

**YEAR 2**

**SEMESTER 1**

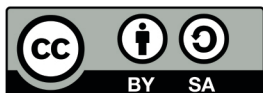
# Four-Year B.Ed. Course Manual

## HISTORY AND PHILOSOPHICAL FOUNDATION OF VISUAL ARTS





The Government of Ghana



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# FOREWORD

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

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

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

Field instructions to guide Supported Teaching in School are integrated into the course manuals to provide the student teacher with guidance in developing teaching throughout the entire period of study to be able to meet the requirements of the National Teachers' Standards (NTS) and the National Teacher Education Curriculum Framework (NTECF). To ensure maximum benefit the course manuals should be used in addition to other resources such as the NTS, 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.



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# INTRODUCTION TO COURSE MANUALS

Welcome to this B.Ed. Course manual.

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

The manuals serve the following purposes:

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

Specifically, they also:

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

Who are course manuals for:

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

# USING THIS MANUAL

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

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

My teaching philosophy is .....

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

# A. Course information

Title Page

## History and Philosophical Foundation of Visual arts

### i. 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. “

#### i. Course Details: as in course specification unless important reason why not

**Pre-requisite/s** WASSCE/SSSCE.

**Co-Requisites** Links to other courses being taught, support coherence in student experience and avoid duplication

| Course Level | Course Code | Credit Value |
|--------------|-------------|--------------|
|              |             |              |

### Table of Contents

#### B. Course information

Title Page

Figure and Perspective Drawing

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

#### ii. Course Details: as in course specification unless important reason why not

#### A. Course information

#### 1. Goal for the Subject or Learning Area

**The past, they say is the key to the understanding of the present. The History and Philosophical Foundation of Visual arts** therefore aspires to expose new teachers to the understanding of the historical antecedents of the visual arts today so that they can be imbued with the appropriate core values, principles and competencies of such ‘great masters’ of the arts to support all students learning in a modern technologically driven society that is inclusive.

#### 2. Key contextual factors

The educational system of Ghana had ignored history in the scheme of things in our national dialog and focused largely on contemporary issues. This has led to somewhat disconnect between the past and present. **The History and Philosophical Foundation of Visual Arts** aim at breaching this gap. The course seeks to explore the past as a foundation to understand the present and to draw relevant lessons to enrich the contemporary practices of the day. Emphasis shall be on principles, philosophies, believe-systems and personalities behind artefacts and movements and their contribution to the development of society.

In this regard relevant ICT tools and software applications such as CorelDraw, Paint, InDesign, Photoshop, etc. shall be employed to surf, retrieve, analyse and store relevant knowledge and thus equipping student teachers with ICT and other life-long-learning and employability skills needed within the context of the growing technological and multicultural setting.

#### 3. Course Description

This course is designed for student-teachers to interact with relevant foundational history (Pre-historic, Egyptian, Western, African/Ghanaian arts), philosophies and concepts that evolved over the period. The course will enable the student-teachers to explore the scope, philosophies, art forms, artists and their contributions to the various art eras and movements as well as how these helped in the development of humanity across the ages. These include Ancient Art (Egyptian and Pre-historic- Palaeolithic, Mesolithic and Neolithic eras) European art (medieval, renaissance, modern, postmodern, etc), African/ Ghanaian art (indigenous and contemporary) arts. The student teachers will further explore the following African and Ghanaian art forms: Akan goldweights, Zimbabwe soapstone birds, Nok terracotta, Makonde carving, Yoruba bronze heads, Igbo bronze, Ewe ametikpakpe and Yeve cult calligraphy. These will prepare the student teachers to become better grounded in the art movements of the past that contributed to the development of humanity.

A comparative study of the various artistic eras will illicit values of honesty, critical thinking, and love for country and responsible use of the natural resources. The student teachers will also reflect on experiences in their school placement and apply concepts in TVET to plan and address issues of safety, health and hygiene (in the learning environment). Collaborative working environment will enhance inclusivity, equity, access for all learners irrespective of ability, gender or socio-economic status and cultural background.

The course will be taught using discussions, talk for learning approaches, demonstration and hands on activities. This course will be assessed through examinations, tests, portfolio, reports, peer and self-assessment modes.

NTS1b,e,g; NTS 2c,e, NTS 3 d,e,f,g,l,k; NTECFp18,20,21.

**4. Core and transferable skills and cross cutting issues, including equity and inclusion**

**Core and transferable skills:** Problem-solving skills (CLO1, 2,3,4), personal motivation (CLO1, 2,3,4,5) civic literacy, team-work/ collaborative skills, analytical skills, critical thinking, creative and innovative skills, inquiry (CLO1-5).

**Cross-cutting issues:** Gender, equity and inclusivity, professional attitudes and values, assessment strategies, action research, reflective thinking.

| <b>Course Learning Outcomes: including INDICATOR S for Each learning outcome</b> | <b>Learning Outcomes<br/>By the end of the course student teacher will:</b>  | <b>Indicators</b>  |
|--|--|--|
|  | CLO.1. Demonstrate knowledge and understanding of the foundational history, philosophy, and concepts early/ancient art. NTECF p 21; NTS 13,c                                     | 1.1. Student groups presentations on the history Philosophy and concepts of Visual Arts  |
|  | CLO .2. Demonstrate knowledge and understanding of the foundational history, philosophy, and concepts early/ancient art NTECF p 21; NTS 13,c                                     | 2.1. Developed portfolio from internet resources (Open Educational Resources- OER) on various art periods of European art.<br>2.2. Exhibits (individual/group) of pictures made using some of the techniques used in ancient European art. |
|  | CLO.3. Identify the uniqueness and interrelatedness between the arts of the different times and apply same in their work for exhibition (sale and viewing). NTECF p 21; NTS 13,c | 3.1. Produce written/pictorial report (group/ individual) and present in PowerPoint mode the uniqueness and Interrelatedness between the arts of the different eras.   |
|  | CLO.4. Identify exponents of the different art periods and their contribution to the development of Visual arts. NTECF p 21; NTS 13,c  | 4.1. Create a database of exponents of the different art periods and their contribution to the development of Visual arts  |
|  | CLO.5. Experiment/explore and evolve new artistic styles through studio practice within the context of greening TVET. NTECF p11,18,55; NTS p 13 b, e; 14 l                       | 5.1. Exhibit works produced through experimentations, exploration and evolution of new artistic styles through studio practice and present a report on the process as well as its contribution to greening TVET.                           |

| <b>Course Content</b>   | <b>Units</b> | <b>Topics:</b>                      | <b>Sub-topics (if any):</b>  | <b>Teaching and learning activities to achieve learning outcomes</b>  |
|---|--------------|-------------------------------------|--|---|
| <b>Introduction to the History, Philosophy and concepts of Visual Arts (1 week)</b> | 1            | Nature and scope of Visual Arts     | <ul style="list-style-type: none"> <li>Visual Arts comprises of visual art options in creative arts and basic design and technology</li> <li>The scope covers pre-disposition (introduction) to basic Visual arts subjects, eg.                             <ul style="list-style-type: none"> <li>✓ Picture Making</li> <li>✓ Graphic Design,</li> <li>✓ Textiles</li> <li>✓ Ceramics</li> <li>✓ Sculpture</li> <li>✓ Basketry</li> <li>✓ Leatherwork</li> <li>✓ Jewellery, etc.</li> </ul> </li> </ul> | student-to-student presentations and discussions on the nature and scope of Visual Arts   |
| <b>History of Art (7 week)</b>  | 2            | A brief History of Art: Ancient Art | <b>Concepts, philosophies, art forms and contribution to development of society.</b><br><b>-Prehistoric</b><br><b>-Egyptian Arts</b><br>In the history of art, <b>prehistoric art</b> is all art produced in preliterate era.  | Presentation (oral/writing) on the comparative study of the various historical periods of Art.<br><br>Pictorial album on the influences of the various historical periods on architectures and artefacts in the local environment |

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|  |   |                      | <b>Classification</b><br>Upper Palaeolithic era.<br>Mesolithic era<br>Neolithic era   |   |
|  | 3 | Medieval/Renaissance | <p>The <b>medieval art</b> of the Western world covers a vast scope of time and place, over 1000 years of art in Europe, and at times the Middle East and North Africa. It includes major art movements and periods, national and regional art, genres, revivals, the artists crafts, and the artists themselves.</p> <p><b>Renaissance art</b> is the painting, sculpture and decorative arts of the period of European history, emerging as a distinct style in Italy in about 1400, in parallel with developments which occurred in philosophy, literature, music, and science.</p> <ul style="list-style-type: none"> <li>• <b>Concepts, philosophies</b></li> <li>• <b>Art forms:</b> <ul style="list-style-type: none"> <li>- Early Christian art</li> <li>- Migration Period art</li> <li>- Byzantine art, Insular art</li> <li>- Romanesque art</li> <li>- Gothic art</li> <li>- Classical</li> <li>- Humanists</li> <li>- Early/late renaissance</li> </ul> </li> <li>• <b>Exponents</b></li> <li>• <b>Contribution to development of society</b></li> </ul> <p><b>NB.</b><br/> <b>These should be discussed in brief mainly to draw lessons from their contribution to human development.</b></p> | <p>Undertake environmental walk to observe, document (sketches/photographs) evidences of medieval and renaissance arts on modern environment</p> <ul style="list-style-type: none"> <li>- Write a report on findings</li> </ul> |
|  | 4 | Modern/Post Modern   | <p><b>Modern art</b> includes artistic work produced during the period extending roughly from the 1860s to the 1970s</p> <p><b>Concepts and philosophies</b></p> <p><b>Art forms:</b></p> <p><b>Modernism</b></p> <ul style="list-style-type: none"> <li>- impressionism</li> <li>- expressionism</li> <li>- pointillism</li> <li>- fauvism</li> <li>- surrealism</li> <li>- cubism, etc.</li> </ul>  | <p>Produce and present in PowerPoint the various art movements in European art and their contributions to the development of the Visual Arts</p> <p>Use PowerPoint presentation to discuss the modern and post-modern arts.</p> |



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|  |   |   | <p><b>Exponents:</b></p> <ul style="list-style-type: none"> <li>- Vincent van Gogh</li> <li>- Paul Cézanne</li> <li>- Paul Gauguin</li> <li>- Georges Seurat</li> <li>- Henri de Toulouse-Lautrec</li> </ul> <p><b>Postmodern art</b> is a body of art movements that sought to contradict some aspects of <a href="#">modernism</a> or some aspects that emerged or developed in its aftermath.</p> <p><b>Post-modernism</b></p> <ul style="list-style-type: none"> <li>- futurism</li> <li>- Dadaism</li> <li>- Performance</li> <li>- Pop art</li> <li>- Conceptual art</li> <li>- Digital art</li> <li>- Installation</li> <li>- Nihilism</li> <li>- Telematics</li> <li>- Neo-expressionism</li> </ul> <p><b>Exponents:</b></p> <ul style="list-style-type: none"> <li>- Henry Moore</li> <li>- Barnett Newman</li> <li>- Larry Rivers</li> <li>- Allan Kaprow</li> <li>- George Rickey</li> <li>- Richard Hamilton</li> <li>- Fernando Botero</li> <li>- Victor Vasarely</li> </ul> <p>Contribution to development of society</p> <p><b>NB.</b><br/><b>These should be discussed in brief mainly to draw lessons from their contribution to human development.</b></p> | <p>Build and exhibit an art portfolio based on lessons learnt from discussions on ancient European Art and their art movements</p>  |
|  | 5 | Ghanaian/African Art<br><b>(1 Week)</b> | <p><b>Concepts, philosophies,</b></p> <p><b>African art</b> describes the modern and historical paintings, sculptures, installations, and other visual culture from native or indigenous <a href="#">Africans</a> and the African continent. The definition may also include the art of the native <a href="#">African</a>, <a href="#">African diasporas</a>, such as <a href="#">African American</a>, <a href="#">Caribbean</a> and other American art.</p>   | <p>Produce and exhibit an album on African and Ghanaian artefacts. Discuss their functions and significance to the local community</p> <p>Use PowerPoint to discuss the interrelatedness of the various African and Ghanaian Art.</p> |

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|  |  |  | <p><b>Art forms</b></p> <p><b>Indigenous</b></p> <ul style="list-style-type: none"> <li>- Sculptures (figurines, images of deities, etc.</li> <li>- masks</li> <li>- pottery</li> <li>- textiles (woven, dyed, appliqued,</li> <li>- scarification</li> <li>- Leatherwork</li> <li>- Paintings, etc.</li> </ul> <p><b>Examples:</b></p> <ul style="list-style-type: none"> <li>- Akan goldweights</li> <li>- Zimbabwe soapstone birds</li> <li>- Nok terracotta</li> <li>- Makonde carving</li> <li>- Yoruba bronze heads</li> <li>- Igbo bronze</li> <li>- Ewe ametikpakpe</li> <li>- Yewe cult calligraphy, etc.</li> </ul> <p><b>Contribution to development of society</b></p> <ul style="list-style-type: none"> <li>- triggered post-modern art</li> <li>- largely utilitarian, etc</li> </ul> <p><b>Contemporary</b></p> <ul style="list-style-type: none"> <li>- Paintings</li> <li>- Graphic Design</li> <li>- Textile Design</li> <li>- Pottery Ceramics</li> <li>- Leatherwork</li> <li>- Jewellery and Beadwork</li> <li>- Basketry</li> <li>- Sculpture</li> </ul> <p><b>Exponents</b></p> <ul style="list-style-type: none"> <li>- Ziga</li> <li>- Vincent Aquetey</li> <li>- Saka Acquaye</li> <li>- Ablade Glover</li> <li>- Alice Baffoe</li> <li>- Ato Delaquis</li> <li>- Sylvanus k. Amenuke, etc</li> </ul> | <p>Mini-Project work: Student research and reports on the lives of the up-and-coming Ghanaian artists using the following:</p> <p>Name</p> <p>Early life/education</p> <p>Philosophy/style</p> <p>Influences</p> <p>Works, etc.</p> |
|--|--|--|--|---|

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| Entrepreneurship training<br><b>(1 Week)</b>   | 6  | Entrepreneur skills  | Factors to consider when establishing a Visual Arts enterprise<br>Factors to consider e.g. <ul style="list-style-type: none"> <li>- Identification of opportunities in the immediate environment</li> <li>- SWOT analysis of Visual Arts business</li> <li>- Space, room for the enterprise</li> <li>- Labour</li> <li>- raw-materials</li> <li>- Transport</li> <li>- Market</li> <li>- selecting business name</li> <li>- registration procedure</li> <li>- start-up capital</li> </ul> | Survey and present<br>Prepare and present portfolio on factors to consider when establishing a Visual Arts enterprise taking into account the need for sustainability (greening TVET)<br><br>Discuss in groups how to improve Health, Safety and Environment as well sustainable disposal of waste within the community (Greening TVET) |
|  | 7  | Reflective practice. (Should be adopted to suit each lesson taught). |   | Prepare and present portfolio on reflective practice focusing on teacher attitudes, values, in the learning environment and how it influences learning.   |
| <b>Course Assessment:(Educative assessment of, for and as learning)</b>  | <b>Component 1: COURSEWORK : Project</b>   |  |   |   |
|  | <ul style="list-style-type: none"> <li>• Build and exhibit an art portfolio based on lessons learnt from discussions on ancient European Art and their art movements</li> <li>• Build and exhibit an art portfolio based on lessons learnt from discussions on ancient European Art and their art movements</li> </ul> <p>Mini-Project work: Student research and reports on the lives of the up-and-coming Ghanaian artists using the following:</p> <ul style="list-style-type: none"> <li>• Name</li> <li>• Early life/education</li> <li>• Philosophy/style</li> <li>• Influences</li> <li>• Works, etc.</li> </ul> <p><b>Weighting: 30 %</b><br/>Assesses Learning Outcomes: CLO 7.</p> |  |   |   |
| <b>Component 2: COURSEWORK</b>   |  |  |   |   |
| <p>Summary of Assessment Method: <b>Portfolio/oral presentation/albums on:</b></p> <ul style="list-style-type: none"> <li>• Prepare and present portfolio on reflective practice focusing on teacher attitudes, values, in the learning environment and how it influences learning</li> <li>• Survey and present Prepare and present portfolio on factors to consider when establishing a Visual Arts enterprise</li> <li>• Student research and reports on the lives of the up-and-coming Ghanaian artists using the following</li> <li>• Produce and present in PowerPoint the various art movements in European art and their contributions to the development of the Visual Arts</li> <li>• Pictorial album on the influences of the various historical periods on architectures and artefacts in the local environment Student-to-student presentations and discussions on the nature and scope of Visual Arts</li> </ul> <p><b>Weighting:30 %</b><br/>Assesses Learning Outcomes: CLO.1, CLO.2 CLO.3CLO.4, CLO 5, CLO.6, CLO7.</p> |  |  |   |   |

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|                                | <p><b>Component 1: COURSEWORK</b><br/> Summary of Assessment Method: written <b>examination/tests</b>:</p> <ul style="list-style-type: none"> <li>• Demonstrate knowledge and understanding of the foundational history, philosophy, and concepts early/ancient art.</li> <li>• Demonstrate knowledge and understanding of the foundational history, philosophy, and concepts early/ancient art</li> <li>• Identify the uniqueness and interrelatedness between the arts of the different times and apply same in their work for exhibition (sale and viewing).</li> <li>• Identify exponents of the different art periods and their contribution to the development of Visual arts.</li> <li>• Experiment/explore and evolve new artistic styles through studio practice within the context of greening TVET</li> </ul> <p><b>Weighting:</b> 40 %<br/> Assesses Learning Outcomes: CLO.1., CLO.2., CLO.4. CLO 5.</p> <p><b><u>NTS (1) -Professional Values and Attitudes</u></b><br/> Professional Development The Teacher(s):</p> <p>b) Improves personal and professional development through lifelong learning and Continuous Professional Development.</p> <p>. e) Engages positively with colleagues, learners, parents, School Management Committees, Parent-Teacher Associations and wider public as part of a community of practice.</p> <p>g) Sees his or her role as a potential agent of change in the school, community and country.</p> <p><b><u>NTS (2) Professional Knowledge</u></b><br/> Knowledge of educational frameworks and curriculum The Teacher:</p> <p>c) Has secure content knowledge, pedagogical knowledge and pedagogical content knowledge for the school and grade they teach in.</p> <p>e) Understands how children develop and learn in diverse contexts and applies this in his or her teaching.</p> <p><b><u>NTS 3-Professional Practice</u></b></p> <p>d) Manages behaviour and learning with small and large classes.</p> <p>e) Employs a variety of instructional strategies that encourages student participation and critical thinking.</p> <p>f) Pays attention to all learners, especially girls and students with Special Educational Needs, ensuring their progress.</p> <p>g) Employs instructional strategies appropriate for mixed ability, multilingual and multi-age classes.</p> <p>h) Sets meaningful tasks that encourages learner collaboration and leads to purposeful learning.</p> <p>i) Explains concepts clearly using examples familiar to students.</p> <p>j) Produces and uses a variety of teaching and learning resources including ICT, to enhance learning. Assessment The Teacher:</p> <p>k) Integrates a variety of assessment modes into teaching to support learning.</p> <p>NTECFp18,20,21</p> |
| <b>Instructional Resources</b> | <b>ICT tools, computer, projectors, easels, paper, pen/pencils/pastels, charcoal/poster/gouache, etc.</b>  |
| <b>Required Text (core)</b>    | <b>Main</b><br>Amenuke, S. K., et al (1991). <i>General Knowledge in Art for Senior Secondary School</i> . London, Evans Brothers  |
| <b>Additional Reading List</b> | Dempsey, Amy. 2002. <i>Art in the Modern Era: A Guide to Schools and Movements</i> . New York: Harry A. Abrams.<br><a href="#">Hunter, Sam</a> et al. 2004. <i>Modern Art</i> . Revised and Updated 3rd Edition. New York: The Vendome Press [Pearson/Prentice Hall].<br>Kolocotroni, V.assiliki, et al (eds.). 1998. <i>Modernism: An Anthology of Sources and Documents</i> . Chicago: University of Chicago Press.  |

