • Understanding the scrip • Defining the Director's role • Casting • Rules of Rehearsal • How to talk to Actors • How to get a Laugh • Key Elements of Stage Craft Independent Study Assignment: Students go and finalise their music rehearsal (drumming and dancing) plan. A student sings the "Thank You" song selecting any three of the 17 languages and repeats in those.
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)				<ul style="list-style-type: none"> • 1 Peer assessment of individual contributions in class discussion and group work sessions. • 2 Small Group Class Presentations on <i>notes on acting and stage craft directing.</i> • 3 Independent Study (Assignment): <i>Finalising the music rehearsal (drumming and dancing) plan.</i>
Teaching Learning Resources				<i>A modest recording and playback gadget in the classroom or music room.</i> <ul style="list-style-type: none"> • 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). <i>Ananse in the Land of Idiots</i> . Legon: Study Ghana Foundation Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i> . Sunyani: Kuapaye Ent. Ltd. Sokpor, G. A. (2014). <i>Fumefume: creating a new dance form from traditional dances</i> . Unpublished Master of Fine Art, MFA Thesis; University of Ghana, Legon.

	<p>http://ugspace.ug.edu.gh/bitstream/handle/123456789/7481/Godson%20Atsu%20Sokpor_%20%20Fumefume%20Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?sequence=1</p> <p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.</p>
<p>Additional Reading List</p>	<p>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</p> <p>Berry, J. (1993). <i>West African Folk Tales</i>. Edited and with an Introduction by Richard Spears. Evanston, Illinois: Northern University Press.</p> <p>Theatre, Dance and Performance Training Journal. http://www.tandfonline.com</p> <p>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: http://oer.t-tel.org.</p> <p><i>Online Resources</i></p> <p>Google Notes on Directing. https://youtu.be/_MDrb24vfvM. – ‘Sounds from Ghana.’ http://anthemworld.com/U.S.A.html.</p>
<p>CPD Needs</p>	<ul style="list-style-type: none"> • Discussion on <i>Notes on acting and stage craft directing</i>. • 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.

Lesson 9

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
---------------	---	----------	---	-----------------------------	-----------------------------------

Title of Lesson	Rehearsing the Dance Drama III				Lesson 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 knowledge, prior learning (assumed)	Student teachers have been working on their dance drama for the past eight weeks and have plot, synopsis, acts and scenes; have identified instruments and indigenous stylized dances to be used, choreographed and are yet to 'fix' the performance.						
Possible barriers to learning in the lesson	Fear and Anxiety, Stage Fright, Class Size, Sociometry.						
Lesson Delivery – chosen to support students in achieving the outcomes	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul style="list-style-type: none"> Class Discussion Documentary Video Analysis on <i>Organsing a Concert Performance</i> Group Work Independent Study 						
<ul style="list-style-type: none"> 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 	<p>To develop a group consensus on the following:</p> <ul style="list-style-type: none"> Drumming and Singing schedule Integrating the Acting and the Music Forming the Events Organising Committees—Venue and Stage Preparation, Finance and Box Office Committee, Programmes Committee, Publicity Committee, Protocol Committee, etc. 						
<ul style="list-style-type: none"> 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 responsibility and commitment to the agreed music rehearsal schedule. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.3.4.1-3)	<ul style="list-style-type: none"> Mention times stipulated for practising drumming and singing sessions of their schedule. List three (3) songs you have learnt for the production. 	<ul style="list-style-type: none"> Assessment skills, social skills, communication skills, reflection and honesty. critical thinking and problem solving, financial literacy, digital literacy, open-mindedness 				
	Demonstrate understanding of the roles of the committees formed to promote the event. (NTS 2e & 2f, NTECF p16. NaCCA B4.2.3.4.1-3)	<ul style="list-style-type: none"> State at least three (3) roles of two of the committees formed to promote the event. 	<ul style="list-style-type: none"> cultural and civic literacy, innovation and collaboration Gender issues; SEN (therapeutic); adaptations for children with SEN diversity and inclusivity MD 				
	Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy	<ul style="list-style-type: none"> State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 	<ul style="list-style-type: none"> information literacy, ethical issues on stereotyping in music and PE 				

	documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)	<ul style="list-style-type: none"> 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).	<ul style="list-style-type: none"> Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed. 		
Topic: Rehearsing the Dance Drama III	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
	Drumming and Singing schedule		Set Induction: Breaking the ice: Put students in groups of ten to play the 'Sii, Sii Sii' game. (Mereku, 2013, pg. 23) Let them sing the second song, 'Sisi Mbo! Tabon Mbo!', ask students to act out the actions in the song. (Mereku, 2013, pg. 26)	Students play the game 'Sii, Sii. Sii' (Mereku, 2013, pg. 23). All students who emerged winners on the 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).
	Integrating the Acting and the Music			
	Forming the Events Organising Committees	Stage 2 - 30 min	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 watch attentively for relationship between the master drummer and the other drummers and the singers.
	Stage 3 - 30 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.	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.	
	Stage 4 - 30 min	Group Work: Students move to their respective groups to form committees for the production—E.g., Venue and Stage	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, Publicity Committee, Protocol Committee. Students are also asked to set their roles.	set the roles and functions for each group and add deadlines for their functioning.
		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 their responses to the purpose of the lesson. -summarize the purpose of the lesson and assess the summaries of student teachers. Independent Study: -For the next lesson ask students to go and hold meetings in their committees and make a plan of work. Ask a student to sing the 'Thank You' song to end the lesson	Students reflect on instrumentation and indigenous stylized dances for their dance drama. Independent Study Assignment: Students go in their committees to hold meetings and make a report for class— Venue and Stage Preparation, Box Office, Programmes Committee, Publicity Committee, Protocol Committee, etc. A student sings the "Thank You" song selecting any <i>three</i> of the 17 languages and repeats in that.
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)				<ul style="list-style-type: none"> • 1 Peer assessment of individual contributions in class discussion and formation of Committees. • 2 Small Group Class Presentations on <i>Relationship between master drummers and groups / Committee Formation</i> • 3 Independent Study (Assignment): <i>Events Planning Committee Reports.</i>

Teaching Learning Resources	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> • 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)	<p>Asare, Y. (2006). <i>Ananse in the Land of Idiots</i>. Legon: Study Ghana Foundation</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Sokpor, G. A. (2014). <i>Fumefume: creating a new dance form from traditional dances</i>. 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%20Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?sequence=1</p> <p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.</p>
Additional Reading List	<p>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</p> <p>Berry, J. (1993). <i>West African Folk Tales</i>. Edited and with an Introduction by Richard Spears. Evanston, Illinois: Northern University Press.</p> <p>Theatre, Dance and Performance Training Journal. http://www.tandfonline.com</p> <p>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: http://oer.t-tel.org.</p> <p><i>Online Resources</i></p> <p>Google Dance Drama Movies https://youtu.be/_MDrb24vfvM. – ‘Sounds from Ghana.’ http://anthemworld.com/U.S.A.html.</p>
CPD Needs	<ul style="list-style-type: none"> • Discussion on <i>Event Planning Committees</i>—Venue and Stage Preparation, Box Office, Programmes Committee, Publicity Committee, Protocol Committee, etc. • Organising the Dance Drama Performance Event • Dance Drama Documentary video Analysis • Adaptations for learners with SEN • Portfolio Building: What to include in <i>Leaning Journal</i> on Organising Dance Drama Event.

Lesson 10

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1	2	3	4	5	6	7	8	9	10	11	12
---------------	---	----------	---	-----------------------------	---	---	---	---	---	---	---	---	---	----	----	----

Title of Lesson	Dance Drama Performance Event Planning				Lesson Duration			3 hours
Lesson description	To facilitate and monitor the event planning committees' work as well as ensure a dressed rehearsal of the dance drama production.							
Previous student teacher knowledge, prior learning (assumed)	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.							
Possible barriers to learning in the lesson	Fear and Anxiety, Stage Fright, Class Size, Props and African drumming equipment and Rehearsal Space.							
Lesson Delivery – chosen to support students in achieving the outcomes	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum	
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul style="list-style-type: none"> Class Discussion Group Work Independent Study 							
<ul style="list-style-type: none"> 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 	<p>To develop a group consensus on the following:</p> <ul style="list-style-type: none"> 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. 							
<ul style="list-style-type: none"> 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 what goes into dressed rehearsals. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.3.4.1-3		<ul style="list-style-type: none"> Itemise the costume needed for the dance drama production. List three (3) props used for the production. Describe any other properties such as <i>sound effect</i> needed for the production. 			<ul style="list-style-type: none"> 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 multi-purpose skills needed in event management organisation. (NTS 2e & 2f, NTECF p16., NaCCA B4.2.3.4.1-3		<ul style="list-style-type: none"> Describe how you will publicise the dance drama production. Exhibit the event poster. Show invitation cards and letters on the event. 					
Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16)		<ul style="list-style-type: none"> 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 						

