YEAR 2

SEMESTER 1

Four-Year B.Ed. Course Manual

HISTORY AND PHILOSOPHICAL FOUNDATION OF VISUAL ARTS









The Government of Ghana









FOREWORD

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

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

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

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

Professor Mohammed Salifu Director General, Ghana Tertiary Education Commission

ACKNOWLEDGEMENTS

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

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

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

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

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

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

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

CORE WRITING TEAM

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

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

INTRODUCTION TO COURSE MANUALS

Welcome to this B.Ed. Course manual.

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

The manuals serve the following purposes:

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

Specifically, they also:

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

Who are course manuals for:

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

USING THIS MANUAL

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

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

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

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

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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 atbreaching this gab. 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 Yeue 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,I,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.

Dutcomes: including INDICATOR S for Each learning outcome Each learning outcome CLO.1.Demonstrate knowledge and understanding of the foundational history, philosophy, and concepts early/ancient art. NTECF p 21; NTS 13.c				.=		Land Profession	
INDICATOR S for Each learning of the foundational history, philosophy, and concepts early/ancient art. NTECF p 21; NTS 13,c					cher will:	<u>Indicators</u>	
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prehistoric art is all arton architectures and artefacts inproduced in preliterate era.the local environment	of Art		2	of Art:	Concepts, ph forms and cor development -Prehistoric -Egyptian Arts In the history prehistoric ar	ilosophies, art ntribution to of society. s of art, t is all art	Pictorial album on the influences of the various historical periods on architectures and artefacts in

		Classification Upper Palaeolithic era. Mesolithic era Neolithic era	
2	Modioval/Page:		
3	Medieval/Renai ssance	The medieval art 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. Renaissance art 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. Concepts, philosophies Art forms: Early Christian art Migration Period art Migration Period art Romanesque art Romanesque art Gothic art Classical Humanists Early/late renaissance Exponents Contribution to development of society NB. These should be discussed in brief mainly to draw lessons from their contribution to	Undertake environmental walk to observe, document (sketches/photographs) evidences of medieval and renaissance arts on modern environment - Write a report on findings
		human development. Modern art includes artistic	
4	Modern/Post Modern	work produced during the period extending roughly from the 1860s to the 1970s Concepts and philosophies Art forms: Modernism - impressionism - expressionism - pointillism - fauvism - surrealism - cubism, etc.	Produce and present in PowerPoint the various art movements in European art and their contributions to the development of the Visual Arts Use PowerPoint presentation to discuss the modern and post- modern arts.

		Exponents: - Vincent van Gogh - Paul Cézanne - Paul Gauguin - Georges Seurat - Henri de Toulouse- Lautrec	Build and exhibit an art portfolio based on lessons learnt from discussions on ancient European Art and their art movements
		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.	
		Post-modernism	
		- futurism	
		- Dadaism	
		- Performance	
		- Pop art	
		- Conceptual art	
		- Digital art	
		InstallationNihilism	
		- Telematics	
		- Neo-expressionism	
		·	
		Exponents:	
		- Henry Moore	
		- Barnett Newman	
		- Larry Rivers	
		Allan KaprowGeorge Rickey	
		- Richard Hamilton	
		- Ferndo Botero	
		 Victor Vasarely 	
		Contribution to development	
		of society	
		NB.	
		These should be discussed in	
		brief mainly to draw lessons	
		from their contribution to	
		human development.	
5	Ghanaian/Afric	Concepts, philosophies,	Produce and exhibit an album on
	an Art (1 Week)	African art describes the	African and Ghanaian artefacts. Discuss their functions and
	(I WEEK)	modern and historical	significance to the local
		paintings, sculptures,	community
		installations, and other visual	Use PowerPoint to discuss the
		culture from native or	interrelatedness of the various
		indigenous Africans and the	African and Ghanaian Art.
		African continent. The definition may also include	
		the art of the native African,	
		African diasporas, such as	
		African American, Caribbean	
		and other American art.	
1		1	

Indigenous - Sculptures (figurines, images of delties, etc masks - pottery - textiles (woven, dyed, appliqued, - scarification - Leathrework - Paintings, etc. Examples: - Akan goldweights - Zimbabwe soapstone birds - Nok terracotta - Makonde carving - Yoruba bronze heads - Igbo bronze - Ewe ametikpakpe - Yewe cult calligraphy, etc. Contribution to development of society - triggered postmodern art - largely utilitarian, etc Contemporary - Paintings - Graphic Design - Pottery Ceramics - Leathrework - Jewellery and Beadwork - Basketry - Sculpture Exponents - Ziga - Vincent Aquetey - Ablade Glover - Alice Baffoe - At O belaquis	1.00	T
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images of delties, etc. - masks - portery - textiles (woven, dyed, appliqued, scarification - Leatherwork - Paintings, etc. Examples: - Zimbabwe soapstone birds - Nok terracotta - Makonde carving - Yoruba bronze heads - Igbo bronze - Ewe mentikpakpe - Yewe cult calligraphy, etc. Contribution to development of society - triggered postmodern art largely utilitarian, etc. Contemporary - Paintings - Graphic Design - Pottery Ceramics - Leatherwork - Jewellery and Beadwork - Basketry - Sculpture Exponents - Ziga - Vincent Aquetey - Ablade Glover - Alice Baffoe - At to Delaquis		
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- pottery - textiles (woven, dyed, appliqued, scarification - Leatherwork - Paintings, etc. Examples: - Akan goldweights - Zimbabwe soapstone birds - Nok terracotta - Makonde carving - Yoruba bronze heads - Igbo bronze - Ewe ametikpakpe - Yewe cult calligraphy, etc. Contribution to development of society - triggered post-modern art - largely utilitarian, etc Contemporary - Paintings - Graphic Design - Textile Design - Pottery Ceramics - Leatherwork - Jewellery and Beadwork - Basketry - Sculpture Exponents - Ziga - Vincent Aquetey - Ablade Glover - Alice Baffoe - At De belaquis		
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- Alice Baffoe - Ato Delaquis		
- Ato Delaquis	- Ablade Glover	
	- Alice Baffoe	
	- Ato Delaquis	
etc		

Entrepreneurship	6	Entrepreneur skills	Factors to consider when	Survey and present			
training			establishing a Visual Arts	Prepare and present			
(1 Week)			enterprise	portfolio on factors to			
(= 1100)			tors to consider e.g.	consider when establishing			
			- Identification of	a Visual Arts enterprise			
			opportunities in the	taking into account the			
			immediate environment	need for sustainability			
			- SWOT analysis of Visual	(greening TVET)			
			Arts business	(greening 1 v z 1)			
			 Space, room for the enterprise Labour raw-materials Transport Market selecting business name registration procedure start-up capital 	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		Prepare and present portfolio on reflective			
		suit each lesson		practice focusing on			
		taught).		teacher attitudes, values,			
				in the learning			
				environment and how it			
				influences learning.			
Course Assessment:(Educativ	re	onent 1: COURSEWORK :					
assessment of, for an		•	rtfolio based on lessons learnt from di	scussions on ancient			
ac learning)	E .	European Art and their art movements					

as learning)

- European Art and their art movements
- Build and exhibit an art portfolio based on lessons learnt from discussions on ancient European Art and their art movements

Mini-Project work: Student research and reports on the lives of the up-and-coming Ghanaian artists using the following:

- Name
- Early life/education
- Philosophy/style
- Influences
- Works, etc.

Weighting: 30 %

Assesses Learning Outcomes: CLO 7.

Component 2: COURSEWORK

Summary of Assessment Method: Portfolio/oral presentation/albums on:

- Prepare and present portfolio on reflective practice focusing on teacher attitudes, values, in the learning environment and how it influences learning
- Survey and present Prepare and present portfolio on factors to consider when establishing a Visual Arts enterprise
- Student research and reports on the lives of the up-and-coming Ghanaian artists using the following
- Produce and present in PowerPoint the various art movements in European art and their contributions to the development of the Visual Arts
- 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

Weighting:30 %

Assesses Learning Outcomes: CLO.1, CLO.2 CLO.3CLO.4, CLO 5, CLO.6, CLO7.

Component 1: COURSEWORK Summary of Assessment Method: written examination/tests: Demonstrate knowledge and understanding of the foundational history, philosophy, and concepts early/ancient art. Demonstrate knowledge and understanding of the foundational history, philosophy, and concepts early/ancient art Identify the uniqueness and interrelatedness between the arts of the different times and apply same in their work for exhibition (sale and viewing). Identify exponents of the different art periods and their contribution to the development of Visual arts. Experiment/explore and evolve new artistic styles through studio practice within the context of greening TVET Weighting: 40 % Assesses Learning Outcomes: CLO.1., CLO.2., CLO.4. CLO 5. NTS (1) -Professional Values and Attitudes Professional Development The Teacher(s): b) Improves personal and professional development through lifelong learning and Continuous Professional Development. . e) Engages positively with colleagues, learners, parents, School Management Committees, Parent-Teacher Associations and wider public as part of a community of practice. g) Sees his or her role as a potential agent of change in the school, community and country. NTS (2) Professional Knowledge Knowledge of educational frameworks and curriculum The Teacher: c) Has secure content knowledge, pedagogical knowledge and pedagogical content knowledge for the school and grade they teach in. e) Understands how children develop and learn in diverse contexts and applies this in his or her teaching. **NTS 3-Professional Practice** d) Manages behaviour and learning with small and large classes. e) Employs a variety of instructional strategies that encourages student participation and critical thinking. f) Pays attention to all learners, especially girls and students with Special Educational Needs, ensuring their progress. g) Employs instructional strategies appropriate for mixed ability, multilingual and multi-age classes. h) Sets meaningful tasks that encourages learner collaboration and leads to purposeful learning. i) Explains concepts clearly using examples familiar to students. j) Produces and uses a variety of teaching and learning resources including ICT, to enhance learning. Assessment The Teacher: k) Integrates a variety of assessment modes into teaching to support learning. NTECFp18,20,21 Instructional computer, pen/pencils/pastels, ICT tools, projectors, easels, paper, Resources charcoal/poster/gouache, etc. Required Text (core) Main Amenuke, S. K., et al (1991). General Knowledge in Art for Senior Secondary School. London, Evans **Brothers** Additional Dempsey, Amy. 2002. Art in the Modern Era: A Guide to Schools and Movements. New York: Reading List Harry A. Abrams. Hunter, Sam et al. 2004. Modern Art. Revised and Updated 3rd Edition. New York: The

Kolocotroni, V.assiliki, et al (eds.). 1998. Modernism: An Anthology of Sources and Documents.

Vendome Press [Pearson/Prentice Hall].

Chicago: University of Chicago Press.

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1
					L 23456789101112

Title of Lesson	Understandin Visual Arts	g the basic Co	oncepts,Na	ture and Sco	pe of Less	on Duration	3 hours
Lesson description	This lesson fo opportunity f components	or student tea of Visual Arts,	chers to be	ecome consc	ious of the co	o intended to pr ncepts and the v school curriculu	arious
Previous student teacher knowledge, prior learning (assumed) Possible barriers to learning in the lesson Lesson Delivery – chosen to support students in achieving the outcomes Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	Student Teacher are: Familiar with the various domains of TVET They also know the Interrelatedness of Visual Arts and Social Studies 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. 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) Face-to-face Practical Work-Based Leaning Independent Study v Opportunities Practicum Opportunities V Opportunities Oppor						
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	arts, the var intended to	ious branches	of Visual tunity for	Arts, and t student tea	heir inter con chers to bec	nnectedness. Th	oncepts of Visual le course is also of their areas of
Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning outcome	 the end of the student teach able to: Demonst knowledge understate foundation visual Artimost knowledge understate branches Artistate Artistate Artistate Apply Apply 	ge and nding of the conal concepts ts rate ge and nding of the of the links	Exp con Disc bra and Use und stree a-vi bra disc	the links bed their knowled lerstanding of engths and as s the concep	Arts OERs the e Visual Arts tween them edge and f their pirations vis- ts andthe Visual Arts to ferred areas	issues – core transferable addressing d will these be Gender, Socio-Cu Economi Issues of	skills, equity and iversity. How addressed.

		Arts f prefer specia they their	hes of the Visua to discuss the	connect to their new life environment of w	
Topic Title	Sub-	topics (if :	Stage/Time		ctivity to achieve learning outcomes node selected. Teacher led, collaborative
				Teacher Activity	Student Activity
Understanding the basic Concepts,Nature and Scope of Visual Arts	Prep for cours and Learn	arations use of se manual Pre- ning actions	30 minutes	 Self-introduction (if tutor is teaching the class for the first time) Tutor initiates discussion on course manual emphasising the objectives, learning outcomes, course content and reference materials Tutor facilitates student teachers' revision of previous semesters' lesson on Interrelatedness of Visual Arts and Social Studies Tutor facilitates student teachers' discussions on related assignments for their School placement programme for the semester Teacher facilitate student teacher transition to the new lesson with the use of 'know-want to know and learnt' (KWL) 	Student teachers use Shower thoughts to revise their knowledge and understanding gained from Interrelatedness of Visual Arts and Social Studies Student teachers fillfirst two columns of Know-want to know and learnt (KWL) form and share to class with respect to what they already about the topic and what they want to learn from the lesson. • Student teachers' participate in the revision of previous semesters' lesson on Interrelatedness of Visual Arts and Social Studies by answering relevant questions • Student teachers discuss related assignments for their School placement programme for the semester
	basio	erstanding c concepts sual arts	40 minutes	Discussion 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.	Discussion 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.