# LESSON 1

|               |   |          |   |                             |                                   |
|---------------|---|----------|---|-----------------------------|-----------------------------------|
| Year of B.Ed. | 2 | Semester | 1 | Place of lesson in semester | <b>1</b> 2 3 4 5 6 7 8 9 10 11 12 |
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|---|--|---------------------------|---|-----------------|----------------------------|---|------------------|
| <b>Title of Lesson</b>  | Understanding the basic Concepts, Nature and Scope of Visual Arts  |                           |   |                 | <b>Lesson Duration</b>     | <b>3 hours</b>  |                  |
| <b>Lesson description</b>   | This lesson focuses on the concept (Nature) of Visual art. It is also intended to provide opportunity for student teachers to become conscious of the concepts and the various components of Visual Arts, how they help in delivering the basic school curriculum and thereby adjust to its demands.   |                           |   |                 |                            |   |                  |
| <b>Previous student teacher knowledge, prior learning (assumed)</b>   | Student Teacher are: <ul style="list-style-type: none"> <li>Familiar with the various domains of TVET</li> <li>They also know the Interrelatedness of Visual Arts and Social Studies</li> </ul>  |                           |   |                 |                            |   |                  |
| <b>Possible barriers to learning in the lesson</b>  | <ul style="list-style-type: none"> <li>The possibility of some student teachers enrolling in the course as a last resort and not a matter of choice due to lack of proper career guidance.</li> <li>The tutors' appreciation of how to support the students to make the transition and connect themselves to the new learning environment and purpose. (CPD needed)</li> </ul>   |                           |   |                 |                            |   |                  |
| <b>Lesson Delivery – chosen to support students in achieving the outcomes</b>   | <b>Face-to-face</b><br>√   | <b>Practical Activity</b> | <b>Work-Based Learning</b>  | <b>Seminars</b> | <b>Independent Study</b> √ | <b>e-learning opportunities</b><br>√  | <b>Practicum</b> |
| <b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>   | <ul style="list-style-type: none"> <li>Use <b>shower thoughts</b> to enable student teachers to describe and explain who they are, place of birth and conditions and circumstances that have influenced their current state.</li> <li>Use <b>think, pair and share</b> to enable students to discuss their plans and aspirations.</li> <li>Use concept mapping to describe the links and connections between individual, the family as a system and family systems</li> <li>Use <b>group discussion</b> to get student teachers discuss their strengths and aspirations and use the information to connect to their new learning environment</li> <li><b>Use Independent Study to enhance student teachers research ability</b></li> <li><b>Use e-learning opportunities to enable student teachers surf for information on the internet and become ict compliant</b></li> </ul> |                           |   |                 |                            |   |                  |
| <b>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</b> | The purpose of this lesson is to introduce student teachers to the foundational concepts of Visual arts, the various branches of Visual Arts, and their inter connectedness. The course is also intended to provide opportunity for student teachers to become conscious of their areas of interest and adjust to its demands and working (studio) environment.  |                           |   |                 |                            |   |                  |
| <b>Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome</b>  | <b>Learning Outcomes: By the end of the lesson, the student teacher will be able to:</b>   |                           | <b>Learning Indicators</b>  |                 |                            | <b>Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed.</b>                    |                  |
|   | <ul style="list-style-type: none"> <li>Demonstrate knowledge and understanding of the foundational concepts Visual Arts</li> <li>Demonstrate knowledge and understanding of the branches of the Visual Arts and the links between them</li> <li>Apply their understanding of the</li> </ul>  |                           | <ul style="list-style-type: none"> <li>Explain the foundational concepts Visual Arts</li> <li>Discuss using OERs the branches of the Visual Arts and the links between them</li> <li>Use their knowledge and understanding of their strengths and aspirations vis-a-vis the concepts and the branches of the Visual Arts to discuss their preferred areas of specialization and also</li> </ul> |                 |                            | <ul style="list-style-type: none"> <li>Gender,</li> <li>Socio-Cultural and Economic differences</li> <li>Issues of SEN (Special Education Needs)</li> </ul> |                  |

|   | concepts and the branches of the Visual Arts to discuss their preferred areas of specialization and how they will connect to their new learning environment | describe how they will connect to their new learning environment |  |  |
|---|---|--|--|--|
| Topic Title   | Sub-topics (if any):  | Stage/Time   | Teaching and Learning Activity to achieve learning outcomes depending on the delivery mode selected. Teacher led, collaborative group work or independent  |  |
|   |   |  | Teacher Activity   | Student Activity   |
| Understanding the basic Concepts, Nature and Scope of Visual Arts | <b>Introduction</b><br>Preparations for use of course manual and Pre-Learning interactions  | <b>30 minutes</b>  | <ul style="list-style-type: none"> <li>Self-introduction (if tutor is teaching the class for the first time)</li> <li>Tutor initiates discussion on course manual emphasising the objectives, learning outcomes, course content and reference materials</li> <li>Tutor facilitates student teachers' revision of previous semesters' lesson on <b><i>Interrelatedness of Visual Arts and Social Studies</i></b></li> <li>Tutor facilitates student teachers' discussions on related assignments for their School placement programme for the semester</li> <li>Teacher facilitate student teacher transition to the new lesson with the use of <b><i>'know-want to know and learnt' (KWL)</i></b></li> </ul> | <p>Student teachers use <b>Show thoughts</b> to revise their knowledge and understanding gained from <b><i>Interrelatedness of Visual Arts and Social Studies</i></b></p> <p>Student teachers fill first two columns of <b>Know-want to know and learnt (KWL) form</b> and share to class with respect to what they already about the topic and what they want to learn from the lesson.</p> <ul style="list-style-type: none"> <li>Student teachers' participate in the revision of previous semesters' lesson on <b><i>Interrelatedness of Visual Arts and Social Studies</i></b> by answering relevant questions</li> <li>Student teachers discuss related assignments for their School placement programme for the semester</li> </ul> |
|   | <b>(1) Understanding basic concepts of Visual arts</b>  | <b>40 minutes</b>  | <b>Discussion</b><br>Tutor facilitates the use shower thought to enable student teachers describe and explain who they are, place of birth and conditions and circumstances that have influenced their current state.  | <b>Discussion</b><br>Student teachers use shower thoughts to describe and explain who they are, their place of birth and conditions and circumstances that have influenced their current state.  |

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|   | <b>(2) Nature and Scope of Visual Arts</b>  | <b>60 minutes</b> | <b><u>E-Learning Opportunities</u></b><br>Tutor guides student teachers using pre- video recordings from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to demonstrate and discuss the scope and nature of Visual Arts   | <b><u>E-Learning Opportunities</u></b><br>Student teachers (i) engage in discussions in groups on the scope of Visual Arts using pre- video recordings from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs<br><br>Student Teachers share their respective group work with the rest of the class   |
|   | <b>3) Knowledge of Connections/ linkages between the various areas of the Visual Arts to new learning environment</b>   | <b>30 minutes</b> | <b><u>Discussion</u></b><br>Tutor guides student teachers through shower thoughts discuss the connects and linkages between the various areas of the visual Arts  | <b><u>Discussion</u></b><br>Students use shower thoughts to discuss the connections and linkages between the various areas of the visual Arts  |
|   | <b>4) Application of the knowledge to select areas of study</b>   | <b>20 minutes</b> | <b><u>Discussion</u></b><br>Tutor pairs student teachers to use their understanding of the concepts, nature, scope and linkages within the Visual Arts discuss their plans and aspirations in respect of how they will adjust to their new learning environment<br><br><b><u>Reflection</u></b><br>Tutor facilitates the completion of the rest of the <b><i>'know-want to know and learnt' (KWL) forms by the student teachers</i></b> | <b><u>Discussion</u></b><br>Based on the understanding of the concepts, nature, scope and linkages within the Visual Arts student teachers think, pair and share in groups their plans and aspirations in respect of how they hope to adjust to their new learning environment<br><br><b><u>Reflection</u></b><br>Student teachers take turns to share what their respective partners shared with them.<br><br>Student teachers complete the <b><i>learnt</i></b> portions of the <b><i>'know-want to know and learnt' (KWL) form.</i></b> |
| <b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)</b> | <b>Summary of Assessment Methods</b>  |                   |   |  |
|   | <b>Component 2: Continuous Assessment 1 Portfolio</b><br><b>Assessment Type: Assessment for and as Learning</b><br><b>Category of Assessment: Presentation, Independent Learning, oral Presentations</b> <ul style="list-style-type: none"> <li>• <b>Oral Presentation</b> on the following: <ul style="list-style-type: none"> <li>• engaging with internet resources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs</li> <li>• <b>Shower thoughts</b> to revise their knowledge and understanding gained from <b><i>Interrelatedness of Visual Arts and Social Studies</i></b></li> </ul> </li> </ul> <b>Learning Outcomes assessed: LO1; LO 2.LO3</b><br><b>Weighting (non-scoring)</b> |                   |   |  |

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|------------------------------------|--|
| <b>Teaching Learning Resources</b> | Note Pads, sketch books, Computers, projectors, projector screen, internet, internet facilities (YouTube, Khan Academy, Coursera, Udemy, MOOCs)  |
| <b>Required Text (core)</b>        | Amenuke, S. K., et al (1991). <i>General Knowledge in Art for Senior Secondary School</i> . London: Evans Brothers   |
| <b>Additional Reading List</b>     | Speight, C.F., & Toki, J. (2004). <i>Hands in clay</i> (5thed). New York: McGraw-Hill.<br>Effland, A.D. (2002). <i>Art and cognition: Integrating the visual arts in the curriculum</i> . New York: Teachers' college Press.<br>Gene A. M. (2006.) <i>Art in Focus</i> , USA: McGraw Hill Publishers.<br>Rosalind R. (2005). <i>Art Talk</i> , New York: McGraw Hill |
| <b>CPD Needs</b>                   | Use of OERs, use of Projectors and accessories (PDP-Team 5), group discussions (PDP-Team 4), assessment of oral examination (PDP-Team 7), exploring OERS for independent study (PDP-Team 8).   |

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## LESSON 2

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| Year of B.Ed. | 2 | Semester | 1 | Place of lesson in semester | 1 <b>2</b> 3 4 5 6 7 8 9 10 11 12 |
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|---|--|---------------------------|----------------------------|--|----------------------------|--|------------------------|----------------|
| <b>Title of Lesson</b>  | A brief History of Art: Ancient Art –Prehistoric   |                           |                            |  |                            |  | <b>Lesson Duration</b> | <b>3 hours</b> |
| <b>Lesson description</b>   | <p>The past is said to be the key to the understanding of the present. The study of the history of Art will enable student teachers to appreciate better the evolution of the Visual Arts through the ages. This understanding will enhance their curiosity and serve as a bed-rock for exploration leading to creative thinking.</p> <p>Group discussions, seminars and the use of OERs which will facilitate student teachers independent study and enhance the acquisition of life-long learning skills is recommended for this lesson.</p>   |                           |                            |  |                            |  |                        |                |
| <b>Previous student teacher knowledge, prior learning (assumed)</b>   | Student Teachers had studied the basic Concepts,nature and scope of Visual Arts which provides foundation for further work in the Visual Arts. In addition, they have also been exposed to the role of Visual Arts in community development. This understanding will enable them to appreciate better the relevance of Art in the periods under review.  |                           |                            |  |                            |  |                        |                |
| <b>Possible barriers to learning in the lesson</b>  | <ul style="list-style-type: none"> <li>Many people find history difficult</li> <li>Ghanaian Society looks down on the study of History and Visual arts</li> </ul>  |                           |                            |  |                            |  |                        |                |
| <b>Lesson Delivery – chosen to support students in achieving the outcomes</b>   | <b>Face-to-face</b><br>√   | <b>Practical Activity</b> | <b>Work-Based Learning</b> | <b>Seminars</b> √  | <b>Independent Study</b> √ | <b>e-learning opportunities</b><br>√   | <b>Practicum</b>       |                |
| <b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>   | <ul style="list-style-type: none"> <li>Uses <b>group discussions to explore</b> nature, scope and the relevance of Prehistoric art</li> <li>Use <b>E-learning Opportunities for independent study</b>.Through independent study, explore the internet and other relevant sources for further information on the distinctive stages of Prehistoric arts</li> <li>Use <b>seminar to</b> discuss the distinctiveness and inter-relatedness of Prehistoric Arts periods and their relevance to contemporary arts of today</li> <li>Use <b>think, pair and share to discuss how student teachers will apply the concepts of self-reliance and innovation associated with the prehistoric art in their supported teaching sessions.</b></li> <li>Student teachers build a pictorial album as part of their reflection on the topic</li> <li>?</li> </ul> |                           |                            |  |                            |  |                        |                |
| <ul style="list-style-type: none"> <li><b>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</b></li> <li><b>Write in full aspects of the NTS addressed</b></li> </ul> | <ul style="list-style-type: none"> <li>The purpose of this lesson is to introduce student teachers to the earliest history of art, its nature and scope. The course is also intended to provide opportunity for student teachers to become conscious of the evolution of art and their relevance to the development of their communities at the time. The overarching goal is to inspire student teachers to be explorative, creative and innovative in their teaching.</li> </ul>   |                           |                            |  |                            |  |                        |                |
| <ul style="list-style-type: none"> <li><b>Learning Outcome for the lesson, picked and developed from the course specification</b></li> <li><b>Learning indicators for each learning outcome</b></li> </ul>  | <b>Learning Outcomes: By the end of the lesson, the student teacher will be able to:</b>   |                           |                            | <b>Learning Indicators</b>   |                            | <b>Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?</b>   |                        |                |
|   | Demonstrate knowledge and understanding of the nature and scope of Prehistoric Art   |                           |                            | List and discuss the various stages of Prehistoric: (Palaeolithic, Mesolithic and Neolithic eras).   |                            | <ul style="list-style-type: none"> <li>Communication Skills</li> <li>leadership skills</li> <li>Entrepreneurial Skills</li> <li>Digital Literacy-Information Communication &amp;Technology (ICT) skills</li> <li>Civic Literacy</li> <li>Gender and inclusivity</li> <li>Team Work,</li> <li>Issues of SEN (Special</li> </ul> |                        |                |
|   | Demonstrate knowledge and understanding of the <i>distinctiveness and interrelatedness</i> of the various periods (Palaeolithic, Mesolithic and Neolithic eras)  |                           |                            | Power –Point presentations on the <i>distinctiveness and interrelatedness</i> of the various periods |                            |  |                        |                |

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|  |  | (Palaeolithic, Mesolithic and Neolithic eras)   | Education Needs<br><b>(Apply to all lessons)</b>  |
|  | Apply the explorative, creative and innovative skills inherent in Prehistoric art in their art works and in their supported teaching in school | An art project to resolve some challenges in the College and the Community.             |   |
|  | Demonstrate the ability to keep reflective record of on the topic  | Build a reflective pictorial album/portfolio reflecting the concepts of prehistoric art |   |
| <b>Topic Title</b>   | <b>Sub-topics (if any):</b>  | <b>Stage/Time</b>   | <b>Teaching and Learning Activity to achieve learning outcomes depending on the delivery mode selected. Teacher led, collaborative group work or independent</b>  |
|  |  |   | <b>Teacher Activity</b> <b>Student Activity</b>   |
|  | <b>Introduction</b>  | <b>15 minutes</b>   | Tutor facilitates student teachers' revision of previous lesson on the basic Concepts,nature and scope of Visual Arts.<br><br>Tutor facilities student teachers' sharing of experiences from their School placement programme   |
| A brief History of Art: Ancient Art - <b>Prehistoric Art</b> | <b>1).</b> The nature and scope of Prehistoric Art   | <b>60 minutes</b>   | <b><u>E-Learning Opportunities and Discussion</u></b><br>i. Tutor guides student teachers using pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to discuss the scope and nature of prehistoric art<br><br><b><u>Discussion</u></b><br>ii. Tutor facilitates the use of shower thought to enable student teachers list, describe and discuss the nature and scope of Prehistoric art<br><br><b><u>Group Work</u></b><br>iii. Tutor pairs student teachers and uses pictures depicting venuses to illustrate the   |
|  |  |   | <b><u>E-Learning Opportunities and Discussion</u></b><br>i. Student teachers observe pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs and identify the scope and nature of prehistoric art<br><br><b><u>Discussion</u></b><br>ii. Student teachers list and discuss the various stages of Prehistoric art: ie. Palaeolithic, Mesolithic and Neolithic eras in terms of dates, location(s) characteristics features and use or relevance to the prehistoric man<br><br><b><u>Group Work</u></b><br>iii. Student teachers use the concept of venuses, i.e. willendorf, Lausel and La Polichinelle, to think pair and share on the idea of |