		<p>place to inculcate the core values of honesty, integrity and citizenry</p> <ul style="list-style-type: none"> Describe two strategies you will employ to assist SEN learners to fully participate in dance drama. 	
--	--	---	--

Topic: Dance Drama Performance Events Planning	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
	Updates from Event Planning Committees	Stage 1 - 15 min	Set Induction: Breaking the ice: Call three students at random to tell 'TOLI' very interesting <i>laugh-of-laugh</i> stories to the class.	Three students tell their <i>TOLI</i> to class as they laugh to set the tone for the lesson.
	Five Things to Remember at Dress Rehearsal	Stage 2 - 30 min	Secondly, ask students to Recite or Sing the <i>State Pledge</i> .	Students Recite or Sing the <i>State Pledge</i> .
	Things needed for the Final Rehearsal of the live show— props, costume, make-up, sound effects,	Stage 3 - 30 min	Class Discussion: Teacher asks students to <i>brainstorm</i> on things to remember during the final live show. Teacher summarizes the five things to remember on the whiteboard/flipchart/LCD Projector screen.	Students write down the 5 tips into their Learner's Journals— i. Facial Expression ii. Clear Actions iii. Beginning, Middle, End iv. Directing Action to Audience v. No Talking
Stage 4 - 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 challenges.	Students listen to group presentations and help with SWOT Analysis with questions, observations, suggestions and comments.	
Stage 5 - 60 min		Class Presentation II: Teacher asks groups to present secondly, updates from Event Planning Committees. Teacher takes note to assist groups if they have challenges.	Students listen to group presentations and help with SWOT Analysis with questions, observations, suggestions and comments.	
Stage 6 - 15 min		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.	
			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. Independent Study: For the next lesson ask students to review and update their event planning processes. Ask a student to sing the ' <i>Thank You</i> ' song to end the lesson	Students reflect on their dress rehearsals. Independent Study Assignment: Students go to review and update their event planning processes. A student sings the "Thank You" song selecting any <i>three</i> of the 17 languages and repeats in that.
Lesson assessments – evaluation of	<ul style="list-style-type: none"> Peer assessment of <i>Dress Rehearsals, and Update on Events Planning.</i> Group Planning Activities on <i>Publicity, e.g., Posters, Invitation Cards & Letters, Tickets, etc.</i> Independent Study (Assignment): Research on <i>Choreography.</i> 			

<p>learning: of, for and as learning within the lesson (linking to learning outcomes)</p>	
<p>Teaching Learning Resources</p>	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> • 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)
<p>Required Text (core)</p>	<p>Asare, Y. (2006). <i>Ananse in the Land of Idiots</i>. Legon: Study Ghana Foundation</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Sokpor, G. A. (2014). <i>Fumefume: creating a new dance form from traditional dances</i>. 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%20Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?sequence=1</p> <p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.</p>
<p>Additional Reading List</p>	<p>BPI/PCE (2005). <i>Practical guide book to organise a cultural event at UNESCO Headquarters</i>. Bureau of Public Information, Public Relations and Cultural Events Section. Retrieved: 13 May, 2018. http://unesdoc.unesco.org/images/0014/001417/141756e.pdf</p> <p>Brodie, S. (2009). <i>Guidelines for concerts, events and organised gatherings</i>. Environmental Health Directorate, WA: Perth Business Centre. Retrieved; 13 May, 2018. https://ww2.health.wa.gov.au/~/_media/Files/Corporate/general%20documents/Environmental%20health/Concerts%20and%20Mass%20Gathering%20Guidelines.pdf</p> <p>Caciur, Tatiana (2012). <i>Organization of a large scale music event: planning and production</i>. MUBBA Thesis. HAAGAHELIA, University of Applied Sciences. https://www.theseus.fi/bitstream/handle/10024/39161/caciur_tatiana.pdf?sequence=1&isAllowed=y</p> <p>Hawai'i Tourism Authority (2013) <i>Request for proposals to organize, facilitate, and promote the Hawaiian music concert series and May Day event</i>. 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</p> <p>Kershaw, M. (2016). <i>10 things you need to organiser a killer house gig</i>. Eventbrite. https://www.eventbrite.com.au/blog/10-things-you-need-to-organiser-a-killer-house-gig-ds00/</p> <p>Stead, K. (2018). <i>How to Organise a Concert</i>. http://www.keithstead.com/and_more/musicians_corner/how_to_oac.html</p> <p>Layton, J. (2018). <i>10 Tips for Musical Event Planning</i>. https://lifestyle.howstuffworks.com/event-planning/10-tips-formusical-event-planning.htm</p>
<p>CPD Needs</p>	<ul style="list-style-type: none"> • Discussion on <i>Five things to Remember during the Dress Rehearsal</i> • Dance DramaSWOT Analysis • Adaptations for learners with SEN • Organising Class Dance Drama Performance • Portfolio Building: What to include in <i>Leaning Journal</i> on Dance Drama.

