# YEAR 2 SEMESTER 1

# Four-Year B.Ed. Course Manual

# **MUSIC COMPOSITION**











## 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.

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## INTRODUCTION TO COURSE MANUALS

Welcome to this B.Ed. Course manual.

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

#### The manuals serve the following purposes:

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

#### Specifically, they also:

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

#### Who are course manuals for:

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

## **USING THIS MANUAL**

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

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

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

## **Extended Lesson Planner**

#### A. Course Information

Title Page

#### 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

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

- EXP1. Work collaboratively, and under the guidance of their mentor, plan for and work with a small groups or individuals, showing some ability to consider children's backgrounds/experience (diversity?)
- EXP2. Discuss key features of the school curriculum, specifically focussing on English (literacy) and Mathematics.
- EXP3. Undertake child studies focussed on children's learning and progress

Begin to develop their ability to work as a professional teacher in school and to identify their own professional needs in terms of professional practice, knowledge, values and attitudes - through this experience student teachers will be working towards meeting the NTS

#### ii. Course Details

**Course name** Principles and Techniques in Music Composition

Pre-requisite

Course Level 200 Course Credit Value 3

Code

**Table of contents** 

#### 1. The Goal for this Course

The goal of this course is to enhance students' adequate acquisition of knowledge and skills in music theory that will enable them to write simple melodies and harmonise them into hymns.

#### 2. Course Description

The course will offer hymn composition writing skills to student teachers. The course will also provide an opportunity for the student teachers to compose hymns as a springboard for cultivating their own unique hymn compositional styles. It will be structured in three strands: melodic line development, setting words to music, and building harmonic progression to developed melodic lines. In addition, the course will equip student teachers with how to extend compositional ideas, and to explore other compositional devices. They will also be required to display cross-disciplinary connections by discussing and describing how Hymn Composition communicates social, personal, cultural, or abstract themes. They will be encouraged to use language arts skills in both Ghanaian Language and English Language. Furthermore, student teachers will be taken through comprehensive experiences on pedagogical knowledge (PK), pedagogical content knowledge (PCK) on one hand and developing positive professional attitudes and values with regards to the teaching of Music and Dance including inclusion, cross-cutting issues as well as the core values of the NTECF: honesty, perseverance and grit, teamwork, creativity, innovation and citizenry. The specific strategies for delivery will include analysis of hymn video documentaries orally and by written report; group presentations orally and by written musical scores; hymn composition project; portfolio building and performing their compositions in class. The strategies will ensure that all activities are respectful of every child's right to education as well as ensure that all children can learn and benefit from education. Modes of assessment will include summative, formative and practical work and portfolio building. The course will finally focus on the teacher as a mediator and looking at students' characteristics as potential barrier to learning.

#### (NTS 2c & 2d, NTECF p16.), NTS 2c & 2d, NTECF p16, (NTS 2e & 2f, NTECF p16, (NTS 2e, NTECF p.20).

#### 3. Key contextual factors

The *Principles and Techniques in Music Composition*course will be taught in a one-three-hour session in each week. Each Unit below will be taught for three weeks. Every 3-hour session in a week should be team-taught to promote the inter-disciplinary connections being proposed (especially with Language Lecturers).

The course is organised in an integrative instructional manner that prepares student teachers to achieve all the six CLOs. It includes:

1. Explaining basic concepts of Hymn Composition through watching of YouTube and video documentaries.

- 2. Using inductive-deductive approach to teaching.
- 3. Enabling students to solve application level problems in Rudiments of Music.
- 4. Facilitating students' learning to demonstrate basic knowledge and skills in Hymn composition and singing
- 5. Focusing on the teacher as a mediator and looking at students' characteristics as potential barrier to learning.
- 6. Ensuring that all activities are respectful of every child's right to education as well as ensure that all children can learn and benefit from education.

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

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

- -Background of learners—self-awareness
- -Cultural issues
- -Gender issues in music, dance
- -Equity and Inclusivity—including Gender and SEN/Disability—
- -Professional values and attitudes—
- -Cross-cutting—problem solving, financial literacy, digital literacy, open-mindedness.
- -Core Values—honesty, integrity, cooperation, perseverance and grit, teamwork responsible citizenry, respect for others, etc.

#### 5. Course Learning Outcomes

.O 1 Demonstrate comprehensive content knowledge in how Hymn Composition is done and the ability to accurately and appropriately set words to melodies developed (NTS 2c & 2d, NTECF p16.)

NaCCA B4.2.1.1.1, B4.2.1.1.2, B4.2.1.1.3,

B4.2.2.2.1-3, B4.2.2.3.1-3; B4.2.3.4.1-3; B4.2.3.5.1-3; B4.2.4.6.1-3, B4.2.4.7.1-3

CLO 2 Use audio-visual materials and other TLMs including ICT in a variety of ways to instil the ability to develop good melody construction ideas for hymn composition. NTS 2c & 2d, NTECF p16.

CLO3 Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF. (NTS 2e & 2f, NTECF p16, NTS 3e, 3f, 3g, 3k, 3l, 3m, 3n, 3o, 3p NTECF pillar 4)

CLO 4 Understand how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).

#### 6. Learning Indicators

- 1.1 Mention at least two (2) ideas to consider when writing good melodies for hymns.
- 1.2 State at least 2 ways melodies can appropriately be set to words.
- 1.3 Demonstrate the skill of providing parts to the melodies developed and state at least 3 factors to observe in proving parts (SATB) to melodies.
- 2.1 Select the most appropriate method(s) for hymn composition (e.g., watching documentaries with ICT resources, group presentations, demonstrations on keyboard, etc.).
- 3.1 State at least 3 professional values and attitudes of the music and dance teacher in the basic schools.
- 3.2 Describe two activities you will put in place to inculcate the core values of honesty, integrity and citizenry,
- 3.3 Describe two strategies you will employ to eradicate misconceptions about the music and dance discipline..
- 4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.

7. Course Content Unit	Topic	Sub-topic (if any)	Teaching and learning activity to achieve the learning outcomes
1.	Rudiments of Music	<ul><li>- Pitch</li><li>- Great Staff</li><li>- Lines and Spaces</li><li>- Major Scale Construction</li></ul>	Recognition of Notes and Values Class discusses differences in note shapes and their values. Recognition of low
2.	Meter System	<ul><li>Note/Symbols</li><li>Durational Values</li><li>Simple Duple</li><li>Simple Triple</li></ul>	and high notes. Class discusses and identifies high and low pitches by location on the

		- Simple Quadruple	staff.
3.	Form in Music	-Phrasing (two <i>vrs</i> three) - Repetition, Contrast, Exposition, Development, Restatement, Recapitulation - Unitary, Binary, Ternary, Rondo	Melodic Analysis Students will listen or watch or observe documentaries on (i-Box, ICT resources and YouTube) and discuss melodic elements and how
4.	Melody Writing	- Characteristics of a Melody - Melodic Extension Devices - Wording Setting (English) - Word Setting Vernacular	they connect to melody writing, identifying phrases, contrast, form and cadences.  Class Presentation: Students will always go into groups and create something for class presentation and performance.  Class Demonstration: Tutor will also demonstrate new concepts for students to imitate or echo back to facilitate their understanding.  Small GroupWork: Student teachers will work in small groups and develop skills of providing harmony on electronic keyboard or ICT devices.  Singing-along ICT Tools: Watching documentaries from i-Box and YouTube and singing along or singing with a Tutor.  Melodic Analysis Students will listen or watch or observe documentaries on (i-Box, ICT resources and YouTube) and discuss melodic elements and how they connect to melody writing, identifying phrases, contrast, form and cadences.  Hymn Analysis: Student teachers will present a brief analysis of a hymn including key, meter, form, cadences, etc.

			Class Discussions: Tutor will have whole class discussion sessions to explain ne concepts and give demonstrations for illustrations in that regard.
5.	Harmony	<ul><li>Triads</li><li>First Inversion Triads</li><li>The Dominant Seventh Chord</li><li>Cadences</li><li>Hymn Composition</li></ul>	

#### 8. Teaching and Learning Strategies

- a) Lecturers/Tutors/Student-peers who play the Keyboard should always come together and co-plan and co-teach.
- b) Basic Keyboard instrument (piano, electronic organ) and playback recording gadgets should be made available for playback purposes.

#### 9. Course Assessment Components (of, for, and as learning)

#### Component 1 [CONTINUOUS ASSESSMENT]: 40%

Hymn Composition Video Analysis: Groups report orally and in writing addressing elements of hymn writing. = 25%. [To be taken 5<sup>th</sup> or 6<sup>th</sup> Week]

Hymn Composition Performance = 15%. [To be taken 11<sup>th</sup> or 12<sup>th</sup> Week]

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

NaCCAB4.2.3.4.1-3; B4.2.3.5.1-3; B4.2.4.6.1-3, B4.2.4.7.1-3

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

#### Component 2 [EXAMINATION]: 40%

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

- NTS 3a Plans and delivers varied and challenging lessons, showing a clear grasp of the intended outcomes of their teaching.
- NTS 3b Carries out small-scale action research to improve practice.
- NTS 3c Creates a safe, encouraging learning environment.
- NTS 3d Manages behaviour and learning with small and large classes.
- NTS 3e Employs a variety of instructional strategies that encourages student participation and critical thinking.
- NTS 3f Pays attention to all learners, especially girls and students with Special Educational Needs, ensuring their progress.
- NTS 3g Employs instructional strategies appropriate for mixed ability, multilingual and multi-age classes.
- NTS 3h Sets meaningful tasks that encourages learner collaboration and leads to purposeful learning.
- NTS 3i Explains concepts clearly using examples familiar to students.
- NTS 3j Produces and uses a variety of teaching and learning resources including ICT, to enhance learning.
- NTS 3k Integrates a variety of assessment modes into teaching to support learning.
- NTS 3I Listens to learners and gives constructive feedback.
- NTS 3m Identifies and remediates learners' difficulties or misconceptions, referring learners whose needs

lie outside the competency of the teacher.

- NTS 3n Keeps meaningful records of every learner and communicates progress clearly to parents and learners.
- NTS 30 Demonstrates awareness of national and school learning outcomes of learners.
- NTS 3p Uses objective criterion referencing to assess learners.

#### Component 3 [CONTINUOUS ASSESSMENT]: 20%

Portfolio Building: Learning Journals, Scores, Stage Performance Notes.

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

#### 10. Required Reading and Reference List

#### **Music Theory**

Carter, N. (2018). Music theory: From absolute beginner to expert. New York: Amazon

Fleser, J. (2000). The chord wheel: The ultimate tool for all musicians. New York: Amazon

Miller, M. (2005). The complete idiot's guide tomusic theory. 2<sup>nd</sup> ed. Yew Yok, NY: Penguin Group Inc.

- Bekoe, S. O., Eshun, I. & Bordoh, A. (2013). Formative assessment techniques tutors use to assess teacher-trainees' learning in Social Studies in Colleges of Education in Ghana. *Research on Humanities and Social Sciences*, 3(4), 20-30.
- De Rijdt, C., Tiquet, E., Dochy, F. & Devolder, M. (2006). Teaching portfolios in higher education and their effects: An explorative study. *Teaching and Teacher Education*, *22*(8), 1084-1093.
- Mereku, C.W.K., Ohene-Okantah, M. and Addo G.W. (2005) *Teaching music and dance in junior secondary schools:* a handbook for JSS 1, 2 & 3 teachers. Accra: Adwinsa Publications.
- Ministry of Education (2019). *Creative Arts Curriculum for Primary Schools: Basic 1-6.* Accra: National Council for Curriculum and Assessment (NaCCA). www.nacca.gov.gh
- T-TEL Professional Development Programme (2018). *Theme 5: Supported Teaching in School (Handbook for Student Teachers).* Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a>
- T-TEL Professional Development Programme (2016). *Theme 5: Teaching and Learning Materials (Handbook for Student Teachers).* Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a>.

#### 11. Teaching and Learning resources

A modest <u>recording and playback gadgets</u> in the classroom or music room.

- 1. Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)
- 2. Electronic keyboard with synthesizer
- 3. Computers (Laptops or PCs) for playing back MP3 and MP4 files.
- 4. Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)

#### 12. CPD Needs

- 1. Video Documentary Analysis
- 2. Analysis of Melodic Elements
- 3. Hymn Composition Project
- 4. Organising Class Hymn Composition Performance
- 5. Manipulating of i-Box, T-TEL resources and YouTube
- 6. Organising Class Discussions (Panel, Symposia, Debate, etc.,)
- 7. Portfolio Building in PE-Music and Dance
- 8. Adaptations for learners with SEN

Year of B.Ed.	2	Semester	1	Place of lesson in semester	123456789101112
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Title of Lesson	Rudiments of Music: Un Lines and Spaces on the	_	Concept of P		Lesson Duratio	_	ours		
Lesson description	expectations fo  Internalising pit	<ul> <li>Introduction to the JHS specialism, the course manual for the semester, and the general expectations for student teachers on the course.</li> </ul>							
Previous student teacher knowledge, prior learning (assumed)	keyboard looks like.	Students have been singing at home, in school and in their churches and know how the piano keyboard looks like.							
Possible barriers to learning in the lesson  Lesson Delivery –	of keyboard instrument,  Face-to- Practical		_	Indepe		e-learning	Practicum		
chosen to support students in achieving the outcomes	face ☑ Activity ☑	Based Learning		Study⊠		opportunit			
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	<ul><li>a) Class Discussion</li><li>b) Demonstration</li><li>c) Group Work</li><li>d) Class Presentations</li></ul>								
<ul> <li>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</li> <li>Write in full aspects of the NTS addressed</li> </ul>	Discovering how     Identifying lines	<ol> <li>Discovering how the lines and spaces are designated,</li> <li>Identifying lines and spaces on the treble clef.</li> </ol>							
Learning Outcome for the lesson, picked and developed from the course specification     Learning indicators	Learning Outcomes	Learning Ir	ndicators		is s a v	ssues - core kills, inclusiv ddressing d	th cross-cutting and transferable vity, equity and iversity. How addressed or		
for each learning outcome	CLO1: Demonstrate content knowledge on musical pitches/notes by identifying and locating them appropriately on both the great stave and keyboard.  CLO2: Demonstrate comprehensive content knowledge in the construction of major scales.  NaCCA-PA CS 2, 3, 4 & 5	line a and b 1.2 Locate treble keybo  2.1 Describ const 2.2Constru G, D, bass s	e how major ructed. ct the major and F on the	on the eves on the scales are scales of	he re F C, nd	skills, cor skills, refl honesty. Critical th problem innovation collabora Gender is adaptation with SEN Diversity Music	on and tion, sues, ons for children and inclusivity in fon literacy,		

				stereotyping in music
	CLO 3: Demonstrate indepth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF.  (NTS 2e & 2f, NTECF p16)  CLO 4: Demonstrate understanding of how children develop and learn in diverse contexts		3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools.  3.2 Describe three (3) activities will put in place to inculca the core values of honest integrity and citizenry,  3.3 Describe two strategies you employ to assist SEN learn to fully participate in dand drama.  4.1 Identify individual stu weaknesses and stren Identify targets for indivistudents and any overare	c syou late y, u will late late late late late late late la
	so as to apply this teaching. (NTS 2e,		shortfalls that need to addressed.	o be
Topic Rudiments of Music:	p.20). Sub-topic	Stage /Time		
Pitch; Lines and Spaces on the Great Staff	Understanding	Stage	Teacher Activity  Set Induction: (Breaking the	Student Activity  Engage students in setting rules and
	the Concept of Pitch  Major Scale Construction	1 - 20 min	ice, setting rules and routines).  Introduce the course manual for the semester,the general expectations for student teachers on the course as well as the JHS specialism.  Play a hymn for students to appreciate. Ask them questions to appraise the hymn on say lyrics, season, tempo, etc.	routines.  Students will be introduced to the topics, subtopics and the lesson sequence and the closing (i.e., reflection— connection- application and closure)  Students listen to the hymn and participate in the discussion that ensues. Let students sing another popular tune of their choice.
		Stage 2 - 30 min	Demonstration: Use the John Curwen's Hand Sign Solfege Game and let the students sing to the pitches corresponding to the hand sign in solfege. After this play the keyboard for them to imitate the scale by lahingin solfege. Use keys that are manageable by both male and female voices.	Students watch Tutor's hands and sing the solfege name to pitch.  Students imitate the scale by lahingin solfege.  Re Mi Fa Do Do
		Stage 1 - 30 min	Class Discussion: Discuss how music is notated by employing the first seven Greek alphabets [A, B, C, D, E, F & G]. Draw the great stave.	Students participate interactively by suppling the first seven Greek alphabets [A, B, C, D, E, F & G].  Students answer question on whether an alphabet is on line or in

		Stage 3 - 30 min	Illustrate how the alphabets were aligned and ask students identify their locations (i.e., on line or in space).  Group Work: Tutor gives out a blank Manuscript sheet for students to work in small groups filling in alphabets to solve problems as a game.	Students solve the staff problems in their groups as they play the game.	
			Ask Students to creatively come out with their own words using the seven alphabets by putting semibreves on the staff.	Students creatively come out with their own words using the seven alphabets by putting semibreves on the staff.	
		Stage 4 - 30 min	Class Presentation: Students are asked to present their solved puzzles as well as the words created to the class. Tutor then plays the pitches (or asks a student with good keyboard skills) to play the pitches out to their colleagues' hearing.	Students present their solved puzzles as well as the words created to their colleagues. Tutor then plays the pitches (or asks a student with good keyboard skills) to play the pitches out to their colleagues' hearing.	
		Stage 1 - 20 min	Practical Activity: Call students to the front of the class to point to two or three identical keys on the keyboard represented by an alphabet.	Students go forward to point to two or three identical keys on the keyboard represented by an alphabet.	
		Stage 5 - 20 min	Reflection and Closure.     Let students express what they learned and match their responses to the purpose of the lesson     summarize the purpose of the lecture and assess the summaries of student teachers	Students reflect on the characteristics of the elements discussed.  Tutor gives more lines and spaces writing assignment as puzzles and gamesfor the next lecture.	
			<ul> <li>The next lecture will focus on Major Scale Construction</li> <li>Provide more lines and spaces writing assignment for the next lecture.</li> </ul>		
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)	<ul><li>2 Reflection</li><li>3 Small Graph</li></ul>	on by stu roup Assi	of the concept of lines and space dent teachers. gnment on lines and spaces on the e clefs modify the position of the	ne great staff.	
Teaching Learning Resources	<ul> <li>A modest recording and playback gadget in the classroom or music room.</li> <li>Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>Electronic keyboard with synthesizer</li> <li>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> </ul>				

	Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and
	recording, viewing and reviewing performances)
Required Text (core)	Amuah, J. A. (2008). Theory of music, the simplest approach. Accra: Hagan Press.
	Taylor, E. (1999). First steps in music theory. London: Associated Board of the Royal Schools of
	Music Ltd.
Additional Reading List	Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). Basic approaches to rudiments and theory of
	music with fundamentals of harmony. Winneba: GWCBC.
	Clendinning, J.P & Marvin E.W (2010). The musicians guide to theory and analysis. New York:
	W.W. Norton & Company.
	Freedman, B. (2013). Teaching Music Through Composition: A Curriculum Using Technology (1st
	Edition). Oxford: Oxford University Press.
	Harder, P. O. (1998). Basic Materials in Music Theory. New York, NY: Allyn and Bacon, Inc.
	Laitz, S.G (2011). The complete musician. New York: Oxford University Press.
	Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani:  Kuapaye Ent. Ltd.
	Ottman, R.W. & Mainnous, F.D. (2004). Rudiments of Music (2 <sup>nd</sup> ed.). Englewood Cliffs, NJ:
	PrenticeHall.
	T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning Materials
	(Handbook for Student Teachers). Accra: Ministry of Education Website: http://oer.t-
	tel.org.
	https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/
CPD Needs	a) Documentary Analysis
	b) Developing Lines and Spaces Games and Puzzles
	c) Thesolfege hand signs(also called the Kodaly hand signs or the Curwen hand signs)
	d) Manipulating of i-Box, T-TEL resources and YouTube
	e) Organising Class Discussions (Panel, Symposia, Debate, etc.,)
	f) Manipulating Sing-along ICT Tools

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

Title of Lesson	Rudiments of Music: Major Scale Construction Lesson Duration 3									
Lesson description	Discovering the principle of major scale construction on lines and spaces on the Great Staff.									
Previous student teacher	Students have been sin		ome, in scho	ol and in th	neir	churches and kr	ow how the			
knowledge, prior learning	piano keyboard looks lik	æ.								
(assumed)	Churchanta with aut MAAFA	CCCCE	N 4 ai a la a al . au	d. Faan		L Americator Chama	Frieht Class			
Possible barriers to learning in the lesson	Students without WAE		_		and	i Anxiety, Stage	Fright, Class			
Lesson Delivery – chosen to		ze, Lack of keyboard instrument, Students with SEN  ace- Practical Work- Seminars Independent e-learning Practicum								
support students in achieving										
the outcomes										
Lesson Delivery – main mode of	a) Class Discussio	n								
delivery chosen to support	b) Demonstration									
student teachers in achieving	c) Group Work									
the learning outcomes.	d) Class Presentat	ions								
<ul> <li>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</li> <li>Write in full aspects of the NTS addressed</li> </ul>	<ul> <li>Identification ofdesignations of notes by the seven Greek alphabets on the great clef.</li> <li>Discovering the distance between the lines and spaces on the staff (i.e., tones and semitones).</li> <li>Discovering the pattern that established the major scale.</li> <li>Construct major scales in C, G, D, F and B flat.</li> </ul>									
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning outcome</li> </ul>	Learning Outcomes  Learning Indicators  Learning Indicators  Learning Indicators  inclusivity, equivalent addressing diversing diversing diversing developed.						s, y and sity. How			
	CLO1: Demonstrate content knowledge on musical pitches/notes bidentifying and locating them appropriately on the great stave and keyboard.  CLO2:Demonstrate comprehensive content knowledge in the construction of major scales.  NaCCA-PA CS 2, 3, 4 & SCA-PA CS 2, 3, 4	y poth 1 2 5. 2 alues in f NTS	spaces of and bass2 Locate not not the bass state keyboard1 Describe scales construct scales of F on the bass state (3) professions are of the more state of the s	n line and n the treble staves.  otes placed treble and ves on the .  how major are ted. the major C, G, D, and treble and es east three ssional d attitudes usic and acher in the		<ul> <li>Assessment s skills, commu skills, reflection honesty.</li> <li>Critical thinking problem solver innovation are collaboration</li> <li>Gender issue adaptations for with SEN</li> <li>Diversity and in PEMD</li> <li>Information I</li> <li>Ethical issues stereotyping</li> </ul>	nication on and ing and ing, od or children inclusivity iteracy, on			

	CLO 4 understanding children devel in diverse con apply this in t (NTS 2e, NTEC	op and learn texts so as to heir teaching.	3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SE learners to fully participate in danc drama. 4.1 Identify individual student weaknesse and strengths. Identify targets for individual students and any overarchir shortfalls that need to be addressed.	e e e e e e e e e e e e e e e e e e e
<b>Topic</b> Rudiments of Music	Sub-topic	Stage/Time	outcomes: depending	g activities to achieve learning on delivery mode selected. tive group work or independent  Student Activity
	Understandi ng the Concept of Pitch Major Scale Construction	Stage 1 - 20 min	Set Induction: Use the John Curwen's Hand Sign Solfege Game and let the students sing to the pitches corresponding to the hand sign in solfege. After this, Tutor plays the keyboard for them to imitate the scale by lahing in solfege. Use keys that are manageable by both male and female voices.	Students watch Tutor's hands and sing the solfege name to pitch.  Students imitate the scale by lahing in solfege.
		Stage 2 - 20 min	Demonstration: Demonstrate how the treble clefis professionally written on the five lines starting from the G line and cutting through that G line at two other points.  Demonstrate how the bass clefafter they have practiced the first.  Demonstrate how semibreves are professionally written	Students practice the writing of the <i>treble clef</i> individually on manuscript sheets in their tables in their seats. Tutor goes round to assist students in difficulty.  Students practice the writing of the <i>bass clef</i> individually on manuscript sheets in their tables in their seats. Tutor goes round to assist students in difficulty.