	(2) Nature and Scope of Visual Arts	60 minutes	E-Learning Opportunities 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	E-Learning Opportunities 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 Student Teachers share their respective group work with the rest of the class		
	3) Knowledge of Connections/ linkages between the various areas of the Visual Arts to new learning environment	30 minutes	Discussion Tutor guides student teachers through shower thoughts discuss the connects and linkages between the various areas of the visual Arts	Discussion Students use shower thoughts to discuss the connections and linkages between the various areas of the visual Arts		
	4) Application of the knowledge to select areas of study	20 minutes	Discussion Tutor pairs student teachers to use their understanding of the concepts, nature, scope and linkages within the Visual Artsdiscuss their plans and aspirations in respect of how they will adjust to their new learning environment Reflection Tutor facilitates the completion of the rest of the 'know-want to know and learnt' (KWL) forms by the student teachers	Discussion 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 Reflection Student tea hers take turns to share what their respective partners shared with them. Student teachers complete the learnt portions of the 'know-want to know and learnt' (KWL) form.		
Lesson assessments - evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)	Summary of Ass	essment Metho	ods			
	Component 2: Continuous Assessment 1 Portfolio Assessment Type: Assessment for and as Learning Category of Assessment: Presentation, Independent Learning, oral Presentations • Oral Presentation on the following: • engaging with internet resources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs • Shower thoughts to revise their knowledge and understanding gained from Interrelatedness of Visual Arts and Social Studies Learning Outcomes assessed: LO1; LO 2.LO3 Weighting (non-scoring)					

Teaching Learning	Note Pads, sketch books, Computers, projectors, projector screen, internet, internet facilities			
Resources	(YouTube, Khan Academy, Coursera, Udemy, MOOCs)			
Required Text (core)	Amenuke, S. K., et al (1991). General Knowledge in Art for Senior Secondary School. London: Evans			
	Brothers			
Additional Reading	Speight, C.F., & Toki, J. (2004). Hands in clay (5thed). New York: McGraw-Hill.			
List	Effland, A.D. (2002). Art and cognition: Integrating the visual arts in the curriculum. New York:			
	Teachers' college Press.			
	Gene A. M. (2006.) Art in Focus, USA: McGraw Hill Publishers.			
	Rosalind R. (2005). Art Talk, New York: McGraw Hill			
CPD Needs	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).			

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3456789101112
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Title of Lesson	A brief History of Ar	t: Ancient	Art –Prehi	storic		Lesson Duration	3 hours			
Lesson description	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. Group discussions, seminars and the use of OERs which will facilitate student teachers independent									
Previous student teacher		study and enhance the acquisition of life-long learning skills is recommended for this lesson. Student Teachers had studied the basic Concepts, nature and scope of Visual Arts which provides								
knowledge, prior learning (assumed)	Visual Arts in comm relevance of Art in t	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.								
Possible barriers to	Many people fi	-								
learning in the lesson Lesson Delivery – chosen			Work-	Seminarsv	ory and Visual a	e-learning	Practicum			
to support students in achieving the outcomes		tivity	Based Leaning	Seminarsv	StudyV	opportunities	Fracticum			
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	 internet and of Prehistoric arts Use seminar to their relevance Use think, pair reliance and in sessions. Student teache ? The purpose of nature and scop become conscious 	ther relevants of discuss the to contement and share novation and the second and	ne distinctive porary art to discuss associated pictorial allowers is also evolution of the overall and the ov	reness and into soft today how student with the prehoum as part of oduce student intended to pof art and their ching goal is to for the color of the	teachers will application on the state of their reflection teachers to the provide opportunity relevance to the	rependent study, one distinctive stage of Prehistoric Arts properties on the topic earliest history of the development of the teachers to be earliest to be	periods and of self- hing art, its achers to their			
addressed Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning	Learning Outcomes lesson, the studer able to: Demonstrate knowl understanding of the	nt teacher	will be	List and discovarious stage	is sl d a a uss the	dentify which cros sues – core and to kills, equity and activersity. How will ddressed? Communication leadership skill	ansferable ddressing these be			
outcome	scope of Prehistoric Demonstrate knowl understanding of the	e Art ledge and ne distinction	veness	Prehistoric: (Palaeolithic, and Neolithic Power –Poin presentation	Mesolithic ceras). t s on the	Entrepreneuria Digital Literacy Communication &Technology (I Civic Literacy	l Skills -Information n CT) skills			
	and interrelatednes periods (Palaeolithi Neolithic eras)			distinctivene interrelatedr various perio	ness of the	Gender and inc Team Work, Issues of SEN (S	•			

				(Palaeolithic, Mesolithic and Neolithic eras)	Education Needs) (Apply to all lessons)
	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 a reflective record of			Build a reflective pictorial album/portfolio reflecting the concepts of prehistoric art	
Topic Title	Sub-topics (if any):	Stage/Time	depe	hing and Learning Activ	ty to achieve learning outcomes mode selected. Teacher led, adependent
			Teac	her Activity	Student Activity
	Introduction	15 minutes	Cond		Student teachers use Shower thoughts to revise their knowledge and understanding gained from basic Concepts,nature and scope of Visual Arts
			expe Scho	hers' sharing of eriences from their	Student teachers' share experiences from their School placement programme
A brief History of Art: Ancient Art -Prehistoric Art	1). The nature and scope of Prehistoric Art	60 minutes	II -	arning Opportunities Discussion Tutor guides student teachers using pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs to discuss the scope and nature of	E-Learning Opportunities and Discussion 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
			Disc ii.	prehistoric art ussion Tutor facilitates the use of shower thought to enable student teachers list, describe and discuss the nature and scope of Prehistoric art	Discussion 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
			iii.	Group Work Tutor pairs student teachers and uses pictures depicting venuses to illustrate the	Group Work iii. Student teachers use the concept of venuses, i.e. willendorf, Lausel and La Polichinelle, to think pair and share on the idea of

	2).Distinctiveness and interrelatedness of the various periods (Palaeolithic, Mesolithic and Neolithic eras)	60 minutes	concept of gender and inclusivity as found in prehistoric (cave) art E-Learning Opportunities and Discussion Based on the pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs tutor groups student teachers to identify, describe and discuss the distinctiveness and interrelatedness of the	gender and inclusivity as in prehistoric (cave) art. E-Learning Opportunities and Discussion 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 distinctiveness
			various periods (Palaeolithic, Mesolithic and Neolithic eras)	and interrelatedness of the various periods (Palaeolithic, Mesolithic and Neolithic eras) 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	3). Application of the explorative, creative and innovative skills inherent in Prehistoric	45 minutes	Discussion 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.	Discussion I. Student teachers in groups use think pair and share or Pyramid discussions to identify issues in the college/community.
			Mixed Ability Group Work	Mixed Ability Group Work
			II. Tutor guides student teachers to form mixed gender/ ability groups to design and execute a miniproject in the college/community	II. Student teachers to form mixed gender/ability groups to design and execute a miniproject in the college/community III. Student teachers build a design and execute a miniproject in the college/community
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)	derived fr	Assessment for sment: Project: d execute a min om lesson learn eachers make p NTS Page 3 (b)	r and as Learning ni-project in the college/commur nt ictorial portfolio reflecting on th	nity using some of the ideas

Teaching Learning	Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy,						
Resources	MOOCs on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)						
	Pictures and posters on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)						
	Scanner and embosser Sign language (Resource Person).						
	Internet facility, laptop computer/PCs						
Required Text (core)	Adams L. S. (2010). A History of western Art. McGraw-Hill Education; 5 edition, City University of New York,						
Additional Reading List	Fiero G.K (2015) <i>the Humanistic Tradition. The Global Village of the Twentieth Century, 7th eduition.</i> Brown and Benchmark. Winsconsin						
	Grierson, E., & Mansfield, J. (Eds.). (2003). <i>The arts in education: critical perspectives from Aotearoa</i> New Zealand.						
	Price, G. (2005). Navigating histories of understanding art. New Zealand. Te Whakatere.						
	Jossey-Bass. & Pearson, H. (2004). Truth beyond appearances: the art of Nigel Brown.						
	Whangaparaoa: Interactive Education Ltd.						
CPD Needs	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).						

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

Title of Lesson	Ancient Art: Egyptian Arts	Lesson Duration	3 hours			
Lesson description	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. 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.					
Previous student teacher knowledge, prior learning (assumed)	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. 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.					
Possible barriers to learning in the lesson	 relevance of Art in the social, religious and economic development of every society. Many people find history difficult due to the dates. Such think that ancient history does not contribute to the economic development of the society Ghanaian Society looks down on the study of History and Visual arts 					

Lesson Delivery – chosen	Face-to-face	Practical	Work-	Seminarsv	Independent	e-learning	Practicum	
to support students in	√	Activity	Based		StudyV	opportunities		
achieving the outcomes			Leaning			V		
Lesson Delivery - main	Uses group discussions to explore nature, scope and the relevance of Egyptian art							
mode of delivery chosen	Use e-learning opportunitiessuch as OERs to do Independent Studyand explore the key							
to support student	features of Egy	ptian arts, i.e	e, the Phara	ohs, writing a	ınd religion, scu	lpture and painti	ng,	
teachers in achieving the	Egyptian propo	Egyptian proportion and funerary art.						
learning outcomes.	Use seminar to	Use seminar to discuss the of Prehistoric Arts periods and their relevance to contemporary arts						
	of today							
	 Use think, pair 	Use think, pair and share to discuss how student teachers will apply the concepts of self-						
	reliance and							
	Student teacher	ers build a pio	ctorial albur	m as part of th	neir reflection o	n the topic		
	• ?							
	• ?							
• Purpose for the	The purpose o	f this lesson i	s to introdu	ice student te	achers to the ea	arliest history of a	art, its	
lesson, what you		-		-	• •	y for student tea		
want the students						development of		
to achieve, serves as					inspire student	teachers to be ex	kplorative,	
basis for the	creative and in	novative in t	heir teachir	ng.				
learning outcomes.								
An expanded								
version of the								
description.								
Write in full aspects								
of the NTS								
addressed					11	• 1 ,		
Learning Outcome	Learning Outcome	-	earning Inc	dicators	-	ich cross cutting		
for the lesson,	end of the less	•				ansferable skills,		
picked and	student teacher	wiii be			addressing addressed?	diversity. How v	viii tnese be	
developed from the	able to:	dodgo '	ict on a last-	fly discuss the			wad ability	
course specification	Demonstrate know and understanding	_		fly discuss the		ichers work in mi	•	
Learning indicators	nature and scope of		-	s of Egyptian	_	inclusive groups		
for each learning	•			nastic, old and ms, Amarna		nt study, using the electronic devices		
outcome	Egyptian		_	aic period,).		information to a		
		l c	and Floienia	aic periou,).	internet for	וווטוווומנוטוו נט מ	attalli.	

	Demonstrate know and understanding distinctiveness and interrelatedness of various art forms	g of the	Power –Point presentations on the distinctiveness and interrelatedness of the various art forms (paintings, sculptures-Sphinxes, architecture-temples, pyramids and mastabas), , hieroglyphics)	 communication skills leadership skills entrepreneurial skills digital literacy-information communication & technology (ICT) skills civic literacy Gender and inclusivity team work, Issues of SEN (Special Education Needs)
	Apply the explorat creative and innoves skills inherent in Egart in their art wor their supported teaschool	ative gyptian ks and in aching in	An art project to resolve some challenges in the College and the Community.	
	Demonstrate the a keep reflective rec the topic	-	Build a reflective pictorial album/portfolio reflecting the concepts of prehistoric art	
Topic Title	Sub-topics (if any):	Stage/Tim e	depending on the de collaborative group work	
	Introduction	15 minutes	Teacher Activity Tutor facilitates student teachers revision of previous lesson on the basic Concepts,nature and scope of Visual Arts Tutor facilities student teachers' sharing of experiences from their School placement programme	Student Activity Student teachers use Shower thoughts to revise their knowledge and understanding gained from basic Concepts,nature and scope of Visual Arts Student teachers' share experiences from their School placement programme
A brief History of Art: Ancient Art -Egyptian Art	1). The nature and scope of Egyptian Art	60 minutes	E-Learning Opportunities 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 Egyptian Art Discussion ii. Tutor facilitates the use of shower thought to	i. Student teachers observe pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs and identify the scope and nature of Egyptian Art Discussion 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

i c f	2).Distinctivenes s and interrelatedness of the various art forms in ancient Egyppt	60 minutes	describe and discuss the nature and scope of Egyptian art E-Learning Opportunities and Discussion Based on the pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs tutor groups student teachers to identify, describe and discuss the distinctiveness and interrelatedness of the various Egyptian art forms, their symbolisms and relevance to the survival of the	E-Learning Opportunities and Discussion 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 distinctiveness and interrelatedness of the various art forms of ancient Egypt i.e Paintings (frescos) Sculptures (Sphinxes, figuring), Pottery (enamel wares, soapstone vases)
i c f	s and interrelatedness of the various art forms in ancient		Opportunities and Discussion Based on the pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs tutor groups student teachers to identify, describe and discuss the distinctiveness and interrelatedness of the various Egyptian art forms, their symbolisms and relevance to the	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 distinctiveness and interrelatedness of the various art forms of ancient Egypt i.e Paintings (frescos) Sculptures (Sphinxes, figuring), Pottery (enamel wares,
i	interrelatedness of the various art forms in ancient	minutes	Discussion Based on the pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs tutor groups student teachers to identify, describe and discuss the distinctiveness and interrelatedness of the various Egyptian art forms, their symbolisms and relevance to the	 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 distinctiveness and interrelatedness of the various art forms of ancient Egypt i.e Paintings (frescos) Sculptures (Sphinxes, figuring), Pottery (enamel wares,
			Pharaohnic-cult, the soul (Ka) of the Egyptian people and their culture at the time	 Monumental architecture (temples, pyramids and mastabas) hieroglyphics scripts and the papyri Textiles (weaving, dye making) Literature (the scribe craft) Funerary arts and their role in the survival of the kings court, etc ii. Each group take turns to share their observations with the class
Apply the explorative	3) Application	45	Discussion	using power-point presentation
creative and innovative skills inherent in Egyptian art in their art works and in their supported i teaching in school i	3). Application of the explorative, creative and innovative skills inherent in Egyptian art.	minutes	Discussion 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. Mixed Ability Group Discussion Tutor guides student	Discussion 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 21st century. Mixed Ability Group Discussion Student teachers to form mixed gender/ability groups to debate the

