

Tutor Professional Development Handbook: B.Ed. in Initial Teacher Education - PE, Music & Dance Year 2 Semester 1

HANDBOOK FOR COORDINATORS





The Government of Ghana



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Foreword

I am grateful that you are reading and using this Professional Development Handbook for the Bachelor of Education (B.Ed.) in Initial Teacher Education Year 2 Semester 1 courses.

These Professional Development Handbooks are at the heart of Ghana’s ambitious teacher education reforms and have played a key role in the successes achieved to date. The Handbooks aim to ensure that tutors in Colleges of Education are reflecting critically on their methods of teaching and learning and supporting each other to implement the B.Ed. in line with the National Teacher Education Curriculum Framework and National Teacher Education Assessment Policy.

Tutors act as role models for student teachers. If tutors use the ‘lecture-method’ then this is what student teachers will imitate when they enter basic school classrooms. If tutors use a wide variety of interactive approaches, aligned with the National Teachers’ Standards, then these approaches will become standard behaviour for beginning teachers when they graduate.

This latest set of Professional Development Handbooks, developed by four mentoring universities (Kwame Nkrumah University of Science and Technology, University of Education, Winneba, University for Development Studies and University of Ghana) and tutors from their affiliated Colleges of Education, are the first set of Handbooks which include specific cross cutting sessions in Gender, Equality and Social Inclusion (GESI) and Information and Communications Technology (ICT).

The introduction of GESI in these Handbooks is an important step forward in ensuring that our teacher education system is responsive and genuinely promotes equality and inclusion whilst the inclusion of ICT represents Ghana’s aim of ensuring that all teachers and learners are digitally literate.

As with previous Handbooks I would like to take this opportunity to thank both the Ghana Tertiary Education Commission and Mastercard Foundation for their assistance and support in making this work possible.

Robin Todd
Executive Director, T-TEL

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Year Two Semester One

Writing the weekly PD sessions: Guidance for the Subject

Writing Leads (SWL).

- The PD sessions are an important way to ensure effective implementation of the key principles and practices of the B.Ed. *It is critical that what SWL write provides direct subject and B.Ed. specific guidance, so SL/HoD can support and scaffold tutors learning and professional development.*
- The sessions need to provide *the PD* opportunity for tutors fully understand what they need to teach and to planning together to make sure the new B.Ed. courses are taught well
- Developments since the manuals were written require SWL to add additional detail to sessions. Specifically, this means a focus on:
 - Integrating GESI to ensure the needs of females, males and students with special education needs are well catered for
 - Integrating ICT and 21c skills to ensure students learn to use technology effectively to support their own and pupils' learning
 - National Teacher Education Assessment Policy (NTEAP)
 - the three assessment components *for the semester* for **EACH** course: subject project (30%), subject portfolio (30%) and end of semester examination (40%). These need to be introduced in session 1. PD writers will need to provide an example portfolio and project assessment components if these are not written into the course manuals (See Appendix 2: Course Assessment Components at a Glance).
 - integrating the use of continuous assessment designed to support student teacher learning in each session
- The PD session template provides the frame for SWL to write the guidance for the Subject Leads (SL)/HoD on how to lead and support the professional development of tutors in the weekly sessions for student teachers
- Age level specialisms are introduced in Y2S1. To ensure appropriate subject and age level focus for the PD sessions:
 - there will be subject specialists writing for each subject
 - where subjects are grouped direct reference needs to be made to examples of activities in the course manuals for each subject
 - where there are different age levels direct reference needs to be made to the course manuals for activities for each age level
- STS is six days in year 2 Semester 1 and involves observation and working with small groups subjects should include STS activities
- SL/HoD need to have details of the resources needed for the activities

GENDER, EQUALITY AND SOCIAL INCLUSION (GESI)

Tutor PD Session for Lesson 001 in the Course Manual

<p>Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.</p>	<p>Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i></p>	<p>Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.</p>	<p>Time in session</p>
<p>1.0 Introduction to GESI</p>	<p>1.1 Task tutors to individually read the introduction (to GESI) and learning outcomes below and invite opinions from both male and female tutors and those with special needs where applicable.</p> <p>Introduction to GESI: a. Purpose of GESI in the specialisms Communities all over the world consist of diverse individuals and social groupings that have different needs, strengths, opportunities, and concerns as a result of differences in culture, gender, abilities, economic and social status. As teacher educators, it is important to understand</p>	<p>1.1 Read and discuss the introduction to (to GESI) and the learning outcomes below and provide your opinion on same.</p> <p>Introduction to GESI: a. Purpose of GESI in the specialisms Communities all over the world consist of diverse individuals and social groupings that have different needs, strengths, opportunities, and concerns as a result of differences in culture, gender, abilities, economic and social status. As teacher</p>	<p>20 mins</p>

	<p>the uniqueness of the diverse groups in the classroom and ensure that every individual is supported to attain quality education. Towards promoting equal opportunity for females and males as well as all other disadvantaged groups in the classroom, GESI in schools is being championed. Tutors need to have a clear understanding of GESI issues to be able to integrate these in the teaching and learning process and other aspects of college life and to encourage student teacher to do same during STS.</p> <p>b. Overview of GESI and related concepts This session seeks to expose tutors in all the specialisms (EG, UP and JHS) to the concept GESI and related issues such as Gender, Equality, Equity etc to enable them appreciate issues of stereotypes and work towards challenging traditional gender roles as well as dealing with their own unconscious biases so they can attend to the diverse needs of all learners in the classroom and in the College.</p>	<p>educator, it is important that you understand the uniqueness of the diverse groups in the classroom and ensure that every individual is supported to attain quality education. Towards promoting equal opportunity for females and males as well as all other disadvantaged groups in the classroom, GESI in schools is being championed. You need to have a clear understanding of GESI issues to be able to integrate these in the teaching and learning process and other aspects of college life and to encourage student teacher to do same during STS.</p> <p>b. Overview of GESI and related concepts This session seeks to expose you to the concept GESI and related issues such as Gender, Equality, Equity etc to enable you appreciate issues of stereotypes and work towards challenging traditional gender roles as well as dealing with your own unconscious biases so you can attend to the diverse needs of all learners in the classroom and in the College.</p>	
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	<p>c. Session learning outcomes</p> <p>By the end of this session, tutors will be able to</p> <ol style="list-style-type: none"> i. demonstrate understanding of the concept GESI and related issues. ii. apply these concepts in their teaching and general practices. iii. support student teachers to understand GESI issues and how to apply them during STS. <p>1.2 Task tutors to identify what the acronym GESI stands for and explain what it means.</p> <p>Gender, Equality and Social Inclusion is a concept that addresses unequal power relations experienced by people on the grounds of gender, wealth, ability, location, ethnicity, language and agency or a combination of these dimensions.</p> <p>1.3 Using talk for learning strategies (concept cartoons, storytelling, role play discussion etc), ask tutors in their subject groups to explain any <u>two concepts</u> related to GESI. Allow tutors to use their phones/laptops to search for how each concept is related to education. www.google.com</p>	<p>c. Session learning outcomes</p> <p>By the end of this session, you will be able to</p> <ol style="list-style-type: none"> i. demonstrate understanding of the concept GESI and related issues. ii. apply these concepts in your teaching and general practices. iii. support student teachers to understand GESI issues and how to apply them during STS. <p>1.2 Identify what the acronym GESI stands for and explain what it means.</p> <p>1.3 In your subject groups, explain any <u>two concepts</u> related to GESI. (you may use your phones/laptops to search for how each concept is related to education from www.google.com) Adapt differentiated approaches to explain concepts (sketches, role play, story etc).</p>	
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	<p>Allow tutors to explain concepts using differentiated approaches (sketches, role play, story etc).</p> <p>Employ a creative approach, such as quizzes to capture attention.</p> <p>Gender is the relationship between men and women and the roles and responsibilities they have in the society. Example in Ghana it is socially accepted that cooking is the role of women and providing upkeeping money for the family is the role of men.</p> <p>Equality is the similarity of treatment as it is legally and constitutionally given. Example is providing all children (irrespective of ability, gender, socio-economic background etc.) with opportunities to achieve quality learning outcomes.</p> <p>Equity is the state of being fair or just in terms of provision of resources, support or opportunities base on individual learners need; the result is equality in achievement.</p> <p>Inclusion is the process of valuing all individuals and leveraging their diverse talent, not in spite of their differences, but because of their differences. Example Ensuring that all students (boys, girls and SEN) are given equal opportunities</p>		
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	<p>to participate in the classroom.)</p> <p>Gender Equality is a state where males and females have equal rights, life prospects and opportunities to shape their own lives and contribute to society.</p> <p>Social Inclusion is the process of improving the terms of participation for people who are disadvantaged, through enhancing opportunities and access to resources.</p> <p>1.2 Ask tutors to reflect on their understanding of GESI and justify the need for GESI in education.</p> <p>For instance, the classroom and school environment have been skewed in ways that condone gender bias and promote exclusion.</p> <p>Example 1: Male characters are often represented than females in TLMs and textbooks.</p> <p>Eg. 2 Persons with SEN are often disadvantaged during some classroom activities: the blind learner loses out when pictures are used. The Deaf lose out when only verbal language is used.</p> <p>Refer to Appendix 1.</p>	<p>1.2 Reflect on your understanding of GESI and justify its importance in education.</p>	
<p>2. Identification and discussion of new learning</p>	<p>2.1 Through questioning, ask tutors to identify and discuss how each new GESI concept they have acquired could be</p>	<p>2.1 identify and discuss how the new GESI concepts you have acquired could be useful in your teaching and general school life.</p>	<p>15 mins</p>

<p>Potential barriers to learning for student teachers</p>	<p>useful in their teaching and general school life.</p> <p><i>Eg. a) Inclusion: mix ability/gender grouping; involving all categories of learners in every activity.</i></p> <p><i>Eg. b) Equity: provide support and resources in line with the needs of each learner.</i></p> <p>N/B: Encourage tutors to support student teachers identify how each concept could be used during STS.</p> <p>2.2 Using think-pair-share ask tutors to identify possible barriers to learning GESI for student teachers and how to address them.</p> <p>Examples may include: Misconceptions: <i>those certain roles are for specific gender; boys are brave and can dissect a rabbit and girls are good cooks than boys. This can be addressed by citing instances where girls demonstrate bravery and boys have been better cooks.</i></p> <p>Negative attitudes: <i>the perception that persons with SEN are low achievers. Address this by giving examples of persons with SEN who have excelled in various aspects of life (Hellen Keller, Professor Danaah)</i></p>	<p>2.2 Reflect individually, share with a colleague and then the entire group possible barriers to learning GESI for student teachers and how to address them.</p> <p>Examples may include: Misconceptions: <i>those certain roles are for specific gender; boys are brave and can dissect a rabbit and girls are good cooks than boys. This can be addressed by citing instances where girls demonstrate bravery and boys have been better cooks.</i></p> <p>Negative attitudes: <i>the perception that persons with SEN are low achievers. Address this by giving examples of persons with SEN who have excelled in various aspects of life (Hellen Keller, Professor Danaah)</i></p>	
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	(Tutors may share their experience of unfair treatment/unconscious biases that constitute barriers to GESI).	(Tutors may share their experience of unfair treatment/unconscious biases that constitute barriers to GESI).	
3.0 Planning for teaching, learning and assessment activities for the lesson/s	<p>3.1 Using talk for learning (small group discussion, plenary discussion) guide tutors to identify and discuss GESI responsive practices that support in creating GESI friendly school and classroom environments. (reference to college context)</p> <p><i>Eg. a) Involving men and women equally in decision making</i></p> <p><i>b) ensuring that all college facilities are accessible by everyone (abled bodied and persons with disability),</i></p> <p><i>c) Equitable allocation of resources among all college actors (males, females, minority groups) etc</i></p> <p>3.2 Ask tutors to brainstorm aspects of the basic school curriculum that need improvement in the area of GESI.</p> <p><i>E.g. a) Play activities: girls and boys could play soccer and ampe.</i></p> <p><i>Eg. b) decision making school prefects are mostly boys: girls and students with special education needs could equally be appointed school prefects.</i></p>	<p>3.1 Identify and discuss GESI responsive practices that support in creating GESI friendly school and classroom environments. (Reference to college context).</p> <p><i>Eg. a) Involving men and women equally in decision making</i></p> <p>3.2 Brainstorm aspects of the basic school curriculum that need improvement in the area of GESI.</p> <p><i>E.g. a) Play activities: girls and boys could play soccer and ampe.</i></p>	30 mins

<p>Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills</p> <p>GESI responsive assessment</p> <p>Resources: links to the existing PD Themes, for example, action research, questioning and to other external reference material: literature, on web, Utube, physical resources, power point; how they should be used. Consideration needs to be given to local availability</p>	<p>3.3 Task tutors to discuss in their subject groups and come out with strategies on how GESI, ICT, and 21st Century skills can be integrated in their specific subject areas.</p> <p>3.4 Lead tutors to identify and possible strategies to make subjects projects and subject portfolios GESI responsive.</p> <p><i>Eg. a) Equitable distribution of relevant resources for the subject projects</i></p> <p><i>Eg. b) Ensure projects content do not portray GESI biases and stereotypes. In grouping students for subject projects ensure mix ability/gender groupings</i></p> <p>Note Remind tutors to consciously ensure GESI responsiveness in conducting continuous assessment in their various disciplines.</p> <p>Eg a) ensure that leadership roles are assigned equally among females, males and students with special education needs (SEN) when assessments (subject projects) are done in groups.</p> <p>Eg. b) Ensure equitable distribution of resources among males, female and (SEN).</p>	<p>3.3 Identify strategies on how GESI, ICT, and 21st Century skills can be integrated in their specific subject areas.</p> <p>3.4 identify and discuss possible strategies to make subjects projects and subject portfolios GESI responsive.</p> <p><i>Eg. a) Equitable distribution of relevant resources for the subject projects</i></p> <p>Note: Make conscious efforts to ensure GESI responsiveness in conducting continuous assessment for student teachers (eg subject project)</p>	
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	3.5 Task tutors in their subject groups, to identify and discuss the links to existing GESI resources such as the Gender Handbook for CoEs	3.5 identify and discuss the links to existing GESI resources such as the Gender Handbook for CoEs Read GESI resources for new ideas to improve your lesson preparation and classroom practice.	
<p>4. Evaluation and review of session:</p> <ul style="list-style-type: none"> Tutors need to identify critical friends to observe lessons and report at next session. Identifying and addressing any outstanding issues relating to the lesson/s for clarification 	<p>4.1 Invite critical friend (male/female) to observe a lesson using the observation checklist and give feedback on next PD session. <i>Example: equal involvement of both males, females and SEN learners.</i></p> <p>4.2 Write the concepts learned on pieces of paper and call tutors at random to pick one and explain to the whole group. Give further clarification where applicable.</p> <p>Advance Preparation for lessons</p> <p>4.3 Encourage tutors to read GESI related resources for new ideas to improve their lesson preparation and classroom practices.</p>	<p>4.2 Invite critical friend (male/female) to observe a lesson using the observation checklist and give feedback on next PD session. <i>Example: equal involvement of both males, females and SEN learners</i></p> <p>4.2 Pick and explain GESI concepts learnt giving examples in classroom and out of class situations.</p> <p>Advance Preparation for lessons</p> <p>4.3 Read GESI related resources for new ideas to improve their lesson preparation and classroom practices.</p>	15 mins

GESI Appendix 1 – UNDERSTANDING GENDER - TERMS AND CONCEPTS

Sex is aspect of one's biological makeup that depends on whether one is born with distinct male or female genitals and a genetic programme that releases either male or female hormones to stimulate the development of one's reproductive system. Sex is biologically defined. It is determined by birth. It is universal and unchanging.

Gender is simply the relationship between men and women and the roles and responsibilities they have in the society in which they live. It refers to the socially constructed differentiated roles assigned to both sexes, whereby both men and women are expected to conform to and perpetuate the roles and behaviors that have been assigned to them. Gender is socially constructed and differs between and within cultures. It is about the differences in roles, responsibilities, opportunities, needs and constraints of men and women.

Some Distinctive Features of Gender:

- Deals with the relationship between men and women
- Deals with the roles and responsibilities men and women are assigned by their society
- Both men and women are expected to conform to and perpetuate the roles and behaviors that have been assigned them
- It involves the ranking of traits and activities so that those associated with men are normally given greater value
- It is historical
- It is learned, and therefore can be unlearned
- It takes place within different macro and micro spheres such as the state, the labour market, schools, the media, the law, the family, household and interpersonal relations
- It interacts with race/ethnicity, age, disability, status, economic factors, etc. Meaning these factors may present different gender dynamics and expectations.