1		
	on the staff for	
61 2 20	student to see.	
Stage 3 - 30	Practical Activity: Ask	Students write the following
min	students to write the	notes on the <i>treble staff</i> : B, F, E,
	following notes on the	G and D; then F, E, C and A.
	treble staff: B, F, E, G	
	and D; then F, E, C and	
	Α.	Students continue with writing notes also on the bass staff: B, F,
		A, G and D; then G, A, E and C
	Ask students to write	
	the following notes	
	also on the bass staff:	
	B, F, A, G and D; then	
	G, A, E and C.	
Stage 1 - 20	Group Work: Discuss	Students answer questions on
min	what a semitone is	the semitone and go into their
	with students and	groups to explore the distance
	then put them into	between the notes (by
	small groups and give	semitones) A, B, C, D, E, F & G.
	them dummy	
	keyboards to go and	
	explore the distance	
	between the notes (by	
	semitones) A, B, C, D,	
	E, F & G.	
Stage 3 - 50	Demonstration&	Students watch while you play
min	Group Work: Let	the scale of C major and
	students watch and	internalise if it correspond to the
	listen while you play	solfege sound they sang in the
	the scale of C major	set induction. Students listen
	on the keyboard. They	attentively to identify wrong
	internalise if it	notes in the sequence.
	corresponds to the	
	solfege sound they	
	sang in the set	
	induction. Play on	
	with other notes for	
	their hearing and	
	judging. Ask them to	Interactively, students discover
	tell you when the	the pattern with the Tutor. Students use the established
	sequence in the pitches is missed.	
	Correct wrong notes	pattern (T, T, ½T, T, T, T, ½T) to construct the scales of C, G and
	to make them sound	F.
	aurally right (major	
	scale).	
	<del> , -</del>	
	Establish the T, T, ½T,	
	T, T, T, ½T pattern	
	with students. Ask	
	student to go into	
	their groups and write	
	down the notes from	
	Middle C to the next C	
	that makes the scale.	
	Ask them to explore	
	other scales starting	
	from G and from F.	
<u> </u>		

	T	Tutos coco served to	
		Tutor goes round to offer help to students	
		in difficulty.	
	Stage 4 -	-	Students present their scales to
	min	Students are asked to	their colleagues. Tutor then
		present the scales	plays the pitches (or asks a
		constructed to the	student with good keyboard
		class. Tutor then plays	skills) to play the pitches out to
		the pitches (or asks a student with good	their colleagues' hearing.
		keyboard skills) to	
		play the pitches out to	
		their colleagues'	
		hearing.	
	Stage 5 -		Students reflect on the
	min	Closure.	characteristics of the elements
		<ul> <li>Let students</li> </ul>	discussed.
		express what they	
		learned and	
		match their	
		responses to the purpose of the	
		lesson	Tutor gives more Assignment on
		summarize the	scale construction—D, A, B flat
		purpose of the	and E flat for the next lecture.
		lecture and assess	
		the summaries of	
		student teachers	
		<ul> <li>The next lecture</li> </ul>	
		will focus on	
		Major Scale	
		Construction	
		Provide more	
		lines and spaces	
		writing assignment for	
		the next lecture.	
Lesson assessments –	Peer assessmer	nt of the conceptual understan	nding of theT, T, ½T, T, T, T, ½T
evaluation of learning: of, for	pattern.		
and as learning within the	Reflection by st	udent teachers.	
lesson (linking to learning	<ul> <li>Small Group As</li> </ul>	ssignment on scale construction	n—D, A, B flat and E flat.
outcomes)		ccidentals work in scale constr	
Teaching Learning Resources	_	playback gadget in the classro	
			recording facility (possibly with a
	detached micro	opnone) oard with synthesizer	
	_ ·	oard with synthesizer ptops or PCs) for playing back N	AP3 and MP4 files
			Tripod and Monitoring Unit (for
		cording, viewing and reviewing	- · · · · · · · · · · · · · · · · · · ·
Required Text (core)		eory of music, the simplest app	
	I	eps in music theory. London: A	ssociated Board of the Royal
	Schools of Musi		
Additional Reading List	I		ic approaches to rudiments and
	I	with fundamentals of harmon	· ·
	_	n E.W (2010). The musicians gi ton & Company.	uide to theory and analysis. New
		eaching Music Through Compos	sition: A Curriculum Using
	1	: Edition). Oxford: Oxford Unive	_
		-	New York, NY: Allyn and Bacon, Inc.
	1	mplete musician. New York: Ox	
	Mereku C. W. K. (2013).	We sing and learn: A legacy of	songs for Ghanaian schools.

	Sunyani: Kuapaye Ent. Ltd. Ottman, R.W. & Mainnous, F.D. (2004). Rudiments of Music (2 <sup>nd</sup> ed.). Englewood Cliffs, NJ: PrenticeHall. T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning Materials (Handbook for Student Teachers). Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a> . <a href="https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/">https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/</a>
CPD Needs	<ul> <li>Documentary Analysis</li> <li>Developing <i>Lines and Spaces</i> Games and Puzzles</li> </ul>
	<ul> <li>Thesolfege hand signs(also called the Kodaly hand signs or the Curwen hand signs)</li> </ul>
	Use of <i>Dummy Keyboards</i> in the Construction of major scale
	Manipulating of i-Box, T-TEL resources and YouTube
	Manipulating Sing-along ICT Tools

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

Title of Lesson	Rudiments of Music: Meter Systems (Simple  Lesson Duration 3 hours							
		iple, and SimpleQ						
Lesson description	To realize that the durations of musical sounds/notes are "measured" and represented by symbols, which, by their relationship with one another are expressed through the system of time signatures or meter.							
Previous student teacher	Students have been singin	or playing other	musical instrume	ents on their own.				
knowledge, prior learning								
(assumed)								
Possible barriers to		Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size						
learning in the lesson	Lack of keyboard instrume			1	T			
Lesson Delivery – chosen	Face-to- Practical Wo		Independent	e-learning	Practicum			
to support students in	face 🗹 Activity Bas		Study <b>☑</b>	opportunities 🗹				
achieving the outcomes		rning						
Lesson Delivery – main	a) Group Presentation r	nusical genres.						
mode of delivery chosen to	b) Class Discussion		110.1					
support student teachers	c) Watching Documenta			<b>!</b> S				
in achieving the learning	d) Answering oral or wr	tten questions on	tne topic					
outcomes.								
Durnose for the lesser	a) To identify the variou	c durational cumb	ols					
Purpose for the lesson, what you want the	a) To identify the varioub) To realize the relation			nol and another				
students to achieve, serves	c) To interpret simple d	•	•					
as basis for the learning	c) To interpret simple u	apie, tripie, and qu	adiuple tille sig	matures effectively				
outcomes. An expanded								
version of the description.								
Write in full aspects of								
the NTS addressed								
• Learning Outcome for			1	dentify which cross-	cutting			
Learning Outcome for				dentify which cross- ssues - core and tran	_			
<ul> <li>Learning Outcome for the lesson, picked and</li> </ul>			i	ssues - core and trar	sferable			
<ul> <li>Learning Outcome for the lesson, picked and developed from the</li> </ul>	Learning Outcomes	Learning Indic	rators i	ssues - core and trank kills, inclusivity, equ	nsferable lity and			
Learning Outcome for the lesson, picked and developed from the course specification	Learning Outcomes	Learning India	cators is	ssues - core and trankills, inclusivity, equidants	nsferable nity and How will			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	Learning Outcomes	Learning India	cators i s	ssues - core and trank kills, inclusivity, equ	nsferable nity and How will			
Learning Outcome for the lesson, picked and developed from the course specification	Learning Outcomes  CLO1 Demonstrate	Learning India  1.1 Associate	cators i	ssues - core and trankills, inclusivity, equideressing diversity. hese be addressed of leveloped.	nsferable nity and How will or			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	-		cators is a to the names	ssues - core and trankills, inclusivity, equideressing diversity.  hese be addressed of the colores and the colores.	nsferable nity and How will or			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate	1.1 Associate	cators is a to the names	ssues - core and trankills, inclusivity, equideressing diversity. hese be addressed of developed.  Assessment skil	nsferable lity and How will or ls, social cation skills,			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content	1.1 Associate with dura	the names	ssues - core and transkills, inclusivity, equiddressing diversity. hese be addressed of developed.  Assessment skill skills, communic	Is, social cation skills, onesty.			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the	1.1 Associate with dura symbols. 1.2 Perform d	the names	ssues - core and transkills, inclusivity, equiddressing diversity. hese be addressed cleveloped.  Assessment skill skills, communicy reflection and h	Is, social cation skills, onesty.			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse.	the names tional with a given	ssues - core and transkills, inclusivity, equiddressing diversity. hese be addressed coleveloped.  Assessment skill skills, communicy reflection and head of the communicy of the communication of	Is, social cation skills, onesty.			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music. CLO2Demonstrate	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s	the names tional with a given simple—	kills, inclusivity, equiddressing diversity. hese be addressed cleveloped.  Assessment skill skills, communic reflection and h Critical thinking problem solving	Is, social cation skills, onesty.			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, tri	the names tional with a given simple—ple and	ssues - core and transkills, inclusivity, equiddressing diversity. hese be addressed coleveloped.  Assessment skill skills, communicy reflection and heart critical thinking problem solving	Is, social cation skills, onesty.			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple—	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, trip quadruple	the names tional with a given simple—ple and e—time	Assessment skills, communic developed.  Assessment skills, communic reflection and h Critical thinking problem solving Innovation and collaboration,	Is, social cation skills, onesty. and			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple— duple, triple and	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, trip quadruple signature	the names tional urational with a given simple— ple and e—time s by conduct	Assessment skills, communication and hese be addressed coleveloped.  Assessment skill skills, communication and hese collection and hese collection and hese collections and collaboration, Gender issues,	Is, social cation skills, onesty. and			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple— duple, triple and quadruple—time	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, trip quadruple signature basic bear	the names tional  urational with a given simple— ple and e—time s by conduct t patterns.	ckills, inclusivity, equicidessing diversity.  Hese be addressed coleveloped.  Assessment skills, communicy reflection and hese colleged solving problem solving problem solving collaboration,  Gender issues, for children with	Is, social cation skills, onesty. and			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple— duple, triple and quadruple—time signatures.	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, trij quadruple signature basic bea 2.2 Interpret s	the names tional urational with a given simple— ple and e—time s by conduct t patterns. grouping of	ssues - core and transkills, inclusivity, equaddressing diversity. hese be addressed coleveloped.  Assessment skill skills, communicy reflection and how critical thinking problem solving Innovation and collaboration, Gender issues, for children with	Is, social cation skills, onesty. and st., adaptations in SEN clusivity in			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple— duple, triple and quadruple—time	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, trip quadruple signature basic bear 2.2 Interpret s rhythms i	the names tional with a given simple—ple and e—time s by conduct t patterns. grouping of n simple—	essues - core and transkills, inclusivity, equididressing diversity.  Hese be addressed of the communication and hese communication and hese collection and hese collection and collaboration,  Gender issues, for children with Music	Is, social cation skills, onesty. and st., adaptations in SEN clusivity in racy,			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple— duple, triple and quadruple—time signatures.	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, trip quadruple signature basic bea 2.2 Interpret s rhythms i duple, trip	the names tional  urational with a given  simple— ple and e—time s by conduct t patterns. grouping of n simple— ple and	essues - core and transkills, inclusivity, equididressing diversity.  Hese be addressed of the communication and hese controlled by the control of the contr	Is, social cation skills, onesty. and s, adaptations in SEN clusivity in racy, in			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple— duple, triple and quadruple—time signatures.	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, trip quadruple signature basic bear 2.2 Interpret s rhythms i duple, trip quadruple	the names tional  urational with a given  simple— ple and e—time s by conduct t patterns. grouping of n simple— ple and e—time	ssues - core and transkills, inclusivity, equididressing diversity. hese be addressed coleveloped.  Assessment skill skills, communicy reflection and hese collaboration, collaboration, Gender issues, for children with Music Information lite Ethical issues or	Is, social cation skills, onesty. and s, adaptations in SEN clusivity in racy, in			
Learning Outcome for the lesson, picked and developed from the course specification     Learning indicators for each learning outcome	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple—duple, triple and quadruple—time signatures.  NaCCA-PA CS 2, 3, 4 & 5.	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, trip quadruple signature basic bear 2.2 Interpret s rhythms i duple, trip quadruple signature	the names tional  urational with a given  simple— ple and e—time s by conduct t patterns. grouping of n simple— ple and e—time s e—time	ssues - core and transkills, inclusivity, equididressing diversity. hese be addressed coleveloped.  Assessment skill skills, communicy reflection and hese collaboration, collaboration, Gender issues, for children with Music Information lite Ethical issues or	Is, social cation skills, onesty. and s, adaptations in SEN clusivity in racy, in			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple—duple, triple and quadruple—time signatures.  NaCCA-PA CS 2, 3, 4 & 5.	1.1 Associate with dura symbols. 1.2 Perform d symbols w pulse. 2.1 Interpret s duple, trip quadruple signature basic bear 2.2 Interpret s rhythms i duple, trip quadruple signature 3.1 State at le	the names tional  urational with a given simple— ple and e—time s by conduct t patterns. grouping of n simple— ple and e—time s. ast three (3)	ssues - core and transkills, inclusivity, equididressing diversity. hese be addressed coleveloped.  Assessment skill skills, communicy reflection and hese collaboration, collaboration, Gender issues, for children with Music Information lite Ethical issues or	Is, social cation skills, onesty. and s, adaptations in SEN clusivity in racy, in			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning outcome</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple—duple, triple and quadruple—time signatures.  NaCCA-PA CS 2, 3, 4 & 5.	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, trip quadruple signature basic bear 2.2 Interpret g rhythms i duple, trip quadruple signature 3.1 State at le profession	the names tional urational with a given simple—ple and e—time s by conduct t patterns. grouping of n simple—ple and e—time s. ast three (3) nal values	ssues - core and transkills, inclusivity, equididressing diversity. hese be addressed coleveloped.  Assessment skill skills, communicy reflection and hese collaboration, collaboration, Gender issues, for children with Music Information lite Ethical issues or	Is, social cation skills, onesty. and s, adaptations in SEN clusivity in racy, in			
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning outcome</li> </ul>	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple— duple, triple and quadruple—time signatures. NaCCA-PA CS 2, 3, 4 & 5.  CLO 3 Demonstrate in- depth knowledge of inclusive professional valu	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, trip quadruple signature basic bea 2.2 Interpret g rhythms i duple, trip quadruple signature 3.1 State at le profession and attitu	the names tional  urational with a given  simple— ple and e—time s by conduct t patterns. grouping of n simple— ple and e—time s. ast three (3) nal values ides of the	ssues - core and transkills, inclusivity, equididressing diversity. hese be addressed coleveloped.  Assessment skill skills, communicy reflection and hese collaboration, collaboration, Gender issues, for children with Music Information lite Ethical issues or	Is, social cation skills, onesty. and s, adaptations in SEN clusivity in racy, in			
Learning Outcome for the lesson, picked and developed from the course specification     Learning indicators for each learning outcome	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple— duple, triple and quadruple—time signatures. NaCCA-PA CS 2, 3, 4 & 5.  CLO 3 Demonstrate in- depth knowledge of inclusive professional valu and attitudes enshrined in	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, trip quadruple signature basic bear 2.2 Interpret s rhythms i duple, trip quadruple signature 3.1 State at le profession and attitu	the names tional  urational with a given  simple— ple and e—time s by conduct t patterns. grouping of n simple— ple and e—time s. ast three (3) nal values ides of the d dance	ssues - core and transkills, inclusivity, equididressing diversity. hese be addressed coleveloped.  Assessment skill skills, communicy reflection and hese collaboration, collaboration, Gender issues, for children with Music Information lite Ethical issues or	Is, social cation skills, onesty. and s, adaptations in SEN clusivity in racy, in			
Learning Outcome for the lesson, picked and developed from the course specification     Learning indicators for each learning outcome	CLO1 Demonstrate understanding of content knowledge on the durational symbols in music.  CLO2Demonstrate understanding of the interpretation of simple— duple, triple and quadruple—time signatures. NaCCA-PA CS 2, 3, 4 & 5.  CLO 3 Demonstrate in- depth knowledge of inclusive professional valu	1.1 Associate with dura symbols. 1.2 Perform d symbols v pulse. 2.1 Interpret s duple, trip quadruple signature basic bear 2.2 Interpret s rhythms i duple, trip quadruple signature 3.1 State at le profession and attitu	the names tional  urational with a given  simple— ple and e—time s by conduct t patterns. grouping of n simple— ple and e—time s. ast three (3) nal values ides of the	ssues - core and transkills, inclusivity, equididressing diversity. hese be addressed coleveloped.  Assessment skill skills, communicy reflection and hese collaboration, collaboration, Gender issues, for children with Music Information lite Ethical issues or	Is, social cation skills, onesty. and s, adaptations in SEN clusivity in racy, in			

		/NTS 20 &	of NTECE p16	١				
(NTS 2e &		2f, <b>NTECF</b> p16	)	3.2 Describe three (3) activities you will p in place to inculcat the core values of honesty, integrity a citizenry, 3.3 Describe two	te			
					strategies you will			
					employ to assist SE	ĒΝ		
					learners to fully			
					participate in danc	e		
		CLO 4 Den	aanstrata		drama. 4.1 Identify individual			
•			ding of how		student weakness	ses		
			evelop and lea	rn	and strengths.			
			contexts so as		Identify targets fo			
			in their teachi	ng.	individual student			
		(N13 Ze, N	ITECF p.20).		and any overarchi shortfalls that nee	- 1		
					to be addressed.	Lu		
							s to achieve learning outcomes:	
Topic:			Stage/Time	_			lected. Teacher led, collaborative	
Rudiments of Music:	Sı	ıb-topic	Stage/ Time		up work or independent	stua	y Student Activity	
Major Scale				Tea	cher Activity		Student Activity	
Construction		erstanding	Stage 1 - 20		Induction: Use the		dents watch Tutor's hands and sing	
		Concept of min rations of		John Curwen's Hand Sign Solfege Game and let the		the solfege name to pitch.		
	Note			students sing to the pitches corresponding to		Stud	Students imitate the scale by <i>lahing</i> in	
						solf		
					hand sign in solfege.			
	Time	•			er this, Tutor plays the board for them to	8	Do Re Mi Fa	
	_	atures:		-	ate the scale by lahing		C (All)	
	simp				olfege. Use keys that	Cart.	Sol La Ti Do	
	-	e, triple			manageable by both			
	and	Iruple.		mai	e and female voices.			
	quuc	пиріс.	Stage 2 - 60	Pra	ctical Activity: Let	Stud	dent sing <i>Daa Na 'se, Da 'na ase,</i>	
			min		dents now sing the		Onyame ase as they clap 1, 2, 3 &	
					g Daa Na 'se, Da 'na		tudents to clap the four beats in a	
					<i>, da Onyame ase.</i> Ask dents to clap the four	162	as they sing. <b>Mereku (2013, pg.</b>	
					ts in a bar as they sing.	102	,	
				Me	reku (2013, pg. 162)			
				Dan			dents practice the drawing of the	
					nonstrate how the ational symbols are	-	bols individually on manuscript ets on their tables in their seats.	
					fessionally written on		or goes round to assist students in	
					staff for student to see	diffi	culty.	
					the whiteboard— tchet, minim, quaver		Students watch as they	
					semibreve.		listen attentively and	
							identify these symbols.	
					ject the score of the			
					sic on the LCD screen draw students'			
					ention to the notes as	Stuc	dents demonstrate the note values	
					or sings the song.	with	n respect to the pulse—crotchet, im, quaver and semibreve.	

	Tutor then asks students	
	demonstrate the notes against the four counts.	
Stage 3 - 50	Demonstration & Group	Students respond to questions to
min	Work: Discuss the arithmetic or numeral value of the notes against the crochet beat through high order questioning.	deduce the following:  Crotchet = 1 beat,  Minim = 2 beats,  Quaver =½ beat and  Semibreve = 4 beats.
	Let students watch and listen while you sing and clap the song again. Let them internalise, counting in their heads the beats as you sing along.  Give out two-bar phrase tasks and break students to go and practice in their small groups whilst Tutor goes round to offer help to students in difficulty.	Students watch the notesattentively and count in their heads as Tutor sings along.  Students go into their groups to practice the two-bar phrase tasks.
Stage 4 - 30 min	Class Presentation: Groups are asked to comeand perform their task to the class as Tutor provide the pulse—1, 2, 3, 4. Tutor asks other groups to listen attentively and assess the performance.	Student Groups perform their tasks to their colleagues whilst Tutor gives the pulse. Other groups do peer assessment of their colleagues' performance.
Stage 5 - 20 min	Reflection and Closure Let students express what they learned and match their responses to the purpose of the lesson -summarize the purpose of the lecture and assess the summaries of student teachers -The next lecture will focus	Students reflect on the characteristics of the elements discussed.  Tutor gives more Assignment on scale
	on Time Signatures: simple—duple, triple and quadrupleProvide more lines and spaces writing assignment for the next lecture.	construction— duration of notes for the next lecture.