	T T	1			
		mixed gender/ ability groups to	funeral practices in Ghana that has		
		debate the	semblance with ancient		
		relevance of some	Egypt and their		
		funeral practices in	implications for the 21st		
		Ghana that has	century.		
		semblance with	•		
		ancient Egypt and	45 Student teachers exhibit		
		their implications	pictorial portfolio/albums		
		for the 21 st century	depicting the Egyptian art		
		,	1 5 6/1		
Lesson assessments –	Summary of Assessment Methods				
evaluation of learning:	Component 2: Continuous Assessm	ent			
of, for and as learning	Assessment Type: Assessment for a	nd as Learning			
within the lesson (link to	Category of Assessment: Portfolio:	_			
Learning Outcomes)	 Mixed gender/ ability group 	os to debate the relevan	ce of some funeral practices in Ghana		
			plications for the 21 st century		
	 power-point presentation 	071	,		
	pictorial portfolio reflecting on the concepts of Egyptian art				
	CLO 3; NTS Page 3 (b)				
	Weighting non-scoring				
Teaching Learning		lea clins from VauTuhe	Khan Academy, Coursera, Udemy,		
Resources					
Resources	 MOOCs on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras) Pictures and posters on the various periods of prehistoric art (Palaeolithic, Mesolithic and 				
	Pictures and posters on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)				
	•				
	Scanner and embosser Sign language (Resource Person). Internet facility Journal of PCs.				
	Internet facility, laptop compute				
Required Text (core)	Adams L. S. (2010). A History of western Art. McGraw-Hill Education; 5 edition, City University of				
	New York,				
		=	Col — oth Lon		
Additional Reading List	I	=	of the Twentieth Century, 7 th eduition.		
	Brown and Benchmark. Winsconsin				
		2003). The arts in educat	ion: critical perspectives from Aotearoa		
	New Zealand.				
	Price, G. (2005). Navigating historie				
	Jossey-Bass. & Pearson, H. (2004). T		s: the art of Nigel Brown.		
	Whangaparaoa: Interactive Educat	tion Ltd.			
CDD NI I			5) 1: (222.7		
CPD Needs	■	-	m 5), group discussions (PDP-Team 4),		
		a exhibition (PDP-Team 7), exploring OERS for independent study		
	(PDP-Team 8).)				

Year of B.Ed.	2	Semester	1	Place of lesson in semester	123 4 56789101112
					123 - 30/09101112

Title of Lesson				L	esson Duration		3 hours			
	A brief History of A	rt: African Art								
Lesson description	enable student tea understanding will thinking. Group discussions,	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.								
Previous student teacher knowledge, prior learning (assumed)	provides foundation Arts which constituted Arts in community The study of the African	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. The study of the African art will further enable student teachers to appreciate the relevance of Art in the								
Possible barriers to learning in the lesson	the attention i		cult. Some	even think tha	t African art is p	rimitive and o	does not deserve			
Lesson Delivery – chosen to support students in achieving the outcomes	Face-to-face √	Practical Activity	Work- Based Leaning	Seminarsv	Independent StudyV	e-learning opportunit v	Practicum ies			
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	 Through indep information or Use seminar to Use think, pair and innovation 	pendent study, e n the distinctive o discuss the dis r and share to d n associated wit	explore the forms of tinctivene iscuss how the Afri	e internet and of African arts and inter-relow student teach can arts in their	te relevance of A other relevant s atedness of the ters will apply the supported teat reflection on the	ources for fu various comr ne concepts c ching sessior	nunity art forms f self-reliance			
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	and scope. The conscious of th	e course is also in the evolution of a parching goal is t	ntended to	o provide oppo eir relevance to	•	nt teachers to t of their cor	•			
Learning Outcome for the lesson, picked and developed from the course	Learning Outcome the lesson, the stu be able to:	_		ing Indicators	is sl d	sues – core a kills, equity a	cross cutting and transferable and addressing will these be			
specification Learning indicators for each learning outcome	L.O. 1.Demonstrate understanding of the and misconception art	he nature, scope	pecul	ist and discuss t iarities nature, onceptions abou	scope and multiple in many many multiple in many many many many many many many man	tudent teach nixed ability a nclusive group ndependent s	nd gender			

	L.O.2Demonstrate understanding of the and interrelatedness art forms as well as of rendering within	he <i>distinctivene</i> ss of the variou s the symbolisn	? <i>SS</i> IS	2.Power –Point presentati on the distinctiveness and interrelatedness of various forms as well as the symbo of rendering within African	s art olism	phones and other electronic devices to surf the internet for information to attain: communication skills leadership skills entrepreneurial skills digital literacy-information communication & technology (ICT) skills civic literacy Gender and inclusivity team work, Issues of SEN (Special Education Needs)
	3.1.Demonstrate k understanding of of African fertility art	concept of	~ <u>A</u>	3.List and discuss the feature and symbolisms of African fertility figures and their		,
	on gender issues			implications for the gende inclusive education		
	4.1.Apply the symbol in African arts in the in their supported school	neir art works a		4.1.Using any media, design produce an art work using concept of African symbol 4.2.Build a reflective pictoralbum/portfolio reflecting concepts of African art	the ism rial	
Topic Title A brief History of Art: Ancient Art –	Sub-topics (if any):	Stage/Time	de			o achieve learning outcomes cted. Teacher led, collaborative
African Art				acher Activity	Stude	nt Activity
	Introduction 15 minutes Tutor teachers previous Concept of Visu and Egy Tutor teachers experier School			achers' revision of evious lesson on thebasic ncepts, nature and scope Visual arts, Prehistoric d Egyptian arts tor facilities student achers' sharing of periences from their nool placement ogramme	Student teachers use Show thoughts to revise their knowledge and understanding gained from base concepts, nature and scope of Visu arts, Prehistoric and Egyptian arts Student teachers' share experience from their School placement programme	
	1). The nature and scope of African Art	60 minutes	i. <u>Gr</u>	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 oup Work Tutor pairs student teachers and uses	Studer picture YouTu Udem scope Studer variou their p well as Sculpt Nok se Queen Bakon	ning Opportunities Int teachers observe es/slides from sources such as be, Khan Academy, Coursera, y, MOOCs and identify the and nature of African art int teachers list and discuss the s art forms of African art and beculiar symbolic features as is misconceptions: ie. ure eated figure, lyiba Head of mother, Afo maternity figure, go Nkondi Nail fetish of the , Akuaba of the Akan of Ghana,

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

Apply the	3). Application	45 minutes	Mixed Ability Group Work	Mixed Ability Group Work
explorative,	of the		I. Tutor puts student	I. Student teachers in groups
creative and	explorative,		teachers in groups	use think pair and share or
innovative skills	creative and		and guides them	Pyramid discussions to
inherent in African	innovative skills		using the think pair	identify issues in the
art in their art	inherent in		and share or	college/community.
works and in their	African		Pyramid discussions	conege/community.
	Airicair		to identify issues in	
supported teaching in school			the	Mixed Ability Group Work
III SCHOOL			college/community.	II. Student teachers to form
			1	
			Mixed Ability Group Work	mixed gender/ ability groups
			II. Tutor guides	to design and execute a mini-
			student teachers to	project in the
			form mixed gender/	college/community
			ability groups to	6. 1 1 1
			design and execute	III. Student teachers build a
			a mini-project in	design and execute a mini-
			the	project in the
			college/community	college/community
				Student teachers to reflect on the
				lesson
			Tutor guides student	
			teachers to reflect on the	
			lesson	
Lesson	Summary of Asses			
assessments –	Component 1: Con			
evaluation of	Assessment Type:			
learning: of, for	Category of Assess			
and as learning			slides Power –Point presentation	
within the lesson				olism of rendering within African arts
(link to Learning		critique among	tnemseives	
Outcomes)	CLO 3; NTS Page 3	(D)		
	Weighting (30%)			
Teaching Learning	Audio-visual E	guipment and '	Video clips, from YouTube, Khan	Academy, Coursera, Udemy, MOOCs
Resources		• •	can art (Palaeolithic, Mesolithic	• • • • • • • • • • • • • • • • • • • •
		•	· ·	laeolithic, Mesolithic and Neolithic eras)
	-		anguage (Resource Person).	,
		y, laptop comp		
Required Text				Education; 5 edition, City University of
(core)	New York,	-0-0,1,1,1,1,1,1,1,1,1,1,1,1,1,1,1,1,1,1	, 5,	
Additional Reading	-		radition. The Global Village of th	ne Twentieth Century, 7 th edition. Brown
List	and Benchmark. V			
		nsfield, J. (Eds.)	. (2003). The arts in education: (critical perspectives from Aotearoa New
	Zealand.			
			ries of understanding art. New Z	
	=		. Truth beyond appearances: the	e art of Nigel Brown. Whangaparaoa:
	Interactive Educa	ition Ltd.		
CPD Needs	Training in the u	se of Power-P	Point presentation use of sea	rch engine (YouTube, Khan Academy,
J. D. Heckus	_			P-Team 4) Project Assessment (Practival)
	(PDP-Team 8) pow		The state of the s	ream syrroject / issessment (i ractival)
	1 (. 5) Team 6, pow	c. pomic active	., (. 5. 1665)	

Year of B.Ed.	2	Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
					1234 3 6 / 8 9 10 11 12

Title of Lesson	A brief H Art)	listory of Art o	of the Middle	ages (Medieval	Lesson Dura	tion	3 hours		
Lesson description	will enal This und creative Group d	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. 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. Student teachers have been exposed to a variety of topics including the basic concepts, nature and							
Previous student teacher									
knowledge, prior learning (assumed)					Arts constitute t		or this lesson. In		
(assumed)	addition	addition, they have also studied the role of Visual Arts in community development.							
		The study of the art of the Medieval Art (Middle ages) will further enable student teachers to							
					ous and economic				
Possible barriers to learning in the lesson			-		lle ages is also r Id retrogressed h		_		
learning in the lesson	stud		e people bei	ied that the wor	iu retrogresseu i	ience no need t	.o waste time to		
		•	n the Ghanai	an Society looks	down on the stu	dy of History an	d Visual arts.		
Lesson Delivery – chosen	Face-	Practical	Work-	Seminars√	Independent	e-learning	Practicum		
to support students in achieving the outcomes	to- face	Activity √	Based Leaning		Study√	opportunities	5 V		
acineving the outcomes	v v		Leaning						
Lesson Delivery – main	• Use	group discuss	ions to expl	ore nature, scop	e and the relevar	nce of Medieval	Art (Art of the		
mode of delivery chosen		dle ages)							
to support student teachers in achieving the				explore the inter stages of the mi	net and other rel	evant sources to	or further		
learning outcomes.				_	he art of the mid	dle ages and the	eir relevance to		
-		temporary art							
		-			ent teachers will a				
		ance and innov sions.	ation associ	ated with the ar	t of the Middle ag	ges in their supp	oorted teaching		
			k to help stu	dent teachers to	illustrate their u	nderstanding of	f the concepts		
	lear		•			J	•		
			•		t of their reflection	•			
Purpose for the lesson, what you want the					ent teachers to th to provide oppor		-		
students to achieve,					their relevance to				
serves as basis for the					l is to inspire stud	-			
learning outcomes. An	crea	ative and inno	vative in the	r teaching.					
expanded version of the description.									
Write in full aspects of									
the NTS addressed									
Learning Outcome for the		g Outcomes: I	-	rning Indicators		entify which cro	_		
lesson, picked and developed from the		the lesson teacher w	-			sues – core and ills, equity and			
course specification	able to:	TOWN TO THE				versity. How wi	_		
Learning indicators for						ldressed?			
each learning outcome		trate knowled	_	and discuss the	•	udent teachers			
		erstanding of dates), nature		tes), nature, fun I scope of Medie		ility and gender oups as well as i			
		(use) and sco		. 130pc or moule	_	udy, using their	•		
	Medieva	al art				her electronic d			
					th	e internet for in	formation to		

		Demonstrate and understa distinctive che and style Med as misconcep Demonstrate keep reflective the topic	nding of the aracteristics dieval as well tions	Shower thought discussion on the distinctive the period, nature, function (use) and scope of Medieval art as well a misconceptions Student teachers reflect pictorially on the concepts of Medieval art	attain: communication skills leadership skills entrepreneurial skills digital literacy-information communication & technology (ICT) skills Civic literacy Gender and inclusivity Team work, Issues of SEN (Special Education Needs) Student teachers build a reflective pictorial album/portfolio reflecting the concepts of Medieval art
Topic Title	Sub-tany):	topics (if	Stage/Time	_	vity to achieve learning outcomes ry mode selected. Teacher led, independent
				Teacher Activity	Student Activity
	Intro	duction	15 minutes	Tutor facilitates student teachers revision of previous lesson on the African artusing structured questions	Student teachers use Shower thoughts to revise their knowledge and understanding gained from lesson on African art
				Tutor facilities student teachers' sharing of experiences from their School placement programme	Student teachers' share experiences from their School placement programme
A brief History of Art: Ancient Art – Medieval Art	(style	e nature e), scope and od of eval Art	60 minutes	E-Learning Opportunities 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	E-Learning Opportunities 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
	chara and s as m	ne distinctive acteristics style as well isconceptions edieval arts	60 minutes	Group Work Tutor pairs student teachers. Tutor guides student teachers to discuss the distinctive characteristics and styleas well as misconceptions of Medieval art.	Group Work Student teachers in groups use think pair and share or Pyramid discussions to discuss the distinctive characteristics and style of Medieval art.
		oplication folio building)	45 minutes	Independent Study (Project) Tutor assigns student teachers to build portfolios of mediaeval art forms for next lesson.	Student teachers produce a portfolio of Medial art forms using OERs.