Gender Roles define what is considered appropriate for men and women within a given society. It also means socially assigned roles of men and women and informs the division of labour. It involves the relation to power (how it is used, by whom and how it is shared). It varies greatly from one culture to another and change over time. Gender roles may vary from one social group to another within the same culture.

Gender Relation refers to how men and women relate to each other, resulting in manifestations of gender based power. This arises from the roles men and women are expected to play and the impact of their interactions. The family is a good example, as men assume the earner and leader roles, women assume the domestic and care giving roles. These power relations are uneven because the male has more power in making decisions than females. If we do not conform to roles prescribed to us by society, we are seen to be deviant by society. Power relations always result in one party being worse off than the other

and create social imbalances. This means inequality between men and women that is acquired in the process of socialisation.

Gender Responsiveness refers to outcomes that reflect an understanding of gender roles and inequalities and which make an effort to encourage equal participation and equal and fair distribution of benefits.

Gender responsiveness is accomplished through gender analysis and gender inclusiveness. It means creating an environment that reflects an understanding of the realities of women and men's lives and address the issues accordingly. Being gender responsive means having the capacity to analyse a specific context from a gender perspective, to develop gender sensitive course outline, lesson notes, teaching learning materials and to allocate budgets in a gender-responsive way.

Gender Stereotyping refers to the practice of ascribing to an individual woman or man specific attributes, characteristics, or roles by reason only of her or his membership in the social group of women or men.

Gender Stereotype simply means the constant portrayal, such as in the media, conversation, jokes or books, of women and men occupying social roles according to a traditional gender role or division of labour. Gender stereotyping is wrongful when it results in a violation or violations of human rights and fundamental freedoms.

Equality refers to the equal rights, responsibilities and opportunities of men, women and persons with special education needs and disabilities. It pertains to equal distribution of resources and benefits and participation of women and men in all areas of society. It also means giving equal weight to the knowledge, experience and values of both women and men in society. Equality between men and women is a human rights issue and a pre-condition for sustainable development. It is based on the principle that, though men and women are not the same biologically, they are equal as human beings.

Equity is based on principle of fair share. It is a stage in the process of achieving equality. Equity refers to a fair sharing of resources, opportunities and benefits according to a given framework. It is one of the measures of equality, but not the only one. Equity is measurable and manifested in parity. Experience illustrates that equity is used instead of equality within institutions.

Equality vs Equity. Equality refers to similarity of treatment as it is legally, constitutionally and divinely given. It is a fundamental right. And it is often the goal. Equity is often viewed as a favour, whereas equality is a fundamental right.

Empowerment is a process through which women, men and persons with disability in disadvantaged positions increase their access to knowledge, resources, and decision-making power, and raise their awareness of participation in their communities, in order to reach a level of control over their own environment.

Gender Mainstreaming is the concept of bringing gender issues into the mainstream of society. It was established as a global strategy for promoting gender equality in the Platform

for Action adopted at the United Nations Fourth World Conference on Women held in Beijing in 1995. The conference highlighted the necessity to ensure that gender equality is a primary goal in all areas of societal development. In July 1997, the United Nations Economic and Social Council (ECOSOC) defined the concept of gender mainstreaming as follows: "Mainstreaming a gender perspective is the process of assessing the implications for women and men and persons with special education needs and disability of any planned action, including legislation, policies or programmes, in any area and at all levels. It is a strategy for making the concerns and experiences of women as well as of men an integral part of the design, implementation, monitoring and evaluation of policies and programmes in all political, economic and societal spheres, so that women and men benefit equally, and inequality is not perpetuated. The ultimate goal of mainstreaming is to achieve gender equality".

Mainstreaming in education involves placing learners with special education needs and disability in a general education classroom with a special education teacher as a co-teacher giving them the same opportunities as other learners to access instruction, gain knowledge, and to participate in the academic and socializing environments that a school offer.

Inclusion is the process of valuing all individuals and leveraging their diverse talent, not despite their differences, but because of their differences. Inclusion requires a conscious effort to involve all human resources in the fabric and mission of the institution or school as a critical value addition.

Disempowerment is any action, policy development and/or relief program or process through which women's, men's and persons with disabilities priorities, needs and interests are further ignored, reducing their participation in decision- making and representing an obstacle to their economic, political and social improvement, or to their academic progress and growth attainment.

Patriarchy is an ideology and social system that propagates male supremacy or male power and superiority over women as natural. The operating premise is that men are biologically, intellectually and emotionally superior to women. Conversely, women are considered to be weak and dependent on men for protection, guidance, upkeep and general survival. The ideology is institutionalised through active formal and informal systems, backed up by ideas, beliefs, religion, practices and culture – and sometimes by force. A patriarchal ideology is the key factor in the structural gender inequality in most of our societies.

Gender Neutrality is the claim some people make when they want to present themselves as not practising gender-based discrimination. What it often masks, however, is the failure to take gender issues into consideration, and this can translate into discrimination against girls as it fails to pay attention to the distinct and special needs of girls and boys.

Gender blindness is the failure to recognise the differences between males and females and therefore leading to failure to provide for the differences.

Other concepts/ terminologies:

Marginalisation - exclusion in processes such as decision-making. This results in women's inability to articulate their needs and interests.

Discrimination - differential treatment based on factors over which an individual has no control, e.g. sex, disability, socio-economic status, tribe, nationality, race, etc.

Objectification - assignment of less than human status and treatment to women.
Infantilisation - categorising women with children, i.e. having no legal decision making powers, voting rights or capacity to enter into contracts.

Dispossession - through patriarchal systems of property inheritance, where in some cultures women are not allowed to inherit wealth.

Segregation occurs when students with disabilities are educated in separate environments (classes or schools) designed for students with impairments or with a particular impairment.

Exclusion occurs when an individual or group is denied the right to access (facilities, education) or participate in educational or social activity on the basis of ability, gender, health or social status.

Value Assignment - determining a woman's value by the sex and number of children she bears.

Violence - physical, mental and emotional abuse, which is culturally accepted as correcting a wife or harmful practices such as female genital mutilation to subdue female sexual urge

Poor refers to households or persons who consume an average of less than 2,220 calories of food per person per day. (according to Nepal Living Standard Survey, 2010/11)

Vulnerable Groups refer to groups that experience a higher risk of poverty and social exclusion than the general population. Ethnic minorities, migrants, person with disabilities, the homeless, those struggling with substance abuse, isolated elderly people and children all often face difficulties that can lead to further social exclusion, such as low levels of education and unemployment or underemployment.

Gender Impact Analysis/Assessment examines policies and practices to ensure they have beneficial effects on women and men. It identifies the existence and extent of differences between women and men and the implications of these differences for specific policy areas.

Social Exclusion describes the experience of groups that are systematically and historically disadvantaged because of discrimination based on gender, ethnicity or religion.

Gender Responsive Budget refers to government planning, programming and budgeting that contributes to the advancement of gender equality and the fulfillment of women's rights. It entails identifying and reflecting interventions to address gender gaps in sector and local government policies, plans and budgets.

Disaggregated Data refers to distinguishing men and women, ethnic minorities, people with disability, people with HIV and other excluded people in the data to reveal quantitative differences between them.

Why the need for GESI in education?

The need to deliberately address gender and inclusion in the classroom arises because, over time, the classroom and school environment have been skewed in ways that condone gender bias and promote exclusion. Below are examples of practices in the classroom that reinforce traditional gender roles and stereotypes:

- a. Male characters are often represented than females in TLMs
- b. Textbooks have more males than females in illustrations
- c. Illustrations in TLMs often portray gender stereotypes (male CEO and decision makers, females in domestic roles etc.)
- d. Persons with disability are underrepresented
- e. When persons with disability are featured, they are portrayed with negative stereotypes
- f. (Cursed, beggars or burden on society)
- g. Use of male pronouns to represent everyone (ignoring the existence of females)
- h. Persons with disability are identified by their disability. Often their disability is put before them – for example, deaf man, "handicapped" child, blind girl etc

Some misconceptions of GESI in Schools and out of Schools and how to address them

- a. GESI seeks to favour women
- b. GESI affects the learning outcomes of the “normal” learner
- c. Society thinks education is for men
- d. Concerns only persons with disabilities
- e. Quality inclusion is expensive
- f. Only schools are responsible for the implementation of GESI
- g. Persons with disability cannot cope in mainstream school.
- h. Disability is contagious

Ways the misconceptions can be addressed

These can be addressed through:

- Behavior change communication approaches
- Continued sensitization and advocacy of GESI
- Mainstreaming GESI responsiveness in school and community practices and activities

Barriers that hinder GESI and how to address them in and out of schools

- a. Infrastructural barriers such as inaccessible school facilities
- b. Curriculum barriers such as deficient resources and learning materials for learners
- c. attitudinal barriers such as insensitivity and discrimination by teachers, parents, peers and the society at large
- d. Pedagogical barriers such as teachers not having necessary knowledge and skills on GESI responsive pedagogy.
- e. Public misconception of what GESI seeks to achieve
- f. Large class size especially in the basic schools

- g. Unavailability of relevant teaching and learning resources
- h. Lack of expert support for the regular class teacher

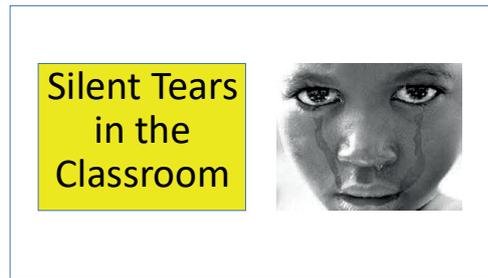
Ways the barriers can be addressed

These can be addressed through:

- GESI responsive infrastructure
- GESI responsive teacher education curriculum (include basic braille and sign language)
- Continuous advocacy
- Training teachers on GESI responsive pedagogies
- Train and deploy more special education teachers to the regular schools
- Provide relevant TLR for use in schools

Appendix 2 – GESI Observation Tool

A. Silent Tears



- Tears always fill me, but I can't pour them because no one understands me
- My parents can't even understand me because my teachers make them believe I am good for nothing
- I thought my parents will tell them that I repair all the electrical appliances in the house without any training
- Who will hear me now because myself and many who are like me are being destroyed?
- Who will help tell them that even though we might not be able to get the certificate we have great talents?
- Who will help tell teachers that they should not force their dreams on us but guide us nurture our God given talents?
- Who will hear our cry? I am one of the voices of the many silent voices in the class
- I wish I can be bold to tell my teachers that I must be understood and not compared
- My maths teachers say I'm good for nothing because I'm not good in calculations
- My science teachers say am useless because I can't express myself fluently in the white man's language
- They seem to have forgotten that I'm the one who led the school soccer team to win that trophy
- I am the same person who plays the drums to the admiration of all
- Sometimes when I ask why they consider what I do as important, they tell me WAEC doesn't ask those in examinations
- My teachers always say I don't do well even though they teach me well but how can I tell them that the teaching method doesn't favour me even though it favours the majority
- How can I tell my teacher that I just need motivation not condemnation?

B. Integrating GESI in Teaching and Learning

Introduction: The need to deliberately address gender and inclusion in the classroom arises because, overtime, the classroom and school environment have been made to overlook gender biases and continue to promote exclusion. GESI responsive pedagogy involve teaching and learning processes that pay attention to the specific learning needs of girls, boys and members of marginalised groups.

Overview of GESI Responsive Pedagogy:

Classroom practices often reinforce traditional gender roles, gender and inclusion stereotypes that may disadvantage some learners resulting in poor quality learning outcomes. There is therefore the need to challenge these practices to ensure equal learning

outcomes of all learners. This requires teachers to be GESI responsive in lesson planning, selection and use of teaching and learning materials, methodologies, learning activities, classroom setup and interaction, management of gender stereotypes in the classroom and feedback and assessment.

Components of a GESI Responsive Lesson

1. GESI Responsive Lesson Planning

- Lesson planning involves a wide range of decisions:
- Content
- Choice of learning materials to use
- Methodologies
- Learning activities
- Language use
- Classroom setup
- Classroom interaction
- Assessment of the learning/ learner
- Fair knowledge of the background of learners to inform all the above
- For a lesson plan to take into account gender and inclusion considerations, the lesson planning process should involve the following:

2. Choice of Learning Materials

- Review the TLMs and identify if the material contains stereotypes?
- If so, what strategies can be used to address such stereotypes?
- If faced with a history textbook that portrays only heroes, it will be vital to draw up a list of "sheroes" (female heroes).
- If a chemistry textbook portrays only male scientists as inventors or abled bodied scientists, include discussing female scientists and scientists with disability.
- Carefully review the language used in the TLMs for gender responsiveness and inclusion.

3. Teaching Methodologies

- Select teaching methodologies that will ensure equal participation of girls, boys and students with special needs.
- Ensure that dominant individuals do not sideline less assertive ones. – Employ differentiated teaching approaches suitable for all learners.
- Protect students with disability from abuse or bully by other students.

4. Learning Activities

The lesson plan should make allowance for all students to participate in the learning activity.

- When doing science experiments, ensure that girls, boys and students with disability have a chance to use the equipment and chemicals.
- There should also be equal participation in such activities as making presentations.
- When assigning projects, ensure that both females and males are given leadership positions and roles.
- Take into account how the learning materials will be distributed equally to both girls and boys, especially in case of shortage or limited supply.

5. Classroom Setup and Interaction

The lesson plan should consider the classroom setup.

- Consider how to arrange the classroom and interact with the students to promote equal participation of all students.
- Plan in advance to ask substantive questions to all students.
- Where do you stand or sit during the lesson? Ensure that your position or posture does not exclude or intimidate students.

Management of other gender and inclusive constraints to learning inside the classroom

- In the planning process, make provision for time to deal with gender-specific problems, if any, such as girls who have missed class due to menstruation, household chores or family responsibilities. Or support to students with learning disabilities.
- Watch for indications of bullying, sexual harassment, adolescent hormonal upheavals, the impact of HIV/ AIDS, Pregnancy, Peer pressure, among others.

Feedback and Assessment

Make time for adequate feedback from girls, boys and students with special needs to ensure that lesson is well understood. Ensure that assessment methods do not disadvantage any marginalised group or individual in the class.

GESI Responsive Teaching & Learning Resources (TLRs)

TLRs are fundamental to the pedagogical process and are critical for shaping young minds. However, TLRs and textbooks often communicate traditional and limited gender roles. They also reinforce stereotypes about disabilities. Usually, the message in some materials is that women and girls are weak and passive and that persons with disabilities are a burden or are cursed. Consequently, male and female students continue to follow the status quo and reinforce negative stereotypes about women. In effect, men are challenged to take up leadership roles, whereas women continue to occupy the backbench. To ensure equality and inclusion, TLRs and other learning resources must empower both female and male students and students with disabilities.

Choose materials that depict persons of minority groups in a positive light. For example, a child with a physical disability playing with other children; an albino student in class with other children, a female statistician etc

GESI Responsive TLRs:

GESI Responsive Language Use in the Classroom

Language is a tool of communication. Inappropriate language use can transmit negative messages and inhibit learning. A boy or girl whose teacher constantly tells them "you are stupid" may believe this to be true. A teacher's constant use of harsh, abusive and threatening language may instil fear in the students. Language can also reinforce gender differences and inequalities

- Gender biases are expressed through language that reveals the belief that girls cannot perform as well as boys or that boys should not allow themselves to be outperformed by girls academically – or in any other way.
- Teachers sometimes discourage girls from taking science-based subjects or courses by telling them that such subjects are for boys or are too difficult for girls.
- When a girl is assertive, she is told to stop behaving like a boy, and when a boy cries, he is cautioned to stop acting like a girl.

- Spoken language is only part of the equation. Much offensive communication is not verbal. – An indifferent shrug of the shoulders or rolling of the eyes suggests that the student is too foolish or bothersome to warrant attention.
- Other gestures and body language, such as winking, touching, brushing, grabbing, and other moves, may be overtly sexual.
- It is also difficult for the victim to take steps to stop the abuse because there is often no tangible evidence. Most sexual harassment occurs and escalates in this way.

GESI Responsive Classroom Setup

How the classroom is arranged can contribute positively or negatively to teaching and learning processes. This includes the layout of the furniture in the classroom or laboratory, the quality of chairs and desks, and the overall physical infrastructure of the school. The height of shelves in the classroom can contribute to an interactive classroom setup or exclude student of a certain height.

To ensure GESI responsiveness in the way a classroom is set up, the following needs to be considered:

- A classroom setup that mixes girls and boys and also considers disabilities – Classroom setup that enhances the participation of all students
- Arrangement of the desks that allow students with disabilities to be comfortable – Appropriate shelf heights in the libraries and laboratories.
- Stools in laboratories that are appropriate in size and shape thus enabling effective participation of both girls and boys.
- Fixtures and visual aids on the walls that send gender-responsive messages
- Appropriate size, shape and weight of desks and chairs.