Lesson assessments –	1 Peer assessment of the duration of —crotchet, minim, quaver and semibreve.
evaluation of	2 Reflection by student teachers.
learning: of, for and	3 Small Group Assignment on scale construction—crotchet, minim, quaver and semibreve.
as learning within	4 Describe the numerical values of the durational symbols in relation to the crotchet beat.
the lesson (linking to	
learning outcomes)	
Teaching Learning	A modest recording and playback gadget in the classroom or music room.
Resources	Compact Disc (Audio & Video) player with a recording facility (possibly with a detached
	microphone)
	Electronic keyboard with synthesizer
	Computers (Laptops or PCs) for playing back MP3 and MP4 files.
	Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and
	recording, viewing and reviewing performances)
Required Text (core)	Amuah, J. A. (2008). <i>Theory of music, the simplest approach</i> . Accra: Hagan Press.
	Taylor, E. (1999). First steps in music theory. London: Associated Board of the Royal Schools of Music
	Ltd.
Additional Reading	Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). Basic approaches to rudiments and theory of
List	music with fundamentals of harmony. Winneba: GWCBC.
	Clendinning, J.P & Marvin E.W (2010). The musicians guide to theory and analysis. New York: W.W.
	Norton & Company.
	Freedman, B. (2013). Teaching Music Through Composition: A Curriculum Using Technology (1st
	Edition). Oxford: Oxford University Press. Harder, P. O. (1998). Basic Materials in Music Theory. New York, NY: Allyn and Bacon, Inc.
	Laitz, S.G (2011). The complete musician. New York: Oxford University Press.
	Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani:
	Kuapaye Ent. Ltd.
	Ottman, R.W. & Mainnous, F.D. (2004). Rudiments of Music (2 <sup>nd</sup> ed.). Englewood Cliffs, NJ:
	PrenticeHall.
	T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning Materials
	(Handbook for Student Teachers). Accra: Ministry of Education Website: http://oer.t-
	tel.org.
	https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/
CPD Needs	a. Documentary Analysis
	b. Developing <i>Durational Notes and Rhythmic</i> Tasks.
	c. The solfege hand signs (also called the Kodaly hand signs or the Curwen hand signs)
	d. Manipulating of i-Box, T-TEL resources and YouTube
	e. Manipulating Sing-along ICT Tools
	c. manipulating sing along for 1000

Year of B.Ed.	2	Semester	1	Place of lesson in semester	123 <b>4</b> 5678910 11 12
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	Rudiments of Music: Time Signatures(Simple Duple,								
Title of Lesson		Simple Triple, and SimpleQuadruple)  Lesson Duration  3 hours  To realize that the durations of musical sounds/notes are "measured" and represented by							
Lesson description	To reali	ze that the o	duratio	ns of musical	sounds/notes	are "r	neasured" and repr	esented by	
	symbols	s, which, by	their re	elationship wi	th one anoth	er are e	expressed through t	he system of	
		natures or r							
Previous student teacher				-		on, dur	ational symbols and	d their values	
knowledge, prior learning	and have clapped some simple rhythmic tasks.								
(assumed)									
Possible barriers to learning					_	ear and	Anxiety, Stage Frig	ht, Class Size,	
in the lesson		_		nt, Students				I =	
Lesson Delivery – chosen to	Face-	Practical	Work		•		e-learning	Practicum	
support students in	to-	Activity ☑	Based		Study <b>☑</b>		opportunities 🗹		
achieving the outcomes	face ☑	<b>V</b>	Learn	ing					
Lesson Delivery – main mode	•	Group Pre	esentat	ion musical g	enres.				
of delivery chosen to support	•	Think-Pai		_					
student teachers in achieving	•	Class Disc	cussion						
the learning outcomes.	•			nentaries: You	ı-Tube and Vi	deo res	sources		
	•	Small Gro							
Purpose for the lesson, what	•			arious duratio	nal symbols				
you want the students to	•		•	ationship bet	•	e signa	ture symbol		
achieve, serves as basis for	•			-		_	ole—time signature	s effectively	
the learning outcomes. An	•				=		riple, and quadruple	· · · · · · · · · · · · · · · · · · ·	
expanded version of the		signature	-	•		. ,	. ,		
description.									
Write in full aspects of									
the NTS addressed			ı			1			
Learning Outcome for						Ident	ify which cross-cut	ting issues -	
							core and transferable skills,		
the lesson, picked and								-	
developed from the	Learnin	g Outcomes	s	Learning Inc	licators	inclu	sivity, equity and a	ddressing	
developed from the course specification	Learnin	g Outcomes	s	Learning Inc	licators	inclu diver	sivity, equity and a sity. How will these	ddressing e be	
developed from the course specification  Learning indicators for						inclu diver addr	sivity, equity and a sity. How will these essed or developed	ddressing e be I.	
developed from the course specification	CLO1:D	emonstrate		1.1 Associate	e the names	inclu diver addr	sivity, equity and a sity. How will theso essed or developed Assessment skills, s	ddressing e be l. social skills,	
developed from the course specification  Learning indicators for	CLO1:D	emonstrate anding	of	1.1 Associate with dur	e the names ational	inclu diver addr	sivity, equity and a sity. How will theso essed or developed Assessment skills, s communication ski	ddressing e be l. social skills,	
developed from the course specification  Learning indicators for	CLO1:D underst content	emonstrate anding knowledg	of e on	1.1 Associate with during symbols.	e the names ational	inclu diver addr	sivity, equity and a sity. How will these essed or developed Assessment skills, so communication ski and honesty.	ddressing e be l. social skills, lls, reflection	
developed from the course specification  Learning indicators for	CLO1:D underst content the du	emonstrate randing knowledg rational syr	of e on	1.1 Associate with during symbols. 1.2 Perform	e the names ational durational	inclu diver addr	sivity, equity and a sity. How will these essed or developed Assessment skills, so communication ski and honesty.  Critical thinking and	ddressing e be l. social skills, lls, reflection	
developed from the course specification  Learning indicators for	CLO1:D underst content	emonstrate randing knowledg rational syr	of e on	1.1 Associate with during symbols. 1.2 Perform symbols	e the names ational	inclu diver addr	sivity, equity and a sity. How will these essed or developed Assessment skills, so communication skills and honesty. Critical thinking and solving,	ddressing e be l. social skills, lls, reflection d problem	
developed from the course specification  Learning indicators for	CLO1:D underst content the du in music	emonstrate anding knowledg rational syr	of e on mbols	1.1 Associate with during symbols. 1.2 Perform symbols pulse.	e the names ational durational with a given	inclu diver addr	sivity, equity and a sity. How will these essed or developed. Assessment skills, so communication skills and honesty. Critical thinking and solving,	ddressing e be l. social skills, lls, reflection d problem	
developed from the course specification  Learning indicators for	CLO1:D underst content the du in music	emonstrate anding knowledg rational syr c. Demons	of se on mbols	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1 Interpret	e the names ational durational with a given grouping of	inclu diver addr	sivity, equity and a sity. How will these essed or developed. Assessment skills, so communication skills and honesty. Critical thinking and solving, Innovation and coll Gender issues, adapts.	ddressing e be l. social skills, lls, reflection d problem	
developed from the course specification  Learning indicators for	CLO1:D underst content the du in music	emonstrate randing knowledg rational syr c. Demons randing of	of e on mbols	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1 Interpret	e the names ational durational with a given grouping of in simple—	inclu diver addr	sivity, equity and a sity. How will these essed or developed. Assessment skills, so communication skills, and honesty. Critical thinking and solving, Innovation and coll Gender issues, adachildren with SEN	ddressing e be l. social skills, lls, reflection d problem laboration, aptations for	
developed from the course specification  Learning indicators for	CLO1:Dunderst content the du in music CLO2: underst	emonstrate canding c knowledg rational syr c. Demons canding of	of e on mbols strate the	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1Interpret rhythms	e the names ational durational with a given grouping of in simple—iple and	inclu diver addr	sivity, equity and a sity. How will these essed or developed. Assessment skills, so communication skill and honesty. Critical thinking and solving, Innovation and coll Gender issues, adarchildren with SEN Diversity and incluse.	ddressing e be l. social skills, lls, reflection d problem laboration, aptations for	
developed from the course specification  Learning indicators for	CLO1:D underst content the du in music CLO2: underst interpressimple-	emonstrate canding c knowledg rational syr c. Demons canding of	of the on mbols strate the of triple	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1Interpret rhythms duple, tr	e the names ational durational with a given grouping of in simple—tiple and e—time	inclu diver addr	sivity, equity and a sity. How will these essed or developed Assessment skills, so communication skill and honesty. Critical thinking and solving, Innovation and coll Gender issues, adachildren with SEN Diversity and inclusions.	ddressing e be l. social skills, lls, reflection d problem laboration, aptations for	
developed from the course specification  Learning indicators for	CLO1:Dunderst content the du in music CLO2: underst interpressimpleand signature	emonstrate canding canding canding canding canding catation duple, quadruple— res.	of triple	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1Interprete rhythms duple, triquadrup	e the names ational durational with a given grouping of in simple—tiple and le—time es.	inclu diver addr	sivity, equity and a sity. How will these essed or developed Assessment skills, so communication skill and honesty. Critical thinking and solving, Innovation and coll Gender issues, adachildren with SEN Diversity and inclus Music Information literace	ddressing e be l. social skills, lls, reflection d problem laboration, aptations for sivity in	
developed from the course specification  Learning indicators for	CLO1:Dunderst content the du in music CLO2: underst interpressimpleand signature	emonstrate canding canding rational syr canding canding of etation duple, quadruple	of triple	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1Interpret rhythms duple, triquadrup signature 2.2Perform simple—	e the names ational durational with a given grouping of in simple—tiple and e—time ess. "hythms in duple,	inclu diver addr	sivity, equity and a sity. How will these essed or developed Assessment skills, so communication skill and honesty. Critical thinking and solving, Innovation and coll Gender issues, adachildren with SEN Diversity and inclusions.	ddressing e be l. social skills, lls, reflection d problem laboration, aptations for sivity in	
developed from the course specification  Learning indicators for	CLO1:Dunderst content the du in music CLO2: underst interpressimpleand signature	emonstrate canding canding canding canding canding catation duple, quadruple— res.	of triple	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1Interpret rhythms duple, triple and triple an	e the names ational durational with a given grouping of in simple—tiple and le—time ess. Thythms in duple,	inclu diver addr	sivity, equity and a sity. How will these essed or developed. Assessment skills, so communication skills, and honesty. Critical thinking and solving, Innovation and coll Gender issues, adachildren with SEN Diversity and inclusion. Information literace Ethical issues on st	ddressing e be l. social skills, lls, reflection d problem laboration, aptations for sivity in	
developed from the course specification  Learning indicators for	CLO1:Dunderst content the du in music CLO2: underst interpressimpleand signatur NaCCA-	emonstrate canding canding canding canding canding catation duple, quadruple— res.	of triple	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1Interpret rhythms duple, tracquadrup signature 2.2Perform simple—triple and quadrup	e the names ational durational with a given grouping of in simple—tiple and le—time es. Phythms in duple, die—time	inclu diver addr	sivity, equity and a sity. How will these essed or developed. Assessment skills, so communication skills, and honesty. Critical thinking and solving, Innovation and coll Gender issues, adachildren with SEN Diversity and inclusion. Information literace Ethical issues on st	ddressing e be l. social skills, lls, reflection d problem laboration, aptations for sivity in	
developed from the course specification  Learning indicators for	CLO1:Dunderst content the du in music CLO2: underst interpressimpleand signatur NaCCA-	emonstrate canding canding canding canding canding catation duple, quadruple— res.	of triple	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1 Interpret rhythms duple, trace quadrup signature 2.2 Perform simple—triple and quadrup signature signature.	e the names ational durational with a given grouping of in simple—tiple and le—time es. hythms in duple, de—time es by	inclu diver addr	sivity, equity and a sity. How will these essed or developed. Assessment skills, so communication skills, and honesty. Critical thinking and solving, Innovation and coll Gender issues, adachildren with SEN Diversity and inclusion. Information literace Ethical issues on st	ddressing e be l. social skills, lls, reflection d problem laboration, aptations for sivity in	
developed from the course specification  Learning indicators for	CLO1:Dunderst content the du in music CLO2: underst interpressimpleand signatur NaCCA-5.	emonstrate canding can	of se on mbols strate the of triple -time	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1Interpret rhythms duple, trapadrup signature 2.2Perform simple—triple and quadrup signature clapping.	e the names ational durational with a given grouping of in simple—tiple and le—time ess. Thythms in duple, de—time es by	inclu diver addr	sivity, equity and a sity. How will these essed or developed. Assessment skills, so communication skills, and honesty. Critical thinking and solving, Innovation and coll Gender issues, adachildren with SEN Diversity and inclusion. Information literace Ethical issues on st	ddressing e be l. social skills, lls, reflection d problem laboration, aptations for sivity in	
developed from the course specification  Learning indicators for	CLO1:Dunderst content the du in music CLO2: underst interpresimpleand signatur NaCCA-5.	emonstrate anding knowledg rational syr c.  Demons anding of etation duple, quadruple res. PA CS 2, 3	of the on mbols strate the of triple –time , 4 & te in-	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1 Interpret rhythms duple, triguadrup signature 2.2 Perform simple—triple and quadrup signature clapping. 3.1 State at	e the names ational durational with a given grouping of in simple—tiple and le—time less. Thythms in duple, durational le—time less by	inclu diver addr	sivity, equity and a sity. How will these essed or developed. Assessment skills, so communication skills, and honesty. Critical thinking and solving, Innovation and coll Gender issues, adachildren with SEN Diversity and inclusion. Information literace Ethical issues on st	ddressing e be l. social skills, lls, reflection d problem laboration, aptations for sivity in	
developed from the course specification  • Learning indicators for each learning outcome	CLO1:Dunderst content the du in music CLO2: underst interpresimpleand signatur NaCCA-5.	emonstrate anding to knowledge rational syrem.  Demonstration of etation of e	of the on mbols strate the of triple –time , 4 & te in-if	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1Interpret rhythms duple, trigginature 2.2Perform simple—triple and quadrup signature clapping. 3.1 State at (3) profe	e the names ational durational with a given grouping of in simple—tiple and le—time ess. Thythms in duple, de—time ess by least three ssional	inclu diver addr	sivity, equity and a sity. How will these essed or developed. Assessment skills, so communication skills, and honesty. Critical thinking and solving, Innovation and coll Gender issues, adachildren with SEN Diversity and inclusion. Information literace Ethical issues on st	ddressing e be l. social skills, lls, reflection d problem laboration, aptations for sivity in	
developed from the course specification  • Learning indicators for each learning outcome	CLO1:Dunderst content the du in music CLO2: underst interpresimple-and signatur NaCCA-5.	emonstrate randing rational syres.  Demonstration detation duple, quadruple res.  PA CS 2, 3	of the on mbols strate the of triple –time , 4 & te in-of the in-o	1.1 Associate with during symbols. 1.2 Perform symbols pulse. 2.1 Interpret rhythms duple, trigging ature 2.2 Perform simple—triple and quadrup signature clapping. 3.1 State at (3) profeing values ar	e the names ational durational with a given grouping of in simple—tiple and le—time less. Thythms in duple, dile—time les by least three ssional and attitudes	inclu diver addr	sivity, equity and a sity. How will these essed or developed. Assessment skills, so communication skills, and honesty. Critical thinking and solving, Innovation and coll Gender issues, adachildren with SEN Diversity and inclusion. Information literace Ethical issues on st	ddressing e be l. social skills, lls, reflection d problem laboration, aptations for sivity in	
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•		CLO unders childre learn ir so as	4 Demonstrate tanding of homogeneous develop and diverse contents to apply this eaching. (NTS	ate ow and exts in	basic schools.  3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry,  3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.  4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need	
		NIECF	p.20).		to be addressed.	
Topic: Rudiments of Music	Sub-t	opic	Stage/Time	dep gro	ching and learning acti pending on delivery mod up work or independent s	vities to achieve learning outcomes: le selected. Teacher led, collaborative study  Student Activity
				Tea	cher Activity	
		standing Stage 1 - 20 sincept of min sof sincept of min sof sincept of min sincep		Cur Gar sing cor sigr Tut for sca Use ma and	Induction: Use the John twen's Hand Sign Solfege me and let the students g to the pitches responding to the hand in solfege. After this, or plays the keyboard them to imitate the le by lahing in solfege. E keys that are nageable by both male I female voices.	Students watch Tutor's hands and sing the solfege name to pitch.  Students imitate the scale by <i>lahing</i> in solfege.
			Stage 2 - 30 min  Stage 3 - 30 min	Sho mu trip sigr loca on top figure the frace (nu der tim bre the discome to come to c	cumentary Analysis: by students a score of sic in simple—duple, ale and quadruple time natures. Discuss the ation of time signatures the score. Explain the figure and the lower are. Draw attention to fact that it is not a ction as in Mathematics merator and nominator).  Sup Work 1: Give out e signature tasks and ak students to go into it small groups to cuss and explain their aning. Tutor goes round offer help to students in iculty.	Students look for the time signature on the score and explain the meaning of the symbol.  Number of beats in abar  Beat duration number  Students go into their groups to explain the time signature tasks on simple—duple, triple and quadruple time signatures.

	C+-	vao 4 20	Group Work 2: Discuss the	Students listen attentively and ask		
	mi	nge 5 - 50	Group Work 2:Discuss the rules of joining the beams within the bar for the various time signatures: simple—duple, triple and quadruple.  Students go into Groups again and perform new tasks on various time signatures: simple—duple, triple and quadruple.  Tutor goes round to assist students in difficulty.  Class Presentation: Groups are asked to come and present their tasks to the class for reflection and assessment.	Students listen attentively and ask questions.  Students go into their Groups to perform the tasks given. Tutor goes round to assist students in difficulty.  Students present their Group tasks to their colleagues whilst the reflection and assessment go on.		
			Tutor explains errors how			
			they could be fixed.			
	Sta mi	nge 5 - 20 n	Reflection and Closure Let students express what they learned and match their responses to the purpose of the lesson -summarize the purpose of the lecture and assess the summaries of student teachers	Students reflect on the characteristics of the elements discussed.		
			-The next lecture will focus the Concept of Form in Music (Unitary, Binary and Ternary) -Provide more time signature tasks: simple—duple, triple and quadruple.for the next lecture.	Tutor gives more time signature tasks: simple—duple, triple and quadruple.for the next lecture.		
Lesson assessments			ne time signature tasks: simple	—duple, triple and quadruple.		
<ul> <li>evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)</li> </ul>		p Assignm		nple—duple, triple and quadruple.		
Teaching Learning Resources	<ul> <li>A modest recording and playback gadget in the classroom or music room.</li> <li>Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>Electronic keyboard with synthesizer</li> <li>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</li> </ul>					
Required Text			music, the simplest approach.	_		
(core)	Taylor, E. (1999). <i>Fir</i> : Ltd.	st steps in	<i>music theory.</i> London: Associat	ed Board of the Royal Schools of Music		
Additional Reading List	Acquah, E.O., Annan music with Clendinning, J.P & M Norton & C	fundamen Iarvin E.W ompany.	tals of harmony. Winneba: GW (2010). The musicians guide to	roaches to rudiments and theory of CBC. theory and analysis. New York: W.W. A Curriculum Using Technology (1st		

	Edition). Oxford: Oxford University Press.
	Harder, P. O. (1998). Basic Materials in Music Theory. New York, NY: Allyn and Bacon, Inc.
	Laitz, S.G (2011). The complete musician. New York: Oxford University Press.
	Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani: Kuapaye Ent. Ltd.
	Ottman, R.W. & Mainnous, F.D. (2004). Rudiments of Music (2 <sup>nd</sup> ed.). Englewood Cliffs, NJ: PrenticeHall.
	T-TEL Professional Development Programme (2016). <i>Theme 5: Teaching and Learning Materials</i> (Handbook for Student Teachers). Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a> .
	https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/
CPD Needs	Documentary Analysis
	<ul> <li>Developing Durational Notes and Rhythmic Tasks.</li> </ul>
	<ul> <li>The solfege hand signs (also called the Kodaly hand signs or the Curwen hand signs)</li> </ul>
	Manipulating of i-Box, T-TEL resources and YouTube
	Manipulating Sing-along ICT Tools