Lesson	Component 1: Continuous Assessment 2
assessments –	Assessment Type: Assessment for and as Learning
evaluation of	Category of Assessment: Project:
learning: of, for	Student teachers make pictorial portfolio reflecting on the concepts of Medieval Art and peer
and as learning	review it.
within the lesson	CLO2, CLO4; NTS Page 1 (b)
(link to Learning	Weighting (non-scoring
Outcomes)	
Teaching Learning	Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on
Resources	the various periods of Africanart (Palaeolithic, Mesolithic and Neolithic eras)
	Pictures and posters on the various periods of Africanart (Palaeolithic, Mesolithic and Neolithic eras)
	Scanner and embosser Sign language (Resource Person).
	Internet facility, laptop computer/PCs
Required Text	Adams L. S. (2010). A History of western Art. McGraw-Hill Education; 5 edition, City University of New
(core)	York,
Additional Reading	Fiero G.K (2015) the Humanistic Tradition. The Global Village of the Twentieth Century, 7 th edition. Brown
List	and Benchmark. Winsconsin
	Grierson, E., & Mansfield, J. (Eds.). (2003). The arts in education: critical perspectives from Aotearoa New
	Zealand.
	Price, G. (2005). Navigating histories of understanding art. New Zealand. Te Whakatere.
	Jossey-Bass. & Pearson, H. (2004). Truth beyond appearances: the art of Nigel Brown. Whangaparaoa:
	Interactive Education Ltd.
CPD Needs	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)

Year of B.Ed.	2 Semester	1	Place of lesson in semester	1 2 3 4 5 6 7 8 9 10 11 12
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Title of Lesson	A brief Hist	tory of Art: Early	/ Christian a	ınd Byzantine	art. Lesso	on Duration	3 hours		
Lesson description	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. 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.								
Previous student teacher knowledge, prior learning (assumed)	Student te provides for foundation community The study	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. 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							
Possible barriers to learning		noonlo find his	ton, difficu	l+ Cama thin	k that African a	nd Chanaian st	udonto chould		
in the lesson	-	people find his aste their effort	-		k that African a	nd Ghanalan St	udents should		
in the lesson					down on the stu	idy of History ar	nd Visual arts		
Lesson Delivery – chosen to	Face-to-	Practical	Work-	Seminars	Independent	e-learning	Practicum		
support students in	face	Activity √	Based	√	Study/	opportunities			
achieving the outcomes	V	Activity	Leaning	V	Studyv	√ V			
Lesson Delivery – main	_	oun discussions		nature scon	e and the releva	•	istian and		
mode of delivery chosen to	_	•	to explore	matare, scop	e and the releva	nee or Early em	istiani ana		
support student teachers in	Byzantine art.								
	• Through		study, exp	lore the inter	net and other re	levant sources f	or further		
achieving the learning					net and other re	levant sources f	or further		
	inform	gh independent nation on the dis	stinctive fe	atures of Byza	antine arts				
achieving the learning	inform • Use se	gh independent nation on the dis e minar to discus	stinctive fe s the distin	atures of Byza ctiveness feat		/ Christian and E	Byzantine art.		
achieving the learning	informUse seUse th	gh independent nation on the dis e minar to discus i ink, pair and sh	stinctive fe s the distin are to discu	atures of Byza ctiveness feat uss how stude	antine arts cures of the Early	 Christian and Eapply the conce 	Byzantine art.		
achieving the learning	informUse seUse thand re	gh independent nation on the dis e minar to discus i ink, pair and sh ligion to build n	stinctive fe s the distin are to disconorality in t	atures of Byza ctiveness feat uss how stude heir learners (antine arts cures of the Early ent teachers will	Christian and E apply the conce ported teaching	Byzantine art. epts of faith sessions.		
achieving the learning	Use seUse the and reUse prepared	gh independent nation on the diseminar to discussification, pair and sheligion to build nactical work to	stinctive fe s the distin are to disconorality in the help studer	atures of Byza ctiveness feat uss how stude heir learners on nt teachers to	antine arts cures of the Early ent teachers will during their supp illustrate their u	or Christian and E apply the conce ported teaching understanding o	Byzantine art. epts of faith sessions. f the concepts		
achieving the learning	 Use se Use the and re Use prepared learnt Studer 	gh independent nation on the diseminar to discussink, pair and sheligion to build neactical work to	stinctive fe s the distin are to disconorality in the help studer	atures of Byza ctiveness feat uss how stude heir learners on ht teachers to album as par	antine arts cures of the Early ent teachers will during their supp illustrate their u	Christian and E apply the conce ported teaching understanding o	Byzantine art. Pots of faith sessions. If the concepts		
achieving the learning	 Use se Use the and re Use prepresent Student E-Learning 	gh independent nation on the discussion, pair and shiligion to build nactical work to teachers build opportunities:	stinctive fe s the distin are to disconorality in the help studer dia pictorial student tes	atures of Byza ctiveness feat uss how stude heir learners on t teachers to album as par achers using e	antine arts cures of the Early ent teachers will during their supp illustrate their u t of their reflect either gallery wa	Christian and E apply the conce ported teaching understanding o	Byzantine art. Pots of faith sessions. If the concepts		
achieving the learning outcomes.	 Use se Use the and re Use prepared by the second sec	gh independent nation on the discussink, pair and shiligion to build nactical work to teachers build teachers b	stinctive fe s the distin are to disconorality in the help studer dia pictorial student tea ubefor mor	atures of Byza ctiveness feat uss how stude heir learners on ht teachers to album as par achers using e e information	antine arts cures of the Early ent teachers will during their supp illustrate their u t of their reflect either gallery wan	Christian and E apply the conce ported teaching understanding o ion on the topic ilk session or pi	Byzantine art. epts of faith sessions. f the concepts ctures/slides		
achieving the learning outcomes. Purpose for the lesson,	 Use se Use the and re Use prepared to the second sec	gh independent nation on the discussion, pair and shifting on to build not ractical work to teachers build opportunities: es such as YouTurpose of this le	stinctive fe s the distin are to disconorality in the help studed dia pictorial student tectube for mon sson is to in	atures of Byzactiveness features features features features for teachers to album as parachers using entroduce studies.	entine arts cures of the Early ent teachers will during their supp illustrate their u t of their reflect either gallery wa n ent teachers to t	controller concepts on the concepts of the con	Byzantine art. epts of faith sessions. f the concepts ctures/slides ory of art, its		
Purpose for the lesson, what you want the	 Use se Use the and re Use prepared learnt Studer E-Learning The punature 	gh independent nation on the discussion, pair and shiligion to build nactical work to teachers build not teacher and scope. The	stinctive fe s the distin are to disconorality in thelp studed d a pictorial student tea ubefor more sson is to in	atures of Byza ctiveness feat uss how stude heir learners on t teachers to album as par achers using e re information troduce stude lso intended	entine arts cures of the Early ent teachers will during their supposed in the	christian and E apply the conce ported teaching understanding o ion on the topic alk session or pi the earliest histor tunity for stude	Byzantine art. epts of faith sessions. If the concepts ctures/slides ory of art, its ent teachers		
Purpose for the lesson, what you want the students to achieve, serves	 Use se Use the and re Use prepared learnt Student E-Learning from source The put nature to becomes 	gh independent nation on the discussion, pair and shiligion to build not teachers build not teacher build not teachers build not teacher build	stinctive fe s the distin are to disconcrality in thelp studen d a pictorial student test ubefor more sson is to in e course is a of the evolu	atures of Byza ctiveness feat uss how stude heir learners of album as par achers using e e information troduce stud- lso intended ution of art an	entine arts cures of the Early ent teachers will during their supposed in the	christian and E apply the conce ported teaching understanding o ion on the topic alk session or pi the earliest histor tunity for stude e to the develor	Byzantine art. epts of faith sessions. If the concepts ctures/slides ory of art, its ent teachers oment of their		
Purpose for the lesson, what you want the students to achieve, serves as basis for the learning	 Use se Use the and re Use prepared learnt Student E-Learning from source The put nature to becomm 	gh independent nation on the discussion, pair and shiligion to build not teachers and scope. The ome conscious ounities at the time	stinctive fe s the distin are to discon norality in thelp studer d a pictorial student test ubefor more sson is to in e course is a of the evolume. The over	atures of Byza ctiveness feat uss how stude heir learners of album as par achers using e re information troduce stud- lso intended ation of art an erarching goal	entine arts cures of the Early ent teachers will during their supp illustrate their u t of their reflect either gallery wan ent teachers to t to provide oppo d their relevance	christian and E apply the conce ported teaching understanding o ion on the topic alk session or pi the earliest histor tunity for stude e to the develor	Byzantine art. epts of faith sessions. If the concepts ctures/slides ory of art, its ent teachers oment of their		
Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded	 Use se Use the and re Use prepared learnt Student E-Learning from source The put nature to becomm 	gh independent nation on the discussion, pair and shiligion to build not teachers build not teacher build not teachers build not teacher build	stinctive fe s the distin are to discon norality in thelp studer d a pictorial student test ubefor more sson is to in e course is a of the evolume. The over	atures of Byza ctiveness feat uss how stude heir learners of album as par achers using e re information troduce stud- lso intended ation of art an erarching goal	entine arts cures of the Early ent teachers will during their supp illustrate their u t of their reflect either gallery wan ent teachers to t to provide oppo d their relevance	christian and E apply the conce ported teaching understanding o ion on the topic alk session or pi the earliest histor tunity for stude e to the develor	Byzantine art. epts of faith sessions. If the concepts ctures/slides ory of art, its ent teachers oment of their		
Purpose for the lesson, what you want the students to achieve, serves as basis for the learning	 Use se Use the and re Use prepared learnt Student E-Learning from source The put nature to becomm 	gh independent nation on the discussion, pair and shiligion to build not teachers and scope. The ome conscious ounities at the time	stinctive fe s the distin are to discon norality in thelp studer d a pictorial student test ubefor more sson is to in e course is a of the evolume. The over	atures of Byza ctiveness feat uss how stude heir learners of album as par achers using e re information troduce stud- lso intended ation of art an erarching goal	entine arts cures of the Early ent teachers will during their supp illustrate their u t of their reflect either gallery wan ent teachers to t to provide oppo d their relevance	christian and E apply the conce ported teaching understanding o ion on the topic alk session or pi the earliest histor tunity for stude e to the develor	Byzantine art. epts of faith sessions. If the concepts ctures/slides ory of art, its ent teachers oment of their		

Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each	Learning Outco of the lesson teacher will be	n, the sti		Learning Indicators	Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?
learning outcome			eriod, antine nd ts as	List and discuss the period (time), nature and scope of Byzantine art Shower thought discussion on the distinctiveness and interrelatedness of the Medieval and Byzantine arts as well as the misconceptions associated. Build a reflective pictorial album/portfolio reflecting the concepts of the Medieval and Byzantine arts.	 communication skills leadership skills entrepreneurial skills digital literacy-information communication & technology (ICT) skills Civic literacy Gender and inclusivity Team work, Issues of SEN (Special Education Needs)
Topic Title 330 A.D. after the	Sub-topics (if any):	Stage/Ti me	depe		to achieve learning outcomes mode selected. Teacher led, endent
fall of Rome to 1453	Introduction	15 minutes	Teacher Activity Tutor facilitates student teachers		Student Activity Student teachers' revision of previous lesson on Medieval art Tutor asks students teachers to exhibit their independent research works on Medieval art from the last lesson. Student teachers peer assessment each other's work Student teachers' share experiences from their School placement programme
A brief History of Art: Early Christian and Byzantine art.	1).The period, nature and scope of Byzantine art	60 minutes	Tutor using or pi- such Cours ident (date	rning Opportunities guides student teachers either gallery walk session ctures/slides from sources as YouTube, Khan Academy, sera, Udemy, MOOCs to ify and discuss the period s), nature and scope of attine art	E-Learning Opportunities 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

	2) Distinctiven	60 minutes	Croup Mork	Cuarra Mark		
	2).Distinctiven	60 minutes	Group Work	Group Work		
	ess and		Tutor pairs student	Student teachers in groups use		
	interrelatedne		teachers and uses	think pair and share or Pyramid		
	ss of Medieval		pictures depicting the	discussions to discuss the		
	and Byzantine		Western Middle ages	distinctiveness and		
	arts.		and the Byzantine art	interrelatedness of Medieval and		
			movements for student	Byzantine arts using pictures		
			teachers to discuss their	exhibited by the tutor taking note		
			distinctiveness and	of iconoclasm associated with		
			interrelatedness taking	Byzantine art.		
			note of iconoclasm			
			associated with			
			Byzantine art.			
	3) Application	45 minutes	Independent Study	Build a reflective pictorial		
	of		(Project)	album/portfolio reflecting the		
	theexplorative		Tutor assigns student	concepts of the Medieval and		
	, creative and		teachers to build	Byzantine arts.		
	innovative		portfolios of Byzantine			
	skills inherent		and Mediaeval art for			
	in Medieval		the next lesson			
	and Byzantine			Reflection		
	arts.		Reflection	student teachers to reflect on the		
			Tutor guides student	lesson		
			teachers to reflect on			
			the lesson			
Lesson assessments –	Summary of Ass	essment Metho	ds: Portfolio			
evaluation of learning: of,	Component 1:					
for and as learning within	Assessment Typ	e: Assessment o	f Learning			
the lesson (link to Learning			uous Assessment			
Outcomes)				heir portfolios based on the		
•	following topics:		·	•		
		and scope of Byz	antine arts.			
				ieval and Byzantine movements		
			d: CLO 1; CLO 2; NTS Page 2			
	Weighting (r			(- , - , , , 0 ()		
Teaching Learning			Video clips, from YouTube.	Khan Academy, Coursera, Udemy,		
Resources				ic, Mesolithic and Neolithic eras)		
		•	· ·	t (Palaeolithic, Mesolithic and		
	Neolithic era	-	raneas peneas en milean a.	t (i dideontino) iviesoneme did		
	Scanner and embosser Sign language (Resource Person).					
		lity, laptop com		,		
Required Text (core)				iraw-Hill Education; 5 edition, City		
Required Text (core)	University o	• •	tory of Western Art. INCO	naw-niii Education, 5 Edition, City		
	Offiversity o	i New Tork,				
Additional Reading List	Fiero G K (2015)	the Humanistic	Tradition The Global Village	of the Twentieth Century, 7 th		
Additional heading List	edition. Brown a			of the I welldeth celluly, 7		
				ion: critical perspectives from		
	Aotearoa New Z		j. (2005). The arts in Educat	ion. Critical perspectives ji oni		
			ories of understanding art N	lew Zealand. Te Whakatere.		
). Truth beyond appearance.			
	Whangaparaoa:	-		o. the art of Miger Diown.		
CPD Needs				ch engine (YouTube, Khan Academy,		
Ci Direcus	Coursera, Udem			on engine (TouTube, Kildii Acadelliy,		
	Louiseia, odem	y, IVIOOCS) (PDP-	ream 3)			