GESI Responsive Classroom Interaction: Students are boys and girls with gender-specific needs. Especially as they mature, their gender roles can have an increasing impact on classroom interactions. An existing disability introduces different classroom dynamics. Sexual experimentation, sexual harassment, male domination, female passivity, and bullying come into play in the classroom. The following are essential steps towards building good classroom rapport:

Look for characteristics such as shyness, arrogance, distraction and low confidence.

- Take into account that some students are slow learners, some are gifted, and most are better in some areas than others.
- It is important to go beyond academic ability. Bear in mind that some learners come from disadvantaged situations.
- Orphans, displaced, the very poor or may have hidden disabilities
- Watch out for the gender-specific needs of students: girls who are having problems because they are going through their menstrual cycle.

Appendix 3 – GESI Observation Tool

Name of Tutor		Sex				
Course Title		Level				
Subject/Topic						
Gender and Inclusion Responsive competency	Some Strategies and Actions to observe:	Not achieved	Partially achieved	Half achieved	Fully achieved	
		0	1	2	3	
1. The Tutor uses Gender and Inclusion responsive pedagogy in class (aim for a score of 19-21)	The Tutor: 1) gives equal chance to females and males to ask and answer questions in class (and provides extra encouragement to girls who may lack confidence)					
	2) uses participatory methods such as group work, debates and role play; and ensures equal participation of females & males (giving extra encouragement where needed)					
	3) pays attention to the composition of females and males during group work and assigns females leadership roles					
	4) ensures that females have equal access to teaching and learning resources (TLMs, books, desks, etc.), particularly if males are more assertive and take resources first					
	5) is patient with females and males who may be shy or afraid to speak					
	6) checks to see if both females and males understand the lesson					
	7) provides constructive/positive verbal feedback to both females and males in class					
	Total score					
2. The Tutor uses Gender and Inclusion responsive language and interaction	The Tutor: 1) does not use negative expressions or language that demeans, excludes, or gives females the impression that are not as intelligent or do not need to perform as well as males					
	2) does not use harsh/threatening language or actions that instil fear in both females and males					

(aim for a score of 19-21)	3) does not say things that reinforce false assumptions about females and males (e.g., girls are bad at maths/science, girls are always shy, boys are the first to answer)				
	4) does not use body language that excludes girls or shows preferential treatment to boys (such as speaking mostly to boys or turning your back to girls)				
	5) sets ground rules that prohibit teasing or bullying, particularly from males towards females				
	6) builds students' (especially females') skills for self-confidence, speaking out and leadership				
	7) knows the difference between 'being friendly' with girls and being flirtatious. Jokes and conversations <u>should not</u> have sexual undertones, and Tutors should not use terms like 'girlfriend' or 'sweetie'.				
Total score					
3. The Tutor uses Gender and Inclusion responsive TLMs (aim for a score of 10-12)	The Tutor: 1) reviews all textbooks, pictures, posters, and materials before using them to see if they reinforce traditional Gender and Inclusion roles (e.g., women cooking/cleaning, men in professional roles)				
	2) identifies traditional Gender and Inclusion roles that appear in books/materials and makes a point to alert students to these portrayals when using the materials in class				
	3) discusses with students how portrayals of traditional Gender and Inclusion roles limit what female students think they can do and achieve				
	4) ensures that books, materials, or equipment are equally distributed amongst females/males				
Total score					
4. The Tutor challenges	The Tutor: 1) empowers males to be critical of and challenge traditional views of masculinity				

traditional Gender and Inclusion roles (aim for a score of 10-12)	(e.g. men should be 'powerful', should not be 'weak', should never cook/clean)				
	2) empowers females to be critical of and challenge traditional views of femininity (e.g., women should be dependent on men, should only be mothers/carers, should not be assertive)				
	3) actively uses examples (e.g., exercises, activities, role play, pictures) that <i>challenge or reverse</i> traditional Gender and Inclusion roles (such as having men cook)				
	4) supports and encourages females to achieve in maths and science and aspire to professions traditionally taken by men (such as engineering, police, medicine)				
Total score					
5. The Tutor uses Gender and Inclusion responsive planning (aim for a score of 15-18)	The Tutor: 1) plans classroom seating so that males and females are mixed, and so that pupils who need more support sit at the front				
	2) reviews student attendance every 2-3 months (particularly for females) - if there are problems with attendance, the Tutor should follow up with the head Tutor and parents				
	3) reviews student assessments every 2-3 months - if there are large gaps between females and males, the Tutor should develop strategies to close the gaps				
	4) plans to use teaching strategies that ensure equal participation of both females and males				
	5) reviews TLMs for traditional Gender and Inclusion roles and ensures that materials are distributed and used equally between female and males				
	6) plans to use exercises/activities that do not reinforce traditional Gender and Inclusion roles and in some cases, actively <i>challenges or reverses</i> traditional Gender and Inclusion roles				
Total score					
Overall score					

Class size	
Number of Females	
Number of Males	

Name of Peer Tutor (Observer)

.....

Signature

.....

Thank you for completing this observation tool.

ICT AS CROSS-CUTTING TOOL FOR TEACHING AND LEARNING

Purpose

This manual is prepared to

1. help tutors plan and teach learner-centred lessons using ICT
2. provide tutors access to and use of ICT tools for assessment *of, for* and *as* learning
3. introduce tutors to the use ICT for the development of 21st century skills
4. guide tutor in their use of ICT software and hardware for teaching and learning.

Preamble

Teachers in the 21st century are facing new challenges because of the expanding possibilities of ICT integration in every aspect of the school curriculum. Research works have shown the potential of Tutor Professional Development (TPD) that is tailored to local conditions as well as global components and takes advantage of mutual support among tutors, as well as modelling of effective practices.

Welliver's Instructional Transformation Model sets goals and expectations for all teachers at whatever stage they are starting at. The five hierarchical stages start with familiarization, then utilization, integration, reorientation, and finally revolution.

1. **Familiarization:** is when teachers become aware of technology and its potential uses.
2. **Utilization:** teachers use technology, but minor problems will cause them to discontinue its use.
3. **Integration:** technology becomes essential for the educational process and teachers are constantly thinking of new ways to use technology in their classrooms
4. **Reorientation:** teachers begin to rethink the educational goals of the classroom with the use of technology.
5. **Revolution:** is the evolving classroom that becomes completely integrated with technology in all subject areas. Technology becomes an invisible tool that is seamlessly woven into the teaching and learning process.

ICTs have the capabilities to bring several benefits to teachers and students such as shared learning resources, shared learning spaces and promotion of cooperative and collaborative learning they also provide a base for autonomous learning. ICTs have enabled us to communicate one to one, one to many and many to many through communication channels and networking. They provide a means to organize institutions differently and lead to new ways of working together with virtualization. With implementation and integration of ICTs in teacher education, the society has been transformed into a knowledge society. During the International Conference on ICT and Post-2015 Education, the 2015 Qingdao Declaration stated the importance of the professional development of teachers to effectively integrate ICT into their work.

Successful integration of ICT into teaching and learning requires rethinking the role of teachers and reforming their preparation and professional development. It calls for promoting a culture of quality in all its aspects: staff support, student support, curricula design, course design, course delivery, strategic planning, and development. We will therefore ensure that teacher-training institutions are equipped and prepared to use ICT adequately to expand the benefits of

training and professional development programmes to all teachers, and to act as the vanguard for technology-supported innovations in education. We also commit to providing teachers with system-wide support for the pedagogical use of ICT, to incentivize teacher innovation, and to develop networks and platforms that allow teachers to share experiences and approaches that may be of use to peers and other stakeholders. (UNESCO, 2015)

Mishra and Koehler (2006) expressed the fact that technology has changed the way we teach (pedagogy), what we teach (content), and the context in which teaching/learning happens. Thus, to say that technology gives us new opportunities to connect with the content and use new pedagogical strategies to pass the content to our students.

In the field of teacher education ICT-based applications and their integration with content, method and pedagogy are potential catalysts for meaningful learning of students.

Professionals associated with teacher education institutions should equip them to design their educational system and prepare teachers for the future of the society (Singh, 2014).

With implementation of ICTs and its effective integration with teaching and learning process, the approaches to learning and teaching has changed to reflect global competencies of the 21st century teacher. The basic approaches are as follows:

- Learner Centric: Explore the best in every student.
- Learning Centric: Learner learn by designing and preparing meaningful learning experience with the help of a teacher.
- Promoting Inquisitiveness: Develop questioning ability in learner. Teacher encourages learner to ask questions. It leads to critical thinking.
- Innovation Centric: Teacher promotes innovation, creativity, and team spirit in learner.
- Develop cooperative and collaborative learning environment: Learning occurs through discussion, interaction and debate called learning for development.

Teacher is expected to perform the role of a facilitator and moderator with different responsibilities in different situations in a technology-mediated learning environment, called networked society. There is the need for specialized training and orientation of teachers to enable the teacher to develop the classroom, school and society with new skills and competencies. For this reason, the expectation of the National Teacher Curriculum Framework (NTECF) is that student teachers should be equipped a set of competencies and skills so that they can in turn inculcate in their learners the competencies and skills. The set of skills and competencies provided by the NTECF, subsequently captured by the Pre-Tertiary Education Curriculum Framework are:

- critical thinking and problem-solving skills,
- creative and innovative skills,
- life-long learning/personal Life skills,
- collaborative/social skills,
- communication skills,
- literacy and numeracy skills,
- leadership skills,
- entrepreneurial skills,
- digital literacy/information, communication & technology (ICT) skills and,
- civic literacy.

ICT can be used to leverage the development of these skills and competencies if teachers are intentional about the ICTs use for skills and competencies development.

Learning Outcomes	Indicators
1. Demonstrate knowledge and understanding of the basic ICT tools and their impact on 21 st century skills	1.1 Mention and describe some basic ICT tools and how to use them, including: Computers, and other hardware, software. 1.2 21 st century skills and ICT tools that can be used to integrate them in lessons. 1.3 Analyse and evaluate the changes brought about by the introduction of ICT.
2. Demonstrate use of basic ICT tools for planning lessons	2.1 Perform basic lesson planning tasks using an ICT tool, e.g., using Google calendar. 2.2 Create, edit, format, save and print documents using various productivity tools. 2.3 Use the internet to search for information
3. Demonstrate use of basic ICT tools for teaching, learning and assessment	3.1 Perform basic teaching tasks using an ICT tool, e.g., using PowerPoint, Google classroom, zoom, Google meet. 3.2 Perform basic lesson assessment tasks using an ICT tool, e.g., using Google forms. 3.3 Use the internet to search for activities for teaching, learning and assessment
4. Demonstrate use of basic ICT tools for research	4.1 Perform basic research tasks using an ICT tool, e.g., using survey monkey, Google forms. 4.2 Use the internet for literature search including theoretical and conceptual frameworks

ICT TOOLS

ICT tools – both software and hardware – can be used for planning, teaching, learning, assessment, data management and for research, with some of them able to perform multiple functions. Some of these tools are stated below with a brief note on their usage.

ICT TOOLS FOR PLANNING LESSONS

AnswerGarden is a tool for online brainstorming and collaboration.

BrainPOP Lets you use pre-recorded videos on countless topics to shape your lesson plan, then use quizzes to see what stuck.

Bunce Helps students and teachers visualize, communicate, and engage with classroom concepts.

Class Dojo: This is a fun tool to gamify the classroom. Students make their own avatars, gain and lose points based on classroom behavior, discussion approaches, and other soft skills agreed upon by the teacher and the class. Teachers can also use Class Dojo to take attendance and create graphs that breakdown the information for teachers. Not only will this tool encourage students to uphold class values, but it will also provide key metrics to help teachers adjust their teaching tactics accordingly.

Coggle A mind-mapping tool designed to help you understand student thinking.

Conceptboard is a software that facilitates team collaboration in a visual format, similar to mind mapping but using visual and text inputs.

Dotstorming A whiteboard app that allows digital sticky notes to be posted and voted on. This tool is best for generating class discussion and brainstorming on different topics and questions.

Flipgrid: Flipgrid is the video discussion tool from Microsoft that opens-up the classroom. It is designed to allow students to speak to the group but without the same fear that might constrict responses in a real-world situation. Students can re-record responses, removing the pressure of answering in class, on the spot. Of course, it's also a great tool for use when learning remotely.

Google Calendar: With Google Calendar, you can quickly schedule meetings and events and get reminders about upcoming activities, so you always know what's next. Calendar is designed for teams, so it's easy to share your schedule with others — students and colleagues for example — and create multiple calendars that you and your team can use together.

Google Classroom: Google Classroom is a free web service, developed by Google for schools, that aims to simplify creating, distributing, and grading assignments in a paperless way. The primary purpose of Google Classroom is to streamline the process of sharing files between teachers and students. Google Classroom combines *Google Drive* for assignment creation, storage and distribution, Google Docs (equivalent of Microsoft Word), Sheets (equivalent of Microsoft Excel) and Slides (equivalent of Microsoft PowerPoint) for writing/word processing, calculation and graphing, and presentation respectively Gmail for communication, and Google Calendar for scheduling.

Google Meet: Google Meet is a google enterprise-grade video conferencing app. Now, anyone with a Google Account can create an online meeting with up to 100 participants and meet for up to 60 minutes per meeting.

PowerPoint Presentation: PowerPoint is a presentation programme developed by Microsoft. PowerPoint is often used to create business presentations but can also be used for educational or informal purposes. The presentations are comprised of slides, which may contain text, images, and other media, such as audio clips and movies. A good PowerPoint presentation enables teachers to make their lessons engaging, interactive and real.

Voov Meeting: VooV Meeting allows attendees to join meetings quickly on mobile phones, PCs, tablets, and webpages for a seamless conferencing experience across platforms

Zoom: Zoom Cloud Meetings is a proprietary video teleconferencing software program developed by Zoom Video Communications. It enables you to virtually interact with your students when in-person meetings are not possible, and it has been hugely successful for teaching and learning.

(Zoom, VooV Meeting and Google Meet are good for collaborative lesson planning with colleagues).

ICT TOOLS/APPS FOR TEACHING

AudioNote A combination of a voice recorder and notepad, it captures both audio and notes for student collaboration.

Edmodo is a free learning management platform that merges classroom content, safe communication, and assessment with social media savvy. Students and parents can get quick answers to questions as well as stay current on class assignments and happenings via the student planner and discussion threads. It provides a simple way for teachers to create and manage an online classroom community as well as enables students to connect and work with their classmates and teachers anywhere and anytime. The Ghana Library Authority as subscribed to this platform and available for teachers, students, and their parents to use.

Edpuzzle helps you use video (your own, or one from Khan Academy, YouTube, and more) to track student understanding.

GeoGebra for Teaching and Learning Math. It is a free digital tool for class activities, graphing, geometry, collaborative whiteboard and more

Google Classroom: Google Classroom is a free web service, developed by Google for schools, that aims to simplify creating, distributing, and grading assignments in a paperless way. The primary purpose of Google Classroom is to streamline the process of sharing files between teachers and students. Google Classroom combines Google Drive for assignment creation and distribution, Google Docs, Sheets and Slides for writing, Gmail for communication, and Google Calendar for scheduling.

Jamboard is a digital interactive whiteboard in a collaborative whiteboard space with options to draw, add pictures, shapes, sticky notes, and text boxes. Jamboard is one smart display. Quickly pull in images from a Google search, save work to the cloud automatically, use the easy-to-read handwriting and shape recognition tool, and draw with a stylus but erase with your finger – just like a whiteboard.

Kasahorow is a vocabulary-enriching platform that helps to learn the English language and modernize African languages like a child. Kasahorow Keyboards for Android lets you type in Akan, English, Gbe, Ga-Dangme, Hausa and Yoruba conveniently. It is used as a normal keyboard by simply installing and selecting when you want to type an African language on any Android devices you have.

Kahoot is an online game-based learning platform. It allows teachers, organizations, and parents to set up fun web-based learning for others. Kahoot can be used as a fun trivia activity to do with students or teachers to have a series of fun questions at the same time learn.

Math Kids is a free learning game designed to teach young children numbers and mathematics. It features several mini games that toddlers and pre-K kids will love to play, and

the more they do the better their math skills will become. Adding Quiz will put your child's math and addition skills to the test.

Other mathematics applications are, inMaths, Geomaths

Moodle: Moodle stands for Modular Object-Oriented Dynamic Learning Environment. Moodle was designed to provide educators, administrators, and learners with an open, robust, secure, and free platform to create and deliver personalised learning environments. Moodle is a user-friendly Learning Management System (LMS) that supports learning and training needs for a wide range of institutions and organisations across the globe.