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

	Dudimon	ts of Music	Indoreta	ding the Cons	ant of Farm in	Losson			
Title of Lesson		nitary, Binar		_	ept of Form in	Lesson Duration	3 hours		
Lesson description					looking at conc	epts such as repe	etition.		
					ent, recapitulati				
Previous student teacher						ys, time signatur	res, and can		
knowledge, prior learning					-	nary and ternary			
(assumed)									
Possible barriers to learning in	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class								
the lesson	Size, Lack of keyboard instrument, Students with SEN								
Lesson Delivery – chosen to	Face- Practical Work- Seminars Independent e-learning Pra								
support students in achieving	to-face	Activity	Based		Study	opportunitie			
the outcomes	Ø	✓	Learning			s 🗹			
Lesson Delivery – main mode of					strate the music	cal form.			
delivery chosen to support				ncepts in form					
student teachers in achieving		-		ugh aurally dis					
the learning outcomes.			-	•		binary, ternary,	rondo,		
• Purpose for the lesson,		-		ections of a pie					
what you want the				ents of the sec					
students to achieve, serves	•	Analyse the	sections i	n the appropri	ate forms of the	e music			
as basis for the learning									
outcomes. An expanded									
version of the description.									
Write in full aspects of the									
NTS addressed									
Learning Outcome for the						Identify which c	_		
lesson, picked and						issues - core and			
developed from the course						transferable skills,			
specification	Learning	Outcomes	Lea	rning Indicato	ors	inclusivity, equi	-		
Learning indicators for each	Learning	Outcomes	Lea	rning Indicato	ors	addressing dive	rsity. How		
1	Learning	Outcomes	Lea	rning Indicato		addressing diversity will these be ad-	rsity. How		
Learning indicators for each						addressing diversill these be addeveloped.	rsity. How dressed or		
Learning indicators for each	CLO1:	Demonst	rate 1.1	Students liste	n to a piece	addressing diversity will these be addeveloped.  • Assessmen	rsity. How dressed or at skills,		
Learning indicators for each	CLO1: understa	Demonst nding of	rate 1.1	Students liste of music ident	n to a piece ify key	addressing diversity will these be addeveloped.  • Assessmen social skills	dressed or		
Learning indicators for each	CLO1: understa	Demonst	rate 1.1	Students liste of music ident concepts—rep	n to a piece ify key petition,	addressing diversity will these be addeveloped.  • Assessmen social skills communications.	rsity. How dressed or at skills, s, ation skills,		
Learning indicators for each	CLO1: understa	Demonst nding of	rate 1.1	Students liste of music ident concepts—reg contrast, expo	n to a piece ify key petition, ssition,	<ul> <li>addressing diversity</li> <li>will these be addeveloped.</li> <li>Assessmen social skills communication reflection and addressing diversity</li> </ul>	rsity. How dressed or at skills, s, ation skills,		
Learning indicators for each	CLO1: understa key cond form.	Demonst nding of	rate 1.1	Students liste of music ident concepts—rep	n to a piece ify key petition, ssition,	<ul> <li>addressing diverwill these be addeveloped.</li> <li>Assessmen social skills communicate reflection a honesty.</li> </ul>	rsity. How dressed or at skills, s, ation skills, and		
Learning indicators for each	CLO1: understa key cond form. CLO2: D	Demonst Inding of Cepts in mus	rate 1.1 the sical	Students liste of music ident concepts—reg contrast, expo	n to a piece ify key petition, isition, etc.	<ul> <li>addressing diversity</li> <li>will these be addeveloped.</li> <li>Assessment social skills communicate reflection and honesty.</li> <li>Critical thir</li> </ul>	nt skills, ation skills, and		
Learning indicators for each	CLO1: understa key cond form. CLO2: D understa	Demonst nding of cepts in muse emonstrate nding of the	rate 1.1 the sical	Students liste of music ident concepts—rep contrast, expodevelopment,	n to a piece ify key petition, sition, etc.	<ul> <li>addressing diversity</li> <li>will these be addeveloped.</li> <li>Assessmen social skills communicated reflection and honesty.</li> <li>Critical thir problem so</li> </ul>	nt skills, ation skills, and nking and olving,		
Learning indicators for each	CLO1: understa key cond form. CLO2: D understa	Demonst inding of cepts in must emonstrate inding of the ons of a piec	rate 1.1 the sical	Students liste of music ident concepts—rep contrast, expodevelopment, Students lister of music ident	n to a piece ify key petition, sition, etc. n to a piece ify key	<ul> <li>addressing diversities diversities diversities developed.</li> <li>Assessment social skills communicate reflection and honesty.</li> <li>Critical third problem social skills</li> </ul>	rsity. How dressed or at skills, s, ation skills, and nking and olving,		
Learning indicators for each	CLO1: understakey cond form. CLO2: D understakey sectiof music	Demonst inding of cepts in muse emonstrate inding of the ons of a piec such as	rate 1.1 the sical	Students liste of music ident concepts—rep contrast, expo development, Students lister of music ident features— cac	n to a piece ify key petition, esition, etc. n to a piece ify key dences, key	<ul> <li>addressing diverwill these be addeveloped.</li> <li>Assessmen social skills communicated reflection and honesty.</li> <li>Critical third problem social skills communicated reflection and honesty.</li> <li>Innovation collaboration</li> </ul>	rsity. How dressed or at skills, ation skills, and onking and olving, and and		
Learning indicators for each	CLO1: understakey cond form. CLO2: D understakey section of music cadences	Demonst inding of cepts in must emonstrate inding of the ons of a piec	rate 1.1 the sical	Students liste of music ident concepts—rep contrast, expodevelopment, Students lister of music ident features— cac change, repeti	n to a piece ify key petition, sition, etc. n to a piece ify key dences, key ition,	<ul> <li>addressing diverwill these be addeveloped.</li> <li>Assessmen social skills communicated reflection and honesty.</li> <li>Critical third problem social skills</li> <li>Innovation collaborati</li> <li>Gender issuer</li> </ul>	rsity. How dressed or at skills, s, ation skills, and hking and olving, and on, ues,		
Learning indicators for each	CLO1: understakey cond form.  CLO2: Dunderstakey sectiof music cadence: repetitio	Demonst inding of cepts in muse emonstrate inding of the ons of a piec such as s, key change	rate 1.1 the sical	Students liste of music ident concepts—rep contrast, expo development, Students lister of music ident features— cac	n to a piece ify key petition, sition, etc. n to a piece ify key dences, key ition, on, rhythm,	<ul> <li>addressing diverwill these be addeveloped.</li> <li>Assessmen social skills communicate reflection a honesty.</li> <li>Critical thir problem social skills communicate reflection a honesty.</li> <li>Gritical thir problem social social skills communicate reflection a honesty.</li> <li>Gritical thir problem social skills communicate reflection a honesty.</li> <li>Gritical thir problem social social skills communicate reflection a honesty.</li> <li>Gritical thir problem social social skills communicate reflection a honesty.</li> <li>Gritical thir problem social skills communicate reflection a honesty.</li> <li>Gender issue adaptation</li> </ul>	rsity. How dressed or at skills, ation skills, and anking and olving, and on, ues, as for		
Learning indicators for each	CLO1: understakey cond form.  CLO2: Dunderstakey sectiof music cadence: repetitio	Demonst nding of cepts in must emonstrate nding of the ons of a piece such as so, key changen, contrast,	rate 1.1 the sical	Students liste of music ident concepts—rep contrast, expo development, Students lister of music ident features— cac change, repetinstrumentations	n to a piece ify key petition, sition, etc. n to a piece ify key dences, key ition, on, rhythm,	addressing diversity will these be addeveloped.  Assessment social skills communicate reflection and honesty.  Critical thir problem social skills Communicate reflection and honesty.  Critical thir problem social science is adaptation children will the second	rsity. How dressed or at skills, ation skills, and anking and blving, and on, ues, as for ith SEN		
Learning indicators for each	CLO1: understakey cond form.  CLO2: Dunderstakey sectiof music cadence: repetitiodevelopr	Demonst nding of cepts in must emonstrate nding of the ons of a piece such as so, key changen, contrast,	rate 1.1 the sical 2.1 e.e.	Students liste of music ident concepts—rep contrast, expo development, Students lister of music ident features— cac change, repetinstrumentations	n to a piece ify key petition, psition, etc. n to a piece ify key dences, key ition, on, rhythm, mony, etc.	addressing diverwill these be addeveloped.  • Assessmen social skills communicate reflection and honesty.  • Critical third problem social skills communicate reflection and honesty.  • Critical third problem social social skills reflection and honesty.  • Innovation collaboration collaboration collaboration children will biversity and honesty.	rsity. How dressed or at skills, ation skills, and onking and blving, and on, ues, as for ith SEN		
Learning indicators for each	CLO1: understakey cond form.  CLO2: Dunderstakey section formsic cadences repetition developm	Demonst nding of tepts in must emonstrate anding of the ons of a piece such as so, key changen, contrast, ment, etc.	rate 1.1 the sical 2.1 e.e.	Students liste of music ident concepts—rep contrast, expo development, Students lister of music ident features— cac change, repetinstrumentation melodies, harm	n to a piece cify key petition, esition, etc. n to a piece cify key dences, key cition, on, rhythm, mony, etc.	addressing diversity at inclusivity i	rsity. How dressed or at skills, s, ation skills, and onking and blving, and on, ues, as for ith SEN and		
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Learning indicators for each	CLO1: understakey cond form.  CLO2: Dunderstakey section of music cadences repetition developm  CLO3: Decompete identification	Demonst inding of cepts in muse emonstrate inding of the ons of a piec such as s, key change n, contrast, ment, etc.	rate the sical 2.1	Students liste of music ident concepts—rep contrast, expo development, Students lister of music ident features— cac change, repetinstrumentation melodies, hard Analyse a piece heard aurally a	n to a piece ify key petition, sition, etc. n to a piece ify key dences, key ition, on, rhythm, mony, etc. ce of music and identify	addressing diverwill these be addeveloped.  • Assessment social skills communicate reflection and honesty.  • Critical thirty problem social skills communicate reflection and honesty.  • Critical thirty problem social skills score score social skills score sc	rsity. How dressed or at skills, ation skills, and anking and olving, and on, ues, as for ith SEN and in Music n literacy, s on		
Learning indicators for each	CLO1: understakey cond form.  CLO2: Dunderstakey section of music cadences repetition developm  CLO3: Decompete identification symbolicy.	Demonst and a piece on sof a piece such as so, key changen, contrast, ment, etc.	rate the sical 2.1 ce 3.1	Students liste of music ident concepts—rep contrast, expo development, Students lister of music ident features— cac change, repeti instrumentation melodies, hard Analyse a piece heard aurally at the form—e.g	n to a piece ify key petition, sition, etc. n to a piece ify key dences, key ition, on, rhythm, mony, etc. ce of music and identify	addressing diversity and inclusivity is addressing diversity and incomments.	rsity. How dressed or at skills, ation skills, and anking and olving, and on, ues, as for ith SEN and in Music n literacy, s on		
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Learning indicators for each	CLO1: understakey cond form.  CLO2: Dunderstakey secti of music cadences repetitio developr  CLO3: De compete identifica symbolic of forms ternary,	Demonst and a piece on sof a piece such as so, key changen, contrast, ment, etc.  emonstrate action of represental — e.g., binar rondo.	rate the sical 2.1 ce 3.1	Students liste of music ident concepts—rep contrast, expo development, Students lister of music ident features— cac change, repeti instrumentation melodies, hard Analyse a piece heard aurally at the form—e.g	n to a piece ify key petition, sition, etc. n to a piece ify key dences, key ition, on, rhythm, mony, etc. ce of music and identify	addressing diverwill these be addeveloped.  • Assessment social skills communicate reflection and honesty.  • Critical thirty problem social skills communicate reflection and honesty.  • Critical thirty problem social skills score score score social skills score	rsity. How dressed or at skills, ation skills, and anking and olving, and on, ues, as for ith SEN and in Music n literacy, s on		
Learning indicators for each	CLO1: understakey cond form.  CLO2: Dunderstakey section of music cadences repetition developm.  CLO3: Decompete identification of forms ternary,	Demonst nding of tepts in must emonstrate nding of the ons of a piec such as s, key changen, contrast, ment, etc. emonstrate ncy in the ation of represental – e.g., binar	rate the sical 2.1 ce 3.1	Students liste of music ident concepts—rep contrast, expo development, Students lister of music ident features— cac change, repeti instrumentation melodies, hard Analyse a piece heard aurally at the form—e.g	n to a piece ify key petition, sition, etc. n to a piece ify key dences, key ition, on, rhythm, mony, etc. ce of music and identify	addressing diverwill these be addeveloped.  • Assessment social skills communicate reflection and honesty.  • Critical thirty problem social skills communicate reflection and honesty.  • Critical thirty problem social skills score score score social skills score	rsity. How dressed or at skills, ation skills, and anking and olving, and on, ues, as for ith SEN and in Music n literacy, s on		
Learning indicators for each	CLO1: understakey cond form.  CLO2: Dunderstakey section of music cadences repetition developm.  CLO3: Decompete identificate symbolic of forms ternary,  NTS 2e 8 23,29	Demonst and a piece of	rate the sical 2.1 ce 3.1	Students liste of music ident concepts—rep contrast, expo development, Students lister of music ident features— cac change, repeti instrumentation melodies, hard Analyse a piece heard aurally at the form—e.g	n to a piece ify key petition, sition, etc. n to a piece ify key dences, key ition, on, rhythm, mony, etc. ce of music and identify	addressing diverwill these be addeveloped.  • Assessment social skills communicate reflection and honesty.  • Critical thirty problem social skills communicate reflection and honesty.  • Critical thirty problem social skills score score score social skills score	rsity. How dressed or at skills, ation skills, and anking and olving, and on, ues, as for ith SEN and in Music n literacy, s on		
Learning indicators for each	CLO1: understakey cond form.  CLO2: Dunderstakey section of music cadences repetition developm.  CLO3: Decompete identificate symbolic of forms ternary,  NTS 2e 8 23,29	Demonst and a piece on sof a piece such as so, key changen, contrast, ment, etc.  emonstrate action of represental — e.g., binar rondo.	rate the sical 2.1 ce 3.1	Students liste of music ident concepts—rep contrast, expo development, Students lister of music ident features— cac change, repeti instrumentation melodies, hard Analyse a piece heard aurally at the form—e.g	n to a piece ify key petition, sition, etc. n to a piece ify key dences, key ition, on, rhythm, mony, etc. ce of music and identify	addressing diverwill these be addeveloped.  • Assessment social skills communicate reflection and honesty.  • Critical thirty problem social skills communicate reflection and honesty.  • Critical thirty problem social skills score score score social skills score	rsity. How dressed or at skills, ation skills, and anking and olving, and on, ues, as for ith SEN and in Music n literacy, s on		

	depth kno inclusive p values and enshrined document NTECF.	monstrate in- owledge of professional d attitudes I in the policy ts of NTS and & 2f, NTECF	3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.	
	CLO 4 understanding of develop and le contexts so as their teaching. (p.20).	arn in diverse to apply this in	4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.	
Topic		. /=:	Teaching and learning active outcomes: depending on delivery	ery mode selected. Teacher
Rudiments of Music: Time	Sub-topic	Stage/Time	led, collaborative group work o  Teacher Activity	Student Activity
Signatures (Simple Duple, Simple Triple, and Simple Quadruple)	Understanding the Concept of Contrast and Form in Music (Binary, Ternary)	Stage 1 - 15 min	Set Induction: Review the last lesson after playing the John Curwen solfege hand sign game. Tutor collects assignment brought to class for subsequent marking.	Students review the previous lesson after singing the major scale using the John Curwen solfege hand sign game.Students submit the assignment given last week.
		Stage 2 - 30 min	Aural Discriminatory Activity: Tutor plays a piece of music in binary form and guides students to identify the characteristic features.	Students listen attentively and respond by identifying the characteristic features of music—time signature, melodies, cadences, texture, etc.
		Stage 3 - 60 min	Class Discussion: Discuss key features such as — cadences, key change, repetition, instrumentation, rhythm, melodies, harmony, etc. using the musical piece played and through demonstration on the keyboard.  Discuss key concepts—repetition, contrast, exposition, development, etc., using the musical piece played and through demonstration on the keyboard.	

Lesson assessments – evaluation of learning: of,				Students listen attentively in their groups and identify key features, key concepts and symbolic representation they can ascribe to the music. Groups note down their discoveries for class presentation. Groups come and present their discoveries on the music listened to for the class to reflect on, and make their comments. Presentation follows:  • key features, • key concepts and • symbolic representation  Students reflect on form in music regarding the three areas identified: • key features, • key concepts and • symbolic representation  Independent Study Assignment: Students are asked to go and look at what Melodies are and Ranges of Voices  A student sings the "Thank You' song selecting any three of the 17 languages and repeats in that.  Inary and rondo.			
evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)	,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,						
Teaching Learning Resources	<ul> <li>A modest recording and playback gadget in the classroom or music room.</li> <li>Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>Electronic keyboard with synthesizer</li> <li>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</li> </ul>						
Required Text (core)	Amuah, J. A. (20	08). Theory of n	nusic, the simplest approach. Acci nusic theory. London: Associated B	_			

Additional Reading List	Acquah, E.O., Annan, J.F. & Anderson, H.K. (2016). Basic approaches to rudiments and theory							
	of music with fundamentals of harmony. Winneba: GWCBC.							
	Clendinning, J.P & Marvin E.W (2010). The musicians guide to theory and analysis. New York:							
	W.W. Norton & Company.							
	Freedman, B. (2013). Teaching Music Through Composition: A Curriculum Using Technology							
	(1st Edition). Oxford: Oxford University Press.							
	Harder, P. O. (1998). Basic Materials in Music Theory. New York, NY: Allyn and Bacon, Inc.							
	Laitz, S.G (2011). The complete musician. New York: Oxford University Press.							
	Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani:							
	Kuapaye Ent. Ltd.							
	Ottman, R.W. & Mainnous, F.D. (2004). Rudiments of Music (2 <sup>nd</sup> ed.). Englewood Cliffs, NJ:							
	PrenticeHall.							
	T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning Material							
	(Handbook for Student Teachers). Accra: Ministry of Education Website: http://oer.t-							
	<u>tel.org</u> .							
	https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/							
CPD Needs	a. Documentary Analysis							
	b. Analysing a Musical piece.							
	c. The solfege hand signs (also called the Kodaly hand signs or the Curwen hand							
	signs)							

Year of B.Ed.	2	Semester	1	Place of lesson in semester	12345 <b>6</b> 78910 11 12
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Title of Lesson	Melodic Writing: Basic Melody Writing Skills Lesson Duration 3 hours								
Lesson description	The purpose of this lesson is to introduce student teachers to the basics of melody. It will								
	discuss with students with a examples features like melodic curve or contour, range, pitch								
	location, melo	odic mover	ments, motivic	structure, t	he phrase lengt	h, melodic rhythr	n,		
	distribution of rhythmic activity and harmonic basis. Students will also create simple m								
	of their own.								
Previous student teacher	Students have studied about notes, their values, key and time signatures, analysis of music to								
knowledge, prior learning	establish the form.								
(assumed)	Students have	_							
Possible barriers to	Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class S								
learning in the lesson			ment, Students						
Lesson Delivery – chosen	Face-to-	Practical	Work-	Seminars	Independent	e-learning	Practicum		
to support students in	face 🗹	Activity  ☑	Based		Study☑	opportunities  ☑			
achieving the outcomes	a Class		Learning  ✓						
Lesson Delivery – main mode of delivery chosen		Discussion							
to support student			ntary Analysis						
		ical Activit	•						
teachers in achieving the learning outcomes.	-	_	lodies Orally						
rearming outcomes.	• Reco	rding Melo	odies Electroni	cally and Pri	nting Lead Shee	ets			
<ul> <li>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</li> <li>Write in full aspects of the NTS addressed</li> </ul>	<ul> <li>Listen to different types of melodies—classical, popular music and traditional (indigenous)</li> <li>The discuss the characteristics of melody</li> <li>Make a plan to compose a short melody (instrumental or with lyrics).</li> <li>Compose and short melody and record it for playing back in class.</li> <li>Print the staff notation of your melody for assessment.</li> </ul>								
Learning Outcome for the lesson, picked and developed from the course specification     Learning indicators for each learning outcome	Learning Outo	comes	Learning Indic	cators	; ; ;	dentify which cro issues - core and transferable skills inclusivity, equity addressing divers will these be add developed.	s, and ity. How		
			1.1 Identify t		aracteristics	<ul> <li>Assessmen</li> </ul>	-		
	comprehensiv			d melody.		social skills	•		
	_		1.2 Explain wh	nat is <i>melod</i>	ic range	communica			
	characteristics		2.1 Compose a short melody within			reflection a	ind		
	good melody.				-	honesty.			
	CLO3 Da	trata			ally (with or	Critical thir	J		
	CLO2 Demonstrate			without lyrics.			olving,		
	comprehensive skills		2.2 Make a recording of the composition with your phone		_	Innovation and			
	in creating sin	•			your pnone	collaborati	,		
	melodies oral		for play b	Jack.		<ul> <li>Gender issu</li> </ul>	-		
	NTS 2e & 2f, N	NIECFP				<ul> <li>adaptation</li> </ul>			
	23,29	112				children wi			
	NaCCA B4.2.2	.2.1-3,				<ul> <li>Diversity ar</li> </ul>			
	B4.2.2.3.1-3,					inclusivity in Music			
	NaCCA B4.2.3	.4.1-3;				<ul> <li>Informatio</li> </ul>	n literacy,		
	B4.2.3.5.1-3;	(1)				<ul> <li>Ethical issu</li> </ul>	es on		
	NaCCA B4.2.4.6.1-3, stereotyping in Music								
	В4.2.4.7.1-3	B4.2.4.7.1-3							

	CLO 3 Demons in-depth know of inclusive professional values and attitudes enshrined in the policy docume NTS and NTECF (NTS 2e & 2f, p16)  CLO 4 Demons understanding how children develop and lediverse contex as to apply this their teaching.  2e, NTECF p.20	ledge alues ne nts of trate of arn in ts so s in (NTS	profe the m basic 3.2 D will p value citize 3.3 D 4.1 Ic weak targe any o	Describe two strategies you will employ to assist SEN learners to fully participate in dance drama. dentify individual student enesses and strengths. Identify its for individual students and overarching shortfalls that need addressed.	
<b>Topic</b> Melodic Writing:Basic	Sub tonic	Stage/	Time	Teaching and learning activities to depending on delivery mod collaborative group work or indep	de selected. Teacher-led,
Melody Writing Skills	Sub-topic			Teacher Activity	Student Activity
	Understanding the Characteristics of a good melody.	Stage 1	1 - 20	Set Induction: Tutor reviews the previous lesson on form in music through questions after playing a short musical piece preferably a hymn.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]).Tutor asks questions to find out what the music does for them.	Set Induction: Students participate actively in the lesson review by answering questions and demonstrating some of the concepts asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.
		Stage 3 min		Class Discussion:  Explain with practical examples the characteristics of a melody—viz., melodic curve or contour, range, pitch location, melodic movements, motivic structure, the phrase length, melodic rhythm, distribution of rhythmic activity and harmonic basis  Group Work:  Tutor puts students into groups.  Ask groups to select a favourite song one can sing well. Task them to identify or do the following with the song:  a. Draw the contour,  b. Plot the pitch location  c. Tell melodic movements  d. Tell if duple or triple phrase  e. Clapping the rhythm	Students participate interactively with the Tutor giving and demonstrating some of the features under discussion. Students also identify some of these characteristics as Tutor plays a recording to their hearing.  Group Work: Students in groups, listen, analyse and identify the task: a. Draw the contour, b. Plot the pitch location c. Tell melodic movements d. Tell if duple or triple phrase e. Clapping the rhythm