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|  |  |            | concept of gender and inclusivity as found in prehistoric (cave) art  | gender and inclusivity as in prehistoric (cave) art.  |
|  | 2).Distinctiveness and interrelatedness of the various periods (Palaeolithic, Mesolithic and Neolithic eras)   | 60 minutes | <b><u>E-Learning Opportunities and Discussion</u></b><br>Based on the pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs tutor groups student teachers to identify, describe and discuss the <i>distinctiveness and interrelatedness</i> of the various periods (Palaeolithic, Mesolithic and Neolithic eras)   | <b><u>E-Learning Opportunities and Discussion</u></b><br>i. Student teachers in groups use their observations from the pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify, describe and discuss the <i>distinctiveness and interrelatedness</i> of the various periods (Palaeolithic, Mesolithic and Neolithic eras)<br><br>ii. Each group take turns to share their observations with the class using power-point presentation |
| Apply the explorative, creative and innovative skills inherent in Prehistoric art in their art works and in their supported teaching in school | <b>3). Application of the</b> explorative, creative and innovative skills inherent in Prehistoric  | 45 minutes | <b><u>Discussion</u></b><br>I. Tutor puts student teachers in groups and guides them using the think pair and share or Pyramid discussions to identify issues in the college/community.<br><br><b><u>Mixed Ability Group Work</u></b><br>II. Tutor guides student teachers to form mixed gender/ ability groups to design and execute a mini-project in the college/community | <b><u>Discussion</u></b><br>I. Student teachers in groups use think pair and share or Pyramid discussions to identify issues in the college/community.<br><br><b><u>Mixed Ability Group Work</u></b><br>II. Student teachers to form mixed gender/ ability groups to design and execute a mini-project in the college/community<br><br>III. Student teachers build a design and execute a mini-project in the college/community                             |
| <b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)</b>                      | <b>Component 2: Continuous Assessment</b><br><b>Assessment Type: Assessment for and as Learning</b><br><b>Category of Assessment: Project:</b> <ul style="list-style-type: none"> <li>design and execute a mini-project in the college/community using some of the ideas derived from lesson learnt</li> <li>Student teachers make pictorial portfolio reflecting on the concepts of prehistoric art</li> </ul> CLO 1, CLO2, LO3; NTS Page 3 (b)<br><b>Weighting (non-scoring)</b> |            |   |   |

|                                    |  |
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| <b>Teaching Learning Resources</b> | <ul style="list-style-type: none"> <li>• Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>• Pictures and posters on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>• Scanner and embosser Sign language (Resource Person).</li> <li>• Internet facility, laptop computer/PCs</li> </ul>  |
| <b>Required Text (core)</b>        | <ul style="list-style-type: none"> <li>• Adams L. S. (2010). <i>A History of western Art</i>. McGraw-Hill Education; 5 edition, City University of New York,</li> </ul>  |
| <b>Additional Reading List</b>     | <p>Fiero G.K (2015) <i>the Humanistic Tradition. The Global Village of the Twentieth Century, 7<sup>th</sup> edition</i>. Brown and Benchmark. Winsconsin..</p> <p>Grierson, E., &amp; Mansfield, J. (Eds.). (2003). <i>The arts in education: critical perspectives from Aotearoa New Zealand</i>. New Zealand.</p> <p>Price, G. (2005). <i>Navigating histories of understanding art</i>. New Zealand. Te Whakare.</p> <p>Jossey-Bass. &amp; Pearson, H. (2004). <i>Truth beyond appearances: the art of Nigel Brown</i>. Whangaparaoa: Interactive Education Ltd.</p> |
| <b>CPD Needs</b>                   | <p>Use of OERs, use of Projectors and accessories (PDP-Team 5), group discussions (PDP-Team 4), assessment of seminar, exhibition (PDP-Team 7), exploring OERS for independent study (PDP-Team 8).</p>   |

## LESSON 3

|               |   |          |   |                             |                                   |
|---------------|---|----------|---|-----------------------------|-----------------------------------|
| Year of B.Ed. | 2 | Semester | 1 | Place of lesson in semester | 1 2 <b>3</b> 4 5 6 7 8 9 10 11 12 |
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|---|---|------------------------|----------------|
| <b>Title of Lesson</b>  | Ancient Art: <b>Egyptian Arts</b>   | <b>Lesson Duration</b> | <b>3 hours</b> |
| <b>Lesson description</b>   | <p>The past is said to be the key to the understanding of the present. The study of the history of Art will enable student teachers to appreciate better the evolution of the Visual Arts through the ages. This understanding will enhance their curiosity and serve as a bed-rock for exploration leading to creative thinking among early adolescence.</p> <p>Group discussions, seminars and the use of OERs which will facilitate student teachers independent study and enhance the acquisition of life-long learning skills is recommended for this lesson.</p>                                  |                        |                |
| <b>Previous student teacher knowledge, prior learning (assumed)</b> | <p>Student teachers have been exposed to the basic Concepts, nature and scope of Visual Arts which provides foundation for further work in the Visual Arts. They have also studied prehistoric art (Palaeolithic, Mesolithic and Neolithic eras) which constitute the first step to the study of the history of art. In addition, they have also studied the role of Visual Arts in community development.</p> <p>The study of the Ancient Egyptian art will further enable student teachers to appreciate the relevance of Art in the social, religious and economic development of every society.</p> |                        |                |
| <b>Possible barriers to learning in the lesson</b>                  | <ul style="list-style-type: none"> <li>Many people find history difficult due to the dates. Such think that ancient history does not contribute to the economic development of the society</li> <li>Ghanaian Society looks down on the study of History and Visual arts</li> </ul>  |                        |                |

| Lesson Delivery – chosen to support students in achieving the outcomes  | Face-to-face<br>√  | Practical Activity | Work-Based Learning  | Seminars√ | Independent Study√   | e-learning opportunities<br>√ | Practicum |
|---|--|--------------------|--|-----------|--|-------------------------------|-----------|
| <b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>   | <ul style="list-style-type: none"> <li><b>Uses group discussions to explore</b> nature, scope and the relevance of Egyptian art</li> <li><b>Use e-learning opportunitiessuch as OERs to do Independent Study</b>and explore the key features of Egyptian arts, i.e, the Pharaohs, writing and religion, sculpture and painting, Egyptian proportion and funerary art.</li> <li><b>Use seminar to</b> discuss the of Prehistoric Arts periods and their relevance to contemporary arts of today</li> <li>Use think, pair and share to discuss how student teachers will apply the concepts of self-reliance and</li> <li>Student teachers build a pictorial album as part of their reflection on the topic</li> <li>?</li> <li>?</li> </ul> |                    |  |           |  |                               |           |
| <ul style="list-style-type: none"> <li><b>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</b></li> <li><b>Write in full aspects of the NTS addressed</b></li> </ul> | <ul style="list-style-type: none"> <li>The purpose of this lesson is to introduce student teachers to the earliest history of art, its nature and scope. The course is also intended to provide opportunity for student teachers to become conscious of the evolution of art and their relevance to the development of their communities at the time. The overarching goal is to inspire student teachers to be explorative, creative and innovative in their teaching.</li> </ul>   |                    |  |           |  |                               |           |
| <ul style="list-style-type: none"> <li><b>Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome</b></li> </ul>  | <b>Learning Outcomes: By the end of the lesson, the student teacher will be able to:</b>   |                    | <b>Learning Indicators</b>   |           | <b>Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?</b>   |                               |           |
|   | Demonstrate knowledge and understanding of the nature and scope of Egyptian  |                    | List and briefly discuss the major stages of Egyptian art: (pre-dynastic, old and new kingdoms, Amarna and Ptolemaic period,). |           | Student teachers work in mixed ability and gender inclusive groups as well as independent study, using their phones and other electronic devices to surf the internet for information to attain: |                               |           |

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|   | Demonstrate knowledge and understanding of the <i>distinctiveness and interrelatedness</i> of the various art forms                         | Power –Point presentations on the <i>distinctiveness and interrelatedness</i> of the various art forms (paintings, sculptures- Sphinxes, architecture- temples, pyramids and mastabas), , hieroglyphics) | <ul style="list-style-type: none"> <li>• communication skills</li> <li>• leadership skills</li> <li>• entrepreneurial skills</li> <li>• digital literacy-information communication &amp; technology (ICT) skills</li> <li>• civic literacy</li> <li>• Gender and inclusivity</li> <li>• team work,</li> <li>• Issues of SEN (Special Education Needs)</li> </ul>  |
|   | Apply the explorative, creative and innovative skills inherent in Egyptian art in their art works and in their supported teaching in school | An art project to resolve some challenges in the College and the Community.  |   |
|   | Demonstrate the ability to keep reflective record of on the topic   | Build a reflective pictorial album/portfolio reflecting the concepts of prehistoric art  |   |
| <b>Topic Title</b>  | <b>Sub-topics (if any):</b>   | <b>Stage/Time</b>  | <b>Teaching and Learning Activity to achieve learning outcomes depending on the delivery mode selected. Teacher led, collaborative group work or independent</b>  |
|   |   |  | <b>Teacher Activity</b>   |
|   | <b>Introduction</b>   | <b>15 minutes</b>  | <p>Tutor facilitates student teachers revision of previous lesson on the basic Concepts,nature and scope of Visual Arts</p> <p>Tutor facilities student teachers’ sharing of experiences from their School placement programme</p>  |
|   |   |  | <b>Student Activity</b>   |
|   |   |  | <p>Student teachers use <b>Shower thoughts</b> to revise their knowledge and understanding gained from basic Concepts,nature and scope of Visual Arts</p> <p>Student teachers’ share experiences from their School placement programme</p>  |
| A brief History of Art: Ancient Art – <b>Egyptian Art</b> | <b>1).</b> The nature and scope of <b>Egyptian Art</b>  | <b>60 minutes</b>  | <p><b>E-Learning Opportunities</b></p> <p>i. Tutor guides student teachers using pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to discuss the scope and nature of <b>Egyptian Art</b></p> <p><b>Discussion</b></p> <p>ii. Tutor facilitates the use of shower thought to</p>   |
|   |   |  | <p><b>E-Learning Opportunities</b></p> <p>i. Student teachers observe pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs and identify the scope and nature of <b>Egyptian Art</b></p> <p><b>Discussion</b></p> <p>ii. Student teachers list and discuss briefly the various periods of Prehistoric art: ie. Pre-dynastic, old and new kingdoms and their characteristics features and their relevance to the Egyptian culture</p> |

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|   |   |                   | enable student teachers list, describe and discuss the nature and scope of Egyptian art   | iii. Student teachers discuss the Egyptian canon of proportion, Egyptian frescos and other tomb paintings   |
|   | 2).Distinctiveness and interrelatedness of the various art forms in ancient Egypt                   | <b>60 minutes</b> | <p><b><u>E-Learning Opportunities and Discussion</u></b></p> <p>Based on the pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs tutor groups student teachers to identify, describe and discuss the <i>distinctiveness and interrelatedness</i> of the various Egyptian art forms, their symbolisms and relevance to the survival of the Pharaohnic-cult, the soul (<i>Ka</i>) of the Egyptian people and their culture at the time</p> | <p><b><u>E-Learning Opportunities and Discussion</u></b></p> <p>i. Student teachers in groups use their observations from the pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify, describe and discuss the <i>distinctiveness and interrelatedness</i> of the various art forms of ancient Egypt i.e</p> <ul style="list-style-type: none"> <li>• Paintings (frescos)</li> <li>• Sculptures (Sphinxes, figuring),</li> <li>• Pottery (enamel wares, soapstone vases)</li> <li>• Monumental architecture (temples, pyramids and mastabas)</li> <li>• hieroglyphics scripts and the papyri</li> <li>• Textiles (weaving, dye making)</li> <li>• Literature (the scribe craft)</li> <li>• Funerary arts and their role in the survival of the kings court, etc</li> </ul> <p>ii. Each group take turns to share their observations with the class using power-point presentation</p> |
| Apply the explorative, creative and innovative skills inherent in Egyptian art in their art works and in their supported teaching in school | <b>3). Application of the</b> explorative, creative and innovative skills inherent in Egyptian art. | <b>45 minutes</b> | <p><b><u>Discussion</u></b></p> <p>Tutor puts student teachers in groups and guides them using the think pair and share or Pyramid discussions to identify issues, concepts and believes systems modelled on the Egyptian concept in contemporary African systems.</p> <p><b><u>Mixed Ability Group Discussion</u></b></p> <p>Tutor guides student teachers to form</p>   | <p><b><u>Discussion</u></b></p> <p>Student teachers in groups use think pair and share or Pyramid discussions to identify issues believes, practices of Africa that are modelled from the Egyptian concept and their contemporary relevance to the 21<sup>st</sup> century.</p> <p><b><u>Mixed Ability Group Discussion</u></b></p> <p>Student teachers to form mixed gender/ability groups to debate the relevance of some</p>   |

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|  |   |  | <p>mixed gender/ability groups to debate the relevance of some funeral practices in Ghana that has semblance with ancient Egypt and their implications for the 21<sup>st</sup> century</p> | <p>funeral practices in Ghana that has semblance with ancient Egypt and their implications for the 21<sup>st</sup> century.</p> <p>45 Student teachers exhibit pictorial portfolio/albums depicting the Egyptian art</p> |
| <p><b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)</b></p> | <p><b>Summary of Assessment Methods</b><br/> <b>Component 2: Continuous Assessment</b><br/> <b>Assessment Type: Assessment for and as Learning</b><br/> <b>Category of Assessment: Portfolio:</b></p> <ul style="list-style-type: none"> <li>Mixed gender/ ability groups to debate the relevance of some funeral practices in Ghana that has semblance with ancient Egypt and their implications for the 21<sup>st</sup> century</li> <li>power-point presentation</li> <li>pictorial portfolio reflecting on the concepts of Egyptian art</li> </ul> <p>CLO 3; NTS Page 3 (b)<br/> <b>Weighting non-scoring</b></p> |  |  |  |
| <p><b>Teaching Learning Resources</b></p>  | <ul style="list-style-type: none"> <li>Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>Pictures and posters on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>Scanner and embosser Sign language (Resource Person).</li> <li>Internet facility, laptop computer/PCs</li> </ul>   |  |  |  |
| <p><b>Required Text (core)</b></p>   | <ul style="list-style-type: none"> <li>Adams L. S. (2010). <i>A History of western Art</i>. McGraw-Hill Education; 5 edition, City University of New York,</li> </ul>   |  |  |  |
| <p><b>Additional Reading List</b></p>  | <p>Fiero G.K (2015) <i>the Humanistic Tradition. The Global Village of the Twentieth Century, 7<sup>th</sup> edition</i>. Brown and Benchmark. Winsconsin..</p> <p>Grierson, E., &amp; Mansfield, J. (Eds.). (2003). <i>The arts in education: critical perspectives from Aotearoa New Zealand</i>. New Zealand.</p> <p>Price, G. (2005). <i>Navigating histories of understanding art</i>. New Zealand. Te Whakatere.</p> <p>Jossey-Bass. &amp; Pearson, H. (2004). <i>Truth beyond appearances: the art of Nigel Brown</i>. Whangaparaoa: Interactive Education Ltd.</p>  |  |  |  |
| <p><b>CPD Needs</b></p>  | <p>Use of OERs, use of Projectors and accessories (PDP-Team 5), group discussions (PDP-Team 4), assessment of pictorial portfolio and exhibition (PDP-Team 7), exploring OERS for independent study (PDP-Team 8.)</p>   |  |  |  |



# LESSON 4

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| Year of B.Ed. | 2 | Semester | 1 | Place of lesson in semester | 1 2 3 <b>4</b> 5 6 7 8 9 10 11 12 |
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| <b>Title of Lesson</b>  | A brief History of Art: <b>African Art</b>  |                           |  | <b>Lesson Duration</b> | <b>3 hours</b>   |                                      |                  |
| <b>Lesson description</b>   | <p>The past is said to be the key to the understanding of the present. The study of the history of Art will enable student teachers to appreciate better the evolution of the Visual Arts through the ages. This understanding will enhance their curiosity and serve as a bed-rock for exploration leading to creative thinking.</p> <p>Group discussions, seminars and the use of OERs which will facilitate student teachers independent study and enhance the acquisition of life-long learning skills is recommended for this lesson.</p>  |                           |  |                        |  |                                      |                  |
| <b>Previous student teacher knowledge, prior learning (assumed)</b>   | <p>Student teachers have been exposed to the basic concepts,nature and scope of Visual Arts which provides foundation for further work in the Visual Arts. They have also studied Prehistoric and Egyptian Arts which constitute the bed rocks for this lesson. In addition, they have also studied the role of Visual Arts in community development.</p> <p>The study of the African art will further enable student teachers to appreciate the relevance of Art in the social, religious and economic development of every society.</p>   |                           |  |                        |  |                                      |                  |
| <b>Possible barriers to learning in the lesson</b>  | <ul style="list-style-type: none"> <li>Many people find history difficult. Some even think that African art is primitive and does not deserve the attention it is being given</li> <li>Ghanaian Society looks down on the study of History and Visual arts</li> </ul>   |                           |  |                        |  |                                      |                  |
| <b>Lesson Delivery – chosen to support students in achieving the outcomes</b>   | <b>Face-to-face</b><br>√  | <b>Practical Activity</b> | <b>Work-Based Learning</b>   | <b>Seminars</b> √      | <b>Independent Study</b> √   | <b>e-learning opportunities</b><br>√ | <b>Practicum</b> |
| <b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>   | <ul style="list-style-type: none"> <li><b>Uses group discussions to explore</b> nature, scope and the relevance of <b>African arts</b></li> <li><b>Through independent study, explore the internet and other relevant sources for further information on the distinctive forms of African arts</b></li> <li><b>Use seminar to</b> discuss the distinctiveness and inter-relatedness of the various community art forms</li> <li><b>Use think, pair and share to discuss how student teachers will apply the concepts of self-reliance and innovation associated with the African arts in their supported teaching sessions.</b></li> <li>Student teachers build a pictorial album as part of their reflection on the topic</li> </ul> |                           |  |                        |  |                                      |                  |
| <b>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</b> | <ul style="list-style-type: none"> <li>The purpose of this lesson is to introduce student teachers to the earliest history of art, its nature and scope. The course is also intended to provide opportunity for student teachers to become conscious of the evolution of art and their relevance to the development of their communities at the time. The overarching goal is to inspire student teachers to be explorative, creative and innovative in their teaching.</li> </ul>  |                           |  |                        |  |                                      |                  |
| <b>Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome</b>  | <b>Learning Outcomes: By the end of the lesson, the student teacher will be able to:</b>  |                           | <b>Learning Indicators</b>   |                        | <b>Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?</b> |                                      |                  |
|   | L.O. 1.Demonstrate knowledge and understanding of the nature, scope and misconceptions about African art  |                           | 1.1. List and discuss the peculiarities nature, scope and misconceptions about art of Africa |                        | Student teachers work in mixed ability and gender inclusive groups as well as independent study, using their                             |                                      |                  |