Photomath is a mobile application that utilizes a smartphone's camera to scan and recognize mathematical equations; the app then displays step-by-step explanations onscreen. It is available for free on both Android and iOS. It uses the camera on a user's smartphone or tablet to scan and recognize a math problem. Once the problem is recognized, the app will display solving steps, sometimes in a variety of methods or multiple approaches, to explain the scanned problem step-by-step and teach users the correct process.

Piazza Lets you upload lectures, assignments, and homework; pose and respond to student questions; and poll students about class content. This tool is better suited for older students as it mimics post-secondary class instructional formats.

QuickVoice Recorder Allows you to record classes, discussions, or audio for projects. Sync your recordings to your computer easily for use in presentations.

StudyGe: This is a geography for children. This learning game will help you to remember location of countries, their capitals and flags. You can train your memory and memorize information about countries. This offline platform will allow students to improve your knowledge of geography. Other geography platforms are LearnGeography, AP Human Geography

Telegram is a mobile application that allows users to communicate with them using mobile gadget and computer. Telegram can be used for teaching and learning for the following reasons:

Multiple platforms: smartphones (Operating system, Android), PC, Laptop, iPad, Tab, and Web., Compatible file format, large files transfer, Grouping facilities, better storage capacity and management, better memory system and management, better security with the encryption. Telegram can be used for teaching and learning in the following ways: announcement, forum i.e., whole class discussion, Quizzes, open ended question, group project report, listening practice, pronunciation practice, speaking practice, writing practice, problem solving, Content/materials sharing, PowerPoint presentation.

Vocaroo Is a quick and easy way to record and share voice messages over the interwebs. Vocaroo creates audio recordings without the need for additional software. The recordings are easy to be embedded into PowerPoint presentations and websites.

Whiteboard is an instant formative assessment tool for your classroom, providing you with live feedback and immediate overview over your students. Engage your whole class, include every student and let everybody answer - including the shy students or students who normally wouldn't bother to answer.

DIGITAL ASSESSMENT TOOLS FOR TEACHERS

Classmarker: Classmarker is an online testing software that offers a free version that is very complete providing teachers with interesting possibilities for formative and summative evaluations. A professional web-based Quiz maker is an easy-to-use, customizable online testing solution for business, training & educational assessments with Tests & Quizzes graded instantly, saving hours of paperwork

Edulastic Allows you to make standards-aligned assessments and get instant feedback.

Gimkit Lets you write real-time quizzes.

Google Forms: Google Forms is a tool that allows collecting information from users through a personalized survey or exam. Google Forms is a free tool from Google that allows you to do the following: Create forms, surveys, quizzes, and such. Share the forms with others. Allow others to complete the forms online.

Kahoot - game-based assessment tool.

Mentimeter - pre-built education templates.

Naiku Lets you write quizzes students can answer using their mobile devices.

Poll Everywhere - used by 300,000 teachers.

Quiz Bot - Create a quiz with several multiple-choice questions and test on telegram

Socrative - quizzes and questions with real-time grading.

World Geography – Quiz Games for Geography

World Map Quiz – quizzes and questions for Geography

ICT TOOLS/APPS FOR RESEARCH

Academia.edu: is a platform for academics to share research papers. The company's mission is to accelerate the world's research.

ai.google: Google periodically releases data of interest to researchers in a wide range of computer science disciplines.

Biohunter: A Portal with literature search, data statistics, reading, sorting, storing, field expert identification and journal finder.

Code Ocean is a Cloud-based computational platform which provides a way to share, discover and run published code.

DataBank: Is an analysis and visualization tool that contains collections of time series data on a variety of topics.

Datacatalogs.org offers open government data from US, EU, Canada, CKAN, and more.

Data.gov: The USA government's official data portal offers access to tens of thousands of data sets

Data.gov.in: An Open Government Data (OGD) Platform India - is a platform for supporting Open Data initiative of Government of India. The portal is intended to be used by Government of India Ministries/ Departments their organizations to publish datasets, documents, services, tools and applications collected by them for public use. It intends to increase transparency in the functioning of Government and also open avenues for many more innovative uses of Government Data to give different perspective.

Data.gov.uk: The British government's official data portal offers access to tens of thousands of data sets on topics such as crime, education, transportation, and health

DeepDyve: provides simple and affordable access to millions of articles across thousands of peer-reviewed journals. Content from the world's leading publishers including Reed Elsevier, Springer, Wiley-Blackwell, and more.

GitHub: An Online software project hosting using the Git revision control system.
Open Science Framework: This gathers a network of research documents, a version control system, and a collaboration software.

Google Finance: it provides stock market data and give updates in real time.

Google Scholar is a freely accessible web search engine that indexes the full text or metadata of scholarly literature across an array of publishing formats and disciplines.

Microsoft Academic Search: Find information about academic papers, authors, conferences, journals, and organizations from multiple sources.

Peer Evaluation: is an Open repository for data, papers, media coupled with an open review and discussion platform.

QuillBot is a paraphrasing and summarizing tool that helps millions of students and professionals cut their writing time by more than half using state-of-the-art AI to rewrite any sentence, paragraph, or article.

ResearchGate is the professional network for scientists and researchers. Over 15 million members from all over the world use it to share, discover, and discuss research.

Sciencescape: An Innovation in the exploration of papers and authors.

SlideShare: Community for sharing presentations and other professional content

SSRN: Is Multi-disciplinary online repository of scholarly research and related materials in social sciences.

Turnitin is an originality checking and plagiarism prevention service that checks your writing for citation mistakes or inappropriate copying. When you submit your paper, Turnitin compares it to text in its massive database of student work, websites, books, articles, etc.

Tutor PD Session on ICT Integration & 21st Century Skills

Age Levels/s: EG,UP,JHS

Name of Subject/s: ICT Integration

<p>Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.</p>	<p>Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i></p>	<p>Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.</p>	<p>Time in session</p>
<p>Introduction to the session</p>	<p>1.1 Self-introduction: Ask tutors to introduce themselves.</p> <p>1.2 Ask tutors to share any successes and issues they had when using ICT tools in a previous semester <i>employing talk for learning strategies.</i></p> <p>1.3 Asks tutors who are conversant with and have utilized ICT tool(s) in Lessons in the previous semester(s) to share their practices and how these ICT tools and its integration has impacted on their teaching in any of the semester(s). It is important to identify the topic as well as the ICT tool(s) used in the discussion.</p>	<p>1.1 Kindly introduce yourself to the group.</p> <p>1.2 Tutors share any successes and issues they had when using ICT tools in a previous semester <i>employing talk for learning strategies.</i></p> <p>1.3 Tutors who are conversant with and have utilized ICT tool(s) in Lessons in the previous semester(s) to share their practices and how these ICT tools and its integration has impacted on their teaching in any of the semester(s). It is important to identify the topic as well as the ICT tool(s) used in the discussion.</p>	<p>20 mins</p>

	<p>1.4. Ask tutors to read the purpose, the learning outcomes and learning indicators of the manual and use the think-pair-share approach to share their views about how the manual can help them to integrate ICT into their lessons.</p> <p>Distinctive aspects Lead tutors to discuss ICT tool(s) they are familiar with and any unique qualities of these ICT tool(s) as learning tools that they can identify.</p> <p>Note: The following are the distinctive aspects that this manual has considered: Reading literacy, writing literacy, numeracy, information literacy, ICT [information and communications technologies] digital literacy, communication and can be described broadly as learning domains.</p> <p>1.5 Ask tutors to pair with a colleague and share their views about the ICT tools that they have used in their everyday life and how the unique qualities of these tool(s) can be incorporated into their classroom teaching.</p>	<p>1.4. Read the purpose, the learning outcomes and learning indicators of the manual and use the think-pair-share approach to share your views about how the manual can help you to integrate ICT into their lessons.</p> <p>Distinctive aspects Tutors to discuss ICT tool(s) they are familiar with and any unique qualities of these ICT tool(s) as learning tools that they can identify.</p> <p>Note: The following are the distinctive aspects that this manual has considered: Reading literacy, writing literacy, numeracy, information literacy, ICT [information and communications technologies] digital literacy, communication and can be described broadly as learning domains.</p> <p>1.5 Pair with a colleague and share your views about the ICT tools that you have used in your everyday life and how the unique qualities of these tool(s) can be incorporated into your classroom teaching.</p>	
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	<p>1.6 In groups ask tutors to write on a flip chart using Concept Cartoons:</p> <p>a. ICT tool (s) tutors are familiar with. e.g., email, mobile phones, computers, slides, animation, zoom, telegram, etc.</p> <p>b. ICT tool(s) tutors use and integrate in their teaching at the College of Education</p> <p>1.7 Let tutors present their findings via <i>radio reporting</i>.</p>	<p>1.6 In groups, write on a flip chart using Concept Cartoons:</p> <p>a. The distinctive features of ICT tool(s) you are familiar with</p> <p>b. CT tools you use and integrate in your teaching at the College of Education.</p> <p>1.7 Present your findings via <i>radio reporting</i>.</p>	
<p>2. Concept Development (New learning likely to arise in lesson/s):</p> <ul style="list-style-type: none"> • Identification and discussion of new learning, potential barriers to learning for student teachers or students, concepts or pedagogy being introduced in the lesson, which need to be explored with the SL/HoD <p>NB The guidance for SL/HoD should set out what they need to do to introduce and explain the issues/s with tutors</p>	<p>Concept Development</p> <p>2.1. Using the think, pair, share approach, assign tutors sub-topics of integrating ICT into teaching and learning (<i>equity, health and safety issues relating to the use of ICT tools</i>) to tutors to discuss and write points on a flip chart for presentation. Allow time for each presentation and whole group discussion.</p> <p>2.2 Ask tutors to work in pairs and examine the misconceptions in teaching and learning with ICT tool(s) and share ideas on how to address them.</p> <p>E.g. computers can do everything a teacher can do</p>	<p>Concept Development</p> <p>2.1. Discuss the sub-topic, assigned to you with your partner and share your views with the larger group</p> <p>2.2 In pairs, discuss misconceptions in teaching and learning with ICT tool (s) and share possible ways of addressing them.</p> <p>E.g. computers can do everything a teacher can do</p>	25 mins

	2.3 Ask tutors to outline possible challenging areas in teaching with ICT tool(s) taking into consideration GESI (e. g. identifying areas in the curriculum where stereotypes are reinforced and addressing these).	2.3 Outline possible challenging areas in teaching with ICT tool(s) taking into consideration GESI (e. g. identifying areas in the curriculum where stereotypes are reinforced and addressing these).	
<p>3. Planning for teaching, learning and assessment activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors may require clarification • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills • Reading, discussion, and identification of continuous assessment opportunities in the lesson. Each lesson should include at least two opportunities to use continuous 	<p>Teaching and learning activities:</p> <p>3.1. Discuss with tutors, general ICT tools for teaching and learning</p> <p>Desktop and laptops computers, Projector, Digital cameras, Printer, Photocopier, tablets, Popplet, Pen Drive, Ipods, Ipads, Webboards, Scanners, Microphones, interactive white board, DVDs and CDs Flash discs, video Games</p> <p>E.g., Geomaths Maths kits Microsoft maths solver Photomaths Scratch kasahorow</p> <ul style="list-style-type: none"> • Software • <u>Office Professional</u> – E.g. XP. • Good photo software e.g. <u>Microsoft Digital Photo Suite</u> • "Photostory 2 -- comes with service pack 2. 	<p>Teaching and learning activities:</p> <p>3.1 Discuss general ICT tools for teaching and learning</p> <p>Desktop and laptops computers, Projector, Digital cameras, Printer, Photocopier, tablets, Popplet, Pen Drive, Ipods, Ipads, Webboards, Scanners, Microphones, interactive white board, DVDs and CDs Flash discs, video Games</p> <p>E.g., Geomaths Maths kits Microsoft maths solver Photomaths Scratch kasahorow</p> <ul style="list-style-type: none"> • Software • <u>Office Professional</u> – E.g. XP. • Good photo software e.g. <u>Microsoft Digital Photo Suite</u> • "Photostory 2 -- comes with service pack 2. 	40 mins

<p>assessment to support student teacher learning</p> <ul style="list-style-type: none"> • Resources: <ul style="list-style-type: none"> ○ links to the existing PD Themes, for example, action research, questioning and to other external reference material: literature, on web, YouTube, physical resources, power point; how they should be used. Consideration needs to be given to local availability ○ guidance on any power point presentations, TLM or other resources which need to be developed to support learning • Tutors should be expected to have a plan for the next lesson for student teachers 	<ul style="list-style-type: none"> • Inspiration • <u>Smart Notebook</u> <ul style="list-style-type: none"> ○ <u>United Streaming</u> subscription • Hardware • Flat Screen monitor Good quality printer preferably a laser black and color photo. E.g. HP • CD/DVD RW drive(s) • <u>USB ports</u> • Scanner – e.g. Epson brand • Digital camera – e.g. of Canon • External storage - an <u>external hard drive</u> to back up data • Portable storage - USB flash drive, 2 GB minimum. • <u>Palm</u> or other handheld device to keep schedules, dates, reminders, and store pictures and music. E.g. Tungsten Palm • <u>Smart board</u> or <u>Smart Airliner</u>, with projection unit for classroom use. • CPS (<u>classroom performance system</u>) also for classroom use. <p>Teaching 21st Century Skills with ICT</p> <p>Collaborative Problem Solving</p>	<ul style="list-style-type: none"> • Inspiration • <u>Smart Notebook</u> <ul style="list-style-type: none"> ○ <u>United Streaming</u> subscription - • Hardware • Flat Screen monitor Good quality printer preferably a laser black and color photo. E.g. HP • CD/DVD RW drive(s) • <u>USB ports</u> • Scanner – e.g. Epson brand • Digital camera – e.g. of Canon • External storage - an <u>external hard drive</u> to back up data • Portable storage - USB flash drive, 2 GB minimum. • <u>Palm</u> or other handheld device to keep schedules, dates, reminders, and store pictures and music. E.g. Tungsten Palm • <u>Smart board</u> or <u>Smart Airliner</u>, with projection unit for classroom use. • CPS (<u>classroom performance system</u>) also for classroom use. <p>Teaching 21st Century Skills with ICT</p> <p>Collaborative Problem Solving</p>	
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	<p>https://youtu.be/cnkKHL_dyGE</p> <p>Creativity https://www.youtube.com/watch?v=qV7DiTFdtvw</p> <p>Hands-On Learning https://youtu.be/vYUNfJ9IKzs</p> <p>Effective Written and Oral Communication https://www.youtube.com/watch?v=D5hMN_XkPQA</p> <p>Ethical Decision Making https://youtu.be/lwk8dGFn1tY</p> <p>Information and Media Literacy https://youtu.be/bjYhmTC3lrc</p> <p>Critical Thinking https://youtu.be/y7iMEH7jGfK https://youtu.be/88DoGrqEuJk</p> <p>Leadership https://youtu.be/NF10F6bX_g</p> <p>Personal Responsibility and Initiative https://youtu.be/nRE131ErclM</p> <p>3.2 Lead tutors to discuss Special Education Needs (SEN) ICT tools for teaching, learning and assessment.</p> <p>E.g., Teachers dealing with the SEN will require special ICT tools like; text magnifier, head wands,</p>	<p>https://youtu.be/cnkKHL_dyGE</p> <p>Creativity https://www.youtube.com/watch?v=qV7DiTFdtvw</p> <p>Hands-On Learning https://youtu.be/vYUNfJ9IKzs</p> <p>Effective Written and Oral Communication https://www.youtube.com/watch?v=D5hMN_XkPQA</p> <p>Ethical Decision Making https://youtu.be/lwk8dGFn1tY</p> <p>Information and Media Literacy https://youtu.be/bjYhmTC3lrc</p> <p>Critical Thinking https://youtu.be/y7iMEH7jGfK https://youtu.be/88DoGrqEuJk</p> <p>Leadership https://youtu.be/NF10F6bX_g</p> <p>Personal Responsibility and Initiative https://youtu.be/nRE131ErclM</p> <p>3.2 Discuss Special Education Needs (SEN) ICT tools for teaching, learning and assessment.</p> <p>E.g., Teachers dealing with the SEN will require special ICT tools like; text magnifier, head wands,</p>
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	<p>keyboard for cerebral Palsy, braille, typing aids, large prints, audio books.</p> <p>3.3 Lead tutors to discuss some useful Education Technology Resources for teaching, learning and assessment. E.g., <u>Office 365 vs G-Suite for Education</u> <u>Google Meet for Online Teaching</u> <u>Google Classroom for Online</u> <u>Assignment submissions</u> <u>Plagiarism checking</u> <u>Softwares</u> <u>Tools for Checking Grammar errors Online</u> Assessment tools include: grading rubrics, Canvas Assignments, plagiarism detection, self-assessment, and peer assessment, surveys, and classroom polling. Quiz bot Digital Assessment Tools for Teachers: Socrative - quizzes and questions with real-time grading. Classmarker- quizzes and questions with real-time grading Google Forms - easy to use. Mentimeter - pre-built education templates. Poll Everywhere - used by 300,000 teachers. Kahoot - game-based assessment tool.</p> <ul style="list-style-type: none"> • Further links to videos for further application of ICT tools in the teaching and learning process 	<p>keyboard for cerebral Palsy, braille, typing aids, large prints, audio books.</p> <p>3.3 Discuss some useful Education Technology Resources for teaching, learning and assessment. E.g. <u>Office 365 vs G-Suite for Education</u> <u>Google Meet for Online Teaching</u> <u>Google Classroom for Online</u> <u>Assignment submissions</u> <u>Plagiarism checking</u> <u>Softwares. Tools for Checking Grammar errors Online</u> Assessment tools include: grading rubrics, Canvas Assignments, plagiarism detection, self-assessment, and peer assessment, surveys, and classroom polling. Quiz bot Digital Assessment Tools for Teachers: Socrative - quizzes and questions with real-time grading. Classmarker- quizzes and questions with real-time grading Google Forms - easy to use. Mentimeter - pre-built education templates. Poll Everywhere - used by 300,000 teachers. Kahoot - game-based assessment tool.</p> <ul style="list-style-type: none"> • Further links to videos for further application of ICT tools in the teaching and learning process 	
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	<p>https://www.youtube.com/watch?v=k8nMh71ky4Y</p> <p>3.4 Ask tutors to suggest ICT-mediated teaching, learning and assessment activities in their respective subjects taking into account GESI. E.g., Making reasonable adjustments using ICT for physically challenged learners. E.g. Both male and female learners playing leading roles in ICT-based group tasks.</p> <p>3.5 Let tutors present their findings to the larger group</p>	<p>https://www.youtube.com/watch?v=k8nMh71ky4Y</p> <p>3.4 Suggest ICT-mediated teaching, learning and assessment activities in your respective subjects. Taking into account GESI. E.g., Making reasonable adjustments for physically challenged learners. Both male and female learners playing leading roles in a group task.</p> <p>3.5 Present your findings to the larger group</p>	
<ul style="list-style-type: none"> • Evaluation and review of session: • Tutors need to identify critical friends to observe lessons and report at next session • Identifying and addressing any outstanding issues relating to the lesson/s for clarification 	<p>4.1 Ask tutors to identify any outstanding issues relating to the lesson/s for clarification</p> <p>4.2 Ask tutors to identify a critical friend who will observe their first lesson and give them feedback on how they integrated ICT in the lesson.</p>	<p>4.1 Identifying any outstanding issues relating to the lesson/s for clarification.</p> <p>4.2 Identify a critical friend who will observe your first lesson and give you feedback on how you integrated ICT in the lesson.</p>	5 mins