Year of B.Ed. 2 Semester 1 Place of lesson in semester 1 2 3 4 5 6 7 8 9 10 11 12	Year of B.Ed.	2	Semester	1	Place of lesson in semester	123456 7 89101112
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Title of Lesson		History of Art in	the Renais	sance Period	(14th to the 17 th		3 hours
	centurie				1	Duration	C.I. 1 C.A.
Lesson description	•		•		•	•	of the history of Art
			-	•			through the ages. bloration leading to
		_		-		-	ing, sculpture and
		_				· · · · · · · · · · · · · · · · · · ·	taly in about 1400s,
		-		•		-	nusic and science.
	-		-			· · ·	indations the art of
		•					ment in the art of
	Norther	n Europe and ap	plied cont	temporary sci	ence knowledge	to it. It also com	bined the influence
						_	individualistic view
				•	-		society at the time.
				-		=	Early Modern age.
	-						achers independent
Previous student teacher	-		•		_	ecommended for	Visual Arts, a brief
knowledge, prior			_		•	•	which provides the
learning (assumed)	-		_			-	to the study of the
							unity development
	and this	will help the stu	ıdent teac	her to situate	their work in th	e relevant enviro	nment.
		-					he relevance of Art
		ocial, religious a					
Possible barriers to		•			•	•	people find history contribute to the
learning in the lesson							opean art does not
		ne attention it is			on, some people	e believe that Ear	opean are does not
Lesson Delivery – chosen	Face-	Practical	Work-	Seminarsv	Independent	e-learning	Practicum
to support students in	to-	Activity	Based		Study V	opportunities	
achieving the outcomes	face		Leaning			V	
	√						
Lesson Delivery – main mode of delivery chosen						evance of Renaiss	
to support student		ougn independe ormation on the	_			r relevant source	s for further
teachers in achieving the				_		aissance Arts and	their relevance to
learning outcomes.		itemporary arts		Stilletivelless (quanties of heric	alssarice Aires and	their relevance to
			-	liscuss how st	udent teachers	will apply the con	cepts of
						th the C20th Mod	
	-	ported teaching					
			to help stu	udent teachers	s to illustrate the	eir understanding	of the concepts
	lea	-					
Durance for the lesson							
Purpose for the lesson,	 Student teachers build a pictorial album as part of their reflection on the topic The purpose of this lesson is to introduce student teachers to Renaissance art, its nature, scope 						
what you want the		•		alca intandad		artunity for stude	
what you want the students to achieve.	and	l exponents. The	course is		to provide oppo	ortunity for stude	nt teachers to
what you want the students to achieve, serves as basis for the	and bed	l exponents. The	course is of the evol	ution of art th	to provide opportunity to the description to the de	and their relevan	nt teachers to ce to the
students to achieve,	and bed dev	l exponents. The	course is of the evol mmunities	ution of art th . The overarch	to provide opportunity of the community	•	nt teachers to ce to the
students to achieve, serves as basis for the	and bed dev	d exponents. The come conscious of relopment of con	course is of the evol mmunities	ution of art th . The overarch	to provide opportunity of the community	and their relevan	nt teachers to ce to the
students to achieve, serves as basis for the learning outcomes. An expanded version of the description.	and bed dev	d exponents. The come conscious of relopment of con	course is of the evol mmunities	ution of art th . The overarch	to provide opportunity of the community	and their relevan	nt teachers to ce to the
students to achieve, serves as basis for the learning outcomes. An expanded version of the	and bed dev	d exponents. The come conscious of relopment of con	course is of the evol mmunities	ution of art th . The overarch	to provide opportunity of the community	and their relevan	nt teachers to ce to the

Learning Outcome for the lesson, picked and developed from the course specification Learning indicators	Learning Outcomes: By the lesson, the student teacher w		Learning Indicators	Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?
for each learning outcome Purpose/philosophy Characteristics Symbolism	Demonstrate knowledge and understanding of the <i>distinctives</i> cope, nature (characteristics), and symbolisms of Renaissance Demonstrate knowledge and understanding of the factors that facilitated the rise of Renaissance. Demonstrate the ability to keep reflective		Describe and discuss the distinctivescope, nature (characteristics) and symbolisms of Renaissance art Describe and discuss tools and materials as well as the major art forms of Renaissance art Identify and discuss factors that facilitated the rise of Renaissance art. Build a reflective pictorial	 communication skills leadership skills entrepreneurial skills digital literacy-information communication & technology (ICT) skills civic literacy Gender and inclusivity team work, Issues of SEN (Special Education Needs)
	record of on the topic		album/portfolio reflecting the concepts of Egyptian art	
Topic Title A brief History of Art in the Renaissance (14th to the 17 th centuries)	Sub-topics (if any):	Stage/Time	Teaching and Learning Act outcomes depending on the Teacher led, collaborate independent Teacher Activity	e delivery mode selected.
	Introduction	30 minutes	Tutor facilitates student teachers' revision of previous lesson on the factors, scope and distinctive characteristics of Renaissance Teacher facilitate student teacher transition to the new lesson by exhibiting the portfolios on Renaissance Tutor facilities student teachers' sharing of experiences from their School placement programme	Student teachers use Shower thoughts to revise their knowledge and understanding gained from the factors, scope and distinctive characteristics of Renaissance Student teachers transition to the new lesson by exhibiting and peer reviewing the portfolios on Renaissance Student teachers' share experiences from their School placement programme
A brief History of Art: Ancient Art– Renaissance Art	1). Distinctivescope, nature (characteristics),symbolisms of Renaissance art	120 Min utes	E-Learning Opportunities With the aid of pictures/slides from sources such as YouTube, Khan Academy, Coursera, Udemy, MOOCs tutor guides student teachers	E-Learning Opportunities Student teachers observe pictures/slides from YouTube, Khan Academy, Coursera, Udemy, MOOCs to:

			using shower-thoughts and think-pair-share (where necessary) describe and discuss the distinctivescope, nature (characteristics), symbolisms and of Renaissance art Describe and discuss tools	-describe and discuss in groups the scope, nature (characteristics) and symbolisms of Renaissance art		
			and materials of Renaissance artist	-describe and discuss tools and materials used by s Renaissance artist		
	2). The factors that facilitated the rise of Renaissance art	30 minutes	Mixed Ability Group Work Tutor guides student teachers to form mixed gender/ability group to describe and discuss the distinctive factors that facilitated the rise of Renaissance art.	Mixed Ability Group Work Student teachers to form mixed gender/ability to identify and discuss distinctivefactors that facilitated the rise of Renaissance art Using seminar or Power- Point presentation, each group shares their findings with the class		
	3). Reflective record on the topic		Reflection Tutor facilitates reflection session with student teachers	Student teachers build and exhibit pictorial albums/portfolios reflecting the concepts Renaissance art		
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources	Component 3: Continuous Assessment>: Portfolio Assessment Type: Assessment for and as Learning Category of Assessment: independent study/ Portfolio • Student teachers exhibit pictorial albums/portfolios reflecting the concepts of Renaissance art CLO 2; NTS Page 1 (b, c, d,e) Weighting (non-scoring) • Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on periods/duration, purpose, major characteristics, philosophies (symbolism), domains					
Required Text	 and artefacts as well as the tools and materials used in producing Egyptian art Pictures and posters on the various periods of African art(realistic and stylised) Scanner and embosser Sign language (Resource Person) for SEN. Internet facility, laptop computer/PCs 					
(core) Additional Reading List	 Internet raciity, raptop computer/PCS Bascom W.(1973) African art in cultural Perspective, w. w. Norton. Adams L. S. (2010). A History of western Art. McGraw-Hill Education; 5 edition, City University of New York, Ezio B. (2005) (digitised 2009) Arts of Africa: 7000 Years of African Art; Volume 1, Skira, University of Michiga Fiero G.K (2015) the Humanistic Tradition. The Global Village of the Twentieth Century, 7th Edition. Brown and Benchmark. Winsconsin Lucie-Smith E. (1993) (digitized in 2007). Art and Civilization. H. N. Abrahams Lucie-Smith E., Rivera E. Ed. (2006) Movements in art since 1945. Issues and concepts. Hudson Hills Press, 2006 					
	Grierson, E., & Mansfield, J. (E New Zealand. Price, G. (2005). <i>Navigating h</i>		·			

	Jossey-Bass. & Pearson, H. (2004). <i>Truth beyond appearances: the art of Nigel Brown.</i> Whangaparaoa: Interactive Education Ltd.
CPD Needs	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)

Year of B.E	2 Semester	1	Place of lesson in semester	1234567 8 9101112
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Title of Lesson	A brief History of	Art: Key exp	onents and a	rtefacts in th	ne Lesso i	n Duration	3 hours		
	Renaissance Perio	od							
Lesson description	Renaissance mea	ns rebirth. R	enaissance ar	t is the pain	ting, sculpture ar	nd decorative a	rts of this		
	period in Europea								
	developments wh								
		as the noblest of ancient traditions. It took as its foundations the art of classical antiquity, but							
	transformed that	· ·	_	-			-		
	applied contempo	-	_						
	awareness of nati			_					
	humanist movem								
	marks the transiti	-			-	_	-		
	exponents of this	-		d Giovanni Pi	isano, Giotto, Gio	orgio vasari, ka	pnaei, Leonardo		
	da Vinci, Michelar	_		f OFDawbia	h will facilitate et	udant taaahara	indopondont		
	Group discussions								
Previous student	study and enhand Student teachers								
teacher knowledge,	history of Prehis		•		• •	•	·		
prior learning	their <i>distinctive</i> sc	-	•	-	•				
(assumed)	in arts history. In	-			•				
\ /	and this will help		=						
	,								
	The study of Rena	aissance art v	will further ei	nable studer	nt teachers to ap	preciate the re	levance of Art in		
	the social, religiou				•	•			
Possible barriers to	Ghanaian Society	looks down	on the study	of History a	nd Visual arts. M	any people find	history difficult		
learning in the lesson	due to the date	s. Some oth	ners think th	at ancient	history does no	t contribute to	the economic		
	development of t	the society.	In addition, s	some people	believe that Eu	ropean art doe	es not merit the		
	attention it is beir	ng given in A	frica.						
Lesson Delivery –	Face-to-face	Practical	Work-	Seminars	Independent	e-learning	Practicum		
chosen to support	V	Activity	Based	٧	Study√	opportunities	S		
students in achieving			Leaning			٧			
the outcomes									
Lesson Delivery –			-		and the passion				
main mode of delivery					and other releva		urther		
chosen to support					terials of Renaiss				
student teachers in achieving the learning					er-relatedness of				
outcomes.					eachers will appl				
outcomes.	• •		•		ools and materia	is associated w	ith the		
	Renaissance a Use practical				is. strate their unde	rstanding of th	o conconts		
	learnt	WOIK to Hel	p student tea	ichers to mus	strate their unde	istaliuling of the	e concepts		
		hers huild a i	nictorial alhuu	m as nart of	their reflection o	on the tonic			
Purpose for the					teachers to the e		of art in Africa		
lesson, what you want					o provide opport				
the students to		-			relevance to the	-			
achieve, serves as					ident teachers to	•			
•							•		
basis for the learning	innovative in	their teachir	ng.						
outcomes. An	innovative in	their teachi	ng.						
	innovative in	their teachii	ng.						
outcomes. An	innovative in	their teachii	ng.						
outcomes. An expanded version of	innovative in	their teachii	ng.						