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|   | L.O.2 Demonstrate knowledge and understanding of the <i>distinctiveness and interrelatedness</i> of the various art forms as well as the symbolism of rendering within African arts | 2. Power –Point presentations on the <i>distinctiveness and interrelatedness</i> of various art forms as well as the symbolism of rendering within African arts                             | phones and other electronic devices to surf the internet for information to attain: <ul style="list-style-type: none"> <li>• communication skills</li> <li>• leadership skills</li> <li>• entrepreneurial skills</li> <li>• digital literacy- information communication &amp; technology (ICT) skills</li> <li>• civic literacy</li> <li>• Gender and inclusivity</li> <li>• team work,</li> <li>• Issues of SEN (Special Education Needs)</li> </ul>  |
|   | 3.1. Demonstrate knowledge and understanding of concept of African fertility art and its influence on gender issues   | 3. List and discuss the features and symbolisms of African fertility figures and their implications for the gender and inclusive education  |  |
|   | 4.1. Apply the symbolisms inherent in <b>African arts</b> in their art works and in their supported teaching in school  | 4.1. Using any media, design and produce an art work using the concept of African symbolism<br><br>4.2. Build a reflective pictorial album/portfolio reflecting the concepts of African art |  |
| <b>Topic Title</b><br>A brief History of Art: Ancient Art – African Art | <b>Sub-topics (if any):</b>   | <b>Stage/Time</b>   | <b>Teaching and Learning Activity to achieve learning outcomes depending on the delivery mode selected. Teacher led, collaborative group work or independent</b>   |
|   |   |   | <b>Teacher Activity</b>  |
|   | <b>Introduction</b>   | <b>15 minutes</b>   | <p>Tutor facilitates student teachers' revision of previous lesson on the basic Concepts, nature and scope of Visual arts, Prehistoric and Egyptian arts</p> <p>Tutor facilitates student teachers' sharing of experiences from their School placement programme</p>   |
|   |   |   | <b>Student Activity</b>  |
|   |   |   | <p>Student teachers use <b>Show thoughts</b> to revise their knowledge and understanding gained from basic concepts, nature and scope of Visual arts, Prehistoric and Egyptian arts</p> <p>Student teachers' share experiences from their School placement programme</p>   |
|   | <b>1).</b> The nature and scope of African Art  | <b>60 minutes</b>   | <p><b><u>E-Learning Opportunities</u></b></p> <p>i. Tutor guides student teachers using pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify and discuss the nature, scope and misconceptions of African art</p> <p><b><u>Group Work</u></b></p> <p>ii. Tutor pairs student teachers and uses</p>  |
|   |   |   | <p><b><u>E-Learning Opportunities</u></b></p> <p>Student teachers observe pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs and identify the scope and nature of African art</p> <p>Student teachers list and discuss the various art forms of African art and their peculiar symbolic features as well as misconceptions: ie.</p> <p><b><u>Sculpture</u></b></p> <p>Nok seated figure, Iyiba Head of Queen mother, Afo maternity figure, Bakongo Nkondi Nail fetish of the Kongo, Akuaba of the Akan of Ghana,</p> |

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|  |  |                   | <p>pictures depicting fatality figures to illustrate the concept of gender and inclusivity as found in African art</p>   | <p>Ametikpakpe of the Eve, etc.</p> <p><b>Masks</b><br/>Bundu Mask of the Gola of Liberia, Chi Wara of the Bambara of Mali, the Dogon ceremonial mask, Ngil mask of Gabon/Cameroon, etc</p> <p><b>Basketry:</b><br/>Sudanese basket-tray</p> <p><b>Textiles:</b><br/>kente/Kete, Adinkra, the Northern smock of Ghana,</p> <p><b>Pottery:</b><br/>i. ceramic container of the Mangbetu of Zaire<br/>ii. Azanda vessel of Angola,<br/>iii. Kwiri ceramics of Cameroon<br/>iv. Tutsi water pot of Rwanda, Nyonyosi of Burkina Faso, Ayiwa, kukuo/Ze of Ghana, etc.</p> <p><b>Hairstyle and Coiffure:</b><br/>i. Densinkran (Fante of Ghana)<br/>ii. Bodi tribe women's hair cut<br/>iii. (Ethiopia, ozondato and ondengura<br/>iv. Himba hairstyle</p> |
|  | 2). Distinctiveness and interrelatedness of the various African art forms and their symbolisms | <b>60 minutes</b> | <p><b><u>E-Learning Opportunities and Discussion</u></b><br/>Based on the pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs tutor groups student teachers to identify, describe and discuss the <i>distinctiveness and interrelatedness</i> of the various art forms and their related symbolisms in Africa</p> | <p><b><u>E-Learning Opportunities and Discussion</u></b></p> <p>i. Student teachers in groups use their observations from the pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify, describe and discuss the <i>distinctive symbolisms and interrelatedness</i> of the various art forms and their related symbolisms in Africa.</p> <p>ii. Each group take turns to share their ideas on the concept of exaggerations of specific features of African art forms with the class using power-point presentation</p>   |
|  |  |                   | <p><b><u>Discussion</u></b><br/>Tutor guides students to identify African fertility figures, their distinctive features, symbolisms and their functions and how these can be used to further the gender and inclusive education agenda.</p>  | <p><b><u>Fertility figures</u></b><br/>Student teachers use the concept of fertility figures like Akuaba, Ametikpakpe, Afo maternity figure, Che Wara, Mengbetu male/female statues, Yombe Pfemba, Yoruba female divination figure, etc to think pair and share on the idea of gender and inclusivity in education.</p> <p>Student teachers in groups share their views with the class.</p>  |

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| Apply the explorative, creative and innovative skills inherent in African art in their art works and in their supported teaching in school | <b>3). Application of the</b> explorative, creative and innovative skills inherent in African   | <b>45 minutes</b> | <p><b>Mixed Ability Group Work</b></p> <p>I. Tutor puts student teachers in groups and guides them using the think pair and share or Pyramid discussions to identify issues in the college/community.</p> <p><b>Mixed Ability Group Work</b></p> <p>II. Tutor guides student teachers to form mixed gender/ability groups to design and execute a mini-project in the college/community</p> <p>Tutor guides student teachers to reflect on the lesson</p> | <p><b>Mixed Ability Group Work</b></p> <p>I. Student teachers in groups use think pair and share or Pyramid discussions to identify issues in the college/community.</p> <p><b>Mixed Ability Group Work</b></p> <p>II. Student teachers to form mixed gender/ability groups to design and execute a mini-project in the college/community</p> <p>III. Student teachers build a design and execute a mini-project in the college/community</p> <p>Student teachers to reflect on the lesson</p> |
| <b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)</b>                  | <p><b>Summary of Assessment Methods:</b></p> <p><b>Component 1: Continuous Assessment 2</b></p> <p><b>Assessment Type: Assessment for and as Learning</b></p> <p><b>Category of Assessment: Portfolio</b></p> <ul style="list-style-type: none"> <li>Student teachers make 5 slides Power –Point presentations on the <i>distinctiveness and interrelatedness</i> of various art forms as well as the symbolism of rendering within African arts and peer critique among themselves</li> </ul> <p>CLO 3; NTS Page 3 (b)</p> <p><b>Weighting (30%)</b></p>     |                   |   |  |
| <b>Teaching Learning Resources</b>   | <ul style="list-style-type: none"> <li>Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on the various periods of African art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>Pictures and posters on the various periods of African art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>Scanner and embosser Sign language (Resource Person).</li> <li>Internet facility, laptop computer/PCs</li> </ul>   |                   |   |  |
| <b>Required Text (core)</b>  | <ul style="list-style-type: none"> <li>Adams L. S. (2010). <i>A History of western Art</i>. McGraw-Hill Education; 5 edition, City University of New York,</li> </ul>   |                   |   |  |
| <b>Additional Reading List</b>   | <p>Fiero G.K (2015) <i>the Humanistic Tradition. The Global Village of the Twentieth Century, 7<sup>th</sup> edition</i>. Brown and Benchmark. Winsconsin..</p> <p>Grierson, E., &amp; Mansfield, J. (Eds.). (2003). <i>The arts in education: critical perspectives from Aotearoa New Zealand</i>.</p> <p>Price, G. (2005). <i>Navigating histories of understanding art</i>. New Zealand. Te Whakatere.</p> <p>Jossey-Bass. &amp; Pearson, H. (2004). <i>Truth beyond appearances: the art of Nigel Brown</i>. Whangaparaoa: Interactive Education Ltd.</p> |                   |   |  |
| <b>CPD Needs</b>   | <p>Training in the use of Power-Point presentation, use of search engine (YouTube, Khan Academy, Coursera, Udemy, MOOCs) (PDP-Team 5), Group discussions (PDP-Team 4) Project Assessment (Practical) (PDP-Team 8) power-point delivery (PDP- Team 9)</p>  |                   |   |  |

## LESSON 5

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| Year of B.Ed. | 2 | Semester | 1 | Place of lesson in semester | 1 2 3 4 <b>5</b> 6 7 8 9 10 11 12 |
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|---|--|----------------------|---|------------------------|--|----------------------------|-----------|
| <b>Title of Lesson</b>  | A brief History of Art of the Middle ages (Medieval Art)   |                      |   | <b>Lesson Duration</b> | <b>3 hours</b>   |                            |           |
| <b>Lesson description</b>   | <p>The past is said to be the key to the understanding of the present. The study of the history of Art will enable student teachers to appreciate better the evolution of the Visual Arts through the ages. This understanding will enhance their curiosity and serve as a bed-rock for exploration leading to creative thinking.</p> <p>Group discussions, seminars and the use of OERs which will facilitate student teachers independent study and enhance the acquisition of life-long learning skills is recommended for this lesson.</p>   |                      |   |                        |  |                            |           |
| <b>Previous student teacher knowledge, prior learning (assumed)</b>   | <p>Student teachers have been exposed to a variety of topics including the basic concepts, nature and scope of Visual Arts, Prehistoric, Egyptian, African Arts constitute the bed rocks for this lesson. In addition, they have also studied the role of Visual Arts in community development.</p> <p>The study of the art of the Medieval Art (Middle ages) will further enable student teachers to appreciate the relevance of Art in the social, religious and economic development of every society.</p>  |                      |   |                        |  |                            |           |
| <b>Possible barriers to learning in the lesson</b>  | <ul style="list-style-type: none"> <li>Many people find history difficult. The Middle ages is also referred to as the dark ages, a period when some people believed that the world retrogressed hence no need to waste time to study.</li> <li>Generally, some in the Ghanaian Society looks down on the study of History and Visual arts.</li> </ul>  |                      |   |                        |  |                            |           |
| <b>Lesson Delivery – chosen to support students in achieving the outcomes</b>   | Face-to-face ✓   | Practical Activity ✓ | Work-Based Learning   | Seminars ✓             | Independent Study ✓  | e-learning opportunities ✓ | Practicum |
| <b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>   | <ul style="list-style-type: none"> <li>Use <b>group discussions to explore</b> nature, scope and the relevance of Medieval Art (Art of the middle ages)</li> <li>Through <b>independent study</b>, explore the internet and other relevant sources for further information on the distinctive stages of the middle ages</li> <li><b>Use seminar to</b> discuss the distinctiveness of the art of the middle ages and their relevance to contemporary arts of today</li> <li>Use <b>think, pair and share</b> to discuss how student teachers will apply the concepts of self-reliance and innovation associated with the art of the Middle ages in their supported teaching sessions.</li> <li>Use <b>practical work</b> to help student teachers to illustrate their understanding of the concepts learnt</li> <li>Student teachers build a pictorial album as part of their reflection on the topic</li> </ul> |                      |   |                        |  |                            |           |
| <b>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</b> | <ul style="list-style-type: none"> <li>The purpose of this lesson is to introduce student teachers to the earliest history of art, its nature and scope. The course is also intended to provide opportunity for student teachers to become conscious of the evolution of art and their relevance to the development of their communities at the time. The overarching goal is to inspire student teachers to be explorative, creative and innovative in their teaching.</li> </ul>   |                      |   |                        |  |                            |           |
| <b>Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome</b>  | <b>Learning Outcomes: By the end of the lesson, the student teacher will be able to:</b>   |                      | <b>Learning Indicators</b>  |                        | <b>Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?</b>   |                            |           |
|   | Demonstrate knowledge and understanding of the period (dates), nature, function (use) and scope of Medieval art  |                      | List and discuss the period (dates), nature, function (use) and scope of Medieval art |                        | Student teachers work in mixed ability and gender inclusive groups as well as independent study, using their phones and other electronic devices to surf the internet for information to |                            |           |

|   | Demonstrate knowledge and understanding of the <i>distinctive characteristics and style</i> Medieval as well as misconceptions | Shower thought discussion on the <i>distinctive</i> the period, nature, function (use) and scope of Medieval art as well as misconceptions | attain: <ul style="list-style-type: none"> <li>• communication skills</li> <li>• leadership skills</li> <li>• entrepreneurial skills</li> <li>• digital literacy-information communication &amp; technology (ICT) skills</li> <li>• Civic literacy</li> <li>• Gender and inclusivity</li> <li>• Team work,</li> <li>• Issues of SEN (Special Education Needs)</li> </ul> |   |
|---|--|--|--|---|
|   | Demonstrate the ability to keep reflective record of on the topic  | Student teachers reflect pictorially on the concepts of Medieval art   | Student teachers build a reflective pictorial album/portfolio reflecting the concepts of Medieval art  |   |
| Topic Title   | Sub-topics (if any):   | Stage/Time   | Teaching and Learning Activity to achieve learning outcomes depending on the delivery mode selected. Teacher led, collaborative group work or independent  |   |
|   |  |  | Teacher Activity   | Student Activity  |
|   | <b>Introduction</b>  | <b>15 minutes</b>  | Tutor facilitates student teachers revision of previous lesson on the African art using structured questions<br><br>Tutor facilitates student teachers' sharing of experiences from their School placement programme   | Student teachers use <b>Show thoughts</b> to revise their knowledge and understanding gained from lesson on African art<br><br>Student teachers' share experiences from their School placement programme  |
| A brief History of Art: Ancient Art – <b>Medieval Art</b> | <b>1).</b> The nature (style), scope and period of Medieval Art  | <b>60 minutes</b>  | <b><u>E-Learning Opportunities</u></b><br>Tutor guides student teachers using either gallery walk session or pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify and discuss the Medieval art under the following sub-headings: period, nature, function (use) and scope  | <b><u>E-Learning Opportunities</u></b><br>Student teachers observe pictures/slides from either gallery walk session or from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify and discuss the Medieval art under the following sub-headings: period (dates), nature, function (use) and scope |
|   | <b>2).</b> The distinctive characteristics and style as well as misconceptions of Medieval arts                                | <b>60 minutes</b>  | <b><u>Group Work</u></b><br>Tutor pairs student teachers. Tutor guides student teachers to discuss the <i>distinctive</i> characteristics and style as well as misconceptions of Medieval art.   | <b><u>Group Work</u></b><br>Student teachers in groups use think pair and share or Pyramid discussions to discuss the <i>distinctive</i> characteristics and style of Medieval art.   |
|   | 4). Application (Portfolio building)   | <b>45 minutes</b>  | <b><u>Independent Study</u></b> (Project)<br>Tutor assigns student teachers to build portfolios of mediaeval art forms for next lesson.  | Student teachers produce a portfolio of Medieval art forms using OERs.  |

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| <b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)</b> | <b>Component 1: Continuous Assessment 2</b><br><b>Assessment Type: Assessment for and as Learning</b><br><b>Category of Assessment: Project:</b> <ul style="list-style-type: none"> <li>• Student teachers make pictorial portfolio reflecting on the concepts of Medieval Art and peer review it.</li> </ul> CLO2, CLO4; NTS Page 1 (b)<br><b>Weighting (non-scoring)</b>  |
| <b>Teaching Learning Resources</b>  | <ul style="list-style-type: none"> <li>• Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on the various periods of Africanart (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>• Pictures and posters on the various periods of Africanart (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>• Scanner and embosser Sign language (Resource Person).</li> <li>• Internet facility, laptop computer/PCs</li> </ul>   |
| <b>Required Text (core)</b>   | <ul style="list-style-type: none"> <li>• Adams L. S. (2010). <i>A History of western Art</i>. McGraw-Hill Education; 5 edition, City University of New York,</li> </ul>   |
| <b>Additional Reading List</b>  | Fiero G.K (2015) <i>the Humanistic Tradition. The Global Village of the Twentieth Century, 7<sup>th</sup> edition</i> . Brown and Benchmark. Winsconsin.<br>Grierson, E., & Mansfield, J. (Eds.). (2003). <i>The arts in education: critical perspectives from Aotearoa New Zealand</i> .<br>Price, G. (2005). <i>Navigating histories of understanding art</i> . New Zealand. Te Whakatere.<br>Jossey-Bass. & Pearson, H. (2004). <i>Truth beyond appearances: the art of Nigel Brown</i> . Whangaparaoa: Interactive Education Ltd. |
| <b>CPD Needs</b>  | Training in the use of Power-Point presentation, use of search engine (YouTube, Khan Academy, Coursera, Udemy, MOOCs) (PDP-Team 5), Independent Practical work (PDP-Team 8), Gender and inclusive education (PDP-Team 6)  |