**PHYSICAL EDUCATION, MUSIC &
DANCE (PEMD)**

PHYSICAL EDUCATION, MUSIC & DANCE (PEMD)

PEMD PD Session 1

Age

Phases/Grades:

JHS Education

Name of Subject/s:

1. PE curriculum and organization of school sport
2. Principles and Techniques in Music Composition
3. Content and Foundational Knowledge in Physical Education
4. Dance Drama Composition

LESSON TITLE:

1. Curriculum development concepts & transition to specialism
2. Rudiments of Music: Understanding the Concept of Pitch; Lines and Spaces on the Great Staff
3. Common content knowledge and specialized content knowledge
4. The Elements of Dance Drama I

Tutor PD Session for Lesson 1 in the Course Manual

Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.	Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i>	Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.	Time in session
1(a) Introduction to the semester – in session one <ul style="list-style-type: none"> • Introduction to the purpose of 	Introduction to the Semester 1(a). <ol style="list-style-type: none"> 1.1. Welcome all tutors to the PD session. Ask tutors to narrate their 	Introduction to the Semester <ol style="list-style-type: none"> 1.1. Narrate your experiences during the last vacation. 	20 mins

<p>the specialisms: EG, UP and JHS</p> <ul style="list-style-type: none"> • Overview of subject/s age level/s to be covered in the PD sessions and guidance on grouping tutors according to the subject/s, age levels/s. • Introduction to the course manual/s • Overview of course learning outcomes • Introduction to the two continuous assessment components to be undertaken in each subject during the semester (See Course Assessment Components at a Glance Appendix 2) NB in subjects where there are no assessment components in the course manuals examples will need to be provided for SL/HoD. 	<p>experiences during the last vacation, as an ice breaker.</p> <p>1.2. Ask tutors to reflect on the previous semester’s PD sessions and provide feedback on how beneficial they were to the delivery of their lessons.</p> <p>Introduction to the purpose of the specialisms (JHS) and Overview of subject</p> <p>1.3. Ask tutors to use the think-pair-share strategy to discuss the purpose of the JHS specialism and share with the larger group.</p> <p>E.g. <i>The purpose of the JHS specialism is to enable student teachers in the JHS phase to gain deep technical knowledge and the requisite pedagogical skills to deliver the JHS curriculum using practical based approaches.</i></p> <p>1.4. Ask Tutors to sit in their course groups for a task.</p> <p>1.5. Ask Tutors to read and discuss the</p>	<p>1.2. Reflect on the previous semester’s PD sessions and provide feedback on how beneficial they were to the delivery of your lessons.</p> <p>Introduction to the purpose of the specialisms (JHS) and Overview of subject</p> <p>1.3. Using think-pair-share strategy, discuss the purpose of the JHS specialism and share with the larger group.</p> <p>E.g. <i>The purpose of the JHS specialism is to enable student teachers in the JHS phase to gain deep technical knowledge and the requisite pedagogical skills to deliver the JHS curriculum using practical based approaches.</i></p> <p>1.4. Sit in your course groups for some activities.</p> <p>1.5. Read and discuss the course goals and</p>	
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	<p>course goals and description from their respective course manuals to have a general overview and purpose of the courses.</p> <p>E.g. (Course goal) PE curriculum and organization of school sport <i>The goal is to introduce student teachers to the curriculum development and lesson planning processes as well as cover pertinent areas such as safe environment that promote inclusion and learning. Also, to build on student teachers' knowledge in the organization and administration of dance, play, sport, fitness and wellness events/festivals.</i></p> <p>E.g. (Course goal) Principles and Techniques in Music Composition <i>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.</i></p>	<p>description from your respective course manuals to have a general overview and purpose of the courses.</p> <p>E.g. (Course goal) PE curriculum and organization of school sport <i>The goal is to introduce student teachers to the curriculum development and lesson planning processes as well as cover pertinent areas such as safe environment that promote inclusion and learning. Also, to build on student teachers' knowledge in the organization and administration of dance, play, sport, fitness and wellness events/festivals.</i></p> <p>E.g. (Course goal) Principles and Techniques in Music Composition <i>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.</i></p>	
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	<p>E.g. (Course goal) Content and Foundational Knowledge in Physical Education <i>The goal is to understand and apply common and specialized content knowledge for the delivery of an effective physical education and sport programme in basic school.</i></p> <p>E.g. (Course goal) Dance Drama Composition <i>To help student teachers acquire adequate knowledge in developing dance drama by experimenting with drumming and dance steps to create unique musical hybridization as well as their own free-dance models (a medley of traditional dance genres and song cycles).</i></p> <p>Introduction to the Course Overview of CLOs/CLIs</p> <p>1.6. Ask Tutors in each group to read and discussion the CLOs and CLIs from their course manuals.</p> <p>E.g., 1. PE Curriculum and Organization of School Sport. CLO: <i>Demonstrate knowledge and</i></p>	<p>E.g. (Course goal) Content and Foundational Knowledge in Physical Education <i>The goal is to understand and apply common and specialized content knowledge for the delivery of an effective physical education and sport programme in basic school.</i></p> <p>E.g. (Course goal) Dance Drama Composition <i>To help student teachers acquire adequate knowledge in developing dance drama by experimenting with drumming and dance steps to create unique musical hybridization as well as their own free-dance models (a medley of traditional dance genres and song cycles).</i></p> <p>Introduction to the course overview of CLOs/CLIs</p> <p>1.6. Ask Tutors in each group to read and discussion the CLOs and CLIs from their course manuals.</p> <p>E.g., 1. PE curriculum and organization of School Sport. CLO: <i>Demonstrate knowledge and</i></p>	
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	<p><i>understanding of PE and Sport models including Teaching Games for Understanding, Sports Education, Fitness Education, Concepts and Traditional Olympics Games NTS 2c & 2d, NTECF p16 NaCCA-PE 2 &4: B1- B6, PD 1,3,4,5 & 7</i></p> <p>CLI: Select the most appropriate model(s) and justify the selection and interpret the results.</p> <p>E.g. 2. Principles and Techniques in Music Composition: CLO: <i>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.)</i> CLI: <i>Mention at least two (2) ideas to consider when writing good melodies for hymns.</i></p> <p>E.g., 3. Content and Foundational Knowledge in Physical Education: CLO: <i>Describe and apply common content knowledge (CCK) and specialized content knowledge (SCK) for teaching physical education NTS 2c.NTS 2d. NTECF p16), (EPJMDS)</i></p>	<p><i>understanding of PE and Sport models including Teaching Games for Understanding, Sports Education, Fitness Education, Concepts and Traditional Olympics Games NTS 2c & 2d, NTECF p16 NaCCA-PE 2 &4: B1- B6, PD 1,3,4,5 & 7</i></p> <p>CLI: Select the most appropriate model(s) and justify the selection and interpret the results.</p> <p>E.g. 2. Principles and Techniques in Music Composition: CLO: <i>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.)</i> CLI: <i>Mention at least two (2) ideas to consider when writing good melodies for hymns.</i></p> <p>E.g., 3. Content and Foundational Knowledge in Physical Education: CLO: <i>Describe and apply common content knowledge (CCK) and specialized content knowledge (SCK) for teaching physical education NTS 2c.NTS</i></p>	
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<p>1(b) Introduction to the session</p> <ul style="list-style-type: none"> • Review prior learning • Reading and discussion of the introductory sections of the lesson up to and including learning outcomes and indicators 	<p>CLI: <i>Describe at least four (4) CCK and show how they can be applied in teaching physical education.</i></p> <p>E.g., 4. Dance Drama Composition: CLO: <i>Demonstrate comprehensive content knowledge in how to create a dance drama, rehearse and perform it in class or at a public concert. (NTS 2c & 2d, NTECF p16.</i></p> <p>CLIs:</p> <ul style="list-style-type: none"> • <i>Exhibit notes that will be used to direct the dance drama performance.</i> • <i>Produce a video recording or video clips from excerpts of the dance drama production</i> <p>Introduction to the two continuous assessment components</p> <p>1.7. Ask Tutors to read the subject project and subject portfolio components from their course manuals and discuss their alignment to the NTEAP, implications and implementation strategies.</p>	<p><i>2d. NTECF p16), (EPJMDS)</i></p> <p>CLI: <i>Describe at least four (4) CCK and show how they can be applied in teaching physical education.</i></p> <p>E.g., 4. Dance Drama Composition: CLO: <i>Demonstrate comprehensive content knowledge in how to create a dance drama, rehearse and perform it in class or at a public concert. (NTS 2c & 2d, NTECF p16.</i></p> <p>CLIs:</p> <ul style="list-style-type: none"> • <i>Exhibit notes that will be used to direct the dance drama performance.</i> • <i>Produce a video recording or video clips from excerpts of the dance drama production</i> <p>Introduction to the two continuous assessment components</p> <p>1.7. Read the subject project and subject portfolio components from your course manuals and discuss their alignment to the NTEAP, implications and implementation strategies.</p>	
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<ul style="list-style-type: none"> Overview of content and identification of any distinctive aspects of the lesson/s, <p>NB The guidance for SL/HoD should identify and address any areas where tutors might require clarification on any aspect of the lesson. NB SL/HoD should ask tutors to plan for their teaching as they go through the PD session</p>	<p>E.g.,1. PE curriculum and organization of school sport (Subject Project): <i>Analysis of the GES PES Conceptual Framework and how it can be employed to increase PA among learners. (This will address CLO 1)</i> NB: To be taken 11th or 12th Week)</p> <p>(Subject portfolio): <i>Artefacts from the Organization & Management of Sport Festival. E.g., Budget, invitation letters, committee reports, pictures, reflective report (at least 200 words) etc. (This will address CLO 3)</i> NB: To be taken 11th or 12th Week)</p> <p>E.g., 2. Principles and Techniques in Music Composition (Subject Project):</p> <ol style="list-style-type: none"> Hymn Video <i>Analysis: Group oral and written report presentation, addressing elements of hymn writing. (This will address CLO 2)</i> NB: To be taken 5th or 6th Week E.g. https://youtu.be/66zG9vCnZSA?t=44 	<p>E.g.,1. PE curriculum and organization of school sport (Subject Project): <i>Analysis of the GES PES Conceptual Framework and how it can be employed to increase PA among learners (This will address CLO 1)</i> NB: To be taken 11th or 12th Week)</p> <p>(Subject portfolio): <i>Artefacts from the Organization & Management of Sport Festival. E.g., Budget, invitation letters, committee reports, pictures reflective report (at least 200 words) etc. (This will address CLO 3)</i> NB: To be taken 11th or 12th Week)</p> <p>E.g., 2. Principles and Techniques in Music Composition (Subject Project):</p> <ol style="list-style-type: none"> Hymn Video <i>Analysis: Group oral and written report presentation, addressing elements of hymn writing. (This will address CLO 2)</i> NB: To be taken 5th or 6th Week E.g. https://youtu.be/66zG9vCnZSA?t=44 	
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	<p><i>Accessed on 25/08/2021</i></p> <p>E.g. https://youtu.be/OpjS-8wKzSU?t=96 <i>Accessed on 25/08/2021</i></p> <p>2. <i>Group Hymn Composition and Performance (To be taken 11th or 12th Week)</i> <i>(This will address CLO 2)</i></p> <p>(Subject Portfolio): <i>Reflective report (at least 200 words), Learning Journals, pictures, Scores, Stage Performance videos, Notes and rehearsal schedule.</i> <i>(This will address CLO 2)</i></p> <p>E.g., 3. Content and Foundational Knowledge in Physical Education (Subject Project) <i>Skilful performance in a minimum of four physical education practical areas (e.g., games and sports, aquatics, fitness activities and outdoor pursuits.</i> <i>(This will address CLO 6)</i></p> <p>(Subject Portfolio): <i>Independent school visit and/or observation report, e-learning assignment, artefact reflective report (at least 200 words), observation and analysis</i></p>	<p><i>Accessed on 25/08/2021</i></p> <p>E.g. https://youtu.be/OpjS-8wKzSU?t=96 <i>Accessed on 25/08/2021</i></p> <p>2. <i>Group Hymn Composition and Performance (To be taken 11th or 12th Week)</i> <i>(This will address CLO 2)</i></p> <p>(Subject Portfolio): <i>Reflective report (at least 200 words), Learning Journals, pictures, Scores, Stage Performance videos, Notes and rehearsal schedule.</i> <i>(This will address CLO 2)</i></p> <p>E.g., 3. Content and Foundational Knowledge in Physical Education (Subject Project) <i>Skilful performance in a minimum of four physical education practical areas (e.g., games and sports, aquatics, fitness activities and outdoor pursuits.</i> <i>(This will address CLO 6)</i></p> <p>(Subject Portfolio): <i>Independent school visit and/or observation report, e-learning assignment, artefact reflective report (at least 200 words), observation</i></p>	
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	<p><i>of performance errors using ICT tools such as YouTube etc. (This will address CLO 6)</i></p> <p><u>https://youtu.be/j_iPVk3BKZI?t=26</u> <i>Accessed on 25/08/2021</i></p> <p>E.g., 4. Dance Drama Composition (Subject Project): <i>Dance Drama Performance on different given themes. E.g. Love, Effect of tribal conflicts etc. (This will address CLO 1)</i> NB: To be taken 11th or 12th Week)</p> <p>(Subject portfolio): <i>Dance Drama Video Analysis: Group oral and written report addressing elements of theatre, artefact reflective report (at least 200 words), Learning Journals, Song Repertoire, Dance Drama Stage Performance pictures and videos, Directing Notes, rehearsal schedule, synopses and cast and crew list. (This will address CLO 2)</i></p> <p>NB: To be taken 11th or 12th Week)</p> <p>Introduction to lesson 1 <i>(Review prior learning)</i> 1(b). 1.8. Ask tutors to share their knowledge and</p>	<p><i>and analysis of performance errors using ICT tools such as YouTube etc. (This will address CLO 6)</i></p> <p><u>https://youtu.be/j_iPVk3BKZI?t=26</u> <i>Accessed on 25/08/2021</i></p> <p>E.g., 4. Dance Drama Composition (Subject Project): <i>Dance Drama Performance on different given themes. E.g. Love, Effect of tribal conflicts etc. (This will address CLO 1)</i> NB: To be taken 11th or 12th Week)</p> <p>(Subject portfolio): <i>Dance Drama Video Analysis: Group oral and written report addressing elements of theatre, artefact reflective report (at least 200 words), Learning Journals, Song Repertoire, Dance Drama Stage Performance pictures and videos, Directing Notes, rehearsal schedule, synopses and cast and crew list. (This will address CLO 2)</i></p> <p>NB: To be taken 11th or 12th Week)</p> <p>Introduction to lesson 1 <i>(Review prior learning)</i> 1(b). 1.8. Share your knowledge and</p>	
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	<p>experiences about the PEMD course they taught in year 1 semester 2.</p> <p>E.g. 1. <i>The previous course provided a new thinking of student teachers about some long-standing misconceptions about PEMD.</i></p> <p>E.g. 2. <i>Student teachers gained an idea of what it would look like to become a Music or PE teacher and started developing passion for these subjects.</i></p> <p>1.9. Ask Tutors in their respective course groupings to read and discuss the learning outcomes and indicators of lesson 1 of their courses.</p> <p>E.g. PE curriculum and organization of school sport. LO: <i>Demonstrate knowledge and understanding of the concepts and principles of curriculum development and lesson planning processes in physical education and sport as well as the conceptual framework for increasing overall physical activity PES Ghana Education</i></p>	<p>experiences about the PEMD course you taught in year 1 semester 2.</p> <p>E.g. 1. <i>The previous course provided a new thinking of student teachers about some long-standing misconceptions about PEMD.</i></p> <p>E.g. 2. <i>Student teachers gained an idea of what it would look like to become a Music or PE teacher and started developing passion for these subjects.</i></p> <p>1.9. In your course groupings read and discuss the learning outcomes and indicators of lesson 1 of your course.</p> <p>E.g., PE curriculum and organization of school sport. LO: <i>Demonstrate knowledge and understanding of the concepts and principles of curriculum development and lesson planning processes in physical education and sport as well as the conceptual framework for increasing overall physical activity PES</i></p>	
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	<p><i>Service: GESPESIG pg. 6-7, NTS 2c & 2d, NTECF p16, NaCCA 4: B1-B6, PD 1,2,3,5, & 7</i></p> <p>LI : Explore and compare different definitions of curriculum and their supporting philosophical.</p> <p>Eg. 2. Principles and Techniques in Music Composition. LO: Demonstrate comprehensive content knowledge in the construction of major scales. NaCCA-PA CS 2, 3, 4 & 5.</p> <p>LI: Construct the major scales of C, G, D, and F on the treble and bass staves.</p> <p>E.g.3. Content and Foundational Knowledge in Physical Education: LO: <i>Demonstrate knowledge and understanding of common and specialized content for the delivery of an effective basic education physical education programme</i> REQUIRED REFERENCE <i>SHAPE "A" & "B", NTS 2c, NTS 2d, NTECF p16.</i></p>	<p><i>Ghana Education Service: GESPESIG pg. 6-7, NTS 2c & 2d, NTECF p16, NaCCA 4: B1-B6, PD 1,2,3,5, & 7</i></p> <p>LI : Explore and compare different definitions of curriculum and their supporting philosophical.</p> <p>Eg. 2. Principles and Techniques in Music Composition. LO: Demonstrate comprehensive content knowledge in the construction of major scales. NaCCA-PA CS 2, 3, 4 & 5.</p> <p>LI: Construct the major scales of C, G, D, and F on the treble and bass staves.</p> <p>E.g. 3 Content and Foundational Knowledge in Physical Education: LO: <i>Demonstrate knowledge and understanding of common and specialized content for the delivery of an effective basic education physical education programme</i> REQUIRED REFERENCE <i>SHAPE "A" & "B", NTS 2c, NTS 2d, NTECF p16.</i></p>	
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	<p>LI: <i>Describe and apply common content knowledge for teaching basic school physical education.</i></p> <p>E.g. 4. Dance Drama Composition: LO: <i>Demonstrate comprehensive content knowledge on the definition of dance drama. (NTS 2c & 2d, NTECF p16.</i></p> <p>LI: <i>Exhibit notes on the definition of dance drama performance.</i></p> <p>1.10. Ask Tutors to identify important and distinctive aspects of lesson 1 from their course manuals.</p> <p>Eg. 1. PE curriculum and organization of school sport. <i>Discussion of the various curriculum concepts and principles.</i></p> <p>Eg. 2. Principles and Techniques in Music Composition: <i>Drawing of the Grand Staff and employing the first seven Greek alphabets (A, B, C, D, E, F & G).</i></p>	<p>LI: <i>Describe and apply common content knowledge for teaching basic school physical education.</i></p> <p>E.g. 4. Dance Drama Composition: LO: <i>Demonstrate comprehensive content knowledge on the definition of dance drama. (NTS 2c & 2d, NTECF p16.</i></p> <p>LI: <i>Exhibit notes on the definition of dance drama performance.</i></p> <p>1.10. Identify important and distinctive aspects of lesson 1 from your course manual.</p> <p>Eg. 1. PE curriculum and organization of school sport. <i>Discussion of the various curriculum concepts and principles.</i></p> <p>Eg. 2. Principles and Techniques in Music Composition: <i>Drawing the Grand Staff and employing the first seven Greek alphabets (A, B, C, D, E, F & G).</i></p>	
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	<p>E.g. 3. Content and Foundational Knowledge in Physical Education: <i>Discussion of the difference between common and content knowledge.</i></p> <p>E.g. 4. Dance Drama Composition: <i>Brainstorming the definition and elements of dance drama.</i></p> <p>1.11. Ask Tutors to identify possible challenging areas in teaching of the concepts in their respective courses and share with the larger group for clarification.</p> <p>NB SL: <i>Ask tutors to take note of the relevant concepts and plan for their teaching as they go through the PD session.</i></p>	<p>E.g. 3. Content and Foundational Knowledge in Physical Education: <i>Discussion of the difference between common and content knowledge.</i></p> <p>E.g. 4. Dance Drama Composition: <i>Brainstorming the definition and elements of dance drama.</i></p> <p>1.11. Identify possible challenging areas in teaching of the concepts in their respective courses and share with the larger group for clarification.</p>	
<p>2. Concept Development (New learning likely to arise in lesson/s):</p> <ul style="list-style-type: none"> • Identification and discussion of new learning, • potential barriers to learning for student teachers or students, 	<p>2.1. Ask Tutors to outline and discuss the key concepts in lesson 1 of their respective course manuals.</p> <p>Eg. 1. PE curriculum and organization of school sport. <i>Definitions, philosophies and the and the features of</i></p>	<p>2.1. Outline and discuss the key concepts in lesson 1 of your respective course manuals.</p> <p>Eg. 1. PE curriculum and organization of school sport. <i>Definitions, philosophies and the and the features of</i></p>	<p>15 mins</p>