Learning Outcome for the lesson, picked and developed from the course specification	Learning Ou of the le teacher will	sson, the be able to:	student	Learning Indicators		Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed? Student teachers work in mixed	
Learning indicators for each learning outcome. Purpose/philosophy Characteristics	Demonstrate exponents o their contrib	f Renaissand		List, Describe and dis the names of key exp and their contributio the development of Renaissance art	onents	ability and gender inclusive groups as well as independent study, using their phones and other electronic devices to surf the	
Symbolism	Demonstrate of the most works that during the	: famous art were produ	tistic Iced	Name, describe and a some of the most f artistic works that produced during the Renaissance era	amous were le	 internet for information to attain: communication skills leadership skills entrepreneurial skills 	
	Demonstrate knowledge and understanding of the compare and contrast Renaissance art with those that came ahead it and other artistic eras			contrast discuss the Renaissance art and other eras.	 dentify compare and contrast discuss the Renaissance art and that of digital literacy-inform communication & technology (ICT) skill 		
	Demonstrate reflective re	-	ne topic	Build a reflective pict album/portfolio reflet the concepts of Egyp	ecting tian art	team work,Issues of SEN (Special Education Needs)	
Topic Title A brief History of Art in the Renaissance (14th	Sub-topics (if any):	Stage/Ti me	on the d	elivery mode selected dent	d. Teache	eve learning outcomes depending er led, collaborative group work or	
to the 17 th centuries)			Teacher	Activity	Student	Activity	
A brief History of Art:	Introducti on	30 minutes	teachers' lesson (characte of Renais Teacher teacher teacher teacher to (KWL) Tutor teachers' experien School program	facilitate student transition to the new ith the use of 'know-know and learnt' facilities student 'sharing of ces from their placement	revise their knowledge and understand gained from scope, nature (characteristics), symbolisms of Renais: Student teachers fillfirst two colum Know-want to know and learnt (form and share to class with respect what they already know about the and what they want to learn from lesson. Student teachers' share experiences their School placement programme		
Ancient Art-African Art	Distinctive scope, nature (characteri stics),symb olisms, and function of African art	minutes	With the from sou YouTube Coursera tutor gui using sho think-pai necessar the of ke Renaissa contribut	aid pictures/slides rces such as , Khan Academy, , Udemy, MOOCs des student teachers ower-thoughts and r-share (where y) to list and discuss y exponents of nce art and their tion to the nent of the arts	Having variety Academ Student discuss that and the student art and the student discuss that the student discuss the student discussion di	watched and observe /slides from YouTube, Khan ly, Coursera, Udemy, MOOCs teachers in groups describe and the key exponents of Renaissance their contribution to the ment of the arts: e.g. Leonardo da Vinci Michelangelo Raphael Giotto Raphael Sandro Botticelli Donatello Galileo Nicola Pisano	

				Giovanni Pisano		
				Giorgio Vasari,		
	2). Most	60	Mixed Ability Group	Mixed Ability Group		
	famous artistic works that were produced during the Renaissan ce era	minutes	Tutor guides student teachers to form mixed gender/ability group to describe and discuss the distinctivecharacteristics, symbolisms and functions of the most famous artistic works that were produced during the Renaissance era ,	student teachers form mixed gender/ability group to describe and discuss the distinctivecharacteristics, symbolisms and functions of the most famous artistic works that were produced during the Renaissance era: e.g. • The Mona Lisa (Leonardo da Vinci) • The Last Supper (Leonardo da Vinci) • Statue of David (Michelangelo) • The Creation of Adam (Michelangelo) • The Birth of Venus (Botticelli) • Madonna and the child (Sano di Pietro • Ognisanti Magdonna (Giotto • Death of the Virgin (Giotto), etc.		
				Using Power-Point presentation, each group shares their findings with the class		
	3). Reflective record on the topic	30 Minutes	Independent studies/Reflection Tutor assign student teachers to compile a data base of Renaissance artefact and their respective producer(s)	Student teachers to compile data base in groups of Renaissance artefact and their respective producer(s)		
Lesson assessments –	Component	2: Continuo	us Assessment			
evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)	Category of	Assessment Power-Point that were pro- Page 3(k, j, i)	sment for and as Learning : independent study/ Power-Poi presentation in groups to shares oduced during the Renaissance e	their findings on the most famous artworks		
Teaching Learning Resources	MOOCs and artePicturesScannel	on periods/of efacts as well and posters r and embos		n art(realistic and stylised)		
Required Text (core)	• Bascom	W.(1973) <i>Af</i>	rican art in cultural Perspective,	v.w.Norton.		
Additional Reading List	 Bascom W.(1973) African art in cultural Perspective, w.w.Norton. Adams L. S. (2010). A History of western Art. McGraw-Hill Education; 5 edition, City University of New York, Ezio B. (2005) (digitised 2009) Arts of Africa: 7000 Years of African Art; Volume 1, Skira, University of Michiga Fiero G.K (2015) the Humanistic Tradition. The Global Village of the Twentieth Century, 7th Edition. Brown and Benchmark. Winsconsin Lucie-Smith E. (1993) (digitized in 2007). Art and Civilization. H. N.Abrahams Lucie-Smith E., Rivera E. Ed. (2006) Movements in art since 1945. Issues and concepts. Hudson Hills Press, 2006 Grierson, E., & Mansfield, J. (Eds.). (2003). The arts in education: critical perspectives from Aotearoa 					

	Price, G. (2005). Navigating histories of understanding art. New Zealand. Te Whakatere. Jossey-Bass. & Pearson, H. (2004). Truth beyond appearances: the art of Nigel Brown. Whangaparaoa: Interactive Education Ltd.
CPD Needs	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)

ar of B.Ed. 2 Se	Semester 1	Place of lesson in semester	12345678 9 10 11 12
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Title of Lesson	A brief Histor	ry of Art: Modern	(General C	haracteristics	Lesson Durat	ion	3 hours		
110.01.203011		ts19 th and 20 th Ce		. idi deteriotico	1000011 2 41 41		5 110415		
Lesson description		id to be the key t		rstanding of th	e present. The st	udy of the his	tory of Art will		
•		nt teachers to ap		_	-	-	-		
		n Modern art mov	-			_	· ·		
	The term 'M	odern art' is usua	lly associate	ed with art in w	hich the traditio	ns of the past	have been		
		in a spirit of expe							
	period exten	ding roughly from	n the 1860s	to 1970s and o	lenotes the style	s and philosor	ohy of art		
	produced du	ring that era. Mo	dern artists	experimented	with new ways	of seeing and f	resh ideas		
	about nature	of materials and	functions of	of art. Their wo	rks were charact	erised by styli	sations. This		
		ng will enhance th	-			as a motivatio	n to think		
		ox thus leading to	-		_				
	-	clude Pablo Picas		_	•				
	_	orge Seurat, Edwa			-		e Monet,		
	_	linski, Marcel, Du	-		_				
	-	sions, seminars a					-		
Drovious student		hance the acquis							
Previous student teacher knowledge,		hers have been of the hers have been of the hers have been deep the hers have been deep the hers have been deep	•			•	-		
prior learning		<i>ive</i> scopes, nature							
(assumed)		y. In addition, the			-				
(assumed)		help the student	-				•		
		f the 20 th Centur							
	1	Art in the social,	-				approduce and		
Possible barriers to		eople find history					ents should not		
learning in the lesson	1	eir effort on Euro							
_		y, some in the Gh	-	iety looks dow	n on the study of	f History and \	/isual arts.		
Lesson Delivery –	Face-to-	Practical	Work-	Seminars√	Independent	e-learning	Practicum		
chosen to support	face	Activity √	Based		Study√	opportunitie	es .		
students in achieving	٧		Leaning			٧			
the outcomes									
Lesson Delivery -	• Use grou	up discussions to	explore na	ture, scope and	l the relevance o	f Prehistoric a	rt		
main mode of delivery	_	independent stu				t sources for f	urther		
chosen to support		tion on the distinc	_						
student teachers in		inar to discuss th			r-relatedness of I	Prehistoric Art	s periods and		
achieving the learning		evance to contem							
outcomes.		k, pair and share				=			
		vation associated			• •	_			
	Use practile learnt	tical work to help	o student te	eachers to must	nate their under	standing of th	e concepts		
		teachers build a p	nictorial alb	um as nart of t	heir reflection o	n the tonic			
Purpose for the		ose of this lessor		•			of art its nature		
lesson, what you want						-			
the students to	1	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							
achieve, serves as		the time. The overarching goal is to inspire student teachers to be explorative, creative and							
basis for the learning		ve in their teachir				. , , , ,			
outcomes. An			-						
expanded version of									
the description.									
Write in full aspects of									
the NTS addressed	1								

Learning Outcome for the lesson, picked and developed from the course specification Learning indicators for each learning	Learning Outcome lesson, the stude able to:			Learning Indicato	rs	Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?	
outcome	LO.1. Demonstrate understanding of the and scope of Mode LO 2. Demonstrate understanding of the triggered the adversion Modern movement 20th. LO3. Apply the explain of th	khe period, natern Art knowledge at the factors that of the various of the C19th lorative, creatherent in the ments in their supported teatherent to the ability to	and at ous art th and tive and C20th art aching	1.Discuss the characteristics and scope of the Modern art in the 19 th Century with approximate dates 2.Shower thought discussion on the factors that triggered the advent of the various Modern art movements of the C19th and 20 th . 3. Mini-class-exhibition of art works depicting some of the major technics of the Modern art movements. 4.Build a reflective pictorial album/portfolio reflecting the concepts of Modern art		 communication skills leadership skills entrepreneurial skills digital literacy- information communication & technology (ICT) skills Civic literacy Gender and inclusivity Team work, Issues of SEN (Special Education Needs) 	
Topic Title	Sub-topics (if any):	Stage/ Time	depend		livery mo	achieve learning outcomes de selected. Teacher led, lent	
				r Activity	Student Activity		
	Introduction	15 minutes	teacher previou African Tutor teacher experie School	facilities student rs' sharing of ences from their placement	to revis understan Concepts, Arts Student	ding gained from basic nature and scope of Visual teachers' share experiences eir School placement	
A brief History of Art: Ancient Art – Modern Art (20th Century)	1).The nature (style), scope and period of C19th and 20th Modern Art	60 minutes	programme E-Learning		Student te from eithe sources su Academy, identify an	achers observe pictures/slides or gallery walk session or from ch as YouTube, Khan Coursera, Udemy, MOOCs to od discuss the C19th and 20th or movements; (period, nature I Scope)	