# LESSON 6

|               |   |          |   |                             |                                   |
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| Year of B.Ed. | 2 | Semester | 1 | Place of lesson in semester | 1 2 3 4 5 <b>6</b> 7 8 9 10 11 12 |
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| <b>Title of Lesson</b>  | A brief History of Art: Early Christian and Byzantine art.   |                             |                            |                      | <b>Lesson Duration</b>     | <b>3 hours</b>                       |                  |
| <b>Lesson description</b>   | <p>The past is said to be the key to the understanding of the present. The study of the history of Art will enable student teachers to appreciate better the evolution of the Visual Arts through the ages. This understanding will enhance their curiosity and serve as a bed-rock for exploration leading to creative thinking. Early Christian and Byzantine period is associated with Eastern Roman empire (Europe) which remained largely united at a time that the West Medieval Kingdom became fragmented. The Byzantine and early Christian era hosted the largest church, the Hagia Sophia in Constantinople and promoted the arts until 1520s. It was noted for its Iconoclasm and mosaic works. The period is usually divided into three, the Early, Middle and Late Byzantine/Christian eras. This period has been wrongly labelled as the dark ages because they thought that humanity had retrogressed with on spectacular progress. Contrary however, this period marked the birth and rise of universities, the establishment of the rule of Law as well as the beginning of numerous ecclesiastical reforms.</p> <p>Group discussions, seminars and the use of OERs which will facilitate student teachers independent study and enhance the acquisition of life-long learning skills is recommended for this lesson.</p> |                             |                            |                      |                            |                                      |                  |
| <b>Previous student teacher knowledge, prior learning (assumed)</b>   | <p>Student teachers have been exposed to the basic concepts, nature and scope of Visual Arts which provides foundation, Prehistoric, Egyptian, African Arts and Medieval art which constitute the foundation for this lesson. In addition, they have also studied the role of Visual Arts in community development.</p> <p>The study of the Early Christian and Byzantine arts will further enable student teachers to appreciate the relevance of Art in the social, religious and economic development of every society.</p>   |                             |                            |                      |                            |                                      |                  |
| <b>Possible barriers to learning in the lesson</b>  | <ul style="list-style-type: none"> <li>• Many people find history difficult. Some think that African and Ghanaian students should not waste their effort on European art.</li> <li>• Generally, some in the Ghanaian Society looks down on the study of History and Visual arts.</li> </ul>  |                             |                            |                      |                            |                                      |                  |
| <b>Lesson Delivery – chosen to support students in achieving the outcomes</b>   | <b>Face-to-face</b><br>√   | <b>Practical Activity</b> √ | <b>Work-Based Learning</b> | <b>Seminars</b><br>√ | <b>Independent Study</b> √ | <b>e-learning opportunities</b><br>√ | <b>Practicum</b> |
| <b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>   | <ul style="list-style-type: none"> <li>• Use <b>group discussions to explore</b> nature, scope and the relevance of Early Christian and Byzantine art.</li> <li>• Through <b>independent study</b>, explore the internet and other relevant sources for further information on the distinctive features of Byzantine arts</li> <li>• Use <b>seminar to</b> discuss the distinctiveness features of the Early Christian and Byzantine art.</li> <li>• Use <b>think, pair and share</b> to discuss how student teachers will apply the concepts of faith and religion to build morality in their learners during their supported teaching sessions.</li> <li>• Use <b>practical work</b> to help student teachers to illustrate their understanding of the concepts learnt</li> <li>• Student teachers build a pictorial album as part of their reflection on the topic</li> </ul> <p><b>E-Learning Opportunities:</b> student teachers using either gallery walk session or pictures/slides from sources such as YouTube for more information</p>   |                             |                            |                      |                            |                                      |                  |
| <b>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</b> | <ul style="list-style-type: none"> <li>• The purpose of this lesson is to introduce student teachers to the earliest history of art, its nature and scope. The course is also intended to provide opportunity for student teachers to become conscious of the evolution of art and their relevance to the development of their communities at the time. The overarching goal is to inspire student teachers to be explorative, creative and innovative in their teaching.</li> </ul>   |                             |                            |                      |                            |                                      |                  |



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| <b>Learning Outcome for the lesson, picked and developed from the course specification</b><br><b>Learning indicators for each learning outcome</b> | <b>Learning Outcomes: By the end of the lesson, the student teacher will be able to:</b>  |  | <b>Learning Indicators</b>  | <b>Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?</b>   |
|  | Demonstrate knowledge and understanding of the period, nature and scope of Byzantine art.   |  | List and discuss the period (time), nature and scope of Byzantine art   | <ul style="list-style-type: none"> <li>• communication skills</li> <li>• leadership skills</li> <li>• entrepreneurial skills</li> <li>• digital literacy-information communication &amp; technology (ICT) skills</li> <li>• Civic literacy</li> <li>• Gender and inclusivity</li> <li>• Team work,</li> <li>• Issues of SEN (Special Education Needs)</li> </ul> |
|  | Demonstrate knowledge and understanding of the <i>distinctiveness and interrelatedness</i> of the Medieval and Byzantine arts as well as the misconceptions associated. |  | Shower thought discussion on the <i>distinctiveness and interrelatedness</i> of the Medieval and Byzantine arts as well as the misconceptions associated.   |  |
| Demonstrate the ability to keep reflective record of on the topic  |   | Build a reflective pictorial album/portfolio reflecting the concepts of the Medieval and Byzantine arts. |   |  |
| <b>Topic Title</b><br><br>330 A.D. after the fall of Rome to 1453  | <b>Sub-topics (if any):</b>   | <b>Stage/Time</b>  | <b>Teaching and Learning Activity to achieve learning outcomes depending on the delivery mode selected. Teacher led, collaborative group work or independent</b>  |  |
|  |   |  | <b>Teacher Activity</b>   | <b>Student Activity</b>  |
|  | <b>Introduction</b>   | <b>15 minutes</b>  | Tutor facilitates student teachers' revision of previous lesson on Medieval art<br><br>Tutor asks students teachers to exhibit their independent research works on Medieval art from the last lesson.<br><br>Tutor facilitates student teachers' sharing of experiences from their School placement programme | Student teachers' revision of previous lesson on Medieval art<br><br>Tutor asks students teachers to exhibit their independent research works on Medieval art from the last lesson.<br>Student teachers peer assessment each other's work<br><br>Student teachers' share experiences from their School placement programme                                       |
| A brief History of Art: Early Christian and Byzantine art.   | <b>1).</b> The period, nature and scope of Byzantine art  | <b>60 minutes</b>  | <u><b>E-Learning Opportunities</b></u><br>Tutor guides student teachers using either gallery walk session or pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify and discuss the period (dates), nature and scope of Byzantine art                                 | <u><b>E-Learning Opportunities</b></u><br>Student teachers observe pictures/slides from either gallery walk session or from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify and discuss the period (dates), nature and scope of Byzantine art  |

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|---|--|-------------------|--|--|
|   | 2).Distinctiveness and interrelatedness of Medieval and Byzantine arts.  | <b>60 minutes</b> | <b>Group Work</b><br>Tutor pairs student teachers and uses pictures depicting the Western Middle ages and the Byzantine art movements for student teachers to discuss their <i>distinctiveness and interrelatedness</i> taking note of iconoclasm associated with Byzantine art. | <b>Group Work</b><br>Student teachers in groups use think pair and share or Pyramid discussions to discuss the <i>distinctiveness and interrelatedness</i> of Medieval and Byzantine arts using pictures exhibited by the tutor taking note of iconoclasm associated with Byzantine art. |
|   | 3) Application of the explorative, creative and innovative skills inherent in Medieval and Byzantine arts.   | <b>45 minutes</b> | <b>Independent Study (Project)</b><br>Tutor assigns student teachers to build portfolios of Byzantine and Mediaeval art for the next lesson<br><br><b>Reflection</b><br>Tutor guides student teachers to reflect on the lesson   | Build a reflective pictorial album/portfolio reflecting the concepts of the Medieval and Byzantine arts.<br><br><b>Reflection</b><br>student teachers to reflect on the lesson   |
| <b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)</b> | <b>Summary of Assessment Methods: Portfolio</b><br><b>Component 1:</b><br><b>Assessment Type: Assessment of Learning</b><br><b>Category of Assessment: Continuous Assessment</b><br>Students teachers research and write reflective report into their portfolios based on the following topics: <ul style="list-style-type: none"> <li>Nature and scope of Byzantine arts.</li> <li>The <i>distinctiveness and interrelatedness</i> of the Medieval and Byzantine movements</li> </ul> <b>Learning Outcomes assessed:</b> CLO 1; CLO 2; NTS Page 2( a, b,c &f); page 3 (k)<br><b>Weighting (non-scoring)</b> |                   |  |  |
| <b>Teaching Learning Resources</b>  | <ul style="list-style-type: none"> <li>Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on the various periods of African art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>Pictures and posters on the various periods of African art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>Scanner and embosser Sign language (Resource Person).</li> <li>Internet facility, laptop computer/PCs</li> </ul>  |                   |  |  |
| <b>Required Text (core)</b>   | <ul style="list-style-type: none"> <li>Adams L. S. (2010). <i>A History of western Art</i>. McGraw-Hill Education; 5 edition, City University of New York,</li> </ul>  |                   |  |  |
| <b>Additional Reading List</b>  | Fiero G.K (2015) <i>the Humanistic Tradition. The Global Village of the Twentieth Century, 7<sup>th</sup> edition</i> . Brown and Benchmark. Winsconsin..<br>Grierson, E., & Mansfield, J. (Eds.). (2003). <i>The arts in education: critical perspectives from Aotearoa New Zealand</i> .<br>Price, G. (2005). <i>Navigating histories of understanding art</i> . New Zealand. Te Whakatere.<br>Jossey-Bass. & Pearson, H. (2004). <i>Truth beyond appearances: the art of Nigel Brown</i> . Whangaparaoa: Interactive Education Ltd.   |                   |  |  |
| <b>CPD Needs</b>  | Training in the use of Power-Point presentation, use of search engine (YouTube, Khan Academy, Coursera, Udemy, MOOCs) (PDP-Team 5)   |                   |  |  |

# LESSON 7

|               |   |          |   |                             |                                   |
|---------------|---|----------|---|-----------------------------|-----------------------------------|
| Year of B.Ed. | 2 | Semester | 1 | Place of lesson in semester | 1 2 3 4 5 6 <b>7</b> 8 9 10 11 12 |
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|---|--|---------------------------|----------------------------|------------------|---------------------------|--------------------------------------|
| <b>Title of Lesson</b>  | A brief History of Art in the Renaissance Period (14th to the 17 <sup>th</sup> centuries)  |                           |                            |                  | <b>Lesson Duration</b>    | <b>3 hours</b>                       |
| <b>Lesson description</b>   | <p>The past is said to be the key to the understanding of the present. The study of the history of Art will enable student teachers to appreciate better the evolution of the Visual Arts through the ages. This understanding will enhance their curiosity and serve as a bed-rock for exploration leading to creative thinking. Renaissance means rebirth. Renaissance art is the painting, sculpture and decorative arts of this period in European history emerging as a distinct style in Italy in about 1400s, in parallel with developments which occurred in philosophy, literature, music and science. Renaissance art, perceived as the noblest of ancient traditions. It took as its foundations the art of classical antiquity, but transformed that tradition by absorbing recent development in the art of Northern Europe and applied contemporary science knowledge to it. It also combined the influence of an increased awareness of nature, a revival of classical learning, and a more individualistic view of man. It was a humanist movement that swept across nearly all sectors of the society at the time. Renaissance art marks the transition of Europe from the medieval period to the Early Modern age. Group discussions, seminars and the use of OERs which will facilitate student teachers independent study and enhance the acquisition of life-long learning skills is recommended for this lesson.</p> |                           |                            |                  |                           |                                      |
| <b>Previous student teacher knowledge, prior learning (assumed)</b>   | <p>Student teachers have been exposed to the basic concepts, nature and scope of Visual Arts, a brief history of Prehistoric, Ancient Egyptian, African, Medieval and Byzantine arts which provides the foundation for further studies in the Visual arts and constitute the first steps to the study of the history of art. In addition, they have also studied the role of Visual Arts in community development and this will help the student teacher to situate their work in the relevant environment.</p> <p>The study of Renaissance art will further enable student teachers to appreciate the relevance of Art in the social, religious and economic development of every society.</p>  |                           |                            |                  |                           |                                      |
| <b>Possible barriers to learning in the lesson</b>  | <p>Ghanaian Society looks down on the study of History and Visual arts. Many people find history difficult due to the dates. Some others think that ancient history does not contribute to the economic development of the society. In addition, some people believe that European art does not merit the attention it is being given in Africa.</p>   |                           |                            |                  |                           |                                      |
| <b>Lesson Delivery – chosen to support students in achieving the outcomes</b>   | <b>Face-to-face</b><br>√   | <b>Practical Activity</b> | <b>Work-Based Learning</b> | <b>Seminars√</b> | <b>Independent Study√</b> | <b>e-learning opportunities</b><br>√ |
| <b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>   | <ul style="list-style-type: none"> <li>• Use <b>group discussions to explore</b> nature, scope and the relevance of Renaissance art</li> <li>• Through <b>independent study</b>, explore the internet and other relevant sources for further information on the distinctive stages of Renaissance</li> <li>• Use <b>seminar to</b> discuss the distinctiveness qualities of Renaissance Arts and their relevance to contemporary arts of today</li> <li>• Use <b>think, pair and share</b> to discuss how student teachers will apply the concepts of humanism, detail study of objects innovation associated with the C20th Modern art in their supported teaching sessions.</li> <li>• Use <b>practical work</b> to help student teachers to illustrate their understanding of the concepts learnt</li> <li>• Student teachers build a pictorial album as part of their reflection on the topic</li> </ul>   |                           |                            |                  |                           |                                      |
| <b>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</b> | <ul style="list-style-type: none"> <li>• The purpose of this lesson is to introduce student teachers to Renaissance art, its nature, scope and exponents. The course is also intended to provide opportunity for student teachers to become conscious of the evolution of art through the ages and their relevance to the development of communities. The overarching goal is to inspire student teachers to be explorative, creative and innovative in their teaching.</li> </ul>   |                           |                            |                  |                           |                                      |

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|---|--|--------------------|--|--|
| <b>Learning Outcome for the lesson, picked and developed from the course specification</b><br><b>Learning indicators for each learning outcome</b><br><b>Purpose/philosophy</b><br><b>Characteristics</b><br><b>Symbolism</b> | <b>Learning Outcomes: By the end of the lesson, the student teacher will be able to:</b>   |                    | <b>Learning Indicators</b>   | <b>Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?</b>   |
|   | Demonstrate knowledge and understanding of the <i>distinctivescope</i> , nature (characteristics), and symbolisms of Renaissance |                    | <ul style="list-style-type: none"> <li>Describe and discuss the <i>distinctivescope</i>, nature (characteristics) and symbolisms of Renaissance art</li> <li>Describe and discuss tools and materials as well as the major art forms of Renaissance art</li> </ul>   | <ul style="list-style-type: none"> <li>communication skills</li> <li>leadership skills</li> <li>entrepreneurial skills</li> <li>digital literacy-information communication &amp; technology (ICT) skills</li> <li>civic literacy</li> <li>Gender and inclusivity</li> <li>team work,</li> <li>Issues of SEN (Special Education Needs)</li> </ul>   |
|   | Demonstrate knowledge and understanding of the factors that facilitated the rise of Renaissance.                                 |                    | Identify and discuss factors that facilitated the rise of Renaissance art.   |  |
|   | Demonstrate the ability to keep reflective record of on the topic  |                    | Build a reflective pictorial album/portfolio reflecting the concepts of Egyptian art   |  |
| <b>Topic Title</b><br>A brief History of Art in the Renaissance (14th to the 17 <sup>th</sup> centuries)  | <b>Sub-topics (if any):</b>  | <b>Stage/Time</b>  | <b>Teaching and Learning Activity to achieve learning outcomes depending on the delivery mode selected. Teacher led, collaborative group work or independent</b>   |  |
|   |  |                    | <b>Teacher Activity</b>  | <b>Student Activity</b>  |
|   | <b>Introduction</b>  | <b>30 minutes</b>  | Tutor facilitates student teachers' revision of previous lesson on the <b><i>factors, scope and distinctive characteristics of Renaissance</i></b><br><br>Teacher facilitate student teacher transition to the new lesson by exhibiting the portfolios on Renaissance<br><br>Tutor facilities student teachers' sharing of experiences from their School placement programme | Student teachers use <b>Shower thoughts</b> to revise their knowledge and understanding gained from the <b><i>factors, scope and distinctive characteristics of Renaissance</i></b><br><br>Student teachers transition to the new lesson by exhibiting and peer reviewing the portfolios on Renaissance<br><br>Student teachers' share experiences from their School placement programme |
| A brief History of Art: Ancient Art–<br><b>Renaissance Art</b>  | <b>1).</b> <i>Distinctivescope</i> , nature (characteristics),symbolisms of Renaissance art                                      | <b>120 Minutes</b> | <b>E-Learning Opportunities</b><br>With the aid of <b>pictures/slides</b> from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs tutor guides student teachers   | <b>E-Learning Opportunities</b><br>Student teachers observe pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs to:   |

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|   |   |                   | using shower-thoughts and think-pair-share (where necessary) describe and discuss the <i>distinctive</i> scope, nature (characteristics), symbolisms and of Renaissance art<br><br>Describe and discuss tools and materials of Renaissance artist | -describe and discuss in groups the scope, nature (characteristics) and symbolisms of Renaissance art<br><br>-describe and discuss tools and materials used by s Renaissance artist  |
|   | 2). The factors that facilitated the rise of Renaissance art  | <b>30 minutes</b> | <b>Mixed Ability Group Work</b><br>Tutor guides student teachers to form mixed gender/ability group to describe and discuss the <i>distinctive</i> factors that facilitated the rise of Renaissance art.  | <b>Mixed Ability Group Work</b><br>Student teachers to form mixed gender/ability to identify and discuss <i>distinctive</i> factors that facilitated the rise of Renaissance art<br><br>Using seminar or Power-Point presentation, each group shares their findings with the class |
|   | 3). Reflective record on the topic  |                   | <b>Reflection</b><br>Tutor facilitates reflection session with student teachers   | Student teachers build and exhibit pictorial albums/portfolios reflecting the concepts Renaissance art   |
| <b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)</b> | <b>Component 3: Continuous Assessment&gt;: Portfolio</b><br><b>Assessment Type: Assessment for and as Learning</b><br><b>Category of Assessment: independent study/ Portfolio</b><br><ul style="list-style-type: none"> <li>• Student teachers exhibit pictorial albums/portfolios reflecting the concepts of Renaissance art</li> </ul> CLO 2; NTS Page 1 (b, c, d,e)<br><b>Weighting (non-scoring)</b>  |                   |   |  |
| <b>Teaching Learning Resources</b>  | <ul style="list-style-type: none"> <li>• Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on periods/duration, purpose, major characteristics, philosophies (symbolism), domains and artefacts as well as the tools and materials used in producing Egyptian art</li> <li>• Pictures and posters on the various periods of African art(realistic and stylised)</li> <li>• Scanner and embosser Sign language (Resource Person) for SEN.</li> <li>• Internet facility, laptop computer/PCs</li> </ul>  |                   |   |  |
| <b>Required Text (core)</b>   | <ul style="list-style-type: none"> <li>• Bascom W.(1973) <i>African art in cultural Perspective</i>, w. w. Norton.</li> </ul>   |                   |   |  |
| <b>Additional Reading List</b>  | Adams L. S. (2010). <i>A History of western Art</i> . McGraw-Hill Education; 5 edition, City University of New York,<br>Ezio B. (2005) (digitised 2009) <i>Arts of Africa: 7000 Years of African Art;Volume 1</i> , Skira, University of Michiga<br>Fiero G.K (2015) <i>the Humanistic Tradition. The Global Village of the Twentieth Century, 7<sup>th</sup> Edition</i> . Brown and Benchmark. Winsconsin..<br>Lucie-Smith E. (1993) (digitized in 2007). <i>Art and Civilization</i> . H. N. Abrahams<br>Lucie-Smith E., Rivera E. Ed. (2006) <i>Movements in art since 1945. Issues and concepts</i> . Hudson Hills Press, 2006<br><br>Grierson, E., & Mansfield, J. (Eds.). (2003). <i>The arts in education: critical perspectives from Aotearoa New Zealand</i> .<br>Price, G. (2005). <i>Navigating histories of understanding art</i> . New Zealand. Te Whakatere. |                   |   |  |