<ul style="list-style-type: none"> • concepts or pedagogy being introduced in the lesson, which need to be explored with the SL/HoD <p>NB The guidance for SL/HoD should set out what they need to do to introduce and explain the issues/s with tutors</p>	<p>Eg. 2. Principles and Techniques in Music Composition: <i>Identifying and locating of musical pitch/notes on both the great stave and keyboard and scale construction.</i></p> <p>E.g. 3. Content and Foundational Knowledge in Physical Education: <i>Understanding of common and specialized content for the delivery of an effective basic physical education programme.</i></p> <p>E.g. 4. Dance Drama Composition: <i>Definition and elements of dance drama.</i></p> <p>2.2. Ask tutors to identify potential barriers to learning for student teachers.</p> <p>Eg. 1. PE curriculum and organization of school sport.</p> <ul style="list-style-type: none"> • <i>Lack of internet facilities for further research on the lesson and to access teaching TLRs such as the PE curriculum.</i> • <i>Some students may not have foundational knowledge about PE curriculum.</i> 	<p>Eg. 2. Principles and Techniques in Music Composition: <i>Identifying and locating of musical pitch/notes on both the great stave and keyboard and scale construction.</i></p> <p>E.g. 3. Content and Foundational Knowledge in Physical Education: <i>Understanding of common and specialized content for the delivery of an effective basic physical education programme.</i></p> <p>E.g. 4. Dance Drama Composition: <i>Definition and elements of dance drama.</i></p> <p>2.2. Identify potential barriers to learning for student teachers.</p> <p>Eg. 1. PE curriculum and organization of school sport.</p> <ul style="list-style-type: none"> • <i>Lack of internet facilities for further research on the lesson and to access teaching TLRs such as the PE curriculum.</i> • <i>Some students may not have foundational knowledge about PE curriculum.</i> 	
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	<p>Eg. 2. Principles and Techniques in Music Composition: <i>Lack of musical instruments such as the keyboard for student teachers to aurally and visually identify varied pitches.</i></p> <p>E.g. 3. Content and Foundational Knowledge in Physical Education: <i>Some student teachers may be holding cultural/religious and other biases.</i></p> <p>E.g. 4. Dance Drama Composition: <i>Electricity power failure and lack of ICT tools (computer, projectors, android phones, software, television, and laptop) to watch documentaries on dance drama.</i></p> <p>2.3. Ask tutors to use the think-pair-share approach to identify and discuss concepts or pedagogies they would use in their lessons, which need to be explored.</p> <p>Eg. 1. PE curriculum and organization of school sport. <i>Using Inquiry-based pedagogy by giving set of questions about the definitions, philosophies</i></p>	<p>Eg. 2. Principles and Techniques in Music Composition: <i>Lack of musical instruments such as the keyboard for aural and visual identification of pitch.</i></p> <p>E.g. 3. Content and Foundational Knowledge in Physical Education: <i>Some student teachers may be holding cultural/religious and other biases.</i></p> <p>E.g. 4. Dance Drama Composition: <i>Electricity power failure and lack of ICT tools (computer, projectors, android phones, software, television, laptop) to watch documentaries on dance drama</i></p> <p>2.3. Think about and discuss with a colleague the concepts or pedagogies you would introduce in your lessons and share with the larger group.</p> <p>Eg. 1. PE curriculum and organization of school sport. <i>Using Inquiry-based pedagogy by giving set of questions about the definitions, philosophies</i></p>	
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	<p><i>and features of a curriculum and ask student teachers to go on-line to search and report back to the rest of the class.</i></p> <p>Eg. 2. Principles and Techniques in Music Composition: <i>Using Inquiry approach to search online about the alphabetical names of lines and spaces of the treble and bass staff.</i></p> <p>E.g. 3. Content and Foundational Knowledge in Physical Education: <i>Use of interrogative approach to solicit ideas about student teachers' content and foundational knowledge of PE.</i></p> <p>E.g. 4. Dance Drama Composition:</p> <ul style="list-style-type: none"> • <i>Use of Collaborative pedagogy to enables student teachers to work in pairs, groups or a whole team to compose and perform a dance drama.</i> • <i>Invite a dance drama resource person and or an ensemble to perform a piece on dance drama theme (love) for student teachers to observe.</i> 	<p><i>and features of a curriculum and ask student teachers to go on-line to search and report back to the rest of the class.</i></p> <p>Eg. 2. Principles and Techniques in Music Composition: <i>Using Inquiry approach to search online about the alphabetical names of lines and spaces of the treble and bass staff.</i></p> <p>E.g. 3. Content and Foundational Knowledge in Physical Education: <i>Use of interrogative approach to solicit ideas about student teachers' content and foundational knowledge of PE.</i></p> <p>E.g. 4. Dance Drama Composition:</p> <ul style="list-style-type: none"> • <i>Use of Collaborative pedagogy to enables student teachers to work in pairs, groups or a whole team to compose and perform a dance drama.</i> • <i>Invite a dance drama resource person and or an ensemble to perform a piece on dance drama theme (love) for student teachers to observe.</i> 	
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<p>3. Planning for teaching, learning and assessment activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors may require clarification • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills • Reading, discussion, and identification of continuous assessment opportunities in the lesson. Each lesson should include at least two opportunities to use continuous assessment to support student teacher learning • Resources: <ul style="list-style-type: none"> ○ links to the existing PD 	<p>3.1. Ask Tutors to read the teaching and learning activities from their respective course manuals and discuss areas that need clarification.</p> <p>Eg. 1. PE curriculum and organization of school sport. <i>Student teacher’s work in small groups and state “own” understanding of what curriculum is after watching a video on it and then share with others.</i> https://www.youtube.com/watch?v=aZHQnv4QxKQ Accessed on 25/08/2021</p> <p>Eg. 2. Principles and Techniques in Music Composition: <i>Students go forward to point to two or three identical keys on the keyboard represented by an alphabet.</i> https://www.youtube.com/watch?v=r8tuiu9LVNc Accessed on 26/08/2021</p> <p>E.g. 3. Content and Foundational Knowledge in Physical Education: <i>Student teachers work in small groups to discuss the supporting evidence for common content knowledge and how it applies to teaching basic school physical education.</i></p>	<p>3.1. Read the teaching and learning activities from your respective course manuals and discuss areas that need clarification.</p> <p>Eg. 1. PE curriculum and organization of school sport. <i>Student teacher’s work in small groups and state “own” understanding of what curriculum is after watching a video on it and then share with others.</i> https://www.youtube.com/watch?v=aZHQnv4QxKQ Accessed on 25/08/2021</p> <p>Eg. 2. Principles and Techniques in Music Composition: <i>Students go forward to point to two or three identical keys on the keyboard represented by an alphabet.</i> https://www.youtube.com/watch?v=r8tuiu9LVNc Accessed on 26/08/2021</p> <p>E.g. 3. Content and Foundational Knowledge in Physical Education: <i>Student teachers work in small groups to discuss the supporting evidence for common content knowledge and how it applies to teaching basic</i></p>	
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<p>Themes, for example, action research, questioning and to other external reference material: literature, on web, Utube, physical resources, power point; how they should be used. Consideration needs to be given to local availability</p> <ul style="list-style-type: none"> ○ guidance on any power point presentations, TLM or other resources which need to be developed to support learning ● Tutors should be expected to have a plan for the next lesson for student teachers 	<p>https://www.youtube.com/watch?v=Es4gZWYyfjs Accessed on 26/08/2021</p> <p>E.g. 4. Dance Drama Composition: <i>Students' engagement in discussion on elements of dance drama they viewed and prepare a group report. E.g. drumming, dancing, poetry, drama, costuming and sculpture, scenery, properties, lighting, sound, costume, and make-up.</i></p> <p>https://www.youtube.com/watch?v=FwZxagb-h-Y Accessed on 25/08/2021</p> <p>NB: SL <i>Subject leads and or expects can be contacted for clarification.</i></p> <p>NB:SL <i>Ask Tutors to remind student teachers to identify how their mentors address GESI related issues and use of ICT tools (Mobile phones and audio-visual gadget) to enhance their lesson delivery during their weekly STS visits.</i></p> <p>3.2. Ask Tutors to identify and discuss how the core and transferrable skills</p>	<p><i>school physical education.</i></p> <p>https://www.youtube.com/watch?v=Es4gZWYyfjs Accessed on 26/08/2021</p> <p>E.g. 4. Dance Drama Composition: <i>Students' engagement in discussion on elements of dance drama they viewed and prepare a group report. E.g. drumming, dancing, poetry, drama, costuming and sculpture, scenery, properties, lighting, sound, costume, and make-up.</i></p> <p>https://www.youtube.com/watch?v=FwZxagb-h-Y Accessed on 25/08/2021</p> <p>3.2. Identify and discuss how the core and transferrable skills you would be</p>	
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	<p>that would be developed in the student teacher during the delivery of lesson 1.</p> <p>E.g</p> <ul style="list-style-type: none"> • <i>Acquisition of ICT skills through the use of mobile phones.</i> • <i>Acquisition of Life skills through teamwork, emotional skills, interpersonal communication, leadership through the performance of dance drama.</i> <p>3.3. Ask Tutors to read, discuss and identify continuous assessment opportunities in the lesson.</p> <p>Eg. 1. PE curriculum and organization of school sport. <i>Explain curriculum and its various concepts and principles.</i></p> <p>Eg. 2. Principles and Techniques in Music Composition: <i>Identify the alphabetical names of lines and spaces on the treble and bass staves.</i></p> <p>E.g. 3. Content and Foundational Knowledge in Physical Education:</p>	<p>developed in the student teacher during the delivery of lesson 1.</p> <p>E.g.</p> <ul style="list-style-type: none"> • <i>Acquisition of ICT skills through the use of mobile phones.</i> • <i>Acquisition of Life skills through teamwork, emotional skills, interpersonal communication, leadership through the performance of dance drama.</i> <p>3.3. Read, discuss and identify continuous assessment opportunities in the lesson.</p> <p>Eg. 1. PE curriculum and organization of school sport. <i>Explain curriculum and its various concepts and principles.</i></p> <p>Eg. 2. Principles and Techniques in Music Composition: <i>Identify the alphabetical names of lines and spaces on the treble and bass staves.</i></p> <p>E.g. 3. Content and Foundational Knowledge in Physical Education:</p>	
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	<p><i>Describe the content knowledge for teaching basic school physical education.</i></p> <p>E.g. 4. Dance Drama Composition: <i>State and explain the basic elements of dance drama.</i></p> <p>3.4 Ask Tutors to read and suggest relevant teaching and learning resources for their lessons and describe how to use them.</p> <p>Eg. 1. PE curriculum and organization of school sport. <i>Using the basic school curriculum to explain the features of a curriculum.</i></p> <p>Eg. 2. Principles and Techniques in Music Composition:</p> <ul style="list-style-type: none"> • <i>Inviting male and female students to use a keyboard for the sound and visual identification of pitch/notes. (Addressing GESI)</i> • <i>Music manuscript for the identification of alphabetical names of lines and spaces and construction of scale</i> 	<p><i>Describe the content knowledge for teaching basic school physical education.</i></p> <p>E.g. 4. Dance Drama Composition: <i>State and explain the basic elements of dance drama.</i></p> <p>3.4 Read and suggest relevant teaching and learning resources for your lesson and describe how you would use them.</p> <p>Eg. 1. PE curriculum and organization of school sport. <i>Using the basic school curriculum to explain the features of a curriculum.</i></p> <p>Eg. 2. Principles and Techniques in Music Composition:</p> <ul style="list-style-type: none"> • <i>Inviting male and female students to use a keyboard for the sound and visual identification of pitches/notes. (Addressing GESI)</i> • <i>Music manuscript for the identification of alphabetical names of lines and spaces and construction of scale</i> 	
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	<p>E.g. 3. Content and Foundational Knowledge in Physical Education: <i>The use of ICT tools (such as mobile phones, laptops) for the search of information on Youtube.</i></p> <p>E.g. 4. Dance Drama Composition: <i>Using the local drums, indigenous songs and costumes for demonstrations and performances.</i></p> <p>NB: SL <i>Emphasis should be on local instruments and materials where possible.</i></p> <p>NB: SL <i>Encourage tutors to make adequate preparation for the delivery of this lesson. In the case of unresolved issues consult the subject writing leads.</i></p>	<p>E.g. 3. Content and Foundational Knowledge in Physical Education: <i>The use of ICT tools for the search of information on Youtube.</i></p> <p>E.g. 4. Dance Drama Composition: <i>Using the local drums, indigenous songs and costumes for demonstrations and performances.</i></p>	
<p>4. Evaluation and review of session:</p> <ul style="list-style-type: none"> • Tutors need to identify critical friends to observe lessons and report at next session. • Identifying and addressing any outstanding issues relating to the lesson/s for clarification 	<p>4.1. Ask tutors to outline any outstanding issues relating to their respective lessons per their course groups and age phases for clarification.</p> <p>4.2. Ask a Tutor from each course group to do a recap of the session.</p>	<p>4.1. Outline any outstanding issues relating to your respective lessons for clarification.</p> <p>4.2. A Tutor from each course group should do a recap of the session.</p>	15 mins