	2).factors that	60	Group Work	Student teachers in groups use think					
	triggered the	minutes	Tutor pairs student	pair and share or Pyramid discussions to					
	advent of		teachers and uses	discuss their factors that triggered					
	modern art		pictures depicting	Modern movements					
	modernare		Modern art movements	Wiodelli movements					
			for student teachers to						
			discuss their factors that						
			<i>triggered</i> Modern						
			movements						
	3) Public	45	Mixed Ability/Gender	Student teachers form mixed					
	reactions and	minutes	Tutor guides student	gender/ability groups to identify and					
	misconceptions		teachers to discuss	discuss the discuss public reactions and					
	at the advent of		public reactions and	misconceptions during the advent of					
	Modern art		misconceptions during	modern art movement					
			the advent of modern						
			art movement						
	4). Application of		Independent Study	Student teachers to design and produce					
	theexplorative,		(Project)	artefacts drawing on the inspiration					
	creative and		Tutor assigns student	derived from Modern art movements					
	innovative skills		teachers to design and	and organize a mini-class-exhibition					
	inherent in		produce artefacts	and organize a mini-class exhibition					
	Modern Art		drawing on the						
	movements		inspiration derived from						
			Modern art movements						
			and organize a mini-						
			class-exhibition						
Lesson assessments –	Summary of Asses	cmont Moth	nds						
evaluation of	-								
	Component 3: continuous assessment								
		Component 1: Continuous Assessment 2							
learning: of, for and as	Component 1: Cor								
learning: of, for and as learning within the	Component 1: Cor Assessment Type:	Assessment	as Learning						
learning: of, for and as learning within the lesson (link to	Component 1: Cor Assessment Type: Category of Assess	Assessment s sment: Projec	as Learning ct:						
learning: of, for and as learning within the	Component 1: Cor Assessment Type: Category of Assess • student to	Assessment s sment: Project eachers to de	as Learning ct: sign and produce artefacts c	lrawing on the inspiration derived from					
learning: of, for and as learning within the lesson (link to	Component 1: Cor Assessment Type: Category of Assess • student to Modern a	Assessment sment: Project eachers to deart movement	as Learning ct: sign and produce artefacts on s and organize a mini-class-o	Irawing on the inspiration derived from exhibition and Peer/self-review them					
learning: of, for and as learning within the lesson (link to	Component 1: Cor Assessment Type: Category of Assess • student to Modern a CLO2, CLO4; NTS	Assessment sment: Project eachers to de art movement Page 1a, b, c,	as Learning ct: sign and produce artefacts on s and organize a mini-class-o	=					
learning: of, for and as learning within the lesson (link to Learning Outcomes)	Component 1: Cor Assessment Type: Category of Assess • student to Modern a CLO2, CLO4; NTS Weighting (non-so	Assessment sment: Project eachers to deart movement Page 1a, b, c, coring)	as Learning ct: sign and produce artefacts of and organize a mini-class-of d: 2b,d.e	exhibition and Peer/self-review them					
learning: of, for and as learning within the lesson (link to Learning Outcomes)	Component 1: Cor Assessment Type: Category of Assess • student to Modern a CLO2, CLO4; NTS Weighting (non-sc • Audio-visual E	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring)	as Learning ct: sign and produce artefacts of and organize a mini-class-of d: 2b,d.e d Video clips, from YouTube	exhibition and Peer/self-review them , Khan Academy, Coursera, Udemy,					
learning: of, for and as learning within the lesson (link to Learning Outcomes)	Component 1: Cor Assessment Type: Category of Assess • student to Modern a CLO2, CLO4; NTS Weighting (non-so • Audio-visual E MOOCs on the	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) Equipment and evarious periods	as Learning ct: sign and produce artefacts of and organize a mini-class-of 2b,d.e d Video clips, from YouTube ods of prehistoric art (Palaeo	, Khan Academy, Coursera, Udemy, olithic, Mesolithic and Neolithic eras)					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning	Component 1: Cor Assessment Type: Category of Assess • student to Modern a CLO2, CLO4; NTS Weighting (non-so • Audio-visual E MOOCs on the • Pictures and p	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) equipment and evarious periossters on the	as Learning ct: sign and produce artefacts of and organize a mini-class-of 2b,d.e d Video clips, from YouTube ods of prehistoric art (Palaeo	exhibition and Peer/self-review them , Khan Academy, Coursera, Udemy,					
learning: of, for and as learning within the lesson (link to Learning Outcomes)	Component 1: Cor Assessment Type: Category of Assess • student to Modern a CLO2, CLO4; NTS Weighting (non-so • Audio-visual E MOOCs on the • Pictures and p Neolithic eras	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) Equipment and e various periodosters on the bosters on the sment and the project of the sment and the project of the sment and the project of the sment and the smen	as Learning ct: sign and produce artefacts of and organize a mini-class-of d: 2b,d.e d Video clips, from YouTube ods of prehistoric art (Palaeo various periods of prehistoric	, Khan Academy, Coursera, Udemy, Dithic, Mesolithic and Neolithic and Peer/self-review them					
learning: of, for and as learning within the lesson (link to Learning Outcomes)	Component 1: Cor Assessment Type: Category of Assess • student to Modern a CLO2, CLO4; NTS Weighting (non-so • Audio-visual E MOOCs on the • Pictures and p Neolithic eras	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) equipment and a various periodsters on the observations of the periods of the periods of the observations of t	as Learning ct: sign and produce artefacts of and organize a mini-class-of d: 2b,d.e d Video clips, from YouTube, ods of prehistoric art (Palaeo various periods of prehistoric and language (Resource Person	, Khan Academy, Coursera, Udemy, Dithic, Mesolithic and Neolithic and Peer/self-review them					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) equipment and evarious periodsters on the object of the art movement and evarious periodsters on the object of the art movement and evarious periodsters on the object of the art movement are the art movemen	as Learning ct: sign and produce artefacts of sand organize a mini-class-od: 2b,d.e d Video clips, from YouTube, ods of prehistoric art (Palaeo various periods of prehistoric puter/PCs	, Khan Academy, Coursera, Udemy, polithic, Mesolithic and Neolithic eras) ric art (Palaeolithic, Mesolithic and Neolithic					
learning: of, for and as learning within the lesson (link to Learning Outcomes)	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) equipment and evarious periodsters on the object of the art movement and evarious periodsters on the object of the art movement and evarious periodsters on the object of the art movement are the art movemen	as Learning ct: sign and produce artefacts of sand organize a mini-class-od: 2b,d.e d Video clips, from YouTube, ods of prehistoric art (Palaeo various periods of prehistoric puter/PCs	, Khan Academy, Coursera, Udemy, Dithic, Mesolithic and Neolithic and Peer/self-review them					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) equipment and evarious periodsters on the object of the art movement and evarious periodsters on the object of the art movement and evarious periodsters on the object of the art movement are the art movemen	as Learning ct: sign and produce artefacts of sand organize a mini-class-od: 2b,d.e d Video clips, from YouTube, ods of prehistoric art (Palaeo various periods of prehistoric puter/PCs	, Khan Academy, Coursera, Udemy, polithic, Mesolithic and Neolithic eras) ric art (Palaeolithic, Mesolithic and Neolithic					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources Required Text (core)	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) equipment and evarious periodsters on the obsters on the embosser Sign ey, laptop come (2010). A Historican entry (2010). A Historican expensive expen	as Learning ct: sign and produce artefacts of sand organize a mini-classed d: 2b,d.e d Video clips, from YouTube, ods of prehistoric art (Palaect various periods of prehistoric art in language (Resource Personaputer/PCs ry of western Art. McGraw-	exhibition and Peer/self-review them , Khan Academy, Coursera, Udemy, plithic, Mesolithic and Neolithic eras) ric art (Palaeolithic, Mesolithic and n). Hill Education; 5 edition, City University of					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources Required Text (core) Additional Reading	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) equipment and evarious periodsters on the obsters on the embosser Signary, laptop come 2010). A Historica Humanistic	as Learning ct: sign and produce artefacts of sand organize a mini-classed: d: 2b,d.e d Video clips, from YouTube, ods of prehistoric art (Palaect various periods of prehistoric art produce Person puter/PCs ry of western Art. McGraw-	, Khan Academy, Coursera, Udemy, polithic, Mesolithic and Neolithic eras) ric art (Palaeolithic, Mesolithic and Neolithic					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources Required Text (core)	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) Equipment and evarious periodsters on the period the periodsters on th	as Learning ct: sign and produce artefacts of sand organize a mini-class-od: 2b,d.e d Video clips, from YouTube ods of prehistoric art (Palaect various periods of prehistoric art puter/PCs ry of western Art. McGraw-of-Tradition. The Global Villaginsin	exhibition and Peer/self-review them Khan Academy, Coursera, Udemy, plithic, Mesolithic and Neolithic eras) ric art (Palaeolithic, Mesolithic and n). Hill Education; 5 edition, City University of the Twentieth Century, 7 th eduition.					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources Required Text (core) Additional Reading	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) Equipment and evarious periodsters on the period the periodsters on th	as Learning ct: sign and produce artefacts of sand organize a mini-class-od: 2b,d.e d Video clips, from YouTube ods of prehistoric art (Palaect various periods of prehistoric art puter/PCs ry of western Art. McGraw-of-Tradition. The Global Villaginsin	exhibition and Peer/self-review them , Khan Academy, Coursera, Udemy, plithic, Mesolithic and Neolithic eras) ric art (Palaeolithic, Mesolithic and n). Hill Education; 5 edition, City University of					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources Required Text (core) Additional Reading	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) Equipment and evarious periodsters on the period the periodsters on th	as Learning ct: sign and produce artefacts of sand organize a mini-class-od: 2b,d.e d Video clips, from YouTube ods of prehistoric art (Palaect various periods of prehistoric art puter/PCs ry of western Art. McGraw-of-Tradition. The Global Villaginsin	exhibition and Peer/self-review them Khan Academy, Coursera, Udemy, plithic, Mesolithic and Neolithic eras) ric art (Palaeolithic, Mesolithic and n). Hill Education; 5 edition, City University of the Twentieth Century, 7 th eduition.					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources Required Text (core) Additional Reading	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) Equipment and evarious periodsters on the posters of the posters	as Learning ct: sign and produce artefacts of sand organize a mini-class-od: 2b,d.e d Video clips, from YouTube ods of prehistoric art (Palaer various periods of prehistoric art produce (Resource Person puter/PCs ry of western Art. McGraw-organic. Tradition. The Global Villaginsin s.). (2003). The arts in educations.	exhibition and Peer/self-review them Khan Academy, Coursera, Udemy, plithic, Mesolithic and Neolithic eras) ric art (Palaeolithic, Mesolithic and n). Hill Education; 5 edition, City University of the Twentieth Century, 7 th eduition.					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources Required Text (core) Additional Reading	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) Equipment and evarious periodsters on the posters	as Learning ct: sign and produce artefacts of sand organize a mini-class-od: 2b,d.e d Video clips, from YouTube ods of prehistoric art (Palaer various periods of prehistoric art produce (Resource Person puter/PCs ry of western Art. McGraw-organic. Tradition. The Global Villaginsin s.). (2003). The arts in educations.	exhibition and Peer/self-review them Khan Academy, Coursera, Udemy, Dithic, Mesolithic and Neolithic eras) ric art (Palaeolithic, Mesolithic and h). Hill Education; 5 edition, City University of te of the Twentieth Century, 7 th eduition. tion: critical perspectives from Aotearoa New Zealand. Te Whakatere.					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources Required Text (core)	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) Equipment and evarious periodsters on the obsters on the embosser Signary, laptop come (2010). A Historian Humanistic mark. Winsconsfield, J. (Edulavigating historian, H. (2006)	as Learning ct: sign and produce artefacts of sand organize a mini-classed of 2b,d.e d Video clips, from YouTube, ods of prehistoric art (Palaeo e various periods of prehistoric art (Palaeo e various	exhibition and Peer/self-review them Khan Academy, Coursera, Udemy, Dithic, Mesolithic and Neolithic eras) ric art (Palaeolithic, Mesolithic and h). Hill Education; 5 edition, City University of te of the Twentieth Century, 7 th eduition. tion: critical perspectives from Aotearoa New Zealand. Te Whakatere.					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources Required Text (core) Additional Reading List	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) Equipment and evarious period exters on the evarious period exters	as Learning ct: sign and produce artefacts of sand organize a mini-class-of 2b,d.e d Video clips, from YouTube, ods of prehistoric art (Palaera various periods of prehistoric art (Palaera various	exhibition and Peer/self-review them Khan Academy, Coursera, Udemy, plithic, Mesolithic and Neolithic eras) ric art (Palaeolithic, Mesolithic and n). Hill Education; 5 edition, City University of te of the Twentieth Century, 7 th eduition. tion: critical perspectives from Aotearoa New Zealand. Te Whakatere. es: the art of Nigel Brown.					
learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources Required Text (core) Additional Reading	Component 1: Cor Assessment Type: Category of Assess	Assessment sment: Project eachers to de art movement Page 1a, b, c, coring) Equipment and evarious periodsters on the posters	as Learning ct: sign and produce artefacts of sand organize a mini-class-of 2b,d.e d Video clips, from YouTube ods of prehistoric art (Palaer various periods of prehistoric art produce (Resource Person puter/PCs Tradition. The Global Villaginsin s.). (2003). The arts in education Ltd. Point presentation, use of	exhibition and Peer/self-review them Khan Academy, Coursera, Udemy, Dithic, Mesolithic and Neolithic eras) ric art (Palaeolithic, Mesolithic and h). Hill Education; 5 edition, City University of te of the Twentieth Century, 7 th eduition. tion: critical perspectives from Aotearoa New Zealand. Te Whakatere.					

B.Ed. 2 Semester	Place of lesson in semester	123456789 10 11 12
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Title of Lesson	A brief History 20 th Century)	of Art: Moderr	n Art-Moven	nents (19 th and	Lesson Dura	ation	3 h	nours
Lesson description	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 th 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 th until the late 20 th century include Impressionism, Expressionism, Nouveau, Art Deco, Cubism, Surrealism, Abstract Art, Pop Art and Op Art. 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 Mettzinger and others.							
Previous student teacher knowledge, prior learning (assumed)	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. 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 distinctivescopes, 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. The study of the 20 th Century Modern art will further enable student teachers to appreciate the relevance of Art in the social, religious and economic development of every society.							
Possible barriers to learning in the lesson	waste thei	r effort on Euro	opean art.		at African and G			
Lesson Delivery – chosen to support students in achieving the outcomes	Face-to-face V	Practical Activity √	Work- Based Leaning	SeminarsV	Independent Study√	e-learnin opportur √	ng	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	 Use group discussions to explore nature, scope and the relevance of modern art movements Through independent study, explore the internet and other relevant sources for further information on the distinctive modern art movements Use seminar to discuss the distinctiveness factors that influence the modern Arts movement and their relevance to contemporary arts of today Use think, pair and share 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. Use practical work to help student teachers to illustrate their understanding of the concepts learnt Student teachers build a pictorial album as part of their reflection on the topic 							
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	and scope. conscious the time. T	The course is of the evolution	also intende n of art and g goal is to i	ed to provide op their relevance	eachers to the ea oportunity for stu e to the developn teachers to be ex	udent teacl nent of the	hers to be	ecome unities at

Learning Outcome for the lesson, picked and developed from the course	Learning Outcor the lesson, the be able to:	-		Learning Indicators	Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?
specification Learning indicators for each learning outcome	rning indicators understanding of public reactions to the advent of the Modern art			Discussion of public reactions to the advent of the Modern art movements	 communication skills leadership skills entrepreneurial skills digital literacy-information communication & technology
			tics of	2. Shower thought discussion on thecharacteristics of 19th and 20th century art movements.	 (ICT) skills Civic literacy Gender and inclusivity Team work, Issues of SEN (Special Education Needs)
	LO3. Demonstrat understanding of exponents of the	the roles of th	e	3. List of exponent and their respective contributions	
	LO.4.Apply the exand innovative sk C19th & 20th Mo in their studio pra supported teachi keep a reflective lesson learnt	cills inherent in odern art movel actice and in th ng in school an	the ments eir d	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.	
Topic Title	Sub-topics (if any):	Stage/Time	depen	ding on the delivery mode	y to achieve learning outcomes selected. Teacher led, collaborative
				work or independent er Activity	Student Activity
	Introduction	15 minutes	lesson Tutor share	facilitates student ers' revision of previous on theAfrican art Group Work guides student teachers their experiences from STS sessions	Student teachers use Shower thoughts to revise their knowledge and understanding gained from basic Concepts,nature and scope of Visual Arts Student teachers share their experiences from their STS sessions
A brief History of Art: Ancient Art – Modern Art (20 th Century)	1).Public reactions and misconceptions	60 minutes	E-Learning Opportunities 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 th and 20 th Century		E-Learning Opportunities 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 th and 20 th Century
	2).Distinctive characteristics	60 minutes	Tutor discus art mo	iroup Work pairs student teachers to s characteristics of various ovements of the 19 th and entury.	Group Work Student teachers in groups use think pair and share or Pyramid discussions to discuss characteristics of various art movements of the 19 th and 20 th century.