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|                  | Jossey-Bass. & Pearson, H. (2004). <i>Truth beyond appearances: the art of Nigel Brown</i> . Whangaparaoa: Interactive Education Ltd.  |
| <b>CPD Needs</b> | Training in the use of Power Point presentation, use of search engine (YouTube, Khan Academy, Coursera, Udemy, MOOCs) (PDP-Team 5) Training in organizing groups for teaching and learning (PDP- Team 4) |

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## LESSON 8

|               |   |          |   |                             |                                   |
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| Year of B.Ed. | 2 | Semester | 1 | Place of lesson in semester | 1 2 3 4 5 6 7 <b>8</b> 9 10 11 12 |
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| <b>Title of Lesson</b>  | A brief History of Art: Key exponents and artefacts in the Renaissance Period  |                           |                            |                      | <b>Lesson Duration</b>     | <b>3 hours</b>                       |                  |
| <b>Lesson description</b>   | <p>Renaissance means rebirth. Renaissance art is the painting, sculpture and decorative arts of this period in European history emerging as a distinct style in Italy in about 1400s, in parallel with developments which occurred in philosophy, literature, music and science. Renaissance art, perceived as the noblest of ancient traditions. It took as its foundations the art of classical antiquity, but transformed that tradition by absorbing recent development in the art of Northern Europe and applied contemporary science knowledge to it. It also combined the influence of an increased awareness of nature, a revival of classical learning, and a more individualistic view of man. It was a humanist movement that swept across nearly all sectors of the society at the time. Renaissance art marks the transition of Europe from the medieval period to the Early Modern age. Some of the key exponents of this period include Nicola and Giovanni Pisano, Giotto, Giorgio Vasari, Raphael, Leonardo da Vinci, Michelangelo and Bramante.</p> <p>Group discussions, seminars and the use of OERs which will facilitate student teachers independent study and enhance the acquisition of life-long learning skills is recommended for this lesson.</p> |                           |                            |                      |                            |                                      |                  |
| <b>Previous student teacher knowledge, prior learning (assumed)</b>   | <p>Student teachers have been exposed to the basic concepts, nature and scope of Visual Arts, a brief history of Prehistoric, Ancient Egyptian, African, Medieval/Byzantine and Renaissance arts, noting their <i>distinctive</i> scopes, natures and characteristics which provided the foundation for further studies in arts history. In addition, they have also studied the role of Visual Arts in community development and this will help the student teacher to situate their work in the relevant environment.</p> <p>The study of Renaissance art will further enable student teachers to appreciate the relevance of Art in the social, religious and economic development of every society.</p>  |                           |                            |                      |                            |                                      |                  |
| <b>Possible barriers to learning in the lesson</b>  | <p>Ghanaian Society looks down on the study of History and Visual arts. Many people find history difficult due to the dates. Some others think that ancient history does not contribute to the economic development of the society. In addition, some people believe that European art does not merit the attention it is being given in Africa.</p>   |                           |                            |                      |                            |                                      |                  |
| <b>Lesson Delivery – chosen to support students in achieving the outcomes</b>   | <b>Face-to-face</b><br>√   | <b>Practical Activity</b> | <b>Work-Based Learning</b> | <b>Seminars</b><br>√ | <b>Independent Study</b> √ | <b>e-learning opportunities</b><br>√ | <b>Practicum</b> |
| <b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>   | <ul style="list-style-type: none"> <li>• Use <b>group discussions to explore</b> styles, materials and the passion of Renaissance artists.</li> <li>• Through <b>independent study</b>, explore the internet and other relevant sources for further information on the distinctiveness of tools and materials of Renaissance artists</li> <li>• Use <b>seminar to</b> discuss the distinctiveness and inter-relatedness of Renaissance Arts works</li> <li>• Use <b>think, pair and share</b> to discuss how student teachers will apply the concepts of humanism, detail perception and study of nature, innovative tools and materials associated with the Renaissance art in their supported teaching sessions.</li> <li>• Use <b>practical work</b> to help student teachers to illustrate their understanding of the concepts learnt</li> <li>• Student teachers build a pictorial album as part of their reflection on the topic</li> </ul>  |                           |                            |                      |                            |                                      |                  |
| <b>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</b> | <ul style="list-style-type: none"> <li>• The purpose of this lesson is to introduce student teachers to the earliest history of art in Africa, its nature and scope. The course is also intended to provide opportunity for student teachers to become conscious of the evolution of art and their relevance to the development of African communities. The overarching goal is to inspire student teachers to be explorative, creative and innovative in their teaching.</li> </ul>   |                           |                            |                      |                            |                                      |                  |



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|--|---|-------------------|---|--|
| <b>Learning Outcome for the lesson, picked and developed from the course specification</b><br><b>Learning indicators for each learning outcome.</b><br><b>Purpose/philosophy</b><br><b>Characteristics</b><br><b>Symbolism</b> | <b>Learning Outcomes: By the end of the lesson, the student teacher will be able to:</b>  |                   | <b>Learning Indicators</b>  | <b>Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?</b>   |
|  | Demonstrate knowledge of key exponents of Renaissance art and their contribution  |                   | List, Describe and discuss the names of key exponents and their contributions to the development of Renaissance art   | Student teachers work in mixed ability and gender inclusive groups as well as independent study, using their phones and other electronic devices to surf the internet for information to attain: <ul style="list-style-type: none"> <li>• communication skills</li> <li>• leadership skills</li> <li>• entrepreneurial skills</li> <li>• digital literacy-information communication &amp;</li> <li>• technology (ICT) skills</li> <li>• civic literacy</li> <li>• Gender and inclusivity</li> <li>• team work,</li> <li>• Issues of SEN (Special Education Needs)</li> </ul> |
|  | Demonstrate knowledge of some of the most famous artistic works that were produced during the Renaissance era                             |                   | Name, describe and discuss some of the most famous artistic works that were produced during the Renaissance era   |  |
|  | Demonstrate knowledge and understanding of the compare and contrast Renaissance art with those that came ahead it and other artistic eras |                   | Identify compare and contrast discuss the Renaissance art and that of other eras.   |  |
|  | Demonstrate the ability to keep reflective record of on the topic   |                   | Build a reflective pictorial album/portfolio reflecting the concepts of Egyptian art  |  |
|  |   |                   |   |  |
| <b>Topic Title</b><br>A brief History of Art in the Renaissance (14th to the 17 <sup>th</sup> centuries)   | <b>Sub-topics (if any):</b>   | <b>Stage/Time</b> | <b>Teaching and Learning Activity to achieve learning outcomes depending on the delivery mode selected. Teacher led, collaborative group work or independent</b>  |  |
|  |   |                   | <b>Teacher Activity</b>   | <b>Student Activity</b>  |
|  | <b>Introduction</b>   | <b>30 minutes</b> | Tutor facilitates student teachers' revision of previous lesson on scope, nature (characteristics),symbolisms of Renaissance<br><br>Teacher facilitate student teacher transition to the new lesson with the use of ' <b>know-want to know and learnt' (KWL)</b><br><br>Tutor facilities student teachers' sharing of experiences from their School placement programme | Student teachers use <b>Shower thoughts</b> to revise their knowledge and understanding gained from scope, nature (characteristics),symbolisms of Renaissance<br><br>Student teachers fillfirst two columns of <b>Know-want to know and learnt (KWL) form</b> and share to class with respect to what they already know about the topic and what they want to learn from the lesson.<br><br>Student teachers' share experiences from their School placement programme  |
| A brief History of Art: Ancient Art– <b>African Art</b>  | <b>1).</b> Distinctive scope, nature (characteristics),symbolisms, and function of African art  | <b>60 minutes</b> | <b><u>E-Learning Opportunities</u></b><br>With the aid <b>pictures/slides</b> from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs tutor guides student teachers using shower-thoughts and think-pair-share (where necessary) to list and discuss the of key exponents of Renaissance art and their contribution to the development of the arts           | <b><u>E-Learning Opportunities</u></b><br>Having watched and observe pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs Student teachers in groups describe and discuss the key exponents of Renaissance art and their contribution to the development of the arts: e.g. <ul style="list-style-type: none"> <li>• Leonardo da Vinci</li> <li>• Michelangelo</li> <li>• Raphael</li> <li>• Giotto</li> <li>• Raphael</li> <li>• Sandro Botticelli</li> <li>• Donatello</li> <li>• Galileo</li> <li>• Nicola Pisano</li> </ul>                                 |



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|---|--|-------------------|---|--|
|   |  |                   |   | <ul style="list-style-type: none"> <li>• Giovanni Pisano</li> <li>• Giorgio Vasari,</li> </ul>   |
|   | 2). Most famous artistic works that were produced during the Renaissance era   | <b>60 minutes</b> | <p><b>Mixed Ability Group</b><br/>Tutor guides student teachers to form mixed gender/ability group to describe and discuss the <i>distinctive</i> characteristics, symbolisms and functions of the most famous artistic works that were produced during the Renaissance era</p> | <p><b>Mixed Ability Group</b><br/>student teachers form mixed gender/ability group to describe and discuss the <i>distinctive</i> characteristics, symbolisms and functions of the most famous artistic works that were produced during the Renaissance era: e.g.</p> <ul style="list-style-type: none"> <li>• The Mona Lisa (Leonardo da Vinci)</li> <li>• The Last Supper (Leonardo da Vinci)</li> <li>• Statue of David (Michelangelo)</li> <li>• The Creation of Adam (Michelangelo)</li> <li>• The Birth of Venus (Botticelli)</li> <li>• Madonna and the child (Sano di Pietro)</li> <li>• Ognisanti Magdonna (Giotto)</li> <li>• Death of the Virgin (Giotto), etc.</li> </ul> <p>Using Power-Point presentation, each group shares their findings with the class</p> |
|   | 3). Reflective record on the topic   | <b>30 Minutes</b> | <p><b>Independent studies/Reflection</b><br/>Tutor assign student teachers to compile a data base of Renaissance artefact and their respective producer(s)</p>  | Student teachers to compile data base in groups of Renaissance artefact and their respective producer(s)   |
| <b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)</b> | <p><b>Component 2: Continuous Assessment</b><br/> <b>Assessment Type: Assessment for and as Learning</b><br/> <b>Category of Assessment: independent study/ Power-Point Presentation/seminar</b></p> <ul style="list-style-type: none"> <li>• Power-Point presentation in groups to shares their findings on the most famous artworks that were produced during the Renaissance era.</li> </ul> <p>CLO 2; NTS Page 3(k, j, i)<br/> <b>Weighting (30%)</b></p>  |                   |   |  |
| <b>Teaching Learning Resources</b>  | <ul style="list-style-type: none"> <li>• Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on periods/duration, purpose, major characteristics, philosophies (symbolism), domains and artefacts as well as the tools and materials used in producing Egyptian art</li> <li>• Pictures and posters on the various periods of African art(realistic and stylised)</li> <li>• Scanner and embosser Sign language (Resource Person) for SEN.</li> <li>• Internet facility, laptop computer/PCs</li> </ul>   |                   |   |  |
| <b>Required Text (core)</b>   | <ul style="list-style-type: none"> <li>• Bascom W.(1973) <i>African art in cultural Perspective</i>,w.w.Norton.</li> </ul>   |                   |   |  |
| <b>Additional Reading List</b>  | <p>Adams L. S. (2010). <i>A History of western Art</i>. McGraw-Hill Education; 5 edition, City University of New York,</p> <p>Ezio B. (2005) (digitised 2009) <i>Arts of Africa: 7000 Years of African Art;Volume 1</i>, Skira, University of Michiga</p> <p>Fiero G.K (2015) <i>the Humanistic Tradition. The Global Village of the Twentieth Century, 7<sup>th</sup> Edition</i>. Brown and Benchmark. Winsconsin..</p> <p>Lucie-Smith E. (1993) (digitized in 2007). <i>Art and Civilization</i>. H. N.Abrahams</p> <p>Lucie-Smith E., Rivera E. Ed. (2006) <i>Movements in art since 1945. Issues and concepts</i>. Hudson Hills Press, 2006</p> <p>Grierson, E., &amp; Mansfield, J. (Eds.). (2003). <i>The arts in education: critical perspectives from Aotearoa New Zealand</i>.</p> |                   |   |  |

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|                  | Price, G. (2005). <i>Navigating histories of understanding art</i> . New Zealand. Te Whakare. Jossey-Bass. & Pearson, H. (2004). <i>Truth beyond appearances: the art of Nigel Brown</i> . Whangaparaoa: Interactive Education Ltd. |
| <b>CPD Needs</b> | Training in the use of Power Point presentation, use of search engine (YouTube, Khan Academy, Coursera, Udemy MOOCs) (PDP-Team 5), (PDP-Team 5), Assessment of independence study (PDP-team 8)                                      |

# LESSON 12

|               |   |          |   |                             |                                   |
|---------------|---|----------|---|-----------------------------|-----------------------------------|
| Year of B.Ed. | 2 | Semester | 1 | Place of lesson in semester | 1 2 3 4 5 6 7 8 <b>9</b> 10 11 12 |
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| <b>Title of Lesson</b>  | A brief History of Art: Modern (General Characteristics and exponents 19 <sup>th</sup> and 20 <sup>th</sup> Century)   |                             |                            |                   | <b>Lesson Duration</b>     | <b>3 hours</b>                       |                  |
| <b>Lesson description</b>   | <p>The past is said to be the key to the understanding of the present. The study of the history of Art will enable student teachers to appreciate better the evolution of the Visual Arts through the ages hence the lesson on Modern art movements.</p> <p>The term ‘Modern art’ is usually associated with art in which the traditions of the past have been thrown aside in a spirit of experimentation. Modern art include artistic works produced during the period extending roughly from the 1860s to 1970s and denotes the styles and philosophy of art produced during that era. Modern artists experimented with new ways of seeing and fresh ideas about nature of materials and functions of art. Their works were characterised by stylisations. This understanding will enhance the curiosity of student teachers and serve as a motivation to think outside the box thus leading to exploration and creative thinking.</p> <p>Exponents include Pablo Picasso, Vincent van Gough, Henry de Toulouse-Lautrec, Paul Cézanne, Paul Gauguin, George Seurat, Edward Munch, Salvador Dali, Paul Klee, Andy Warhol, Claude Monet, Wassily Kandinski, Marcel, Duchamp, Frida Kahlo, Jean Metzinger and others.</p> <p>Group discussions, seminars and the use of OERs which will facilitate student teachers independent study and enhance the acquisition of life-long learning skills is recommended for this lesson.</p> |                             |                            |                   |                            |                                      |                  |
| <b>Previous student teacher knowledge, prior learning (assumed)</b>   | <p>Student teachers have been exposed to the basic concepts, nature and scope of Visual Arts, a brief history of Prehistoric, Ancient Egyptian, African, Medieval/Byzantine and Renaissance arts, noting their <i>distinctives</i> scopes, natures and characteristics which provided the foundation for further studies in arts history. In addition, they have also studied the role of Visual Arts in community development and this will help the student teacher to situate their work in the relevant environment.</p> <p>The study of the 20<sup>th</sup> Century Modern art will further enable student teachers to appreciate the relevance of Art in the social, religious and economic development of every society.</p>  |                             |                            |                   |                            |                                      |                  |
| <b>Possible barriers to learning in the lesson</b>  | <ul style="list-style-type: none"> <li>Many people find history difficult. Some think that African and Ghanaian students should not waste their effort on European art.</li> <li>Generally, some in the Ghanaian Society looks down on the study of History and Visual arts.</li> </ul>  |                             |                            |                   |                            |                                      |                  |
| <b>Lesson Delivery – chosen to support students in achieving the outcomes</b>   | <b>Face-to-face</b><br>√   | <b>Practical Activity</b> √ | <b>Work-Based Learning</b> | <b>Seminars</b> √ | <b>Independent Study</b> √ | <b>e-learning opportunities</b><br>√ | <b>Practicum</b> |
| <b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>   | <ul style="list-style-type: none"> <li>Use <b>group discussions to explore</b> nature, scope and the relevance of Prehistoric art</li> <li>Through <b>independent study</b>, explore the internet and other relevant sources for further information on the distinctive stages of Prehistoric arts</li> <li>Use <b>seminar to</b> discuss the distinctiveness and inter-relatedness of Prehistoric Arts periods and their relevance to contemporary arts of today</li> <li>Use <b>think, pair and share</b> to discuss how student teachers will apply the concepts of self-reliance and innovation associated with the C20th Modern art in their supported teaching sessions.</li> <li>Use <b>practical work</b> to help student teachers to illustrate their understanding of the concepts learnt</li> <li>Student teachers build a pictorial album as part of their reflection on the topic</li> </ul>  |                             |                            |                   |                            |                                      |                  |
| <b>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</b> | <ul style="list-style-type: none"> <li>The purpose of this lesson is to introduce student teachers to the earliest history of art, its nature and scope. The course is also intended to provide opportunity for student teachers to become conscious of the evolution of art and their relevance to the development of their communities at the time. The overarching goal is to inspire student teachers to be explorative, creative and innovative in their teaching.</li> </ul>   |                             |                            |                   |                            |                                      |                  |