	<p>4.3. Remind tutors to read lesson 2 in their course manual for the next session.</p> <p>4.4. Remind Tutors to invite a critical friend to observe during lesson delivery and provide feedback.</p> <p>NB <i>Subject lead's support may be sought for further assistance.</i></p>	<p>4.3. Read lesson 2 in your course manual for the next session.</p> <p>4.4. Remember to invite a critical friend to observe during lesson delivery and provide feedback.</p>	
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PEMD PD Session 2

Age Phases/Grades:

JHS Education

Name of Subject/s:

1. PE curriculum and organization of school sport
2. Principles and Techniques in Music Composition
3. Content and Foundational Knowledge in Physical Education
4. Dance Drama Composition

LESSON TITLE:

1. The curriculum development process
2. Rudiments of Music: Major Scale Construction
3. Physiological concepts related to movement
4. The Elements of Dance Drama II

Tutor PD Session for Lesson 2 in the Course Manual

Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.	Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i>	Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.	Time in session
1. Introduction to the session <ul style="list-style-type: none"> • Review prior learning • A critical friend to share findings for a short 	Introduction to lesson 1 PDC NOTE: Welcome Tutors with an ice breaker. Ask Tutors to sing one of their old basic school worship songs the way they learnt it from friends		20 mins

<p>discussion and lessons learned</p> <ul style="list-style-type: none"> • Reading and discussion of the introductory sections of the lesson up to and including learning outcomes and indicators • Overview of content and identification of any distinctive aspects of the lesson/s, <p>NB The guidance for SL/HoD should identify and address any areas where tutors might require clarification on any aspect of the lesson. NB SL/HoD should ask tutors to plan for their teaching as they go through the PD session</p>	<p><i>E.g. Jesus standing as a (conqueror2x), sing Him Halleluyah (Amen 2x), Saved by Grace, Not by might.</i></p> <p>1.1. With a gender responsive approach, ask Tutors to pick a friend and share what lessons were learnt from PD session 1.</p> <p>1.1.1 Ask tutors to share with the larger group what their friends shared with them.</p> <p>1.2. Ask course Tutors with their critical friends to brief the larger group on their experiences and observations in lesson 1.</p> <p>1.3. Ask Tutors to sit in their respective course groupings to read and discuss the introductory sections of lesson 2, including learning outcomes and indicators from their course manuals.</p> <p>E.g.1. The curriculum development process: LO: <i>Demonstrate knowledge and understanding of the concepts and principles of</i></p>	<p>1.1. Pick a friend and share what lessons were learnt from PD session 1.</p> <p>1.1.1 Share with the larger group what their friends shared with them.</p> <p>1.2. Brief the larger group on your experiences and observations in lesson 1.</p> <p>1.3. Sit in your respective course groupings, read and discuss the introductory sections of lesson 2, including learning outcomes and indicators from your course manuals.</p> <p>E.g.1. The curriculum development process: LO: <i>Demonstrate knowledge and understanding of the concepts and principles</i></p>	
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	<p><i>curriculum development and lesson planning processes in physical education and sport as well as the conceptual framework for increasing overall physical activity PES Ghana Education Service: GESPESIG pg. 6-7, NTS 2c & 2d, NTECF p16, NaCCA 4: B1- B6, PD 1,2,3,5, & 7</i></p> <p>LI: <i>Explore the factors that influence curriculum development (e.g., societal, mobility, time and accountability)</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction:</p> <p>LO: <i>Demonstrate content knowledge on musical pitches/notes by identifying and locating them appropriately on both the great stave and keyboard.</i></p> <p>LI: <i>Identify musical notes placed on line and spaces on the treble and bass staves.</i></p> <p>E.g.3. Physiological concepts related to movement</p> <p>LO: <i>Describe and apply physiological and biomechanical concepts</i></p>	<p><i>of curriculum development and lesson planning processes in physical education and sport as well as the conceptual framework for increasing overall physical activity PES Ghana Education Service: GESPESIG pg. 6-7, NTS 2c & 2d, NTECF p16, NaCCA 4: B1- B6, PD 1,2,3,5, & 7</i></p> <p>LI: <i>Explore the factors that influence curriculum development (e.g., societal, mobility, time and accountability)</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction:</p> <p>LO: <i>Demonstrate content knowledge on musical pitches/notes by identifying and locating them appropriately on both the great stave and keyboard.</i></p> <p>LI: <i>Identify musical notes placed on line and spaces on the treble and bass staves.</i></p> <p>E.g.3. Physiological concepts related to movement</p> <p>LO: <i>Describe and apply physiological and biomechanical concepts</i></p>	
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	<p><i>related to skilful movement, physical activity and fitness</i> REQUIRED REFERENCE <i>SHAPE “A” & “B” NTS 2e, NTECF p.20.</i></p> <p>LI: <i>Demonstrate knowledge and understanding of the connection between physical activity and health as well as how the body responds to physical activity.</i></p> <p>E.g.4. The Elements of Dance Drama II LO: <i>Demonstrate knowledge of writing synopsis of dance drama performance. (NTS 2e & 2f, NTECF p16.</i></p> <p>LI:</p> <ul style="list-style-type: none"> • <i>Exhibit notes on the play for the dance drama performance.</i> • <i>Develop the synopsis of the play.</i> <p>1.3. Ask Tutors to identify important and distinctive aspects of lesson 2 from their course manuals.</p> <p>E.g.1. The curriculum development process: <i>Exploring the Ghana Education Service conceptual framework for PES implementation.</i></p>	<p><i>related to skilful movement, physical activity and fitness</i> REQUIRED REFERENCE <i>SHAPE “A” & “B” NTS 2e, NTECF p.20.</i></p> <p>LI: <i>Demonstrate knowledge and understanding of the connection between physical activity and health as well as how the body responds to physical activity.</i></p> <p>E.g.4. The Elements of Dance Drama II LO: <i>Demonstrate knowledge of writing synopsis of dance drama performance. (NTS 2e & 2f, NTECF p16.</i></p> <p>LI:</p> <ul style="list-style-type: none"> • <i>Exhibit notes on the play for the dance drama performance.</i> • <i>Develop the synopsis of the play.</i> <p>1.3. Identify important and distinctive aspects of lesson 2 from your course manuals.</p> <p>E.g.1. The curriculum development process: <i>Exploring the Ghana Education Service conceptual framework for PES implementation.</i></p>	
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	<p>E.g.2. Rudiments of Music: Major Scale Construction: <i>How the treble clef is professionally written on the five lines starting from the "G" line and cutting through that "G" line at two other points.</i></p> <p>E.g.3. Physiological concepts related to movement: <i>Physiological concepts related to movement.</i></p> <p>E.g.4. The Elements of Dance Drama II: <i>Planning and writing down a dance drama comprising of their themes, plot/synopsis as well as the various acts and scenes.</i></p> <p>1.4. Ask Tutors to identify possible challenging areas in teaching of the concepts in their respective courses and share with the larger group for clarification.</p> <p>E.g.1. The curriculum development process: <i>Explaining the reasons for standard-based curriculum.</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction:</p>	<p>E.g.2. Rudiments of Music: Major Scale Construction: <i>How the treble clef is professionally written on the five lines starting from the "G" line and cutting through that "G" line at two other points.</i></p> <p>E.g.3. Physiological concepts related to movement: <i>Physiological concepts related to movement.</i></p> <p>E.g.4. The Elements of Dance Drama II: <i>Planning and writing down a dance drama comprising of their themes, plot/synopsis as well as the various acts and scenes.</i></p> <p>1.4. Identify possible challenging areas in teaching of the concepts in your course and share with the larger group for clarification.</p> <p>E.g.1. The curriculum development process: <i>Explaining the reasons for standard-based curriculum.</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction:</p>	
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	<p><i>Exposing student teachers to the corresponding alphabetical names of lines and spaces on the various staves and on the keyboard.</i></p> <p>E.g.3. Physiological concepts related to movement: <i>Physiological concepts related to movement.</i></p> <p>E.g.4. The Elements of Dance Drama II: <i>Planning and writing a script.</i></p> <p>NB SL: <i>Ask tutors to take note of the relevant concepts and plan for their teaching as they go through the PD session.</i></p>	<p><i>Exposing student teachers to the corresponding alphabetical names of lines and spaces on the various staves and on the keyboard.</i></p> <p>E.g.3. Physiological concepts related to movement: <i>Physiological concepts related to movement.</i></p> <p>E.g.4. The Elements of Dance Drama II: <i>Planning and writing a script.</i></p> <p>NB SL: <i>Ask tutors to take note of the relevant concepts and plan for their teaching as they go through the PD session.</i></p>	
<p>2. Concept Development (New learning likely to arise in lesson/s):</p> <ul style="list-style-type: none"> • Identification and discussion of new learning, • potential barriers to learning for student teachers or students, • concepts or pedagogy being introduced in the lesson, which need to be 	<p>2.1. Ask tutors to carefully read and discuss the key concepts in lesson 2 from their respective course manuals.</p> <p>E.g.1. The curriculum development process: <i>Reasons and justification for a standards-based curriculum.</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction: <i>Construction of the major scales of C, G, D, and F on the treble and bass staves.</i></p>	<p>2.1. Read and discuss the key concepts in lesson 2 from your course manual.</p> <p>E.g.1. The curriculum development process: <i>Reasons and justification for a standards-based curriculum.</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction: <i>Construction of the major scales of C, G, D, and F on the treble and bass staves.</i></p>	15 mins

<p>explored with the SL/HoD</p> <p>NB The guidance for SL/HoD should set out what they need to do to introduce and explain the issues/s with tutors</p>	<p>E.g.3. Physiological concepts related to movement: <i>Connection between physical activity and health.</i></p> <p>E.g.4. The Elements of Dance Drama II: <i>Analysing dance drama videos.</i></p> <p>2.2. Ask tutors to identify potential barriers to learning (Lesson 2) for student teachers.</p> <p>E.g.1. The curriculum development process: <i>Adaptations for children with SEN diversity and inclusivity.</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction: <i>Inability of student teachers to identify various pitch levels.</i></p> <p>E.g.3. Physiological concepts related to movement: <i>Student teachers may possess inadequate practical knowledge in dance and physical fitness.</i></p> <p>E.g.4. The Elements of Dance Drama II: <i>Fear and Anxiety, Stage Fright, Large class size, Props and African drumming equipment.</i></p>	<p>E.g.3. Physiological concepts related to movement: <i>Connection between physical activity and health.</i></p> <p>E.g.4. The Elements of Dance Drama II: <i>Analysing dance drama videos.</i></p> <p>2.2. Identify potential barriers to learning (Lesson 2) for student teachers.</p> <p>E.g.1. The curriculum development process: <i>Adaptations for children with SEN diversity and inclusivity.</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction: <i>Inability of student teachers to identify various pitch levels.</i></p> <p>E.g.3. Physiological concepts related to movement: <i>Student teachers may possess inadequate practical knowledge in dance and physical fitness.</i></p> <p>E.g.4. The Elements of Dance Drama II: <i>Fear and Anxiety, Stage Fright, Large class size, Props and African drumming equipment.</i></p>	
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	<p>2.3. Ask tutors to brainstorm with an elbow friend the concepts or pedagogies they would use in their lessons.</p> <p>2.4. Ask Tutors to suggest the identified concepts or pedagogies which need to be explored.</p> <p>E.g.1. The curriculum development process: <i>Use of interrogative approach to solicit ideas about student teachers' knowledge about curriculum values and standards.</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction: <i>Using demonstration and Hands-on approach for scale construction with the aid of a white board/projector and music manuscripts.</i></p> <p>E.g.3. Physiological concepts related to movement: <i>Adopting discussion approach to create meaningful interaction among student teachers.</i></p> <p>E.g.4. The Elements of Dance Drama II:</p>	<p>2.3. Brainstorm the concepts or pedagogies you would use in your lesson.</p> <p>2.4. Suggest the identified concepts or pedagogies which need to be explored.</p> <p>E.g.1. The curriculum development process: <i>Use of interrogative approach to solicit ideas about student teachers' knowledge about curriculum values and standards.</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction: <i>Using demonstration and Hands-on approach for scale construction with the aid of a white board/projector and music manuscripts.</i></p> <p>E.g.3. Physiological concepts related to movement: <i>Adopting discussion approach to create meaningful interaction among student teachers.</i></p> <p>E.g.4. The Elements of Dance Drama II:</p>	
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	<i>Use of collaborative approach for two or more student teachers to work together towards the identification of dance drama element.</i>	<i>Use of collaborative approach for two or more student teachers to work together towards the identification of dance drama element.</i>	
<p>3. Planning for teaching, learning and assessment activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors may require clarification • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills • Reading, discussion, and identification of continuous assessment opportunities in the lesson. Each lesson should include at least two opportunities to 	<p>3.1. In their respective groupings, ask Tutors to read the teaching and learning activities from their course manuals and discuss.</p> <p>E.g.1. The curriculum development process: <i>Discussion on the implications of the conceptual framework for increasing.</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction: <i>Demonstrating and practicing the writing of the treble clef, bass clef and the various musical notes on manuscript sheets.</i></p> <p>E.g.3. Physiological concepts related to movement: <i>Group discussion on the supporting evidence for specialized physiological content knowledge and how it applies to teaching basic school physical education.</i></p>	<p>3.1. Read the teaching and learning activities from your course manual and discuss.</p> <p>E.g.1. The curriculum development process: <i>Discussion the implications of the conceptual framework for increasing</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction: <i>Demonstrating and practicing the writing of the treble clef, bass clef and the various musical notes on manuscript sheets.</i></p> <p>E.g.3. Physiological concepts related to movement: <i>Group discussion on the supporting evidence for specialized physiological content knowledge and how it applies to teaching basic school physical education.</i></p>	40 mins