		Stage 4 - 40	Class Presentation 1:	Class Presentation 2:
		min	Groups are asked to come and present their discoveries on the music listened to. The class is asked to reflect on it and make their comments and assess.  Tutor explains further to reinforce characteristics.	Groups come and present their discoveries on the music listened to for the class to reflect on, and make their comments and assessment.
		Stage 5 - 15	Group Work 2:	Group Work 2:
		min	Tutor asks students to go to their groups and draw a plan to compose a melody.	Students go into their groups and draw a plan to compose a melody.
			Students use their plan to create a melody and record it on a group member's phone.	Students use their plan to create a melody and record it on a group member's phone.
		Stage 6 - 25 min	Class Presentation 2: Groups are asked to come and present their compositions to the class. The class is asked to reflect on it and make their comments and assess.	Class Presentation 2: Groups present their compositions to the class. Students reflect on their colleagues' works and make comments and also assess.
		Ref. WS&L, Mereku, C.W.K. (2013) pg.	Reflection and Closure.  - Let students express what they learned and match their responses to the purpose of the lesson  -summarize the purpose of the lesson and assess the summaries of student teachers  -The next lecture will focus on Melodic Extension Devices.  -Provide reading assignment for the next lesson.	Students reflect on characteristic of melodies regarding:  a. Contour, b. Pitch Location c. Melodic Movements d. Whether in duple or triple rhythm e. Rhythmic Movement  Independent Study Assignment:
		59.		Students are asked to go and look at what more Melodies.  A student sings the "Thank You' song selecting any three of the 17 languages and repeats in that.
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)	Review of indix     Reflection by s     Attempts to en	tudent teacher		
Teaching Learning Resources	<ol> <li>Compact Di microphone</li> <li>Computers</li> <li>LCD Project</li> </ol>	isc (Audio & V e) (Laptops or PC or and Screen	ck gadget in the classroom or musice (ideo) player with a recording facility of the playing back MP3 and MP4 file (itched, medium pitched, low pitched)	ity (possibly with a detached

Required Text (core)	Frederick, R. (2016). Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting						
Required Text (core)	Green, S. (2018). How to Write a Song in 24 hours for Songwriting beginners (Songwriting,						
	Writing Better Lyrics, Writing Melodies)						
	, , , , , , , , , , , , , , , , , , , ,						
	House, S. (2018). The ultimate melody guide: how to make awesome melodies without knowing music theory (notes, scales, chords, melodies)						
	Perricone, J. (2000). Melody in songwriting: tools and techniques for writing hit songs (Berklee Guide)						
	Stolpe, A. & Stolpe, J. (2015). beginning songwriting: writing your own lyrics, melodies, and chords						
	Wright, P. (2018). The songwriting magic formula: Instantly compose vocal melodies with the						
	backing chords at the same time						
	https://www.amazon.com/melody-writing-Books/s?k=melody+writing						
Additional Reading List	Music and Dance						
	Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani:						
	1						
	Kuapaye Ent. Ltd.						
	Kuapaye Ent. Ltd. Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs. Winneba:						
	Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs. Winneba:						
	Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs. Winneba:  National Academy of Music.						
	Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs. Winneba:  National Academy of Music.  T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning Materials						
	Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs. Winneba:  National Academy of Music.  T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning Materials  (Handbook for Student Teachers). Accra: Ministry of Education Website: <a href="http://oer.t-">http://oer.t-</a>						
CPD Needs	Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs. Winneba: National Academy of Music.  T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning Materials (Handbook for Student Teachers). Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a> .						
CPD Needs	Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs. Winneba: National Academy of Music.  T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning Materials (Handbook for Student Teachers). Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a> .  a) Documentary Analysis						
CPD Needs	Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs. Winneba: National Academy of Music.  T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning Materials (Handbook for Student Teachers). Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a> .  a) Documentary Analysis b) Analysis of Movement Patterns						
CPD Needs	Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs. Winneba: National Academy of Music.  T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning Materials (Handbook for Student Teachers). Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a> .  a) Documentary Analysis b) Analysis of Movement Patterns c) Discussion on Characteristics of Melody						
CPD Needs	Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs. Winneba: National Academy of Music.  T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning Materials (Handbook for Student Teachers). Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a> .  a) Documentary Analysis b) Analysis of Movement Patterns						

	Year of B.Ed.	2	Semester	1	Place of lesson in semester	123456 7 89 10 11 12	
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Title of Lesson	Melodic Development: Us Extension Devices	sing Melodic	Lesson Duration		3 hours				
Lesson description	To expose student-teachers to melodic extension devices in order to enhance their melody writing skills.								
Previous student teacher	Students have studied ab	out notes, their value	s, key and time s	signatures, analys	sis of music to				
knowledge, prior	establish the form.								
learning (assumed)	Students have been singing melodies and discussed melodies last week.								
Possible barriers to	Students without WAEC S	SSSCE Music backgro	und; Fear and An	xiety, Stage Frigl	ht, Class Size, Lack				
learning in the lesson	of keyboard instrument, S	Students with SEN							
Lesson Delivery – chosen	Face-to- Practical W	ork- Seminars	Independent	e-learning	Practicum				
to support students in	face ☑ Activity Ba	ased	Study☑	opportunities					
achieving the outcomes	☑ Le	earning⊠		☑					
Lesson Delivery - main	1. Class Discussion								
mode of delivery chosen	2. Video Document	tary Analysis							
to support student	3. Practical Activity	,							
teachers in achieving the	4. Composing Melo	odies Orally							
learning outcomes.	· -	dies Electronically and	Printing Lead Sh	neets					
• Purpose for the		nt types of melodic ex			ersion, retrograde,				
lesson, what you	paraphrase, varia	ation							
want the students to	2. The discuss the o	characteristics of melo	odic extension de	evices					
achieve, serves as	3. Make a plan to o	compose a short mel	ody using melod	ic extension dev	rices (instrumental				
basis for the learning	or with lyrics).	•			•				
outcomes. An	1	ort melody and recor	d it for playing ba	ack in class.					
expanded version of	•	otation of your melod							
the description.		,	,						
<ul> <li>Write in full aspects</li> </ul>									
of the NTS									
aggresseg									
addressed     Learning Outcome				Identify which	h cross-cutting				
Learning Outcome					h cross-cutting				
Learning Outcome for the lesson,				issues - core a	and transferable				
Learning Outcome for the lesson, picked and	Learning Outcomes	Learning Indicators		issues - core a skills, inclusiv	and transferable ity, equity and				
Learning Outcome for the lesson, picked and developed from the	Learning Outcomes	Learning Indicators		issues - core a skills, inclusiv addressing div	and transferable ity, equity and versity. How will				
Learning Outcome for the lesson, picked and developed from the course specification	Learning Outcomes	Learning Indicators		issues - core a skills, inclusiv addressing div these be addr	and transferable ity, equity and versity. How will				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators</li> </ul>			) characteristics	issues - core a skills, inclusiv addressing div these be addr developed.	and transferable ity, equity and versity. How will ressed or				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate	1.1 Identify two (2		issues - core a skills, inclusiv addressing div these be addressed developed.  • Assessm	and transferable ity, equity and versity. How will ressed or ent skills, social				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators</li> </ul>	CLO1 Demonstrate comprehensive	1.1 Identify two (2 of melodic ext	ension devices.	issues - core a skills, inclusiv addressing div these be addressed developed.  • Assessm skills, core	ity, equity and versity. How will ressed or ent skills, social mmunication				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in	1.1 Identify two (2 of melodic ext 1.2 Explain <i>retro</i>	ension devices.	issues - core a skills, inclusiv addressing diveleped.  • Assessm skills, core skills, ref	and transferable ity, equity and versity. How will ressed or ent skills, social mmunication flection and				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding melodic	1.1 Identify two (2 of melodic ext	ension devices.	issues - core a skills, inclusiv addressing diveleped.  • Assessm skills, core skills, ref honesty.	end transferable ity, equity and versity. How will ressed or ent skills, social mmunication flection and				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in	1.1 Identify two (2 of melodic ext 1.2 Explain retrogand sequence.	ension devices. grade, inversion	issues - core a skills, inclusiv addressing diversity these be addressed.  • Assessm skills, core skills, ref honesty. • Critical ti	end transferable ity, equity and versity. How will ressed or ent skills, social mmunication flection and hinking and				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding melodic extension devices.	1.1 Identify two (2 of melodic ext 1.2 Explain retrogand sequence.  2.1 Compose a	ension devices. grade, inversion short melodic	issues - core a skills, inclusive addressing diverse be addressing diverse be addressed.  • Assessments skills, county skills, refunction honesty. • Critical the problem	end transferable ity, equity and versity. How will ressed or ent skills, social mmunication flection and hinking and solving,				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding melodic extension devices.  CLO2 Demonstrate	1.1 Identify two (2 of melodic ext 1.2 Explain retrogand sequence.  2.1 Compose a phrase using	ension devices. grade, inversion	issues - core a skills, inclusiv addressing diverse be addressing diverse be addressed.  • Assessm skills, core skills, reference beneaty. • Critical the problem • Innovation	end transferable ity, equity and versity. How will ressed or ent skills, social mmunication flection and hinking and solving, on and				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding melodic extension devices.  CLO2 Demonstrate comprehensive skills in	1.1 Identify two (2 of melodic ext 1.2 Explain retrogand sequence.  2.1 Compose a phrase using motives.	ension devices. grade, inversion short melodic repetition of	issues - core a skills, inclusive addressing diverse be addressed.  • Assessment skills, conskills, refunction honesty. • Critical tiproblem • Innovation collabora	end transferable ity, equity and versity. How will ressed or  ent skills, social mmunication flection and hinking and solving, on and ation,				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding melodic extension devices.  CLO2 Demonstrate comprehensive skills in creating melodic	1.1 Identify two (2 of melodic ext 1.2 Explain retrogand sequence.  2.1 Compose a phrase using motives.  2.2 Make a reco	ension devices.  grade, inversion  short melodic  repetition of  ording of your	issues - core a skills, inclusiv addressing diveleped.  • Assessm skills, conskills, refinencesty. • Critical the problem • Innovation collabora • Gender i	end transferable ity, equity and versity. How will ressed or  ent skills, social mmunication flection and hinking and solving, on and ation, issues,				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding melodic extension devices.  CLO2 Demonstrate comprehensive skills in creating melodic extension devices	1.1 Identify two (2 of melodic ext 1.2 Explain retrogand sequence. 2.1 Compose a phrase using motives. 2.2 Make a recognosition was	ension devices. grade, inversion short melodic repetition of	issues - core a skills, inclusive addressing diversity these be addressed.  • Assessment skills, conskills, refunction to problem. • Critical the problem. • Innovation collabora. • Gender in adaptation.	end transferable ity, equity and versity. How will ressed or ent skills, social mmunication flection and hinking and solving, on and ation, issues, ons for children				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding melodic extension devices.  CLO2 Demonstrate comprehensive skills in creating melodic extension devices orally.	1.1 Identify two (2 of melodic ext 1.2 Explain retrogand sequence.  2.1 Compose a phrase using motives.  2.2 Make a reco	ension devices.  grade, inversion  short melodic  repetition of  ording of your	issues - core a skills, inclusive addressing diversity these be addressed adveloped.  • Assessman skills, conskills, refunction to problem ended in the collaboration of the collaboration adaptation with SEN	end transferable ity, equity and versity. How will ressed or  ent skills, social mmunication flection and solving, on and ation, issues, ons for children				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding melodic extension devices.  CLO2 Demonstrate comprehensive skills in creating melodic extension devices orally.  NTS 2e & 2f, NTECF p	1.1 Identify two (2 of melodic ext 1.2 Explain retrogand sequence. 2.1 Compose a phrase using motives. 2.2 Make a recognosition was	ension devices.  grade, inversion  short melodic  repetition of  ording of your	issues - core a skills, inclusive addressing diversity developed.  • Assessment skills, conskills, refunction honesty. • Critical times problem problem collaboration adaptation with SEN piversity	end transferable ity, equity and versity. How will ressed or ent skills, social mmunication flection and hinking and solving, on and ation, issues, ons for children				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding melodic extension devices.  CLO2 Demonstrate comprehensive skills in creating melodic extension devices orally.  NTS 2e & 2f, NTECF p 23,29	1.1 Identify two (2 of melodic ext 1.2 Explain retrogand sequence. 2.1 Compose a phrase using motives. 2.2 Make a recognosition was	ension devices.  grade, inversion  short melodic  repetition of  ording of your	issues - core a skills, inclusive addressing diversity developed.  • Assessment skills, conskills, conskills, refunction honesty. • Critical the problem end in including collaboration of the developed. • Gender in the developed in the service with SEN including the service with SEN including the service with service	end transferable ity, equity and versity. How will ressed or  ent skills, social mmunication flection and hinking and solving, on and ation, issues, ons for children l y and inclusivity in				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding melodic extension devices.  CLO2 Demonstrate comprehensive skills in creating melodic extension devices orally.  NTS 2e & 2f, NTECF p 23,29  NaCCA B4.2.2.2.1-3,	1.1 Identify two (2 of melodic ext 1.2 Explain retrogand sequence. 2.1 Compose a phrase using motives. 2.2 Make a recognosition was	ension devices.  grade, inversion  short melodic  repetition of  ording of your	issues - core a skills, inclusiv addressing diveleped.  • Assessm skills, conskills, refinencesty. • Critical the problem ended in adaptation with SEN information.	end transferable ity, equity and versity. How will ressed or  ent skills, social mmunication flection and hinking and solving, on and ation, issues, ons for children l v and inclusivity in tion literacy,				
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each learning</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding melodic extension devices.  CLO2 Demonstrate comprehensive skills in creating melodic extension devices orally.  NTS 2e & 2f, NTECF p 23,29  NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3,	1.1 Identify two (2 of melodic ext 1.2 Explain retrogand sequence. 2.1 Compose a phrase using motives. 2.2 Make a recognosition was	ension devices.  grade, inversion  short melodic  repetition of  ording of your	issues - core a skills, inclusive addressing diversity developed.  • Assessment skills, conskills, conskills, refunction honesty. • Critical the problem end in including collaboration of the developed. • Gender in the developed in the service with SEN including the service with SEN including the service with service	end transferable ity, equity and versity. How will ressed or  ent skills, social mmunication flection and hinking and solving, on and ation, issues, ons for children l v and inclusivity in tion literacy,				
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	CLO 3 Demonstrate depth knowledge inclusive professivalues and attitute enshrined in the documents of NT NTECF.  (NTS 2e & 2f, p16)  CLO 4 Demonstrate understanding of children develop learn in diverse contexts so as to this in their teach (NTS 2e, NTECF p	e of onal des policy S and NTECF	profes the m basic s 3.2 De will pu core v and ci 3.3 De t t c 4.1 Idd weakn target any ov	ate at least three (3) ssional values and attitudes of usic and dance teacher in the schools. escribe three (3) activities you at in place to inculcate the values of honesty, integrity tizenry, escribe two strategies you will employ to assist SEN learners of ully participate in dance drama. entify individual student nesses and strengths. Identify as for individual students and verarching shortfalls that need addressed.		
Topic Melodic Writing:Basic Melody Writing Skills	Sub-topic	Stage/Time		Teaching and learning activities to achieve learning outcomes: depending on delivery mode selected. Teacher-led, collaborative group work or independent study  Teacher Activity  Student Activity		
				Teacher Activity		
	Definition of Melodic devices	Stage 2		Set Induction: Tutor reviews the previous lesson on characteristics of melody through questions after playing a short musical piece preferably an anthem (e.g., Halleluiah Chorus by Handel).  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.	Set Induction: Students participate actively in the lesson review by answering questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.	
		Stage 2 min		Class Discussion: Explain with practical examples what melodic devices are—viz.,repetition, inversion, retrograde, paraphrase, variation.  Group Work: Tutor puts students into groups. Ask groups to select a favourite song one can sing well. Task them to identify any of the melodic devices.	Students participate interactively with the Tutor giving and demonstrating some of the features under discussion. Students also identify some of these characteristics as Tutor plays a recording to their hearing.  Group Work: Students in groups, listen, analyse and identify if there are anyrepetition, inversion, retrograde, paraphrase or variation.	

min Groups are asked to come and present ther discoveries on the music listened to. The class is asked to reflect on it and make their comments and assess.  Tutor explains further to reinforce characteristics.  Stage 5 - 15  Tutor explains further to reinforce characteristics.  Stage 5 - 15  Tutor ask students to go to their groups and draw a plan to compose a melody using the extension devices.  Students use their plan to create a melody and record it on a group member's phone.  Stage 6 - 25  min Group Work 2:  Students use their plan to create a melody and record it on a group member's phone.  Stage 6 - 25  min Groups are asked to come and draw a plan to compose and draw a plan to compose and draw and record it on a group member's phone.  Stage 6 - 25  min Group Work 2:  Students use their plan to create a melody and record it on a group member's phone.  Stage 6 - 25  min Groups are asked to come and members phone.  Stage 7 - 20  min Group Work 2:  Students use their plan to create a melody and record it on a group member's phone.  Stage 7 - 20  Mere to member and assess.  Students use their plan to create a melody and record it on a group member's phone.  Stage 7 - 20  Mere to member their compositions to the class. Students use their plan to create a melody and record it on a group member's phone.  Stage 7 - 20  Min Groups resent their compositions to the class. Students use their plan to create a melody and record it on a group member's phone.  Stage 7 - 20  Mere to deal their plan to create a melody and record it on a group member's phone.  Let students express what their comments and assess. Students reflect on their create their plan to create a melody and record it on a group member's phone.  Ref. WS&L, Mere to deal their plan to create a melody and repeat their compositions to the class. Students are asked to on their create their comments and assess. Students reflect on their create their comments and assess. Students reflect on their create their comments and assess. Students reflect on their create			Stago 4 40	Class Presentation 1:	Class Presentation 2:
create a melody and record it on a group member's phone.  Stage 6 - 25   Class Presentation 2: Groups are asked to come and present their compositions to the class. The class is asked to reflect on it and make their comments and assess.  Stage 7 - 20   Reflection and Closure - Let students express what they learned and match their responses to the purpose of the lesson and assess.  Stage 7 - 20   Reflection and Closure - Let students express what they learned and match their responses to the purpose of the lesson and assess the summarize of student teachers - The next leaves of the lesson and assess the summarize of student teachers - The next leaves of the lesson and assess the summarize of student teachers - Provide reading assignment for the next lesson.  Setting Words to Music Provide reading assignment for the next lesson in the lesson fliking to learning outcomes)  1 Peer assessment of the duration of — Setting Words to Music. 2 Reflection by student teachers.  3 Small Group Assignment to look for more melodic devices.  4 Defining repetition, inversion, retrograde, paraphrase, variation in music.  Lesson assessments— evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)  7 Eaching Learning Resources  1 Peer assessment of the duration of — Setting Words to Music. 2 Reflection by student teachers. 3 Small Group Assignment to look for more melodic devices.  4 Defining repetition, inversion, retrograde, paraphrase, variation in music.  A modest recording and playback gadget in the classroom or music room.  1. Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)  2. Computers (Laptops or PCs) for playing back MP3 and MP4 files.  3. LCD Projector and Screen  4. Few African drums (high-pitched, medium pitched, low pitched, master drum, and donon)  Required Text (core)  Frederick, R. (2016). Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting Green, S. (2018). The ultimate melody guide: how to make			Stage 5 - 15	present their discoveries on the music listened to. The class is asked to reflect on it and make their comments and assess.  Tutor explains further to reinforce characteristics.  Group Work 2: Tutor asks students to go to their groups and draw a plan to compose a melody using	their discoveries on the music listened to for the class to reflect on, and make their comments and assessment.  Group Work 2: Students go into their groups and draw a plan to compose a melody using the extension
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Stage 6 - 25 min Groups are asked to come and present their compositions to the class. The class is asked to reflect on it and make their compositions to the class. The class is asked to come and present their compositions to the class. Students reflect on their comments and assess.  Stage 7 - 20 min Reflection and Closure.  Stage 7 - 20 min - 2-Let students express what they learned and match their responses to the purpose of the lesson and assess the summarize the purpose of the lesson and assess the summarize of student they learned and match their responses to the purpose of the lesson and assess the summarize of student they learned and match their responses to the purpose of the lesson and assess the summarize of student the summarize of student they learned and match their responses to the purpose of the lesson and assess the summarize of student the summarize of students are asked to go and look more melodic devices.  1 Peer assessment of the duration of —Setting Words to Music. 2 Reflection by student teachers. 3 Small Group Assignment to look for more melodic devices. 4 Defining repetition, inversion, retrograde, paraphrase, variation in music.  2 Reflection by student teachers. 3 Small Group Assignment to look for more melodic devices. 4 Defining repetition, inversion prograde, paraphrase, variation in music.  2 Reflection the summarize of student the summarize o				I	· ·
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Stage 7 - 20 min    Reflection and Closure.			_	Groups are asked to come and present their compositions to the class. The class is asked to reflect on it and make their	Groups present their compositions to the class. Students reflect on their colleagues' works and make
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		House, S. (2018).	The ultimate n	nelody guide: how to make aweso	me melodies without knowing
		Guide)			
Stolpe, A. & Stolpe, J. (2015). beginning songwriting: writing your own lyrics, melodies, and chords		l	oe, J. (2015). be	ginning songwriting: writing your	own lyrics, melodies, and

	Wright, P. (2018). The songwriting magic formula: Instantly compose vocal melodies with the backing chords at the same time <a href="https://www.amazon.com/melody-writing-Books/s?k=melody+writing">https://www.amazon.com/melody-writing-Books/s?k=melody+writing</a>
Additional Reading List	Music and Dance  Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani:
CPD Needs	<ol> <li>Documentary Analysis</li> <li>Analysis of Movement Patterns</li> <li>Discussion on Characteristics of Melody</li> <li>Melody Composition Project</li> </ol>