Lesson 11

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1	2	3	4	5	6	7	8	9	10	11	12
---------------	---	----------	---	-----------------------------	---	---	---	---	---	---	---	---	---	----	----	----

Title of Lesson	Dance Drama Performance to the University Community			Lesson Duration	3 hours		
Lesson description	To produce a dance drama concert to the University Community.						
Previous student teacher knowledge, prior learning (assumed)	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.						
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	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul style="list-style-type: none"> • Live Shows of Dance Drama • Facilitating a Video Recording of Production • Finalising Events Organisation • Post-Production Meetings 						
<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • Dress Rehearsals • Finalising Events Organisation • Post-Production Meeting and Report 						
<ul style="list-style-type: none"> • 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 rolling the dance drama live shows. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.3.4.1-3; B4.2.3.5.1-3;	<ul style="list-style-type: none"> • Exhibit notes on the definitions of dance drama production terms. • List three (3) video recordings or video clips (with specific examples) of what could be used to illustrate the production terms. 			<ul style="list-style-type: none"> • 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 skills in rolling the dance drama live shows. (NTS 2e & 2f, NTECF p16. NaCCA B4.2.3.4.1-3; B4.2.3.5.1-3;	<ul style="list-style-type: none"> • State at least five (5) properties for dance drama production. • Describe at least two (2) costumes and make-ups for dance drama production 					
	Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and	<ul style="list-style-type: none"> • State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. • Describe three (3) 					

	NTECF. (NTS 2e & 2f, NTECF p16)	activities you will put in place to inculcate the core values of honesty, integrity and citizenry <ul style="list-style-type: none"> 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).	<ul style="list-style-type: none"> Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed. 	

Topic: Dance Drama Production I	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
University Concert Performance	No Formal Classes, Students are in Dresses Rehearsals		Lecturer/Tutors ask students to continue with their dressed rehearsal.	Students to continue with their dressed rehearsal.
			Remind groups by social media platforms to work on the following: <ul style="list-style-type: none"> Facilitating a Video Recording of Production Finalising Events Organisation Post-Production Meetings 	Students get the Instructions via Social Media Platforms and work on them.
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)	<ul style="list-style-type: none"> Peer assessment of <i>Live Shows</i> by groups. Small Group Class Presentations on <i>Evaluation of the Successes of Group Productions by Filling in Questionnaires</i>. Assignment: <i>Post-Production Meetings</i> 			
Teaching Learning Resources	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> 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)	<p>Asare, Y. (2006). <i>Ananse in the Land of Idiots</i>. Legon: Study Ghana Foundation</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Sokpor, G. A. (2014). <i>Fumefume: creating a new dance form from traditional dances</i>. 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%20Creating%20A%20New%20Dance%20form%20Traditional%20Dances_2014%20.pdf?sequence=1</p> <p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.</p>			

<p>Additional Reading List</p>	<p>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. http://unesdoc.unesco.org/images/0014/001417/141756e.pdf</p> <p>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%20and%20Mass%20Gathering%20Guidelines.pdf</p> <p>Caciur, Tatiana (2012). Organization of a large scale music event: planning and production. MUBBA Thesis. HAAGAHHELIA, University of Applied Sciences. https://www.theseus.fi/bitstream/handle/10024/39161/caciur_tatiana.pdf?sequence=1&isAllowed=y</p> <p>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</p> <p>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/</p> <p>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</p> <p><i>Online Resources</i></p> <p>Google Dance Drama Movies</p> <p>https://youtu.be/_MDrb24vfvM. – ‘Sounds from Ghana.’</p> <p>http://anthemworld.com/U.S.A.html.</p>
<p>CPD Needs</p>	<ul style="list-style-type: none"> • Discussion on <i>Elements of scenery</i>, properties, lighting, sound effects, costume and make-up • 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.