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| Learning Outcome for the lesson, picked and developed from the course specification<br>Learning indicators for each learning outcome | Learning Outcomes: By the end of the lesson, the student teacher will be able to:  |   | Learning Indicators  | Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?   |
|  | LO.1. Demonstrate knowledge and understanding of the period, nature and scope of Modern Art  |   | 1. Discuss the characteristics and scope of the Modern art in the 19 <sup>th</sup> Century with approximate dates  | <ul style="list-style-type: none"> <li>• communication skills</li> <li>• leadership skills</li> <li>• entrepreneurial skills</li> <li>• digital literacy- information communication &amp; technology (ICT) skills</li> <li>• Civic literacy</li> <li>• Gender and inclusivity</li> <li>• Team work,</li> <li>• Issues of SEN (Special Education Needs)</li> </ul> |
|  | LO 2. Demonstrate knowledge and understanding of the <i>factors</i> that <i>triggered the advent</i> of the various art Modern movements of the C19th and 20 <sup>th</sup> . |   | 2. Shower thought discussion on the <i>factors</i> that <i>triggered the advent</i> of the various Modern art movements of the C19th and 20 <sup>th</sup> .  |   |
|  | LO3. Apply the explorative, creative and innovative skills inherent in the C20th Modern art movements in their art works and in their supported teaching in school           |   | 3. Mini-class-exhibition of art works depicting some of the major technics of the Modern art movements.  |   |
| LO.4. Demonstrate the ability to keep reflective record of on the topic  |  | 4. Build a reflective pictorial album/portfolio reflecting the concepts of Modern art |  |   |
| Topic Title  | Sub-topics (if any):   | Stage/ Time   | Teaching and Learning Activity to achieve learning outcomes depending on the delivery mode selected. Teacher led, collaborative group work or independent  |   |
|  |  |   | Teacher Activity   | Student Activity  |
|  | Introduction   | 15 minutes  | <p>Tutor facilitates student teacher's revision of previous lesson on the <b>African art</b></p> <p>Tutor facilitates student teachers' sharing of experiences from their School placement programme</p>   | <p>Student teachers use <b>Shower thoughts</b> to revise their knowledge and understanding gained from basic Concepts, nature and scope of Visual Arts</p> <p>Student teachers' share experiences from their School placement programme</p>   |
| A brief History of Art: Ancient Art – <b>Modern Art (20<sup>th</sup> Century)</b>  | 1). The nature (style), scope and period of C19th and 20th Modern Art  | 60 minutes  | <p><b>E-Learning Opportunities</b></p> <p>Tutor guides student teachers using either gallery walk session or pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify and discuss the C19th Modern art movements under the following sub-headings:</p> <ul style="list-style-type: none"> <li>• Period Art (approximate dates)</li> <li>• nature (style)</li> <li>• Scope</li> </ul> | <p><b>E-Learning Opportunities</b></p> <p>Student teachers observe pictures/slides from either gallery walk session or from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify and discuss the C19th and 20th Modern art movements; (period, nature (style) and Scope)</p>   |

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|   | 2).factors that triggered the advent of modern art  | <b>60 minutes</b> | <b>Group Work</b><br>Tutor pairs student teachers and uses pictures depicting Modern art movements for student teachers to discuss their <i>factors that triggered</i> Modern movements                | Student teachers in groups use think pair and share or Pyramid discussions to discuss their <i>factors that triggered</i> Modern movements                         |
|   | 3) Public reactions and misconceptions at the advent of Modern art  | <b>45 minutes</b> | <b>Mixed Ability/Gender</b><br>Tutor guides student teachers to discuss public reactions and misconceptions during the advent of modern art movement   | Student teachers form mixed gender/ability groups to identify and discuss the discuss public reactions and misconceptions during the advent of modern art movement |
|   | 4). Application of theexplorative, creative and innovative skills inherent in Modern Art movements  |                   | <b>Independent Study (Project)</b><br>Tutor assigns student teachers to design and produce artefacts drawing on the inspiration derived from Modern art movements and organize a mini-class-exhibition | Student teachers to design and produce artefacts drawing on the inspiration derived from Modern art movements and organize a mini-class-exhibition                 |
| <b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)</b> | <b>Summary of Assessment Methods</b><br><b>Component 3: continuous assessment</b><br><b>Component 1: Continuous Assessment 2</b><br><b>Assessment Type: Assessment as Learning</b><br><b>Category of Assessment: Project:</b> <ul style="list-style-type: none"> <li>student teachers to design and produce artefacts drawing on the inspiration derived from Modern art movements and organize a mini-class-exhibition and Peer/self-review them</li> </ul> CLO2, CLO4; NTS Page 1a, b, c, d: 2b,d,e<br><b>Weighting (non-scoring)</b>             |                   |  |  |
| <b>Teaching Learning Resources</b>  | <ul style="list-style-type: none"> <li>Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>Pictures and posters on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>Scanner and embosser Sign language (Resource Person).</li> <li>Internet facility, laptop computer/PCs</li> </ul>   |                   |  |  |
| <b>Required Text (core)</b>   | <ul style="list-style-type: none"> <li>Adams L. S. (2010). <i>A History of western Art</i>. McGraw-Hill Education; 5 edition, City University of New York,</li> </ul>   |                   |  |  |
| <b>Additional Reading List</b>  | Fiero G.K (2015) <i>the Humanistic Tradition. The Global Village of the Twentieth Century, 7<sup>th</sup> edition</i> . Brown and Benchmark. Winsconsin..<br>Grierson, E., & Mansfield, J. (Eds.). (2003). <i>The arts in education: critical perspectives from Aotearoa New Zealand</i> . New Zealand.<br>Price, G. (2005). <i>Navigating histories of understanding art</i> . New Zealand. Te Whakatere.<br>Jossey-Bass. & Pearson, H. (2004). <i>Truth beyond appearances: the art of Nigel Brown</i> . Whangaparaoa: Interactive Education Ltd. |                   |  |  |
| <b>CPD Needs</b>  | Training in the use of Power-Point presentation, use of search engine (YouTube, Khan Academy, Coursera, Udemy, MOOC (PDP-Team-5)  |                   |  |  |

# LESSON 10

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

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|---|--|-----------------------------|----------------------------|------------------------|----------------------------|--------------------------------------|------------------|
| <b>Title of Lesson</b>  | A brief History of Art: Modern Art-Movements (19 <sup>th</sup> and 20 <sup>th</sup> Century)   |                             |                            | <b>Lesson Duration</b> | <b>3 hours</b>             |                                      |                  |
| <b>Lesson description</b>   | <p>The past is said to be the key to the understanding of the present. The study of the history of Art will enable student teachers to appreciate better the evolution of the Visual Arts through the ages hence the lesson on Modern art movements. With the advent of the industrial revolution in the second half of the 19<sup>th</sup> century, new art styles and movements appeared and disappeared at an increasing fast pace, thus reflecting the growing rate of changes in the society. Twentieth century art and what began as Modern art began with Modernism in the nineteenth-century with Post Impressionism, Art Nouveau and Symbolism led to the first twentieth century movement of Fauvism in France. The most important modern art movements from the end of the 19<sup>th</sup> until the late 20<sup>th</sup> century include Impressionism, Expressionism, Nouveau, Art Deco, Cubism, Surrealism, Abstract Art, Pop Art and Op Art.</p> <p>Exponents include Pablo Picasso, Vincent van Gough, Henry de Toulouse-Lautrec, Paul Cézanne, Paul Gauguin, George Seurat, Edward Munch, Salvador Dali, Paul Klee, Andy Warhol, Claude Monet, Wassily Kandinski, Marcel, Duchamp, Frida Kahlo, Jean Metzinger and others.</p> <p>Group discussions, seminars and the use of OERs which will facilitate student teachers independent study and enhance the acquisition of life-long learning skills is recommended for this lesson.</p> |                             |                            |                        |                            |                                      |                  |
| <b>Previous student teacher knowledge, prior learning (assumed)</b>   | <p>Student teachers have been exposed to the basic concepts, nature and scope of Visual Arts, a brief history of Prehistoric, Ancient Egyptian, African, Medieval/Byzantine and Renaissance arts, noting their <i>distinctivescopes</i>, natures and characteristics which provided the foundation for further studies in arts history. In addition, they have also studied the role of Visual Arts in community development and this will help the student teacher to situate their work in the relevant environment.</p> <p>The study of the 20<sup>th</sup> Century Modern art will further enable student teachers to appreciate the relevance of Art in the social, religious and economic development of every society.</p>  |                             |                            |                        |                            |                                      |                  |
| <b>Possible barriers to learning in the lesson</b>  | <ul style="list-style-type: none"> <li>Many people find history difficult. Some think that African and Ghanaian students should not waste their effort on European art.</li> <li>Generally, some in the Ghanaian Society looks down on the study of History and Visual arts.</li> </ul>  |                             |                            |                        |                            |                                      |                  |
| <b>Lesson Delivery – chosen to support students in achieving the outcomes</b>   | <b>Face-to-face</b><br>√   | <b>Practical Activity</b> √ | <b>Work-Based Learning</b> | <b>Seminars</b> √      | <b>Independent Study</b> √ | <b>e-learning opportunities</b><br>√ | <b>Practicum</b> |
| <b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>   | <ul style="list-style-type: none"> <li>Use <b>group discussions to explore</b> nature, scope and the relevance of modern art movements</li> <li>Through <b>independent study</b>, explore the internet and other relevant sources for further information on the distinctive modern art movements</li> <li><b>Use seminar to</b> discuss the distinctiveness factors that influence the modern Arts movement and their relevance to contemporary arts of today</li> <li>Use <b>think, pair and share</b> to discuss how student teachers will apply the concepts of self-reliance and innovation associated with the C20th Modern art in their supported teaching sessions.</li> <li>Use <b>practical work</b> to help student teachers to illustrate their understanding of the concepts learnt</li> <li>Student teachers build a pictorial album as part of their reflection on the topic</li> </ul>   |                             |                            |                        |                            |                                      |                  |
| <b>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</b> | <ul style="list-style-type: none"> <li>The purpose of this lesson is to introduce student teachers to the earliest history of art, its nature and scope. The course is also intended to provide opportunity for student teachers to become conscious of the evolution of art and their relevance to the development of their communities at the time. The overarching goal is to inspire student teachers to be explorative, creative and innovative in their teaching.</li> </ul>   |                             |                            |                        |                            |                                      |                  |

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| <b>Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome</b> | <b>Learning Outcomes: By the end of the lesson, the student teacher will be able to:</b>  |                   | <b>Learning Indicators</b>   | <b>Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?</b>   |
|  | LO.1.Demonstrate knowledge and understanding of public reactions to the advent of the Modern art movements  |                   | 1. Discussion of public reactions to the advent of the Modern art movements  | <ul style="list-style-type: none"> <li>• communication skills</li> <li>• leadership skills</li> <li>• entrepreneurial skills</li> <li>• digital literacy-information communication &amp; technology (ICT) skills</li> <li>• Civic literacy</li> <li>• Gender and inclusivity</li> <li>• Team work,</li> <li>• Issues of SEN (Special Education Needs)</li> </ul> |
|  | LO 2.Demonstrate knowledge and understanding of the characteristics of various art movements of the 19 <sup>th</sup> and 20 <sup>th</sup> century.  |                   | 2. Shower thought discussion on the characteristics of 19 <sup>th</sup> and 20 <sup>th</sup> century art movements.  |  |
|  | LO3. Demonstrate knowledge and understanding of the roles of the exponents of the art movements   |                   | 3. List of exponent and their respective contributions   |  |
|  | LO.4.Apply the explorative, creative and innovative skills inherent in the C19 <sup>th</sup> & 20 <sup>th</sup> Modern art movements in their studio practice and in their supported teaching in school and keep a reflective manual on the lesson learnt |                   | 4. Mini-class-exhibition of art works depicting some of the major technics of the Modern art movements keep a reflective manual on the lesson learnt.  |  |
| <b>Topic Title</b>   | <b>Sub-topics (if any):</b>   | <b>Stage/Time</b> | <b>Teaching and Learning Activity to achieve learning outcomes depending on the delivery mode selected. Teacher led, collaborative group work or independent</b>   |  |
|  |   |                   | <b>Teacher Activity</b>  | <b>Student Activity</b>  |
|  | <b>Introduction</b>   | <b>15 minutes</b> | Tutor facilitates student teachers' revision of previous lesson on the African art<br><b>Group Work</b><br><b>Tutor guides student teachers share their experiences from their STS sessions</b>  | Student teachers use <b>Show</b> <b>thoughts</b> to revise their knowledge and understanding gained from basic Concepts, nature and scope of Visual Arts<br><br><b>Student teachers share their experiences from their STS sessions</b>  |
| A brief History of Art: Ancient Art – <b>Modern Art (20<sup>th</sup> Century)</b>  | <b>1).</b> Public reactions and misconceptions  | <b>60 minutes</b> | <b>E-Learning Opportunities</b><br>Tutor guides student teachers using either gallery walk session or pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to discuss public reactions and misconceptions to Modern art movements in the 19 <sup>th</sup> and 20 <sup>th</sup> Century | <b>E-Learning Opportunities</b><br>Student teachers observe pictures/slides from either gallery walk session or from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to discuss public reactions and misconceptions to Modern art movements in the 19 <sup>th</sup> and 20 <sup>th</sup> Century   |
|  | <b>2).</b> Distinctive characteristics  | <b>60 minutes</b> | <b>Group Work</b><br>Tutor pairs student teachers to discuss characteristics of various art movements of the 19 <sup>th</sup> and 20 <sup>th</sup> century.  | <b>Group Work</b><br>Student teachers in groups use think pair and share or Pyramid discussions to discuss characteristics of various art movements of the 19 <sup>th</sup> and 20 <sup>th</sup> century.  |



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|   | 3) Exponents of C.20th Modern art movements   | 45 minutes | <b>Mixed Ability Group Work</b><br>Tutor guides student teachers to form mixed gender/ability group to identify and discuss the <i>exponents</i> of the various Modern art movements  | <b>Mixed Ability Group Work</b><br>Student teachers form mixed gender/ability groups to identify and discuss the <i>exponents</i> of the various Modern art movements; e.g. Impressionism, Expressionism, Nouveau, Art Deco, Cubism, Surrealism, Abstract Art, Pop Art and Op Art.<br><b>Exponents</b> include Pablo Picasso, Vincent van Gough, Henry de Toulouse-Lautrec, Paul Cézanne, Paul Gauguin, George Seurat, Edward Munch, Salvador Dali, Paul Klee, Andy Warhol, Claude Monet, Wassily Kandinski, Marcel, Duchamp, Frida Kahlo, Jean Metzinger, etc. |
|   | 4). Application of theexplorative, creative and innovative skills inherent in Modern Art movements  |            | <b>Independent Study (Project)</b><br>Tutor assigns student teachers to design and produce artefacts drawing on the inspiration derived from Modern art movements and organize a mini-class-exhibition and also keep reflective manuals on the lesson learnt. | Student teachers to design and produce artefacts drawing on the inspiration derived from Modern art movements and organize a mini-class-exhibition and keep a reflective manual on the lesson learnt.   |
| <b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)</b> | <b>Summary of Assessment Methods: Portfolio</b><br><b>Component 2: Continuous Assessment 1</b><br><b>Assessment Type: Assessment for and as Learning</b><br><b>Category of Assessment: Presentations</b> <ul style="list-style-type: none"> <li>students organize a seminar on The Modern Art movements in the 19<sup>th</sup> and 20<sup>th</sup> centuries CLO3, CLO4; NTS Page 1 (a,b,c,d,e,f) 2(c,d)</li> </ul> <b>Weighting (30%)</b>  |            |   |   |
| <b>Teaching Learning Resources</b>  | <ul style="list-style-type: none"> <li>Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>Pictures and posters on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>Scanner and embosser Sign language (Resource Person).</li> <li>Internet facility, laptop computer/PCs</li> </ul>   |            |   |   |
| <b>Required Text (core)</b>   | <ul style="list-style-type: none"> <li>Adams L. S. (2010). <i>A History of western Art</i>. McGraw-Hill Education; 5 edition, City University of New York,</li> </ul>   |            |   |   |
| <b>Additional Reading List</b>  | Fiero G.K (2015) <i>the Humanistic Tradition. The Global Village of the Twentieth Century</i> , 7 <sup>th</sup> edition. Brown and Benchmark. Winsconsin..<br>Grierson, E., & Mansfield, J. (Eds.). (2003). <i>The arts in education: critical perspectives from Aotearoa New Zealand</i> .<br>Price, G. (2005). <i>Navigating histories of understanding art</i> . New Zealand. Te Whakatere.<br>Jossey-Bass. & Pearson, H. (2004). <i>Truth beyond appearances: the art of Nigel Brown</i> . Whangaparaoa: Interactive Education Ltd. |            |   |   |
| <b>CPD Needs</b>  | Training in the use of Power-Point presentation, use of search engine (YouTube, Khan Academy, Coursera, Udemy, MOOC (PDP-Team-5) assessment of exhibition (PDP Team 4)  |            |   |   |



# LESSON 11

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| Year of B.Ed. | 2 | Semester | 1 | Place of lesson in semester | 1 2 3 4 5 6 7 8 9 10 <b>11</b> 12 |
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| <b>Title of Lesson</b>  | A brief History of Art: Post-Modern Art Movements   |                             |                            |                   | <b>Lesson Duration</b>     | <b>3 hours</b>                       |                  |
| <b>Lesson description</b>   | <p>The past is said to be the key to the understanding of the present. The study of the history of Art will enable student teachers to appreciate better the evolution of the Visual Arts through the ages. This understanding will enhance their curiosity and serve as a bed-rock for exploration leading to creative thinking hence the lesson on Post-modern Art. Postmodern art is a body of art movements that sought to contradict some aspects of modernism or some aspects that emerged or developed in its aftermath. In general, movements such as intermedia, installation, conceptual art, and multimedia, particularly involving video are described as postmodern. There are several characteristics which lend art to being postmodern. These include bricolage (the use of text prominently), collage. Simplification, appropriation, performance art, the recycling of the past styles and themes in a modern-day context, as well as break-up of the barrier between fine and high arts and low art and popular culture. Group discussions, seminars and the use of OERs which will facilitate student teachers independent study and enhance the acquisition of life-long learning skills is recommended for this lesson.</p> |                             |                            |                   |                            |                                      |                  |
| <b>Previous student teacher knowledge, prior learning (assumed)</b>   | <p>Student teachers have been exposed to the basic concepts, nature and scope of Visual Arts which provides foundation for further work in the Visual Arts. They have also studied Prehistoric, Egyptian, African Arts and Modern art (C19 and C20 which constitute the bed rocks for this lesson. In addition, they have also studied the role of Visual Arts in community development.</p> <p>The study of the Post-Modern art will further enable student teachers to appreciate the relevance of Art in the social, religious and economic development of every society.</p>  |                             |                            |                   |                            |                                      |                  |
| <b>Possible barriers to learning in the lesson</b>  | <ul style="list-style-type: none"> <li>Many people find history difficult. Some think that African and Ghanaian students should not waste their effort on European art. Furthermore, some people do not really see the seriousness behind Post-modern art. They see it as a waste of time,</li> <li>Generally, some in the Ghanaian Society looks down on the study of History and Visual arts.</li> </ul>  |                             |                            |                   |                            |                                      |                  |
| <b>Lesson Delivery – chosen to support students in achieving the outcomes</b>   | <b>Face-to-face</b><br>√  | <b>Practical Activity</b> √ | <b>Work-Based Learning</b> | <b>Seminars</b> √ | <b>Independent Study</b> √ | <b>e-learning opportunities</b><br>√ | <b>Practicum</b> |
| <b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>   | <ul style="list-style-type: none"> <li>Use <b>group discussions to explore</b> nature, scope and the relevance of Postmodern art</li> <li>Use <b>e-learning opportunities</b> in an <b>independent study</b> to explore the internet and other relevant sources for further information on the various movements that fall into the category of Postmodern arts</li> <li>Use <b>think, pair and share</b> to discuss how student teachers will apply the concepts of self-reliance, innovation, weirdness associated with Postmodern art in their supported teaching sessions.</li> <li>Use <b>practical work</b> to help student teachers to illustrate their understanding of the concepts learnt</li> <li>Student teachers build a pictorial album as part of their reflection on the topic</li> </ul>   |                             |                            |                   |                            |                                      |                  |
| <b>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</b> | <ul style="list-style-type: none"> <li>The purpose of this lesson is to introduce student teachers to the earliest history of art, its nature and scope. The course is also intended to provide opportunity for student teachers to become conscious of the evolution of art and their relevance to the development of their communities at the time. The overarching goal is to inspire student teachers to be explorative, creative and innovative in their teaching.</li> </ul>  |                             |                            |                   |                            |                                      |                  |