Title of Lesson	Melody Writing: Setting Words to Music  Lesson 3 hours					3 hours	
					Duration		
Lesson description	To expose student-teachers to how words are set to music by breaking text down into syllables, creating rhythms that match particular time signatures and using these rhythms to compose a simple melody.						
Previous student teacher	Students have studied ab	out notes, th	eir values, ke	y and time sign	atures, analysis o	of music to	
knowledge, prior learning	establish the form. Students were introduced to melodic writing devices last week.						
(assumed)							
Possible barriers to learning	Students without WAEC		_	; Fear and Anxi	ety, Stage Fright	, Class Size,	
in the lesson	Lack of keyboard instrum						
Lesson Delivery – chosen to	Face-to- Practical	Work-	Seminars	Independent	e-learning	Practicum	
support students in	face ☑ Activity ☑	Based		Study☑	opportunities  ☑		
achieving the outcomes  Lesson Delivery – main	a. Class Discussion	Learning  ✓					
mode of delivery chosen to	<ul><li>a. Class Discussion</li><li>b. Video Document</li></ul>	ary Analysis					
support student teachers in	c. Practical Activity						
achieving the learning	d. Creating Melodie						
outcomes.	e. Recording Meloc		cally				
			,				
Purpose for the lesson,	1. Listen to differer	nt types of po	ems or hymr	text—iambic,	trimester, dactyli	С	
what you want the	<ol><li>Discuss the rules</li></ol>	for breaking	words into s	yllables			
students to achieve,	<ol><li>Transforming syl</li></ol>		-				
serves as basis for the	4. Creating melodie			•			
learning outcomes. An	5. Performing the r	nelody create	d for record	ing and playing	back in class for a	assessment.	
expanded version of							
the description.							
Write in full aspects of							
the NTS addressed					dentify which cre	acc cutting	
<ul> <li>Learning Outcome for the lesson, picked and</li> </ul>					ssues - core and	oss-cutting	
developed from the					ransferable skills		
course specification	Learning Outcomes	Learn	ing Indicator		nclusivity, equity	-	
Learning indicators for	<b>0</b>		•		addressing divers		
each learning outcome					will these be add		
					developed.		
	CLO1 Demonstrate	1.1 ld	entify two (2	) rules	<ul> <li>Assessmen</li> </ul>	t skills,	
	comprehensive knowledg		aken into co		social skills		
	understanding of how tex		in breaking down		communication skills,		
	broken into syllables to		yllables.		reflection a	and	
	create rhythm.		plain <i>iambic,</i>		honesty.	alata a P	
	CLO2 Demonstrate		<i>rimester</i> and neters in po	-	Critical thin	-	
	comprehensive skills in	'	necers in por	zuy.	problem so	_	
	creating melody from bro	ken 2.1 Cr	eate three (3	3) different	<ul> <li>Innovation collaborati</li> </ul>		
	down text into syllables.		hythmic pat	•	Gender iss	-	
	NTS 2e & 2f, NTECF p 23,		given phras		<ul><li>adaptation</li></ul>	•	
	NaCCA B4.2.2.2.1-3,		provise two	` '	children w		
	B4.2.2.3.1-3,		different mel		Diversity a		
	NaCCA B4.2.3.4.1-3;	6	given text a	nd make a	inclusivity		
	B4.2.3.5.1-3;		ecording wit	-	<ul> <li>Informatio</li> </ul>		
	<b>NaCCA</b> B4.2.4.6.1-3,		phone for pla	ıy back.	<ul> <li>Ethical issu</li> </ul>	-	
	B4.2.4.7.1-3				stereotypii	ng in Music	

•			0.1.0	
		onstrate in-depth	3.1 State at least three (3)	
	knowledge	of inclusive	professional values and	
	professiona	l values and	attitudes of the music and	
	attitudes ei	nshrined in the	dance teacher in the basic	
			schools.	
		ments of NTS and		
	NTECF. (NTS 2e & 2f, NTECF p16)		3.2 Describe three (3)	
			activities you will put in pla	ce
			to inculcate the core values	of
			honesty, integrity and	
			citizenry,	
			3.3 Describe two strateg	
			you will employ to as:	sist
			SEN learners to fu	ılly
			participate in dar	nce
			drama.	
	CLO 4 Dem		4.1 Identify individual stude	ent
	understand	ling of how	weaknesses and strengths.	
	children de	velop and learn in	Identify targets for individu	al
		texts so as to	students and any overarchi	
		n their teaching.	shortfalls that need to be	<u> </u>
		_	addressed.	
	(NTS 2e, N	ECF p.20j.		
			_	activities to achieve learning
Topic			-	delivery mode selected. Teacher-
Melodic Writing:Basic	Sub-topic	Stage/Time	led, collaborative group we	ork or independent study
Melody Writing Skills			Teacher Activity	Student Activity
			•	
	Definition	Stage 1 - 20 min	Set Induction:	Set Induction:
	of		Tutor reviews the	Students google lyrics of 'Spirit
	Melodic		previous lesson on	Divine, attend our prayers' online
	devices		characteristics of melody	from their phones.
	devices			from their phones.
			through questions after	
			playing a short musical	Students participate actively in
			piece preferably a hymn	the lesson review by answering
			piece preferanty a mymm	
			• • • • • • • • • • • • • • • • • • •	_ · · · · · · · · · · · · · · · · · · ·
			(e.g., Spirit Divine, attend	questions and explaining some
			(e.g., Spirit Divine, attend our prayers). Ask students	_ · · · · · · · · · · · · · · · · · · ·
			(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online	questions and explaining some of the characteristics asked.
			(e.g., Spirit Divine, attend our prayers). Ask students	questions and explaining some of the characteristics asked.  Selected students sing orplay
			(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online	questions and explaining some of the characteristics asked.
			(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online	questions and explaining some of the characteristics asked.  Selected students sing orplay
			(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then
			(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music
			(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal
			(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2
			(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal
			(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2
			(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2
			(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2
			(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2
		Share 2. 40	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion:	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion:	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.  Students sing the tune noting the following:  • Prayer
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to sing a simple hymn tune like:	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.  Students sing the tune noting the following:  Prayer  Meter
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to sing a simple hymn tune like:  Just as I am, without one	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.  Students sing the tune noting the following:  Prayer  Meter  Rhyme
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to sing a simple hymn tune like:  Just as I am, without one plea	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.  Students sing the tune noting the following:  Prayer  Meter
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to sing a simple hymn tune like: Just as I am, without one plea But that Thy blood was	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.  Students sing the tune noting the following:  Prayer  Meter  Rhyme  Rhythm, etc.
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to sing a simple hymn tune like: Just as I am, without one plea But that Thy blood was shed for me	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.  Students sing the tune noting the following:  Prayer  Meter  Rhyme  Rhythm, etc.  Students discuss these features.
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to sing a simple hymn tune like: Just as I am, without one plea But that Thy blood was	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.  Students sing the tune noting the following:  Prayer  Meter  Rhyme  Rhythm, etc.
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to sing a simple hymn tune like: Just as I am, without one plea But that Thy blood was shed for me	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.  Students sing the tune noting the following:  Prayer  Meter  Rhyme  Rhythm, etc.  Students discuss these features. Students identify the type of
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to sing a simple hymn tune like: Just as I am, without one plea But that Thy blood was shed for me And that Thou bid'st me come to Thee	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.  Students sing the tune noting the following:  Prayer  Meter  Rhyme  Rhythm, etc.  Students discuss these features. Students identify the type of meters that can fit the text
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to sing a simple hymn tune like: Just as I am, without one plea But that Thy blood was shed for me And that Thou bid'st me come to Thee O Lamb of God, I come! I	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.  Students sing the tune noting the following:  Prayer  Meter  Rhyme  Rhythm, etc.  Students discuss these features.  Students identify the type of meters that can fit the text (duple or triple).
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to sing a simple hymn tune like: Just as I am, without one plea But that Thy blood was shed for me And that Thou bid'st me come to Thee	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.  Students sing the tune noting the following:  Prayer  Meter  Rhyme  Rhythm, etc.  Students discuss these features. Students identify the type of meters that can fit the text
		Stage 2 - 40 min	(e.g., Spirit Divine, attend our prayers). Ask students to google lyrics online from their phones.  Tutor asks students to sing or play from their phones any favorite song (being it classical, popular music and traditional [indigenous]). Tutor asks questions to find out what the music does for them.  Class Discussion: Tutor asks students to sing a simple hymn tune like: Just as I am, without one plea But that Thy blood was shed for me And that Thou bid'st me come to Thee O Lamb of God, I come! I	questions and explaining some of the characteristics asked.  Selected students sing orplay their favourite song for their friends to listen. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.  Students sing the tune noting the following:  Prayer  Meter  Rhyme  Rhythm, etc.  Students discuss these features.  Students identify the type of meters that can fit the text (duple or triple).

	Ask students to explore	
	the poetic features of the	
	text. Ask questions to	
	bring out the poetic	
Ct 2 20	ingredients in the lyrics.	Constant Manda
Stage 3 - 20 min	Group Work: Tutor puts students into	Group Work: Students in groups improvise
	groups. Ask groups to	their rhythms to the rhyme:
	improvise rhythmic	Rain, rain, go away
	patterns that will match	Go and come another day
	the nursery rhyme:	Little Kofi wants to play
	Rain, rain, go away	Rain, rain go away
	Go and come	
	another day Little Kofi wants to	
	play	
	Rain, rain go away	
Stage 4 - 40 min	Class Presentation 1:	Class Presentation 2:
	Groups are asked to	Groups come and present their
	come and present their	improvised rhythmic patterns for
	improvised rhythmic	the class to reflect on, and make
	patterns. The class is asked to reflect on it and	their comments and assessment.
	make their comments	
	and assess.	
	Tutor explains further to	
	reinforce characteristics.	
Stage 5 - 15 min	Group Work 2:	Group Work 2:
	Tutor asks students to go	Students go into their groups
	to their groups and now improvise melodies with	and draw a plan to compose a melody using the extension
	their rhythmic patterns.	devices.
	, ,	
	Tutor asks students to	Students create their song, sing
	create their song, sing out	out the melody with the text and
	the melody with the lyrics	record it on a group member's
	and record it on a group member's phone.	phone.
	member 3 phone.	
Stage 6 - 25 min	Class Presentation 2:	Class Presentation 2:
	Groups are asked to	Groups present their melody
	come and present their	compositions to the class.
	melody compositions to	Students reflect on their
	the class. The class is asked to reflect on it and	colleagues' works and make comments and also assess.
	make their comments	comments and also assess.
	and assess.	
Stage 7 - 20 min	Reflection and Closure.	Students reflect on
	- Let students express	characteristic of
	what they learned and	melodies regarding:
	match their responses to	repetition, inversion,
	the purpose of the lesson -summarize the purpose	retrograde, paraphrase
	of the lesson and assess	andvariation.
	the summaries of student	
	teachers	Independent Study Assignment:
Ref. WS&L,	-The next lecture will	Students are asked to go and
Mereku, C.W.K.	focus on Setting Words to	compose a short poem that can
(2013) pg. 59.	Music.	be set to duple or triple meters
	-Provide reading	in their local language.

		assignment for the next lesson.	A student sings the "Thank You' song selecting any three of the 17 languages and repeats in that.		
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)	1 Peer assessment of the duration of —Setting Words to Music. 2 Reflection by student teachers. 3 Small Group Assignment to compose a short poem that can be set to duple or triple meters in their local language. 4 Describe the processes involved in setting text to music.				
Teaching Learning Resources	<ol> <li>A modest recording and playback gadget in the classroom or music room.</li> <li>Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>LCD Projector and Screen</li> <li>Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</li> </ol>				
Required Text (core)	Frederick, R. (2016). Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting  Green, S. (2018). How to Write a Song in 24 hours for Songwriting beginners (Songwriting, Writing Better Lyrics, Writing Melodies)  House, S. (2018). The ultimate melody guide: how to make awesome melodies without knowing music theory (notes, scales, chords, melodies)  Perricone, J. (2000). Melody in songwriting: tools and techniques for writing hit songs (Berklee Guide)  Stolpe, A. & Stolpe, J. (2015). Beginning songwriting: writing your own lyrics, melodies, and chords  Wright, P. (2018). The songwriting magic formula: Instantly compose vocal melodies with the backing chords at the same time  https://www.amazon.com/melody-writing-Books/s?k=melody+writing				
Additional Reading List	Kuapaye Ent. Ltd. Nayo, N. Z. (Ed.) (1980). <i>Songs</i> National Academy of T-TEL Professional Developme	for Ghanaian schools: A colle Music. nt Programme (2016). Theme	s for Ghanaian schools. Sunyani: ction of 50 art songs. Winneba: 5: Teaching and Learning Ministry of Education Website:		
CPD Needs	a. Documentary Analys b. Analysis of Moveme c. Discussion on Chara d. Melody Composition	nt Patterns cteristics of Melody			

Tials of Lance	Melody Wr	ting: Setting	Vernacular I	Lyrics to	Laccan Dunation	2 haves
Title of Lesson	Music				Lesson Duration	3 hours
Lesson description	1	rhythms tha	at match par	-	set to music by breakir ne signatures and using	-
Previous student teacher		•	•	alues. ke	y and time signatures, a	nalvsis of
knowledge, prior learning					o melody writing princi	
(assumed)	week.					p
Possible barriers to learning in	Students without WAI	C SSSCE Mu	sic backgrou	nd; Fear a	and Anxiety, Stage Frigh	nt, Class Size,
the lesson	Lack of keyboard instr	ument, Stud	ents with SE	N		
Lesson Delivery – chosen to	Face- Practical	Work-	Seminars	Indeper	e-learning	Practicum
support students in achieving	to-face Activity	Based		dent	opportunities <b>☑</b>	
the outcomes		Learning☑		Study☑		
Lesson Delivery – main mode of	<ol> <li>Class Discussi</li> </ol>	on				
delivery chosen to support	2. Video Docum		'sis			
student teachers in achieving	3. Practical Acti	•				
the learning outcomes.	4. Creating Mel					
	5. Recording Me	elodies Electi	onically			
a Duman for the leasen subst	1 Liston to diffe	ront tunos a	fnooms or b	ump to:t	iambie trimester de	ctulic
<ul> <li>Purpose for the lesson, what you want the students to</li> </ul>	<ol> <li>Listen to diffe</li> <li>Discuss the ru</li> </ol>		-	-	—iambic, trimester, dad	ctylic
achieve, serves as basis for	3. Transforming		_	ito syllabi	les	
the learning outcomes. An	4. Creating mel	-	-	wn syllah	les	
expanded version of the	_			-	ng and playing back	in class for
description.	assessment.	ne melouy	created to	recordi	ing and playing back	6.033 .61
Write in full aspects of the	455555					
<u> </u>						
NTS addressed						
				Id	entify which cross-cutt	ing issues -
					entify which cross-cutt ore and transferable ski	_
Learning Outcome for the	Learning Outcomes	Learning I	ndicators	co		ills,
Learning Outcome for the lesson, picked and	Learning Outcomes	Learning I	ndicators	co in	ore and transferable ski	ills, Idressing
Learning Outcome for the lesson, picked and developed from the course	Learning Outcomes			co in di ac	ore and transferable ski clusivity, equity and ad	ills, Idressing be
Learning Outcome for the lesson, picked and developed from the course specification	CLO1 Demonstrate	1.1 Identi	fy two (2) ru	co in di ac	ore and transferable ski clusivity, equity and ad versity. How will these ddressed or developed.  • Assessment skill	ills, Idressing be s, social
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive	1.1 Identi taken i	fy two (2) ru nto	co in di ac	ore and transferable ski clusivity, equity and ad versity. How will these ddressed or developed.  • Assessment skills skills, communic	Ills, Idressing be s, social ation skills,
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in	1.1 Identi taken i consid	fy two (2) ru nto eration in	co in di ac	ore and transferable ski clusivity, equity and ad versity. How will these ddressed or developed.  • Assessment skills skills, communic reflection and ho	lls, Idressing be s, social ration skills, onesty.
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of	1.1 Identi taken i consid breakii	fy two (2) ru nto eration in ng down	co in di ac	ore and transferable ski clusivity, equity and ad versity. How will these ddressed or developed.  • Assessment skills skills, communic reflection and ho • Critical thinking	lls, Idressing be s, social ration skills, onesty.
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken	1.1 Identi taken i consid breakii syllable	fy two (2) ru nto eration in ng down es.	co in di ac	ore and transferable ski clusivity, equity and ad versity. How will these ddressed or developed.  • Assessment skills skills, communic reflection and ho • Critical thinking solving,	lls, Idressing be s, social ration skills, onesty.
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to	1.1 Identi taken i consid breakii syllable 1.2 Explai	fy two (2) ru nto eration in ng down es. n <i>iambic,</i>	co in di ac	ore and transferable ski clusivity, equity and ad versity. How will these ddressed or developed.	lls, Idressing be s, social ration skills, onesty.
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken	1.1 Identitaten i conside breakii syllable 1.2 Explai trimes	fy two (2) ruinto eration in ng down es. n iambic, terand dacty	co in di ac	ore and transferable ski clusivity, equity and adversity. How will these ddressed or developed.  • Assessment skills skills, communic reflection and ho • Critical thinking a solving, • Innovation and collaboration,	lls, Idressing be s, social ration skills, onesty.
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.	1.1 Identitaken i conside breakir syllable 1.2 Explaitrimese meters	fy two (2) ru nto eration in ng down es. n <i>iambic,</i>	co in di ac	ore and transferable ski clusivity, equity and adversity. How will these ddressed or developed.  • Assessment skills skills, communic reflection and ho • Critical thinking solving, • Innovation and collaboration, • Gender issues,	Ills, Idressing be s, social ation skills, onesty. and problem
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.	1.1 Identitaken i conside breakii syllable 1.2 Explaitrimest meters	fy two (2) rulento eration in ang down es. In iambic, terand dacty in poetry.	co in di ac	ore and transferable ski clusivity, equity and adversity. How will these ddressed or developed.  • Assessment skills skills, communic reflection and how the critical thinking solving,  • Innovation and collaboration,  • Gender issues,  • adaptations for collaborations for collaborations	Ills, Idressing be s, social ation skills, onesty. and problem
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.	1.1 Identitaten i considate breakii syllable 1.2 Explaitrimest meters 2.1Create	fy two (2) rulento eration in ang down es. In iambic, terand dacty in poetry.	co in di ac	ore and transferable ski clusivity, equity and ad versity. How will these ddressed or developed.  • Assessment skills skills, communic reflection and ho • Critical thinking solving, • Innovation and collaboration, • Gender issues, • adaptations for owith SEN	Ills, Idressing be s, social ation skills, onesty. and problem
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.  CLO2 Demonstrate comprehensive skills	1.1 Identir taken i considu breakii syllable 1.2 Explai trimesi meters 2.1Create differe	fy two (2) rulento eration in ang down es. In iambic, terand dacty in poetry.	di ac	clusivity, equity and adversity. How will these ddressed or developed.  Assessment skills skills, communic reflection and how the collaboration, Gender issues, adaptations for owith SEN  Inversity and incommunic deliasion.	Ills, Idressing be s, social ation skills, onesty. and problem
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.  CLO2 Demonstrate comprehensive skills in creating melody	1.1 Identir taken i considu breakii syllable 1.2 Explai trimesi meters 2.1Create differe	fy two (2) ruinto eration in ng down es. in iambic, terand dacty in poetry. three (3) nt rhythmic as from a giv	di ac	ore and transferable ski clusivity, equity and adversity. How will these ddressed or developed.  • Assessment skills skills, communic reflection and ho • Critical thinking solving, • Innovation and collaboration, • Gender issues, • adaptations for owith SEN • Diversity and incomusic	Ills, Idressing be s, social ation skills, onesty. and problem children
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.  CLO2 Demonstrate comprehensive skills in creating melody from broken down	1.1 Identitaten i conside breakir syllable 1.2 Explait trimes meters 2.1Create differe patteri phrase 2.2 Impro	fy two (2) rulento eration in ang down es. in iambic, terand dacty in poetry. three (3) and rhythmic as from a give (text). vise two (2)	di ac les	ore and transferable skitclusivity, equity and adversity. How will these ddressed or developed.  Assessment skills skills, communic reflection and how the control of the c	Ills, Idressing be s, social ation skills, onesty. and problem children clusivity in
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.  CLO2 Demonstrate comprehensive skills in creating melody from broken down text into syllables.	1.1 Identitaten i conside breakir syllable 1.2 Explait trimes meters 2.1Create differe patteri phrase 2.2 Impro	fy two (2) rulento eration in mg down es. in iambic, terand dacty in poetry. three (3) in trhythmic ins from a give (text).	di ac les	ore and transferable skiclusivity, equity and adversity. How will these ddressed or developed.  Assessment skills skills, communic reflection and how critical thinking solving, Innovation and collaboration, Gender issues, adaptations for owith SEN Diversity and incommunic Music Information liter	Ills, Idressing be s, social ation skills, onesty. and problem children clusivity in
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.  CLO2 Demonstrate comprehensive skills in creating melody from broken down text into syllables.  NTS 2e & 2f, NTECF p	1.1 Identir taken i considual breakii syllable 1.2 Explaitrimesi meters 2.1 Create differe patteri phrase 2.2 Improdiffere a giver	fy two (2) ruinto eration in ng down es. n iambic, terand dacty in poetry. three (3) nt rhythmic ns from a giv (text). vise two (2) nt melodies i text and ma	les with ake	ore and transferable skitclusivity, equity and adversity. How will these ddressed or developed.  Assessment skills skills, communic reflection and how the control of the c	Ills, Idressing be s, social ation skills, onesty. and problem children clusivity in
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.  CLO2 Demonstrate comprehensive skills in creating melody from broken down text into syllables.  NTS 2e & 2f, NTECF p 23,29  NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3,	1.1 Identititaken i considium breakii syllable 1.2 Explaitings meters  2.1 Create differe patteri phrase 2.2 Improdiffere a giver a recoil	fy two (2) ruinto eration in ng down es. n iambic, terand dacty in poetry. three (3) nt rhythmic ns from a giv (text). vise two (2) nt melodies i text and marding with yo	des con dinate and display and	ore and transferable skiclusivity, equity and adversity. How will these ddressed or developed.  Assessment skills skills, communic reflection and how critical thinking solving, Innovation and collaboration, Gender issues, adaptations for owith SEN Diversity and incommunic Music Information liter	Ills, Idressing be s, social ation skills, onesty. and problem children clusivity in
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.  CLO2 Demonstrate comprehensive skills in creating melody from broken down text into syllables.  NTS 2e & 2f, NTECF p 23,29  NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3, NaCCA B4.2.3.4.1-3;	1.1 Identititaken i considium breakii syllable 1.2 Explaitings meters  2.1 Create differe patteri phrase 2.2 Improdiffere a giver a recoil	fy two (2) ruinto eration in ng down es. n iambic, terand dacty in poetry. three (3) nt rhythmic ns from a giv (text). vise two (2) nt melodies i text and ma	des con dinate and display and	ore and transferable skiclusivity, equity and adversity. How will these ddressed or developed.  Assessment skills skills, communic reflection and how critical thinking solving, Innovation and collaboration, Gender issues, adaptations for owith SEN Diversity and incommunic Music Information liter	Ills, Idressing be s, social ation skills, onesty. and problem children clusivity in
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.  CLO2 Demonstrate comprehensive skills in creating melody from broken down text into syllables.  NTS 2e & 2f, NTECF p 23,29  NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3, NaCCA B4.2.3.4.1-3; B4.2.3.5.1-3;	1.1 Identititaken i considium breakii syllable 1.2 Explaitings meters  2.1 Create differe patteri phrase 2.2 Improdiffere a giver a recoil	fy two (2) ruinto eration in ng down es. n iambic, terand dacty in poetry. three (3) nt rhythmic ns from a giv (text). vise two (2) nt melodies i text and marding with yo	des con dinate and display and	ore and transferable skiclusivity, equity and adversity. How will these ddressed or developed.  Assessment skills skills, communic reflection and how critical thinking solving, Innovation and collaboration, Gender issues, adaptations for owith SEN Diversity and incommunic Music Information liter	Ills, Idressing be s, social ation skills, onesty. and problem children clusivity in
<ul> <li>Learning Outcome for the lesson, picked and developed from the course specification</li> <li>Learning indicators for each</li> </ul>	CLO1 Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.  CLO2 Demonstrate comprehensive skills in creating melody from broken down text into syllables.  NTS 2e & 2f, NTECF p 23,29  NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3, NaCCA B4.2.3.4.1-3;	1.1 Identititaken i considium breakii syllable 1.2 Explaitings meters  2.1 Create differe patteri phrase 2.2 Improdiffere a giver a recoil	fy two (2) ruinto eration in ng down es. n iambic, terand dacty in poetry. three (3) nt rhythmic ns from a giv (text). vise two (2) nt melodies i text and marding with yo	des con dinate and display and	ore and transferable skiclusivity, equity and adversity. How will these ddressed or developed.  Assessment skills skills, communic reflection and how critical thinking solving, Innovation and collaboration, Gender issues, adaptations for owith SEN Diversity and incommunic Music Information liter	Ills, Idressing be s, social ation skills, onesty. and problem children clusivity in