	3) Exponents of C.20th Modern art movements	45 minutes	Mixed Ability Group Work Tutor guides student teachers to form mixed gender/ability group to identify and discuss the exponents of the various Modern art movements	Mixed Ability Group Work Student teachers form mixed gender/ability groups to identify and discuss the exponents of the various Modern art movements; e.g. Impressionism, Expressionism, Nouveau, Art Deco, Cubism, Surrealism, Abstract Art, Pop Art and Op Art. 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 Mettzinger, etc.		
	4). Application of theexplorative, creative and innovative skills inherent in Modern Art movements		Independent Study (Project) 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.		
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes)	Category of Asses	ontinuous Asse : Assessment f ssment: Presei organize a ser	ssment 1 for and as Learning ntations minar on The Modern Art	movements in the 19 th and 20 th centuries		
Teaching Learning Resources	 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) Pictures and posters on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras) Scanner and embosser Sign language (Resource Person). Internet facility, laptop computer/PCs 					
Required Text (core)	Adams L. S. New York,	(2010). A Histo	ory of western Art. McGi	raw-Hill Education; 5 edition, City University of		
Additional Reading List	Brown and Bench Grierson, E., & Ma Zealand. Price, G. (2005).	mark. Winsco ansfield, J. (Eds Navigating hist arson, H. (200	nsin s.). (2003). The arts in edu tories of understanding ar	age of the Twentieth Century, 7 th eduition. Ication: critical perspectives from Aotearoa New It. New Zealand. Te Whakatere. Inces: the art of Nigel Brown. Whangaparaoa:		
CPD Needs	_		-Point presentation, use Feam-5) assessment of ex	of search engine (YouTube, Khan Academy, hibition (PDP Team 4)		

ear of B.Ed. 2 Se	Semester 1	Place of lesson in semester	12345678910 11 12
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Title of Lesson	A brief Hist	ory of Art: Post-	Modern Ar	t Movements	Lesson	Duration	3 hou	rs
Lesson description	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							
Previous student teacher knowledge, prior learning (assumed)	Student te provides for African Art they have a	Study and enhance the acquisition of life-long learning skills is recommended for this lesson. 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. The study of the Post-Modern art will further enable student teachers to appreciate the relevance of						
Possible barriers to learning in the lesson	Many waste behing	people find hist their effort on I I Post-modern a	tory difficul European a rt. They see	t. Some think t rt. Furthermore, it as a waste of	of every society. that African and some people do time, wn on the study o	not really	see the serio	ousness
Lesson Delivery – chosen to support students in achieving the outcomes	Face-to- face V	Practical Activity √	Work- Based√ Leaning	Seminars V	Independent Study√	e-learning opportuni	Prac	ticum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	 Use group discussions to explore nature, scope and the relevance of Postmodern art Use e-learning opportunities in anindependent study to explore the internet and other relevant sources for further information on the various movements that fall into the category of Postmodern arts Use think, pair and share to discuss how student teachers will apply the concepts of self-reliance, innovation, weirdness associated with Postmodern art in their supported teaching sessions. Use practical work to help student teachers to illustrate their understanding of the concepts learnt 							
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	and sconscion the time	 learnt Student teachers build a pictorial album as part of their reflection on the topic 						

Learning Outcome for the lesson, picked and developed from the course specification	the lesson will be able		teacher	Learning Indicators		Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed?
Learning indicators for each learning outcome	Demonstrate knowledge and understanding of the nature and scope of Post-Modern Art			Discuss in groups the and scope of Post-Mo Art		 communication skills leadership skills entrepreneurial skills digital literacy-information
	understand	te knowledge ar ling of the <i>gener</i> <i>behind</i> the Post ent.	ral	Shower thought disco on the <i>general motiv</i> <i>behind</i> the Postmode movement	ation	communication & technology (ICT) skills Civic literacy Gender and inclusivity Team work, Issues of SEN (Special Education Needs)
	innovative inherent in movement	explorative, crea and avant-garde the Postmoder s in their art wo ported teaching	e skills works depicting some of the major technics of the rks and Postmodern art movements			
		te the ability to ecord of on the		Build a reflective pict album/portfolio refle the concepts of Post- art	ecting	
Topic Title	Sub- topics (if any):	Stage/Time	on the o	delivery mode selecte ndent	d. Teache	eve learning outcomes depending r led, collaborative group work or
			Teache	Activity	Student	Activity
	Introduct ion	15 minutes	Tutor teacher previou <i>Modern</i>	s lesson on the	revise th gained fi	teachers use Shower thoughts to neir knowledge and understanding from Modern arts teachers' share experiences from
						nool placement programme
A brief History of Art: Ancient Art – Modern Art (20 th Century)	1).The nature (style), scope of Postmod ern art	60 minutes	Tutor gu teacher walk ses pictures such as Academ MOOCs discuss	ing Opportunities uides student s using either gallery ssion or s/slides from sources YouTube, Khan ny, Coursera, Udemy, to identify and the nature and scope modern art	from eitlesources : Coursera	teachers observe pictures/slides her gallery walk session or from such as YouTube, Khan Academy, a, Udemy, MOOCs to identify and he nature and scope of dern art

	2). Distinctive characteristics 3.Application of theexplorative,	60 minutes 45 minutes	Group Work Tutor pairs student teachers and uses videos/pictures/slides depicting Postmodern art to guide them to discuss their general motivation behind Postmodern art movement. Independent Study (Project) Tutor assigns student teachers	Student teachers in groups use think pair and share or Pyramid discussions to discuss the <i>general motivation behind</i> Postmodern art movement. Student teachers to design and produce artefacts drawing on the		
	creative and innovative skills inherent in Post-Modern Art movements		to design and produce artefacts drawing on the inspiration derived from Post- Modern art movements and organize a mini-class- exhibition	inspiration derived from Post- Modern art movements and organize a mini-class-exhibition		
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (link to Learning Outcomes) Teaching Learning Resources	CLO2, CLO4; NTS 2 Weighting (non-sco Audio-visual Eq on the various Pictures and po	Assessment for ment: Project: achers exhibit Pooring) puipment and Viperiods of prehipsters on the value of t	nent and as Learning Pictorial portfolios reflecting on the ideo clips, from YouTube, Khan Actistoric art (Palaeolithic, Mesolithic rious periods of prehistoric art (Palaeolithic).	cademy, Coursera, Udemy, MOOCs		
Required Text (core)	Adams L. S. (20 New York,	010). A History	of western Art. McGraw-Hill Edu	cation; 5 edition, City University of		
Additional Reading List	Fiero G.K (2015) the Humanistic Tradition. The Global Village of the Twentieth Century, 7 th eduition. Brown and Benchmark. Winsconsin Grierson, E., & Mansfield, J. (Eds.). (2003). The arts in education: critical perspectives from Aotearoa New Zealand. Price, G. (2005). Navigating histories of understanding art. New Zealand. Te Whakatere. Jossey-Bass. & Pearson, H. (2004). Truth beyond appearances: the art of Nigel Brown. Whangaparaoa: Interactive Education Ltd.					
CPD Needs	Training in the use Coursera, Udemy, N		int presentation, use of search	engine (YouTube, Khan Academy,		

3.Ed. 2 Semester 1 Place of lesson in semes	ster 1234567891011 12
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Title of Lesson		y of Art: Post- N	lodern Art l	Movements	Lesson Duratio	on	3 l	nours
	(works and e							
Lesson description	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.							
	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							
	-		-		on, periormance ip of the barrier b		-	
		opular culture.	context, as	Well as break-c	ip of the barrier t	octweenii	ine and n	iigii ai t3 ai u
	-	-	and the use	of OERs which	will facilitate stu	ident tead	chers inde	ependent
	· ·				skills is recommer			-
Previous student					ncepts,nature ar			
teacher knowledge,	•				s. They have also			, 0,,
prior learning			•		titute the bed ro		is lesson.	In addition,
(assumed)	they have als	o studied the ro	ole of Visual	Arts in commu	nity development	t.		
	The study of the Dest Madeus and will from a could be student to the course of the selection of							
	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.							
Possible barriers to					nat African and (Ghanaian	students	should not
learning in the lesson		•	-		some people do			
0		ost-modern art					,	
			· ·		n on the study of	History a	nd Visua	l arts.
Lesson Delivery –	Face-to-	Practical	Work-	Seminars√	Independent	e-learni	ng	Practicum
chosen to support	face	Activity √	Based√		Study√	opportu	unities	
students in achieving	٧		Leaning			٧		
the outcomes						()		
Lesson Delivery – main mode of	_				d the relevance o			
delivery chosen to	_	-			ind other relevan the category of			er
support student					eachers will apply			elf-reliance
teachers in achieving		-					-	
the learning	 innovation, weirdness associated with Postmodern art in their supported teaching sessions. Use practical work to help student teachers to illustrate their understanding of the concepts 							
outcomes.	learnt							
	Student teachers build a pictorial album as part of their reflection on the topic							
Purpose for the	The purp	ose of this lesso	on is to intro	oduce student t	eachers to the ea	rliest hist	ory of art	t, its nature
lesson, what you	and scop	e. The course is	also intend	led to provide o	pportunity for st	udent tea	chers to	become
want the students to					e to the developr			
achieve, serves as	the time. The overarching goal is to inspire student teachers to be explorative, creative and							
basis for the learning	innovativ	e in their teach	ing.					
outcomes. An expanded version of								
the description.								
Write in full aspects								
of the NTS addressed								
	<u> </u>							

Learning Outcome for the lesson, picked and developed from the course	Learning Outco end of the lesso teacher will be a Demonstrate dec knowledge and u	n, the student ble to: eper inderstanding	Discuss in groups the unique features of the	Identify which cross cutting issues – core and transferable skills, equity and addressing diversity. How will these be addressed? Student teachers work in mixed ability and gender inclusive groups as well as independent		
specification Learning indicators for each learning	of works of Postmodern Art		nine popular Postmodern Art movements	study, using their phones and other electronic devices to surf the internet for information to attain: • communication skills		
outcome	Demonstrate knowledge and understanding of the distinctive characteristic styles of some Postmodern artists and their sources of inspiration		Shower thought discussion on the distinctive characterist styles of selected Postmodern artists and their sources of inspiration.	& technology (ICT) skills		
	discussed over the Student End of semester-	ne semester -class-exhibition	ve, creative, innovative and avant-garde skills inherent in all the art moveme			
Topic Title	Sub-topics (if any):	Stage/Time	on the delivery mode independent	ing Activity to achieve learning outcomes depending de selected. Teacher led, collaborative group work or		
	Introduction	45 minutes	Tutor facilitates student teachers' revision of previous lesson on lessons for the semester	Student Activity Student teachers use Shower thoughts to revise their knowledge and understanding gained from the general characteristics if Postmodern art • Understanding the basic Concepts, Nature and Scope of Visual Arts • A brief History of Art: Ancient Art – Prehistoric • Ancient Art: Egyptian Arts • A brief History of Art: African Art • A brief History of Art of the Middle ages (Medieval Art) • A brief History of Art in the Renaissance Period (14th to the 17 th centuries) • A brief History of Art: Key exponents and artefacts in the Renaissance Period • A brief History of Art: Modern Art-Movements (19 th and 20 th Century) • A brief History of Art: Post-Modern Art Movements		
			Tutor facilities student teachers' sharing of experiences from their School placement programme	Student teachers' share experiences from their School placement programme		
A brief History of Art: Ancient Art –Modern Art (20 th Century)	1).Unique characteristics of selected postmodern art works	60 minutes	Discussion 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.		

	I		1,	
	2). Distinctive styles of selected Postmodern artists	60 minutes	peculiarities of the nine major postmodern art works using pictures, slides and videos. Discussion Tutor pairs student teachers and guides them to discuss the distinctive characteristics styles and possible sources of inspiration of the	 Conceptual art Installation art Lowbrow art (pop surrealism) Performance art Digital art Intermedia art Telematics art Appropriation art and neo-conceptual art Neo-expressionism and paintings, etc. Student teachers in groups use think pair and share or Pyramid discussions on the distinctive characteristics and possible sources of inspiration for the artists involved. Student teachers present written reports on their study.
			artists using videos, pictures and slides of postmodern art and their respective artist.	
	3) Exponents of Post- Modern art movements	45 minutes	Mixed Ability Group 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		Independent Study (Project) Tutor assigns student teachers to exhibits their semester portfolio in an end of semester- class-exhibition	Student teachers exhibits their semester portfolio in an end of semester-class-exhibition for self and peer assessment
assessments – evaluation of learning: of, for and as learning	Summary of Assessment Methods Component 1: Examination Assessment Type: Assessment of Learning Category of Assessment: Continuous Assessment Maximum Duration: 3 hours Students teachers are assessed by summative examination on:			

	Component 3: End of Semester Exhibition						
	Assessment Type: Assessment of Learning						
	Category of Assessment: Project:						
	Student teachers exhibits of the semester's portfolio in an end of semester-class-exhibition						
	CLO2, CLO4; NTS Page 2 (a,b, d)						
	Weighting (30%)						
	Component 3: End of Semester Examination						
	Assessment Type: Assessment of Learning						
	Category of Assessment: Project:						
	Exhibits of the semester's portfolio in an end of semester-class-exhibition						
	CLO2, CLO4; NTS Page 2 (a,b, d)						
	Weighting (40%)						
Teaching	Audio-visual Equipment and Video clips, from YouTube, Khan Academy, Coursera, Udemy, MOOCs on						
Learning	the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic eras)						
Resources	Pictures and posters on the various periods of prehistoric art (Palaeolithic, Mesolithic and Neolithic						
	eras)						
	Scanner and embosser Sign language (Resource Person).						
	Internet facility, laptop computer/PCs						
Required Text	Adams L. S. (2010). A History of western Art. McGraw-Hill Education; 5 edition, City University of New						
(core)	York,						
	· · · · · · · · · · · · · · · · · · ·						
Additional	Fiero G.K (2015) the Humanistic Tradition. The Global Village of the Twentieth Century, 7 th eduition. Brown						
Reading List	and Benchmark. Winsconsin						
	Grierson, E., & Mansfield, J. (Eds.). (2003). The arts in education: critical perspectives from Aotearoa New						
	Zealand.						
	Price, G. (2005). Navigating histories of understanding art. New Zealand. Te Whakatere.						
	Jossey-Bass. & Pearson, H. (2004). Truth beyond appearances: the art of Nigel Brown. Whangaparaoa:						
	Interactive Education Ltd.						
CPD Needs	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)						