Lesson 12

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
---------------	---	----------	---	-----------------------------	----------------------------

Title of Lesson	Dance Drama Performance to the University Community II				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)	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.						
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	Face-to-face <input checked="" type="checkbox"/>	Practical Activity <input checked="" type="checkbox"/>	Work-Based Learning	Seminars	Independent Study <input checked="" type="checkbox"/>	e-learning opportunities <input checked="" type="checkbox"/>	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul style="list-style-type: none"> • Live Shows of Dance Drama • Facilitating a Video Recording of Production • Finalising Events Organisation • Post-Production Meetings 						
<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> • Dress Rehearsals • Finalising Events Organisation • Post-Production Meeting and Report 						
<ul style="list-style-type: none"> • 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 rolling the dance drama live shows. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.3.4.1-3; B4.2.3.5.1-3;	<ul style="list-style-type: none"> • Exhibit notes on the definitions of dance drama production terms. • List three (3) video recordings or video clips (with specific examples) of what could be used to illustrate the production terms. 			<ul style="list-style-type: none"> • 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 		
	Demonstrate skills in rolling the dance drama live shows. (NTS 2e & 2f, NTECF p16., NaCCA B4.2.3.4.1-3; B4.2.3.5.1-3;	<ul style="list-style-type: none"> • State at least five (5) properties for dance drama production. • Describe at least two (2) costumes and make-ups for dance drama production 			<ul style="list-style-type: none"> • 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 inclusive professional values and attitudes enshrined in the policy documents of	<ul style="list-style-type: none"> • State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 					

		NTS and NTECF. (NTS 2e & 2f, NTECF p16)	<ul style="list-style-type: none"> 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).	<ul style="list-style-type: none"> Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed. 	
Topic: Dance Drama Production I	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
	University Concert Performance		Lecturer/Tutors ask students to continue with their dressed rehearsal.	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: <ul style="list-style-type: none"> Facilitating a Video Recording of Production 	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, 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 assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)	<ul style="list-style-type: none"> • Peer assessment of <i>Live Shows</i> by groups. • Small Group Class Presentations on <i>Evaluation of the Successes of Group Productions by Filling in Questionnaires</i>. • Assignment: <i>Post-Production Meetings</i>
Teaching Learning Resources	<p><i>A modest recording and playback gadget in the classroom or music room.</i></p> <ul style="list-style-type: none"> • 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)	<p>Asare, Y. (2006). <i>Ananse in the Land of Idiots</i>. Legon: Study Ghana Foundation</p> <p>Mereku C. W. K. (2013). <i>We sing and learn: A legacy of songs for Ghanaian schools</i>. Sunyani: Kuapaye Ent. Ltd.</p> <p>Sokpor, G. A. (2014). <i>Fumɛfume: creating a new dance form from traditional dances</i>. Unpublished Master of Fine Art, MFA Thesis; University of Ghana, Legon. http://ugspace.ug.edu.gh/bitstream/handle/123456789/7481/Godson%20Atsu%20Sokpor_%200%20Fumɛfume%20Creating%20A%20New%20Dance%20form%20%20Traditional%20Dances_2014%20.pdf?sequence=1</p> <p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland & Company, Inc.</p>
Additional Reading List	<p>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. http://unesdoc.unesco.org/images/0014/001417/141756e.pdf</p> <p>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/Concerts%20and%20Mass%20Gathering%20Guidelines.pdf</p> <p>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</p> <p>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</p> <p>Kershaw, M. (2016). 10 things you need to organise a killer house gig. Eventbrite. https://www.eventbrite.com.au/blog/10-things-you-need-to-organiser-a-killer-house-gig-ds00/</p> <p>Stead, K. (2018). How to Organise a Concert. http://www.keithstead.com/and_more/musicians_corner/how_to_oac.html</p> <p>Layton, J. (2018). 10 Tips for Musical Event Planning. https://lifestyle.howstuffworks.com/event-planning/10-tips-formusical-event-planning.htm</p> <p><i>Online Resources</i> Google Dance Drama Movies https://youtu.be/_MDrb24vfvM. – ‘<i>Sounds from Ghana.</i>’ http://anthemworld.com/U.S.A.html.</p>
CPD Needs	<ul style="list-style-type: none"> • Discussion on <i>Elements of scenery, properties, lighting, sound effects, costume and make-up</i> • 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.