	CLO 3 Demor depth knowle inclusive prof values and at enshrined in documents o NTECF. (NTS 2e & 2f,	edge of essional titudes the policy f NTS and	3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools. 3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry, 3.3 Describe two strategies you will employ to assist SEN learners to fully participate in dance drama.	
•	CLO 4 Demor understandin children deve learn in diver so as to apply their teaching NTECF p.20).	g of how slop and se contexts this in	4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.	
Topic		Stage/Tim	depending on delive	•
Melodic Writing:Basic Melody Writing Skills	Sub-topic	e	collaborative group work Teacher Activity	c or independent study Student Activity
	Definition of Melodic devices	Stage 1 - 20 min	Set Induction: Tutor calls one of the groups to perform their melody composed during the last lesson. Let them quickly teach the entire class to sing to arouse their interest.  Tutor asks students to sing 'Yen ara asaase ni, eye aboodenne ma yen'.  Ref. WS&L, Mereku, C.W.K. (2013) pg. 127. Tutor asks questions to find out what the music does for them.	Set Induction:  Students participate actively in the lesson review by answering questions and explaining some of the characteristics asked.  Students sing 'Yen ara asaase ni, eye aboodenne ma yen'. Ref. WS&L, Mereku, C.W.K. (2013) pg. 127. Students then respond to how the music connects with their personal experiences as in PEMD Y1S2 course taken last year.
		Stage 2 - 20 min	Class Discussion: Tutor asks students to sing a simple children song tune like: Kofi bra ma y'endzi	Students sing the tune noting the following:  • Play • Meter • Rhyme

	Huruw b□ wonsa	
	mu; Oh ya!	Students discuss these features.
	Kofi bra na agor ує dєw. Yє Dєw!	Students identify the type of meters that can fit the text (duple or triple). Students clap the rhythms.
Stage 3 - 20 min	Ref. WS&L, Mereku, C.W.K. (2013) pg. 18. Ask students to explore the poetic features of the text. Ask questions to bring out the poetic ingredients in the lyrics.  Class Discussion: Discuss and give demonstrations on the following terminologies:	Students listen attentively and join in with their local dialects as and when the Tutor needs an illustration in say Akan, Ewe, Ga, Dagbani or any other Ghanaian languages.  The discussion must be interactive where students are called to demonstrate in their local dialects.  Ask an Ewe student to read the "pineapple seller: example:  Atotata tama fle atota.
	the indigenous dialects.	
Stage 4 - 20 min	Group Work: Tutor puts students into groups. Ask groups to bring out the vernacular lyrics they were asked to compose last week. Ask the groups to agree on one person's lyrics. As groups to analyse their lyrics looking for the following:  Melodic contour Speech contour Intonation	Group Work:  Students move into their groups and select a member's lyrics in the vernacular. Groups analyse their lyrics looking for the following:  • Melodic contour  • Speech contour  • Intonation contour  • Speech rhythm  Students use their findings to create the rhythm of their composition.

Stage 5 - 30 min	contour Speech rhythm Let students use their findings to create the rhythm of their composition.  Class Presentation 1: Groups are asked to come and present their findings. The class is asked to reflect on it and make their comments and assess. Also let one student clap the rhythm created as a group member recites the lyrics poetically.  Tutor explains further to reinforce	Class Presentation1: Groups come and present their findings for the class to reflect on, and make their comments and assessment. One student claps the rhythm created as a group member recites the lyrics poetically.
Stage - 20 min	characteristics.  Group Work 2: Tutor asks students to go to their groups and now improvise melodies with their rhythmic patterns.  Tutor asks students to create their song, sing out the melody with the lyrics and record it on a group member's phone.	Group Work 2: Students go into their groups and draw a plan to compose a melody using the extension devices.  Students create their song, sing out the melody with the text and record it on a group member's phone.
Stage 6 - 30 min	Class Presentation 2: Groups are asked to come and present their melody compositions to the class. The class is asked to reflect on it and make their comments and assess.	Class Presentation 2: Groups present their melody compositions to the class. Students reflect on their colleagues' works and make comments and also assess.
Ref. WS&L, Mereku, C.W.K. (2013) pg. 59.	Reflection and Closure Let students express what they learned and match their responses to the purpose of the lesson -summarize the purpose of the lesson and assess the summaries of student teachers -The next lecture will focus on Adding Harmony to your Music.	Students reflect on characteristic of melodies regarding: melodic contour, speech contour, intonation contour and speech rhythm.  Independent Study Assignment: Students are asked to go and compose a short poem that can be set to duple or triple meters in their local language and set it to music.  A student sings the "Thank You' song selecting any three of the 17 languages and repeats in that.

	-Provide reading assignment for the next lesson.
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)	1 Peer assessment of the duration of —Adding Harmony to your Music. 2 Reflection by student teachers. 3 Small Group Assignment to compose a short poem that can be set to duple or triple meters in their local language and set it to music. 4 Describe the processes involved in setting text to music in the vernacular.
Teaching Learning Resources	<ol> <li>A modest recording and playback gadget in the classroom or music room.</li> <li>Compact Disc (Audio &amp; Video) player with a recording facility (possibly with a detached microphone)</li> <li>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</li> <li>LCD Projector and Screen</li> <li>Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</li> </ol>
Required Text (core)	Frederick, R. (2016). Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting  Green, S. (2018). How to Write a Song in 24 hours for Songwriting beginners (Songwriting, Writing Better Lyrics, Writing Melodies)  House, S. (2018). The ultimate melody guide: how to make awesome melodies without knowing music theory (notes, scales, chords, melodies)  Perricone, J. (2000). Melody in songwriting: tools and techniques for writing hit songs (Berklee Guide)  Stolpe, A. & Stolpe, J. (2015). beginning songwriting: writing your own lyrics, melodies, and chords  Wright, P. (2018). The songwriting magic formula: Instantly compose vocal melodies with the backing chords at the same time <a href="https://www.amazon.com/melody-writing-Books/s?k=melody+writing">https://www.amazon.com/melody-writing-Books/s?k=melody+writing</a>
Additional Reading List	Music and Dance  Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools.  Sunyani: Kuapaye Ent. Ltd.  Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs. Winneba:  National Academy of Music.  T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning  Materials (Handbook for Student Teachers). Accra: Ministry of Education Website: <a href="http://oer.t-tel.org">http://oer.t-tel.org</a> .
CPD Needs	<ol> <li>Documentary Analysis</li> <li>Analysis of Vernacular Lyrics</li> <li>Setting Vernacular Text to Melody</li> <li>Melody Composition Project</li> </ol>

Title of Lesson	ı	Harmony: Bu	uilding Tria	ads		Lesson Duration	3 hours
Lesson description	To expose	student-teac	hers to tr	iads—primary a	nd secondary tr	iads.	
Previous student teacher knowledge, prior learning (assumed)	music to es	stablish the f	orm. Stud	lents were intro	duced to melod	ne signatures, an	les last week.
Possible barriers to learning in the lesson				Music backgroui Idents with SEN	nd; Fear and An	ixiety, Stage Frig	int, Class Size,
Lesson Delivery – chosen to	Face-to-	Practical	Work-	Seminars	Independent	e-learning	Practicum
support students in	face 🗹	Activity	Based	_	Study☑	opportunities	
achieving the outcomes	4 6	<b>Ø</b>	Learning	ß <b>⋈</b>			
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	2. Vi 3. Pr 4. Sir	ass Discussion deo Docume actical Activinging Triads noreographir	entary Ana ity in Arpegg				
<ul> <li>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</li> <li>Write in full aspects of the NTS addressed</li> </ul>	2. Di 3. Sir 4. Pe	scuss the rul ng all the tria rform the tr	es for bui ads degred iads in pa	lding triads es in arpeggio in rts	I bass line (I, IV, solfege (I, II, III, ound of Music m	IV, V, VI & VII)	
Learning Outcome for the lesson, picked and developed from the course specification     Learning indicators for each learning outcome	Learning O	utcomes		Learning Indicat	ors	transferable inclusivity, addressing How will th	es - core and e skills, equity and diversity.
	internalisin triads. CLO2 Demo compreher creating m improvising activities w	onstrate onstrate nsive skills in elodies and g movement vith triads. f, NTECF p 2 2.2.2.1-3, 3, 2.3.4.1-3; 3; 2.4.6.1-3,	dge in	<ul><li>1.2 Give two (2) consideration triads.</li><li>2.1 Create three melodies us</li><li>2.2 Improvise da</li></ul>	riads in pitch. rules taken into on when building	social comm skills, hones  Critica proble  Innova collab  Gende  adapt childre  Divers inclus  Inform literace  Ethica	reflection and ty. If thinking and em solving, ation and oration, er issues, ations for en with SEN city and ivity in Music nation ey, I issues on otyping in

•	CLO 3 Demonstrate in-depth knowledge of inclusive professional values and attitudes enshrined in the policy documents of NTS and NTECF.  (NTS 2e & 2f, NTECF p16)	<ul> <li>3.1 State at least three (3) professional values and attitudes of the music and dance teacher in the basic schools.</li> <li>3.2 Describe three (3) activities you will put in place to inculcate the core values of honesty, integrity and citizenry,</li> <li>3.3 Describe two strategies you will employ to assist SEN learners to fully participate in</li> </ul>	
		learners to fully participate in dance drama.	
	CLO 4 Demonstrate understanding of how children develop and learn in diverse contexts so as to apply this in their teaching. (NTS 2e, NTECF p.20).	4.1 Identify individual student weaknesses and strengths. Identify targets for individual students and any overarching shortfalls that need to be addressed.	

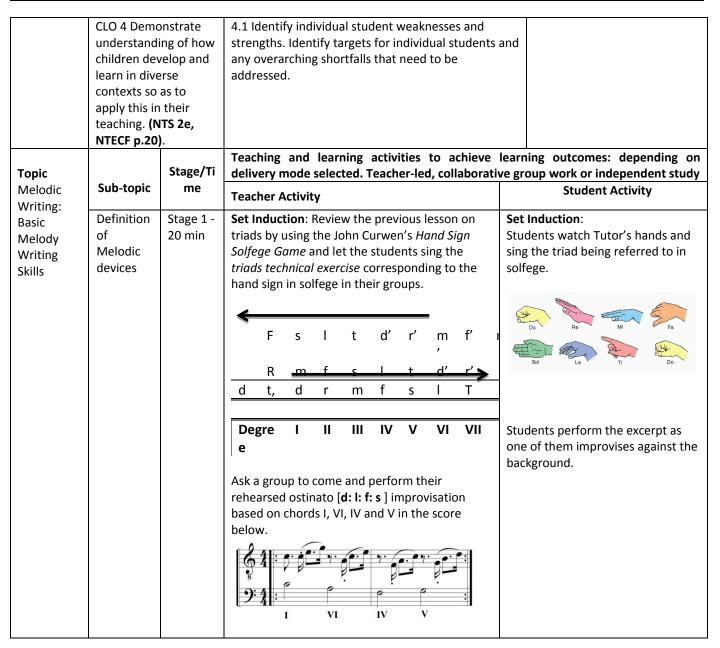
Topic	Sub-	Stage/Ti	Teaching and learning activities to achieve learning or mode selected. Teacher-led, collaborative group work or	
Melodic Writing:	topic	me	Teacher Activity	Student Activity
I -	Sub- topic  Definit ion of Melodi c device s	_		
			Degre I II III IV V VI VII e  Tutor demonstrates and asks some bass voices to sing the ostinato [d: I: f: s] on chords I, VI, IV and V in the score below.	Students perform the excerpt as one of them improvises against the background.

	Tutor then gets a few high voices to sing the arpeggios on top in the rhythm given. When the background is established, Tutor will improvise an instrumental melody on top and then invite individual students to improvise their melody also the voices continue with the background.	Students with deeper voices are volunteered to take the ostinato. A few students also do the arpeggios on top. Individuals are also volunteered to improvise their solos.
Stage 30 m	3 - Class Discussion 2:	Class Discussion 2: Students listen for the correct pitches of the solfege notes in the chords and watch critically the choreography being displayed.
	After video clip, put students into multiple groups of three. Ask each group to sing a line in the notes assigned to their group in the table below as Tutor points to the degree name.  Group s l t d' r' m f' y	d Video is discussed. The discussion must be interactive where students are called to demonstrate some of the solfege notes as well as the movement patterns exhibited
	Group m f s L t d' r'   2	that look African.  Students sing notes assigned to their groups as in the table below as Tutor points to the degree names.
Stage 30 m	-	Group Work: Students move into their groups to (1) Rehearse an Ostinato-arpeggio exercise, improvising on top; and (2) Practice the Triad singing exercise to form chords on the various scale degrees. Students then combine the two activities to plan a short choreography for class presentation.
Stage 50 m		Class Presentation: Groups come and present their Choreography for the class to reflect on, and make their comments and assessment.
Stage 20 m	7 - Reflection and Closure.	Students reflect on triads regarding: the notes of the triads in the scale degrees; internalising the chords of the triad; and Sound of Music video clips.  Independent Study Assignment:

		Students are asked to go and
		look for the definitions of
	Ref.	Cadences—Perfect, Imperfect,
	WS&L,	Interrupted and Plagal.
	Mereku,	
	C.W.K.	A student sings the "Thank You"
	(2013)	song selecting any three of the
	pg. 59.	17 languages and repeats in
		that.
Lesson	1 Peer assessment o	f the duration of the notes of the triads in the scale degrees; internalising the chords of the
assessments	triad.	
<ul><li>evaluation</li></ul>	2 Reflection by stude	
of learning:		nment to look for the definitions of Harmony—First Inversion Triads and the Dominant
of, for and	Seventh Chord ( <b>V</b> <sup>7</sup> ).	7
as learning	4 Describe the proce	esses involved in constructing triads, their first inversion and the $V^{7}$ chord.
within the		
lesson		
(linking to		
learning		
outcomes)		
Teaching	_	and playback gadget in the classroom or music room.
Learning	-	Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)
Resources	-	s (Laptops or PCs) for playing back MP3 and MP4 files.
	=	tor and Screen n drums (high-pitched, medium pitched, low pitched, master drum, and donno)
Required		Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting
Text (core)		w to Write a Song in 24 hours for Songwriting beginners (Songwriting, Writing Better Lyrics,
Text (core)	Writing Me	
	_	e ultimate melody guide: how to make awesome melodies without knowing music theory
		es, chords, melodies)
	-	Melody in songwriting: tools and techniques for writing hit songs (Berklee Guide)
		J. (2015). Beginning songwriting: writing your own lyrics, melodies, and chords
	Wright, P. (2018). Th	ne songwriting magic formula: Instantly compose vocal melodies with the backing chords at
	the same ti	me
	https://www.yout	ube.com/watch?v=pLm07s8fnzM
	https://www.yout	ube.com/watch?v=s71GFfdbYfo
Additional	Music and Dance	
Reading List	-	13). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani: Kuapaye Ent. Ltd.
	Nayo, N. Z. (Ed.) (198	80). <i>Songs for Ghanaian schools: A collection of 50 art songs</i> . Winneba: National Academy of
	Music.	
		evelopment Programme (2016). Theme 5: Teaching and Learning Materials (Handbook for
		nchers). Accra: Ministry of Education Website: http://oer.t-tel.org.
CPD Needs	1. Documenta	
		Movement Patterns
		on Characteristics of Melody
	4. Melody Cor	mposition Project

Title of Lesson	•	: Chords for Alto, Tenor	Four Part W	riting—	Lesson Duration	3 hours
Lesson description	To expose student- Bass.The will hear, position (SATB), i.e. IV, V, VI & VII) in ad	teachers to internalise a , arpeggio (I	Chords for Fo nd identify n norizontally)	otes of the chor	— Soprano, Alto, 7 ds of scale degree	s in root
Previous student teacher knowledge, prior learning (assumed)	Students have stud music to establish t	ied notes, th	eir duration	-	=	analysis of
Possible barriers to learning in the lesson	Students without V Size, Lack of keybox			•	d Anxiety, Stage I	Fright, Class
Lesson Delivery – chosen to support students in achieving the outcomes	Face- Practical to-face Activity ☑	Work- Based Learning	Seminars	Independent Study☑	e-learning opportunities ☑	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.  • Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description. • Write in full aspects of the NTS addressed	c. Practical A d. Singing Tri e. Choreogra  1. Improvise 2. Discuss the 3. Discuss the 4. Perform al (horizonta) addition to	umentary Arctivity ads in Arpeg phing a Dan a melody ba e rules for be rules for b l the notes lly) and in h o the V <sup>7</sup> .	gio and Chor ce with Triad used on ostina uilding chord uilding the do of the scale of narmony (ver	ato bass line (I, V s in root positio ominant seventh degrees in root	n ( <b>V<sup>7</sup>)</b> chord in root position (SATB), i. ge (I, II, III, IV, V,	e., arpeggio
Learning Outcome for the lesson, picked and developed from the course specification     Learning indicators for each learning outcome	Learning Outcomes	s Lear	ning Indicato	ors	Identify which cutting issues transferable slinclusivity, equaddressing divwill these be a or developed.	core and cills, uity and ersity. How
	CLO1 Demonstrate comprehensive knowledge in internalising and singing chords.  CLO2 Demonstrate comprehensive skil creating melodies a improvising movem activities with chord NTS 2e & 2f, NTECF 23,29  NaCCA B4.2.2.2.1-3  B4.2.2.3.1-3,  NaCCA B4.2.3.4.1-3  B4.2.3.5.1-3;  NaCCA B4.2.4.6.1-3  B4.2.4.7.1-3	d 1.2 c c c th 1.3 F in mod 2.1 c c c c c c c c c c c c c c c c c c c	onsideration he V <sup>7</sup> chord. erform in solversion triad helodically an ireate three (helodies using eass line (I, VI, erform the aboventh to ton of the instrument	ads in pitch. ules taken into when building  Ifege first s both d harmonically. (3) different g the ostinato IV, V). Iominant ic progression by voices or on . nce movements	Assessme social skill communic reflection honesty.     Critical this problem social ship of the second	s, cation skills, and inking and colving, n and cion, sues, ns for with SEN and cin Music on literacy,