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| <b>Learning Outcome for the lesson, picked and developed from the course specification</b><br><b>Learning indicators for each learning outcome</b> | <b>Learning Outcomes: By the end of the lesson, the student teacher will be able to:</b>  |                   | <b>Learning Indicators</b>   | <b>Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?</b>   |
|  | Demonstrate knowledge and understanding of the nature and scope of Post-Modern Art  |                   | Discuss in groups the nature and scope of Post-Modern Art  | <ul style="list-style-type: none"> <li>• communication skills</li> <li>• leadership skills</li> <li>• entrepreneurial skills</li> <li>• digital literacy-information communication &amp; technology (ICT) skills</li> <li>• Civic literacy</li> <li>• Gender and inclusivity</li> <li>• Team work,</li> <li>• Issues of SEN (Special Education Needs)</li> </ul> |
|  | Demonstrate knowledge and understanding of the <i>general motivation behind</i> the Postmodern art movement.  |                   | Shower thought discussion on the <i>general motivation behind</i> the Postmodern art movement  |  |
|  | Apply the explorative, creative, innovative and avant-garde skills inherent in the Postmodern art movements in their art works and in their supported teaching in school<br><br>Demonstrate the ability to keep reflective record of on the topic |                   | Mini-class-exhibition of art works depicting some of the major technics of the Postmodern art movements and some.<br><br>Build a reflective pictorial album/portfolio reflecting the concepts of Post-Modern art   |  |
| <b>Topic Title</b>   | <b>Sub-topics (if any):</b>   | <b>Stage/Time</b> | <b>Teaching and Learning Activity to achieve learning outcomes depending on the delivery mode selected. Teacher led, collaborative group work or independent</b>   |  |
|  |   |                   | <b>Teacher Activity</b>  | <b>Student Activity</b>  |
|  | <b>Introduction</b>   | <b>15 minutes</b> | Tutor facilitates student teachers' revision of previous lesson on the <b>Modern</b> art<br><br>Tutor facilitates student teachers' sharing of experiences from their School placement programme   | Student teachers use <b>Shower thoughts</b> to revise their knowledge and understanding gained from Modern arts<br><br>Student teachers' share experiences from their School placement programme   |
| A brief History of Art: Ancient Art – <b>Modern Art (20<sup>th</sup> Century)</b>  | <b>1).</b> The nature (style), scope of Postmodern art  | <b>60 minutes</b> | <b><u>E-Learning Opportunities</u></b><br>Tutor guides student teachers using either gallery walk session or pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify and discuss the nature and scope of Postmodern art | Student teachers observe pictures/slides from either gallery walk session or from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify and discuss the nature and scope of Postmodern art   |

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|   | 2). <i>Distinctive characteristics</i>  | <b>60 minutes</b> | <b>Group Work</b><br>Tutor pairs student teachers and uses videos/pictures/slides depicting Postmodern art to guide them to discuss their <i>general motivation behind Postmodern art movement.</i>         | Student teachers in groups use think pair and share or Pyramid discussions to discuss the <i>general motivation behind</i> Postmodern art movement.     |
|   | 3.Application of theexplorative, creative and innovative skills inherent in Post-Modern Art movements   | <b>45 minutes</b> | <b>Independent Study (Project)</b><br>Tutor assigns student teachers to design and produce artefacts drawing on the inspiration derived from Post-Modern art movements and organize a mini-class-exhibition | Student teachers to design and produce artefacts drawing on the inspiration derived from Post-Modern art movements and organize a mini-class-exhibition |
| <b>Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)</b> | <b>Summary of Assessment Methods</b><br><b>Component 3: Continuous Assessment</b><br><b>Assessment Type: Assessment for and as Learning</b><br><b>Category of Assessment: Project:</b> <ul style="list-style-type: none"> <li>• Student teachers exhibit Pictorial portfolios reflecting on the concepts of post-modern art CLO2, CLO4; NTS 2 (b,e,f)</li> </ul> <b>Weighting (non-scoring)</b>   |                   |   |   |
| <b>Teaching Learning Resources</b>  | <ul style="list-style-type: none"> <li>• Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>• Pictures and posters on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>• Scanner and embosser Sign language (Resource Person).</li> <li>• Internet facility, laptop computer/PCs</li> </ul>   |                   |   |   |
| <b>Required Text (core)</b>   | <ul style="list-style-type: none"> <li>• Adams L. S. (2010). <i>A History of western Art</i>. McGraw-Hill Education; 5 edition, City University of New York,</li> </ul>   |                   |   |   |
| <b>Additional Reading List</b>  | Fiero G.K (2015) <i>the Humanistic Tradition. The Global Village of the Twentieth Century, 7<sup>th</sup> edition</i> . Brown and Benchmark. Winsconsin..<br>Grierson, E., & Mansfield, J. (Eds.). (2003). <i>The arts in education: critical perspectives from Aotearoa New Zealand</i> . New Zealand.<br>Price, G. (2005). <i>Navigating histories of understanding art</i> . New Zealand. Te Whakatere.<br>Jossey-Bass. & Pearson, H. (2004). <i>Truth beyond appearances: the art of Nigel Brown</i> . Whangaparaoa: Interactive Education Ltd. |                   |   |   |
| <b>CPD Needs</b>  | Training in the use of Power-Point presentation, use of search engine (YouTube, Khan Academy, Coursera, Udemy, MOOCs)   |                   |   |   |

# 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 <b>12</b> |
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|---|--|-----------------------------|----------------------------|------------------------|----------------------------|--------------------------------------|------------------|
| <b>Title of Lesson</b>  | A brief History of Art: <b>Post-Modern Art Movements (works and exponents)</b>   |                             |                            | <b>Lesson Duration</b> | <b>3 hours</b>             |                                      |                  |
| <b>Lesson description</b>   | <p>The past is said to be the key to the understanding of the present. The study of the history of Art will enable student teachers to appreciate better the evolution of the Visual Arts through the ages. This understanding will enhance their curiosity and serve as a bed-rock for exploration leading to creative thinking hence the lesson on Postmodern art.</p> <p>Postmodern art is a body of art movements that sought to contradict some aspects of modernism or some aspects that emerged or developed in its aftermath. In general, movements such as intermedia, installation, conceptual art, and multimedia, particularly involving video are described as postmodern. There are several characteristics which lend art to being postmodern. These include bricolage (the use of text prominently), collage. simplification, appropriation, performance art, the recycling of past styles and themes in a modern-day context, as well as break-up of the barrier between fine and high arts and low art and popular culture.</p> <p>Group discussions, seminars and the use of OERs which will facilitate student teachers independent study and enhance the acquisition of life-long learning skills is recommended for this lesson.</p> |                             |                            |                        |                            |                                      |                  |
| <b>Previous student teacher knowledge, prior learning (assumed)</b>   | <p>Student teachers have been exposed to the basic concepts,nature and scope of Visual Arts which provides foundation for further work in the Visual Arts. They have also studied Prehistoric, Egyptian, African Arts and Modern art (C19 and C20 which constitute the bed rocks for this lesson. In addition, they have also studied the role of Visual Arts in community development.</p> <p>The study of the Post-Modern art will further enable student teachers to appreciate the relevance of Art in the social, religious and economic development of every society.</p>  |                             |                            |                        |                            |                                      |                  |
| <b>Possible barriers to learning in the lesson</b>  | <ul style="list-style-type: none"> <li>Many people find history difficult. Some think that African and Ghanaian students should not waste their effort on European art. Furthermore, some people do not really see the seriousness behind Post-modern art. They see it as a waste of time,</li> <li>Generally, some in the Ghanaian Society looks down on the study of History and Visual arts.</li> </ul>   |                             |                            |                        |                            |                                      |                  |
| <b>Lesson Delivery – chosen to support students in achieving the outcomes</b>   | <b>Face-to-face</b><br>√   | <b>Practical Activity</b> √ | <b>Work-Based Learning</b> | <b>Seminars</b> √      | <b>Independent Study</b> √ | <b>e-learning opportunities</b><br>√ | <b>Practicum</b> |
| <b>Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.</b>   | <ul style="list-style-type: none"> <li>Use <b>group discussions to explore</b> nature, scope and the relevance of Postmodern art</li> <li>Through <b>independent study</b>, explore the internet and other relevant sources for further information on the various movements that fall into the category of Postmodern arts</li> <li>Use <b>think, pair and share</b> to discuss how student teachers will apply the concepts of self-reliance, innovation, weirdness associated with Postmodern art in their supported teaching sessions.</li> <li>Use <b>practical work</b> to help student teachers to illustrate their understanding of the concepts learnt</li> <li>Student teachers build a pictorial album as part of their reflection on the topic</li> </ul>  |                             |                            |                        |                            |                                      |                  |
| <b>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</b> | <ul style="list-style-type: none"> <li>The purpose of this lesson is to introduce student teachers to the earliest history of art, its nature and scope. The course is also intended to provide opportunity for student teachers to become conscious of the evolution of art and their relevance to the development of their communities at the time. The overarching goal is to inspire student teachers to be explorative, creative and innovative in their teaching.</li> </ul>   |                             |                            |                        |                            |                                      |                  |

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|---|--|-------------------|---|--|
| Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome | Learning Outcomes: By the end of the lesson, the student teacher will be able to:  |                   | Learning Indicators   | Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?  |
|   | Demonstrate deeper knowledge and understanding of works of Postmodern Art  |                   | Discuss in groups the unique features of the nine popular Postmodern Art movements  | Student teachers work in mixed ability and gender inclusive groups as well as independent study, using their phones and other electronic devices to surf the internet for information to attain: <ul style="list-style-type: none"> <li>• communication skills</li> <li>• leadership skills</li> <li>• entrepreneurial skills</li> <li>• digital literacy-information communication &amp; technology (ICT) skills</li> <li>• Civic literacy</li> <li>• Gender and inclusivity</li> <li>• Team work,</li> <li>• Issues of SEN (Special Education Needs)</li> </ul>  |
|   | Demonstrate knowledge and understanding of the <i>distinctive characteristic styles</i> of some Postmodern artists and their sources of inspiration  |                   | Show thought discussion on the <i>distinctive characteristic styles</i> of selected Postmodern artists and their sources of inspiration.  |  |
|   | Apply the explorative, creative, innovative and avant-garde skills inherent in all the art movements discussed over the semester<br>Student End of semester-class-exhibition of portfolios.<br>Build and exhibit a reflective pictorial album/portfolio on the concepts studied for the semester |                   |   |  |
| Topic Title   | Sub-topics (if any):   | Stage/Time        | Teaching and Learning Activity to achieve learning outcomes depending on the delivery mode selected. Teacher led, collaborative group work or independent   |  |
|   |  |                   | Teacher Activity  | Student Activity   |
|   | Introduction   | 45 minutes        | Tutor facilitates student teachers' revision of previous lesson on lessons for the semester<br><br><br><br><br><br><br><br><br>Tutor facilitates student teachers' sharing of experiences from their School placement programme | Student teachers use <b>Show thoughts</b> to revise their knowledge and understanding gained from the general characteristics of Postmodern art <ul style="list-style-type: none"> <li>• Understanding the basic Concepts, Nature and Scope of Visual Arts</li> <li>• A brief History of Art: Ancient Art – <b>Prehistoric</b></li> <li>• Ancient Art: <b>Egyptian Arts</b></li> <li>• A brief History of Art: <b>African Art</b></li> <li>• A brief History of Art of the Middle Ages (Medieval Art)</li> <li>• A brief History of Art in the Renaissance Period (14<sup>th</sup> to the 17<sup>th</sup> centuries)</li> <li>• A brief History of Art: Key exponents and artefacts in the Renaissance Period</li> <li>• A brief History of Art: Modern Art-Movements (19<sup>th</sup> and 20<sup>th</sup> Century)</li> <li>• A brief History of Art: Post-<b>Modern Art Movements</b></li> </ul> Student teachers' share experiences from their School placement programme |
| A brief History of Art: Ancient Art – <b>Modern Art (20<sup>th</sup> Century)</b>   | <b>1).</b> Unique characteristics of selected postmodern art works   | <b>60 minutes</b> | <u><b>Discussion</b></u><br>Tutor guides student teachers to use shower thoughts to describe and discuss  | Student teachers observe pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to identify, describe and discuss the unique characteristics of key postmodern works: e.g.   |

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|--|---|-------------------|--|---|
|  |   |                   | peculiarities of the nine major postmodern art works using pictures, slides and videos.  | <ul style="list-style-type: none"> <li>• Conceptual art</li> <li>• Installation art</li> <li>• Lowbrow art (pop surrealism)</li> <li>• Performance art</li> <li>• Digital art</li> <li>• Intermedia art</li> <li>• Telematics art</li> <li>• Appropriation art and neo-conceptual art</li> <li>• Neo-expressionism and paintings, etc.</li> </ul> |
|  | 2). <i>Distinctive styles of selected Postmodern artists</i>  | <b>60 minutes</b> | <b>Discussion</b><br>Tutor pairs student teachers and guides them to discuss the <i>distinctive characteristics</i> styles and possible sources of inspiration of the artists using videos, pictures and slides of postmodern art and their respective artist. | Student teachers in groups use think pair and share or Pyramid discussions on the <i>distinctive characteristics</i> and possible sources of inspiration for the artists involved.<br><br>Student teachers present written reports on their study.  |
|  | 3) Exponents of Post-Modern art movements   | <b>45 minutes</b> | <b>Mixed Ability Group</b><br>Tutor guides student teachers to form mixed gender/ability debating groups to compare and contrast postmodernism and other art movements.  | Student teachers form mixed gender/ability debating groups to compare and contrast Postmodernism and other art movements.   |
|  | 4). Exhibition of portfolio   |                   | <b>Independent Study (Project)</b><br>Tutor assigns student teachers to exhibit their semester portfolio in an end of semester-class-exhibition  | Student teachers exhibit their semester portfolio in an end of semester-class-exhibition for self and peer assessment   |
| Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes) | <p><b>Summary of Assessment Methods</b></p> <p><b>Component 1: Examination</b></p> <p><b>Assessment Type: Assessment of Learning</b></p> <p><b>Category of Assessment: Continuous Assessment</b></p> <p><b>Maximum Duration: 3 hours</b></p> <p>Students teachers are assessed by summative examination on:</p> <ul style="list-style-type: none"> <li>• Understanding the basic Concepts, Nature and Scope of Visual Arts</li> <li>• A brief History of Art: Ancient Art –<b>Prehistoric</b></li> <li>• Ancient Art: <b>Egyptian Arts</b></li> <li>• A brief History of Art: <b>African Art</b></li> <li>• A brief History of Art of the Middle ages (Medieval Art)</li> <li>• A brief History of Art in the Renaissance Period (14th to the 17<sup>th</sup> centuries)</li> <li>• A brief History of Art: Key exponents and artefacts in the Renaissance Period</li> <li>• A brief History of Art: Modern (General Characteristics and exponents 19<sup>th</sup> and 20<sup>th</sup> Century)</li> <li>• A brief History of Art: Modern Art-Movements (19<sup>th</sup> and 20<sup>th</sup> Century)</li> <li>• A brief History of Art: Post-<b>Modern Art Movements</b></li> </ul> <p><b>Learning Outcomes assessed:</b> CLO 1; CLO 2; CLO.3. NTS Page 12( a, b,c &amp; f); page 14 (k)</p> <p><b>Weighting (30%)</b></p> |                   |  |   |

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|                                    | <p><b>Component 3: End of Semester Exhibition</b><br/> <b>Assessment Type: Assessment of Learning</b><br/> <b>Category of Assessment: Project:</b></p> <ul style="list-style-type: none"> <li>• Student teachers exhibits of the semester’s portfolio in an end of semester-class-exhibition<br/> CLO2, CLO4; NTS Page 2 (a,b, d)</li> </ul> <p><b>Weighting (30%)</b></p>  |
|                                    | <p><b>Component 3: End of Semester Examination</b><br/> <b>Assessment Type: Assessment of Learning</b><br/> <b>Category of Assessment: Project:</b></p> <ul style="list-style-type: none"> <li>• Exhibits of the semester’s portfolio in an end of semester-class-exhibition<br/> CLO2, CLO4; NTS Page 2 (a,b, d)</li> </ul> <p><b>Weighting (40%)</b></p>  |
| <b>Teaching Learning Resources</b> | <ul style="list-style-type: none"> <li>• Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>• Pictures and posters on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)</li> <li>• Scanner and embosser Sign language (Resource Person).</li> <li>• Internet facility, laptop computer/PCs</li> </ul>   |
| <b>Required Text (core)</b>        | <ul style="list-style-type: none"> <li>• Adams L. S. (2010). <i>A History of western Art</i>. McGraw-Hill Education; 5 edition, City University of New York,</li> </ul>   |
| <b>Additional Reading List</b>     | <p>Fiero G.K (2015) <i>the Humanistic Tradition. The Global Village of the Twentieth Century, 7<sup>th</sup> edition</i>. Brown and Benchmark. Winsconsin..</p> <p>Grierson, E., &amp; Mansfield, J. (Eds.). (2003). <i>The arts in education: critical perspectives from Aotearoa New Zealand</i>.</p> <p>Price, G. (2005). <i>Navigating histories of understanding art</i>. New Zealand. Te Whakatere.</p> <p>Jossey-Bass. &amp; Pearson, H. (2004). <i>Truth beyond appearances: the art of Nigel Brown</i>. Whangaparaoa: Interactive Education Ltd.</p> |
| <b>CPD Needs</b>                   | <p>Training in the use of Power-Point presentation, use of search engine (YouTube, Khan Academy, Coursera, Udemy, MOOCs) PDP (Team 4) organization of Exhibition (PDP-Team group work (debate) PDP-Team 1)</p>  |