learners to fully participate in dance drama.
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		1								1
1	Stage 2 -	Class Discu								Class Discussion&
	20 min	Tutor discu								Demonstration 1:
		constructe								Students listen and
		degree—I,			, VI &	VII. Ac	d a fo	urth ខ្	group to	interact through
		the existing	g thre	ee.						questions.
		Demonstra	ate ar	nd ask	stude	ents to	sing t	hrous	the	Students imitate Tutor
		chords as a					_			as he/she sings through
		(vertically)	-	-					-	the seven scale
		` ' ' '		Ü						degrees—I, II, III, IV, V,
		Group 4	ď	r'	m'		s'	ľ	ť′	VI & VII as arpeggios.
		Group 3	S	1	t	ď	r'	m'	f'	
		Group 2	m	f	S	L	t	ď	r'	
		Group 1	d	r	m	F	S		t	
		Degree	ı	II	III	IV			VII	Then also students alone
		Degree	•	••	•••	••	•	••	•	perform the chords
		Tutor need	ls to	nlav t	he SAT	R cho	rds to	stude	nts'	vertically in harmony as
		hearing be						Stude	.1165	Tutor plays them on the keyboard.
		Note that t	the d	iminio	shed n	ature (	of the	VII ch	ord	
		does not al								
		the others					, 400			
		<u>.</u> .						<i>c.</i>	c 16	Students can be given
		Tutor can p						_		the opportunity to try
		Game so st			ig tron	n any o	aegree	e. E.g.	, I, IV, II,	the diminished chord.
			-							Students watch Tutor's
										hands and sing the
										chord being referred to
										in solfege.
	Stage 3 -	Class Discu	ıssioı	n& De	emons	tratio	ո2։			Class Discussion&
	20 min	Tutor discu								Demonstration 2:
		metamorp		-						Students imitate Tutor
		notes of th			_	-		-	-	as he/she sings through
!		& VIIb. Let						_		the first inversion chords
	1	top notes i								of all the seven scale
		_	ate h		ey sou	nd in (	octave	and	et	degrees— <b>Ib, IIb, IIIb,</b>
		Demonstra		^						
		Demonstra students in	nitat	е.						IVb, Vb, Vlb & VIIb as
		students in		e. 	ليما	ני	رہ	Į,	± <i>1</i>	arpeggios.
		students in	nitat d'	e. r'	m'	f'	s'	ľ	ť	arpeggios.
		students in  Group  1	ď	e. r'		f'		ľ		arpeggios. Students echo back
		students in  Group  1  Group		e. r' I	m'	f' d'	s' r'	ľ m'	ť ť	arpeggios.
		Group 1 Group 3	d' s	r' I	t		r'		ť	arpeggios. Students echo back
		Group 1 Group 3 Group	d' s	e. r' I f		f' d' L		ľ m' ď		arpeggios.  Students echo back octave interval singing.
		Group 1 Group 3 Group 2	d' s m	r' I f	t s	L	r' t	ď	f' r'	arpeggios.  Students echo back octave interval singing.  Now students alone
		Group 1 Group 3 Group	d' s	r' I	t s		r' t		f' r'	arpeggios.  Students echo back octave interval singing.  Now students alone perform the chords
		Group 1 Group 3 Group 2	d' s m	r' I f	t s	L	r' t	ď	f' r'	arpeggios.  Students echo back octave interval singing.  Now students alone perform the chords vertically in harmony in first inversion as Tutor plays them on the
		Group 1 Group 3 Group 2 Degree	d' s m	r' I f	t s IIIb	L IVb	r' t <b>Vb</b>	ď	f' r'	arpeggios.  Students echo back octave interval singing.  Now students alone perform the chords vertically in harmony in first inversion as Tutor plays them on the keyboard.
	Stage 4 -	Group 1 Group 3 Group 2 Degree	d' s m <b>Ib</b>	r' I IbI	t s IIIb	L IVb	r' t <b>Vb</b>	d'	f' r' VIIb	arpeggios.  Students echo back octave interval singing.  Now students alone perform the chords vertically in harmony in first inversion as Tutor plays them on the keyboard.  Class Discussion&
	Stage 4 - 20 min	Group 1 Group 3 Group 2 Degree  Class Discu	d' s m lb	r' I f IbI n& De	t s IIIb emons ules or	IVb tration	r' t Vb 13: the do	d' VIb	f' r' VIIb	arpeggios.  Students echo back octave interval singing.  Now students alone perform the chords vertically in harmony in first inversion as Tutor plays them on the keyboard.  Class Discussion& Demonstration 3:
	_	Group 1 Group 3 Group 2 Degree  Class Discurrator discurrent amorp	d' s m lb ussion	r' I f Ibl  m& De the riss into	t s IIIb emons ules or domin	L IVb	r' t Vb 13: the do	d'  VIb  omina o (V <sup>7</sup> )	f' r' VIIb  nt triad chord.	arpeggios.  Students echo back octave interval singing.  Now students alone perform the chords vertically in harmony in first inversion as Tutor plays them on the keyboard.  Class Discussion& Demonstration 3: Students echo back by
	_	Group 1 Group 3 Group 2 Degree  Class Discu Tutor discu metamorp Tutor discu	d' s m lb ussion	r' I f Ibl  m& De the riss into	t s IIIb emons ules or domin	L IVb	r' t Vb 13: the do	d'  VIb  omina o (V <sup>7</sup> )	f' r' VIIb  nt triad chord.	arpeggios.  Students echo back octave interval singing.  Now students alone perform the chords vertically in harmony in first inversion as Tutor plays them on the keyboard.  Class Discussion& Demonstration 3: Students echo back by imitating Tutor as
	_	Group 1 Group 3 Group 2 Degree  Class Discurrator discurrent amorp	d' s m lb ussion	r' I f Ibl  m& De the riss into	t s IIIb emons ules or domin	L IVb	r' t Vb 13: the do	d'  VIb  omina o (V <sup>7</sup> )	f' r' VIIb  nt triad chord.	arpeggios.  Students echo back octave interval singing.  Now students alone perform the chords vertically in harmony in first inversion as Tutor plays them on the keyboard.  Class Discussion& Demonstration 3: Students echo back by imitating Tutor as
	_	Group 1 Group 3 Group 2 Degree  Class Discu Tutor discu metamorp Tutor discu	d' s m lb ussion	r' I f Ibl  m& De the riss into	t s IIIb emons ules or domin	IVb tration how nant section of	r' t Vb 13: the doeventh	d'  VIb  omina o (V <sup>7</sup> )	f' r' VIIb  nt triad chord.	arpeggios.  Students echo back octave interval singing.  Now students alone perform the chords vertically in harmony in first inversion as Tutor plays them on the keyboard.  Class Discussion& Demonstration 3: Students echo back by imitating Tutor as he/she sings through the
	_	Group 1 Group 3 Group 2 Degree  Class Discu Tutor discu metamorp Tutor discu	d' s m lb ussion	r' I f Ibl  m& De the riss into	t s IIIb emons ules or domin	tration how nant secon of	r' t Vb 13: the doeventhe that compared to the	d'  VIb  omina o (V <sup>7</sup> )	f' r' VIIb  nt triad chord.	arpeggios.  Students echo back octave interval singing.  Now students alone perform the chords vertically in harmony in first inversion as Tutor plays them on the keyboard.  Class Discussion& Demonstration 3: Students echo back by imitating Tutor as he/she sings through the notes of the V <sup>7</sup> chord as an arpeggio.
	_	Group 1 Group 3 Group 2 Degree  Class Discu Tutor discu metamorp Tutor discu	d' s m lb ussion	r' I f Ibl  m& De the riss into	t s IIIb emons ules or domin	IVb  tration how nant section of fah  fah  rah	r' t  Vb  13: the doeventhe that cl  (7th.) (5th)	d'  VIb  omina  o (V <sup>7</sup> )  nord t	f' r' VIIb  nt triad chord.	arpeggios.  Students echo back octave interval singing.  Now students alone perform the chords vertically in harmony in first inversion as Tutor plays them on the keyboard.  Class Discussion& Demonstration 3: Students echo back by imitating Tutor as he/she sings through the notes of the V <sup>7</sup> chord as an arpeggio.  Now students alone
	_	Group 1 Group 3 Group 2 Degree  Class Discu Tutor discu metamorp Tutor discu	d' s m lb ussion	r' I f Ibl  m& De the riss into	t s IIIb emons ules or domin	tration how nant secon of fah—rah—rah	r' t Vb 13: the doeventhe that compared to the	d' VIb omina o (V <sup>7</sup> ) nord t	f' r' VIIb  nt triad chord.	arpeggios.  Students echo back octave interval singing.  Now students alone perform the chords vertically in harmony in first inversion as Tutor plays them on the keyboard.  Class Discussion& Demonstration 3: Students echo back by imitating Tutor as he/she sings through the notes of the V <sup>7</sup> chord as an arpeggio.

			Tutor demonstrates how the <b>V</b> <sup>7</sup> chord is performed melodically and let students imitate. Then he/she plays it on the keyboard for them to sing in parts.	Tutor plays it on the keyboard.
		age 4 -	Group Work: Ask students to go into their groups to do the following: (1) Rehearse the Bass Ostinato-arpeggio exercise, improvising on top; and (2) Practice the Root Triads, First Inversion Triads and the the V <sup>7</sup> chord.  Ask students then to combine all these to compose a short piece in solfege and plan a short choreography for class presentation.	Group Work: Students move into their groups to (1) Rehearse the Bass Ostinato-arpeggio exercise, improvising on top; and (2) Practice the Root Triads, First Inversion Triads and the the V <sup>7</sup> chord.
				Students then combine all these to compose a short piece in <i>solfege</i> and plan a short choreography for class presentation.
		age 5 - min	Class Presentation: Groups are asked to come and present their Choreography and musical composition in solfege. The class is asked to reflect on it and make their comments and assess.	Class Presentation: Groups come and present their Choreography and musical composition in solfege for the class to
			Tutor further comments of the correct singing of the notes of the triads and <b>V</b> <sup>7</sup> chord to reinforce knowledge of the chords.	reflect on, and make their comments and assessment.
		age 7 - min	Reflection and Closure Let students express what they learned and match their responses to the purpose of the lesson -summarize the purpose of the lesson and assess the summaries of student teachers -The next lecture will focus on Cadences—Perfect, Imperfect, Interrupted and PlagalProvide reading assignment for the next lesson.	Students reflect on the triads, their first inversions and <b>V</b> chord regarding their correct pitches and internalising them.
	Me	: <b>f.</b> <b>S&amp;L,</b> ereku, W.K.		Assignment: Students are asked to go and look for the definitions of Cadences—Perfect, Imperfect, Interrupted and Plagal.
	pg	013) : 59.		A student sings the "Thank You' song selecting any three of the 17 languages and repeats in that.
Lesson assessments – evaluation of learning: of, for and as learning within the lesson (linking to learning outcomes)	chords of 2 Reflect 3 Small G and <i>Plag</i>	f the tria ion by st Group As <i>al</i> .	nt of the duration of the notes of the triads in the scale ad. tudent teachers. signment to look for the definitions of <i>Cadences—Perferocesses</i> involved in constructing triads, their first inversals.	ect, Imperfect, Interrupted
Teaching Learning Resources			ing and playback gadget in the classroom or music room isc (Audio & Video) player with a recording facility	

	microphone)							
	2. Computers (Laptops or PCs) for playing back MP3 and MP4 files.							
	3. LCD Projector and Screen							
	4. Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno)							
Required Text (core)	Frederick, R. (2016). Song Starters: 365 Lyric, Melody, Chord Ideas to Kickstart Your Songwriting							
	Green, S. (2018). How to Write a Song in 24 hours for Songwriting beginners (Songwriting, Writing Better Lyrics, Writing Melodies)							
	House, S. (2018). The ultimate melody guide: how to make awesome melodies without knowing music theory (notes, scales, chords, melodies)							
	Perricone, J. (2000). Melody in songwriting: tools and techniques for writing hit songs (Berklee Guide)							
	Stolpe, A. & Stolpe, J. (2015). Beginning songwriting: writing your own lyrics, melodies, and chords							
	Wright, P. (2018). The songwriting magic formula: Instantly compose vocal melodies with the							
	backing chords at the same time							
	https://www.youtube.com/watch?v=pLm07s8fnzM							
	https://www.youtube.com/watch?v=s71GFfdbYfo							
Additional Deading List								
Additional Reading List	Music and Dance							
	Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools. Sunyani:  Kuapaye Ent. Ltd.							
	Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs. Winneba:							
	National Academy of Music.							
	T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning Materials							
	(Handbook for Student Teachers). Accra: Ministry of Education Website: http://oer.t-							
	tel.org.							
CPD Needs	a) Documentary Analysis							
	b) Analysis of Movement Patterns							
	c) Singing of Triads, their First Inversion and the V <sup>7</sup> chord.							
	d) Melody Composition Project							
	u) Micrody Composition Froject							

Title of Lesson	Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal  Lesson Duration 3 hou						3 hours	i .		
Lesson description	To expose student-teachers to cadences as punctuation points in music. They will hear; internalise; and identify the four types of cadences, viz., Perfect, Imperfect, Interrupted and Plagal. They will be asked to improvise bass lines that depict these cadence points through singing or by playing on instruments as well as identify them aurally.							pted and		
Previous student teacher knowledge, prior learning (assumed) Possible barriers to	Studen establis the <b>V</b> <sup>7</sup> of Studen	Students have studied notes, their durational values, key and time signatures, analysed music to establish the form. Students have also studied triads, first inversion triads, chords for SATB and the $\mathbf{V}^7$ chord last week.  Students without WAEC SSSCE Music background; Fear and Anxiety, Stage Fright, Class Size							for SATB and	
learning in the lesson  Lesson Delivery – chosen to support students in achieving the outcomes	Face- to- face	Practical Activity	Work- Based Learni		dents with SE Seminars	N Independe Study⊠	ent	e-learni opportu ☑	_	Practicum
Lesson Delivery – main mode of delivery chosen to support student teachers in achieving the learning outcomes.	1. Class Discussion 2. Video Documentary Analysis 3. Practical Activity 4. Singing Triads in Arpeggio and Chords 5. Singing/Playing and aural identification of Cadences in Hymns									
<ul> <li>Purpose for the lesson, what you want the students to achieve, serves as basis for the learning outcomes. An expanded version of the description.</li> <li>Write in full aspects of the NTS addressed</li> </ul>	<ol> <li>Improvise the bass lines (V<sup>7</sup>-I; V – VI; I –V; IV-I).</li> <li>Discuss the rules for building the four cadences—Perfect, Imperfect, Interrupted an Plagal.</li> <li>Perform all the cadences (SATB), i.e., arpeggio (horizontally) and in harmony (vertically in solfege (V<sup>7</sup>-I; V – VI; I –V; IV-I).</li> <li>Compose a short hymn using M. K. Amissah's Just As I am as a model.</li> </ol>									
Learning Outcome for the lesson, picked and developed from the course specification     Learning indicators for	Learnir	ng Outcomes	•	Learr	ning Indicator	s	- cor inclu dive	e and tra	ansferab quity and w will th	d addressing lese be
each learning outcome	construction of the constr	Demon Phensive skig hymns the tional caden & 2f, NTECF B4.2.2.2.1-3 3.1-3, B4.2.3.4.1-3 5.1-3; B4.2.4.6.1-3	in ces. strate lls in that four ces. p	2.1 0	cadences who played in the Give two (2) rinto col	major key. rules taken risideration constructing B) different by bass lines - VI; I -V; hort hymn Amissah's		<ul> <li>Assesskills</li> <li>skills</li> <li>hone</li> <li>Criti</li> <li>prob</li> <li>Innocolla</li> <li>Gen</li> <li>adapwith</li> <li>Dive</li> <li>Mus</li> <li>Info</li> <li>Ethic</li> </ul>	essment s, common s, reflect esty. cal think object of the call think object of the call is the call i	skills, social unication ion and ing and ving, nd es, for children literacy,

		depth kr inclusive values a enshrine docume NTECF.	emonstrate in- nowledge of professional and attitudes and in the policy ants of NTS and e & 2f, NTECF	assis fully	nal value of the m cher in t be three you will te the c y, integr ibe two will t SEN	es and nusic a the ba e (3) put in ore va rity an o stra emplo learne icipate	nd sic place lues d tegies by to		
			emonstrate anding of how	4.1 Identi	-		d		
		children	develop and diverse contexts	strengths individua					
		so as to	apply this in	overarchi need to b	ng short	falls t	-		
		NTECF p							
<b>Topic</b> Melodic		Stage/Ti	_	_				_	g outcomes: depending on roup work or independent
Writing: Basic	Sub-topic	me	Teacher Activity	,					Student Activity
Melody	Definition of	Stage 1 - 20 min	Set Induction: Restudents to use						<b>Set Induction</b> : Students watch Tutor's hands and
Writing Skills	Melodic devices	20 11111	Game to sing in using arpeggioto sign.	solfege the	triadste	chnic	al exei	cise	sing the solfege name triad to pitch.
			f s	l t	ď r'	<b>–</b> m	f'	m'	Do Re M Fa
			r <u>-m</u>	f s	<u> </u>	, d'	r' <b>&gt;</b>		Sol In Do
			D t, d	r m	f S	ı	t		Students listen to
			Degre I	II III	IV V	VI	VII		themselves and correct the pitches of the solfege notes as they watch the Tutor critically.
			Tutor plays the k imitate. Use key	•	nanagea	ble by	both		
			28	fah rah te	7th.) (5th) (3rd.)				
					(3rd.) (Root)				Students answer questions on the resolution of the dominant seventh (V <sup>7</sup> )
			Tutor revises the metamorphoses Tutor asks quest	into <i>domir</i>	ant sev	enth (	<b>V<sup>7</sup></b> ) ch	ord.	chord.
			chord to the ton	ic ( <b>I</b> ).					Students to perform the <b>V</b> <sup>7</sup> chord by singing or playing
			Tutor asks stude or playing it on a harmonically.					singing	it on an instrument melodically or harmonically.

Stage 2 - 20 min	Class Discussion 1: Tutor discusses what punctuation is in language arts. Tutor explains: "Punctuation establishes the cadence of a sentence, telling the reader where to pause (comma, semicolon, and colon), stop (period and question mark), or take a detour (dash, parentheses, and brackets). Punctuation of a sentence usually denotes a pause in thought; different kinds of punctuation indicate different kinds and lengths of pauses.the rules" (APA Manual, 2010, pg. 87).  Tutor relate this to cadences in music and explains Perfect, Imperfect, Interrupted and Plagal cadences with examples from hymns including K. K. Amissah Just as I am.	Class Discussion 1: Students listen and interact through questions by forming different types of sentences that illustratetelling the reader where to pause (comma, semicolon, and colon), stop (period and question mark), or take a detour (dash, parentheses, and brackets).  Students listen to various musical examples played by the Tutor that illustrate these punctuations called cadences in music— Perfect, Imperfect, Interrupted and Plagal.
Stage 3 - 30 min	Class Discussion 2:  Tutor discusses the chord progressions that make the four types of cadences as seen in the excerpt below—V <sup>7</sup> -I; V – VI; I –V; IV-I.  (a) (b) (c) (d)  Tuto r asks stud ents to perform the chord progressions by singing or playing it on an instrument melodically or harmonically.	Class Discussion 2: Students do the analysis to establish which is Perfect, Imperfect, Interrupted or Plagal.  Students perform the chord progressions by singing or playing it on an instrument melodically or harmonically.  Students again internalize and identify different cadences played to them as an audio recording or on the keyboard by the Tutor.
Stage 4 - 40 min	Group Work: Ask students to go into their groups to do the following: (1) Rehearse the chord progressions for the four types of cadences—Perfect, Imperfect, Interrupted or Plagal; and (2) Compose a short hymn using M. K. Amissah's Just as I am as a model.	Group Work: Students move into their groups to (1) Rehearse the chord progressions for the four types of cadences— Perfect, Imperfect, Interrupted or Plagal; and (2) Compose a short hymn using M. K. Amissah's Just as I am as a model for class presentation.
Stage 5 - 50 min	Class Presentation: Groups are asked to come and present their short hymns composed using M. K. Amissah's <i>Just as I am</i> as a model. The class is asked to reflect on it and make their comments and assess.  Tutor further comments on the cadences in the hymn to reinforce knowledge of the musical punctuations.	Class Presentation: Groups come and present their short hymns composed using M. K. Amissah's Just as I am as a model. Students reflect on the compositions and make their comments and assess.

	T	F	T	T
		Ref. WS&L, Mereku, C.W.K. (2013) pg. 59.	Reflection and Closure.  - Let students express what they learned and match their responses to the purpose of the lesson -summarize the purpose of the lesson and assess the summaries of student teachers.  - Ask students to go and watchAndrea Bocelli - The Lord's Prayer - Live From The Kodak Theatre, USA / 2009 and identify theCadences—Perfect, Imperfect, Interrupted and Plagal. https://www.youtube.com/watch?v=u8jlmljg4UY  Closure/Overall Summary -Tutor helps student teachers to reflect, connect and tell how concepts learned in the entire course would be applied in everyday lifeAsk them to revise all the topics treated in the semester for the summative examinations, viz., notes, their durational values, key and time signatures, analysis of music to establish form, triads, first inversion triads, chords for SATB, the V <sup>7</sup> chord and cadences.	Students reflect on cadences regarding functions in the musical sentence; internalising the chord progressions and identifying them aurally.  Independent Study Assignment: Students are asked to go and look for the definitions of more Cadences in addition to the Perfect, Imperfect, Interrupted and Plagal.  Closure/Overall Summary Student teachers to reflect, connect and tell how concepts learned in the entire course would be applied in everyday life.  Students then go and prepare for their summative exams.  A student sings the "Thank You' song selecting any three of the 17 languages and repeats in
Lesson assessi learning: of, fo within the less outcomes)	or and as lear	ning	<ul> <li>Peer assessment on cadences regarding functions in internalising the chord progressions and identifying t</li> <li>Reflection by student teachers.</li> <li>3 Small Group Assignment to look for the definitions addition to Perfect, Imperfect, Interrupted and Plagar</li> </ul>	that. a musical sentence; hem aurally. of more Cadences in
Teaching Lear	ning Resourc	es	<ul> <li>Describe the processes involved in constructing cade</li> <li>A modest recording and playback gadget in the classroom</li> <li>Compact Disc (Audio &amp; Video) player with a record detached microphone)</li> <li>Computers (Laptops or PCs) for playing back MP3 and</li> <li>LCD Projector and Screen</li> <li>Few African drums (high-pitched, medium pitched, and donno)</li> </ul>	or music room.  ding facility (possibly with a dimposition of the dimp
Required Text	(core)		Frederick, R. (2016). Song Starters: 365 Lyric, Melody, Cho Songwriting  Green, S. (2018). How to Write a Song in 24 hours for Son (Songwriting, Writing Better Lyrics, Writing Melo House, S. (2018). The ultimate melody guide: how to mak without knowing music theory (notes, scales, cho Perricone, J. (2000). Melody in songwriting: tools and tech (Berklee Guide)  Stolpe, A. & Stolpe, J. (2015). Beginning songwriting: writimelodies, and chords  Wright, P. (2018). The songwriting magic formula: Instant with the backing chords at the same time  Andrea Bocelli - The Lord's Prayer - Live From The Kodak Thattps://www.youtube.com/watch?v=u8jlmljg4UY	ngwriting beginners idies) se awesome melodies ords, melodies) hniques for writing hit songs ing your own lyrics, tly compose vocal melodies

Additional Reading List	Music and Dance						
	Mereku C. W. K. (2013). We sing and learn: A legacy of songs for Ghanaian schools.  Sunyani: Kuapaye Ent. Ltd.						
	Nayo, N. Z. (Ed.) (1980). Songs for Ghanaian schools: A collection of 50 art songs.  Winneba: National Academy of Music.						
	T-TEL Professional Development Programme (2016). Theme 5: Teaching and Learning						
	Materials (Handbook for Student Teachers). Accra: Ministry of Education						
	Website: http://oer.t-tel.org.						
CPD Needs	a) Documentary Analysis						
	b) Analysis of Movement Patterns						
	c) Discussion on Chord Progressions for Cadences						
	d) Hymn Composition Projectusing M. K. Amissah's <i>Just as I am</i> as a model.						