<p>use continuous assessment to support student teacher learning</p> <ul style="list-style-type: none"> • Resources: <ul style="list-style-type: none"> ○ links to the existing PD Themes, for example, action research, questioning and to other external reference material: literature, on web, Utube, physical resources, power point; how they should be used. Consideration needs to be given to local availability ○ guidance on any power point presentations, TLM or other resources which need to be developed to support learning • Tutors should be expected to have a plan for the next lesson for student teachers 	<p>E.g.4. The Elements of Dance Drama II: <i>Planning a dance drama and writing down its theme, plot/synopsis as well as the various acts and scenes.</i></p> <p>NB: SL <i>Subject leads and or expects can be contacted for clarification.</i></p> <p>NB:SL <i>Ask Tutors to remind student teachers to observe and note how their mentors exhibited equity and addressed diversity in the delivery of their lessons.</i></p> <p>3.2. Ask Tutors to identify and discuss how the core and transferrable skills would be developed in student teachers during the delivery of lesson 2.</p> <p>E.g.1. The curriculum development process: <i>Acquisition of assessment skills, social skill and communication skills through group discussion on the supporting evidence for specialized physiological content knowledge and how it applies to teaching basic school physical education.</i></p>	<p>E.g.4. The Elements of Dance Drama II: <i>Planning a dance drama and writing down its theme, plot/synopsis as well as the various acts and scenes.</i></p> <p>NB: SL <i>Subject leads and or expects can be contacted for clarification.</i></p> <p>3.2. Identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 2.</p> <p>E.g.1. The curriculum development process: <i>Acquisition of assessment skills, social skill and communication skills during group discussion on the supporting evidence for specialized physiological content knowledge and how it applies to teaching basic school physical education.</i></p>	
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	<p>E.g.2. Rudiments of Music: Major Scale Construction: <i>Acquisition of critical thinking and problem solving skills through practising the construction of major scales.</i></p> <p>E.g.3. Physiological concepts related to movement: <i>Development of reflection and critical thinking skills through group discussions on the supporting evidence for specialized physiological content knowledge and how it applies to teaching basic school physical education.</i></p> <p>E.g.4. The Elements of Dance Drama II: <i>Acquisition of cultural and civic literacy, innovation and collaboration in the group planning of the dance drama.</i></p> <p>3.3. Ask Tutors to read, discuss and identify continuous assessment opportunities in lesson 2.</p> <p>E.g.1. The curriculum development process:</p> <ul style="list-style-type: none"> • <i>Small Group Assignment involving</i> 	<p>E.g.2. Rudiments of Music: Major Scale Construction: <i>Acquisition of critical thinking and problem solving skills through practising the construction of major scales.</i></p> <p>E.g.3. Physiological concepts related to movement: <i>Development of reflection and critical thinking skills through group discussions on the supporting evidence for specialized physiological content knowledge and how it applies to teaching basic school physical education.</i></p> <p>E.g.4. The Elements of Dance Drama II: <i>Acquisition of cultural and civic literacy, innovation and collaboration in the group planning of the dance drama.</i></p> <p>3.3. Read, discuss and identify continuous assessment opportunities in lesson 2.</p> <p>E.g.1. The curriculum development process:</p> <ul style="list-style-type: none"> • <i>Small Group Assignment involving</i> 	
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	<p><i>calculation and matching content versus time.</i></p> <ul style="list-style-type: none"> • <i>Active participation in discussions</i> <p>E.g.2. Rudiments of Music: Major Scale Construction:</p> <ul style="list-style-type: none"> • <i>Peer assessment of the conceptual understanding of the T, T, ½T, T, T, T, ½T pattern.</i> • <i>Small Group Assignment on scale construction—D, A, B flat and E flat.</i> <p>E.g.3. Physiological concepts related to movement:</p> <ul style="list-style-type: none"> • <i>Independent e-learning assignment.</i> • <i>Small Group Assignment on the revision of the physiological basis of physical activity.</i> <p>E.g.4. The Elements of Dance Drama II:</p> <ul style="list-style-type: none"> • <i>Small Group Class Presentations on Theme/Synopsis/Plot/Characters of Dance Drama.</i> • <i>An independent Study (Assignment): Students to identify African instruments under (idiophones, membranophones, chordophones and aerophones).</i> 	<p><i>calculation and matching content versus time.</i></p> <ul style="list-style-type: none"> • <i>Active participation in discussions</i> <p>E.g.2. Rudiments of Music: Major Scale Construction:</p> <ul style="list-style-type: none"> • <i>Peer assessment of the conceptual understanding of the T, T, ½T, T, T, T, ½T pattern.</i> • <i>Small Group Assignment on scale construction—D, A, B flat and E flat.</i> <p>E.g.3. Physiological concepts related to movement:</p> <ul style="list-style-type: none"> • <i>Independent e-learning assignment.</i> • <i>Small Group Assignment on the revision of the physiological basis of physical activity.</i> <p>E.g.4. The Elements of Dance Drama II:</p> <ul style="list-style-type: none"> • <i>Small Group Class Presentations on Theme/Synopsis/Plot/Characters of Dance Drama.</i> • <i>An independent Study (Assignment): Students to identify African instruments under (idiophones, membranophones, chordophones and aerophones)</i> 	
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	<p>3.4. Ask Tutors to read and suggest relevant teaching and learning resources for their lessons and describe how they can be used.</p> <p>E.g.1. The curriculum development process: <i>Using the National Pre-Tertiary Education Curriculum Framework to expose student teachers to the rationale for the curriculum review.</i> https://nacca.gov.gh/wp-content/uploads/2019/04/National-Pre-tertiary-Education-Curriculum-Framework-final.pdf <i>Retrieved 29/08/2021</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction: <i>The use of youtube videos, music manuscript, music text book, Keyboard, Music board, Projector and laptop for construction of major scales on the treble and bass stave.</i></p> <p>How to build Major scales on the piano - YouTube <i>Retrieved on 29/08/2021</i></p>	<p>3.4. Read and suggest relevant teaching and learning resources for your lesson and describe how they can be used.</p> <p>E.g.1. The curriculum development process: <i>Using the National Pre-Tertiary Education Curriculum Framework to expose student teachers to the rationale for the curriculum review.</i> https://nacca.gov.gh/wp-content/uploads/2019/04/National-Pre-tertiary-Education-Curriculum-Framework-final.pdf <i>Retrieved 29/08/2021</i></p> <p>E.g.2. Rudiments of Music: Major Scale Construction: <i>The use of music manuscript, music text book, Keyboard, Music board, Projector and laptop for construction of major scales on the treble and bass stave.</i></p> <p>How to build Major scales on the piano - YouTube <i>Retrieved on 29/08/2021</i></p>	
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	<p>E.g.3. Physiological concepts related to movement: <i>Using a chart to illustrate the relationship between physiology and movement.</i> <u>National-Standards-for-Initial-Physical-Education-Teacher-Education-2017.pdf</u> <u>(shapeamerica.org)</u> Retrieved on 29/08/2021</p> <p>E.g.4. The Elements of Dance Drama II: <i>Using laptops, mobile phones, video camera, LCD projector. (for viewing, listening and recording performances)</i></p> <p><u>African Dance Drama-The Dilemma of Olufunmi (NCCF Zamfara, Nigeria) - YouTube</u> Retrieved on 29/08/2021</p> <p>NB: SL <i>Emphasis should be on local instruments and materials where possible.</i></p> <p>NB: SL <i>Encourage tutors to make adequate preparation for the delivery of this lesson.</i></p> <p><i>In the case of unresolved issues consult the subject writing leads.</i></p>	<p>E.g.3. Physiological concepts related to movement: <i>Using a chart to illustrate the relationship between physiology and movement.</i> <u>National-Standards-for-Initial-Physical-Education-Teacher-Education-2017.pdf</u> <u>(shapeamerica.org)</u> Retrieved on 29/08/2021</p> <p>E.g.4. The Elements of Dance Drama II: <i>Using laptops, mobile phones, video camera, LCD projector. (for viewing, listening and recording performances)</i></p> <p><u>African Dance Drama-The Dilemma of Olufunmi (NCCF Zamfara, Nigeria) - YouTube</u> Retrieved on 29/08/2021</p>	
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<p>4. Evaluation and review of session:</p> <ul style="list-style-type: none"> • Tutors should Identify critical friends to observe lessons and report at next session. • Identifying and addressing any outstanding issues relating to the lesson/s for clarification 	<p>4.1. Ask tutors to identify a critical friend to observe their lesson delivery and comment at the next PD session.</p> <p>Eg. An oral report covering, lesson introduction, development and evaluation.</p> <p>4.2. In the case of unresolved issues refer tutors to the PDC, HoD or the Subject Writing Leads.</p>	<p>4.1. Identify a critical friend to observe your lesson delivery and comment at the next PD session.</p> <p>Eg. An oral report covering, lesson introduction, development and evaluation.</p> <p>4.2. Refer to the PDC, HoD or the Subject Writing Leads for any unresolved issues.</p>	<p>15 mins</p>
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PEMD PD Session 3

Age Phases/Grades:

JHS Education.

Name of Subject/s:

1. PE curriculum and organization of school sport
2. Principles and Techniques in Music Composition
3. Content and Foundational Knowledge in Physical Education
4. Dance Drama Composition

LESSON TITLE:

1. Curriculum value orientations and Standards
2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple)
3. Biomechanical concepts related to movement
4. The Elements of Dance Drama II

Tutor PD Session for Lesson 3 in the Course Manual

Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.	Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i>	Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.	Time in session
1. Introduction to the session <ul style="list-style-type: none"> • Review prior learning • A critical friend to share findings for a short 	Introduction to lesson 1 Welcome all Tutors with an ice breaker E.g. <i>Ask tutors to demonstrate how they would motivate a student teacher with some locomotor and non-locomotor movements</i>		20 mins

<p>discussion and lessons learned</p> <ul style="list-style-type: none"> • Reading and discussion of the introductory sections of the lesson up to and including learning outcomes and indicators • Overview of content and identification of any distinctive aspects of the lesson/s, <p>NB The guidance for SL/HoD should identify and address any areas where tutors might require clarification on any aspect of the lesson. NB SL/HoD should ask tutors to plan for their teaching as they go through the PD session</p>	<p><i>(thumb up, High 5, claps, using the feet to applaud with a rhythm etc)</i></p> <p>1.1. Ask individual Tutors to share with the larger group what they learnt at PD session 2.</p> <p>1.1.1. Ask tutors to share with their right elbow friend their observations during the delivery of lesson 2 of their critical friend.</p> <p>1.1.2. Ask tutors to share with the larger group what their friends shared with them.</p> <p>1.2. Ask Tutors to sit in their respective course groupings to read and discuss the introductory sections of lesson 3, including learning outcomes and indicators from their course manuals.</p> <p>E.g.1. Curriculum value orientations and Standards: LO: <i>Demonstrate knowledge and understanding of curriculum value orientations, the National Teaching Standards and</i></p>	<p>1.1. Share with the larger group what you learnt at PD session 2.</p> <p>1.1.1. Share with your right elbow friend your observations during the delivery of lesson 2 of your critical friend.</p> <p>1.1.2. Share with the larger group what your friend shared with you.</p> <p>1.2. Sit in your respective course groupings, read and discuss the introductory sections of lesson 3, including learning outcomes and indicators from their course manuals.</p> <p>E.g.1. Curriculum value orientations and Standards: LO: <i>Demonstrate knowledge and understanding of curriculum value orientations, the National Teaching</i></p>	
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	<p><i>how it would look like to unpack the standards. Align PES content standards with the National Teaching Standards. Ghana Education Service: GESPESIG pg. 6-7, NTS 2c & 2d, NTECF p16, NaCCA 2 & 4: B1-B6, PD 1,2,3,5 & 7</i></p> <p>LI: <i>Contrast PES content standards with those in the NTS and synthesize the level of alignment.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple):</p> <p>LO: <i>Demonstrate understanding of the interpretation of simple— duple, triple and quadruple—time signatures. NaCCA-PA CS 2, 3, 4 & 5</i></p> <p>LI: <i>Interpret simple— duple, triple and quadruple— time signatures by conduct basic beat patterns</i></p> <p>E.g.3. Biomechanical concepts related to movement:</p>	<p><i>Standards and how it would look like to unpack the standards. Align PES content standards with the National Teaching Standards. Ghana Education Service: GESPESIG pg. 6-7, NTS 2c & 2d, NTECF p16, NaCCA 2 & 4: B1-B6, PD 1,2,3,5 & 7</i></p> <p>LI: <i>Contrast PES content standards with those in the NTS and synthesize the level of alignment.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple):</p> <p>LO: <i>Demonstrate understanding of the interpretation of simple— duple, triple and quadruple—time signatures. NaCCA-PA CS 2, 3, 4 & 5</i></p> <p>LI: <i>Interpret simple— duple, triple and quadruple— time signatures by conduct basic beat patterns.</i></p> <p>E.g.3. Biomechanical concepts related to movement:</p>	
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	<p>CL: <i>Describe and apply physiological and biomechanical concepts related to skilful movement, physical activity and fitness</i> REQUIRED REFERENCE <i>SHAPE “A” & “B” NTS 2e, NTECF p.20.</i></p> <p>LI: <i>Demonstrate knowledge and understanding of the connection between physical activity and health as well as how the body responds to physical activity.</i></p> <p>E.g.4. The Elements of Dance Drama III:</p> <p>LO: <i>Demonstrate comprehensive content knowledge on the choice of indigenous instruments to be used in the dance drama. (NTS 2c & 2d, NTECF p16.</i></p> <p>LI:</p> <ul style="list-style-type: none"> • <i>Exhibit notes on indigenous instruments to be used in the dance drama.</i> • <i>Develop a list to classify instruments under idiophones, membranophones, chordophones and aerophones.</i> 	<p>CL: <i>Describe and apply physiological and biomechanical concepts related to skilful movement, physical activity and fitness</i> REQUIRED REFERENCE <i>SHAPE “A” & “B” NTS 2e, NTECF p.20.</i></p> <p>LI: <i>Demonstrate knowledge and understanding of the connection between physical activity and health as well as how the body responds to physical activity.</i></p> <p>E.g.4. The Elements of Dance Drama III:</p> <p>LO: <i>Demonstrate comprehensive content knowledge on the choice of indigenous instruments to be used in the dance drama. (NTS 2c & 2d, NTECF p16.</i></p> <p>LI:</p> <ul style="list-style-type: none"> • <i>Exhibit notes on indigenous instruments to be used in the dance drama.</i> • <i>Develop a list to classify instruments under idiophones, membranophones, chordophones and aerophones.</i> 	
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	<p>1.3. Ask Tutors to identify important and distinctive aspects of lesson 3 from their course manuals.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Discussing the characteristics of the physically literate individual.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Rhythmic notation i.e. demonstrating how the durational symbols in music are professionally written on the staff.</i></p> <p>E.g.3. Biomechanical concepts related to movement: <i>Discussion of Biomechanical concepts related to movement in the basic school physical education.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Brainstorming on the appropriateness of African musical instruments as well as the stylized dance sequences in a video.</i></p>	<p>1.3. Identify important and distinctive aspects of lesson 2 from your course manuals.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Discussing the characteristics of the physically literate individual.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Rhythmic notation i.e. demonstrating how the durational symbols in music are professionally written on the staff.</i></p> <p>E.g.3. Biomechanical concepts related to movement: <i>Discussion of Biomechanical concepts related to movement in the basic school physical education.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Brainstorming on the appropriateness of African musical instruments as well as the stylized dance sequences in a video.</i></p>	
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	<p>1.4. Ask Tutors to identify possible challenging areas in teaching of the concepts in their respective lessons and share with the larger group for clarification.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Identifying and explaining the characteristics of a physically literate learner.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Clapping the various musical notes in time.</i></p> <p>E.g.3. Biomechanical concepts related to movement: <i>Understanding the biomechanical specialized content knowledge and how it applies to teaching basic school physical education.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Pronunciation and spelling of names of African instruments in various indigenous languages.</i></p> <p>NB SL: <i>Ask tutors to take note of the relevant concepts and</i></p>	<p>1.4. Identify possible challenging areas in teaching of the concepts in your lesson and share with the larger group for clarification.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Identifying and explaining the characteristics of a physically literate learner.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Clapping the various musical notes in time.</i></p> <p>E.g.3. Biomechanical concepts related to movement: <i>Understanding the biomechanical specialized content knowledge and how it applies to teaching basic school physical education.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Pronunciation and spelling of names of African instruments in various indigenous languages.</i></p>	
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	<i>plan for their teaching as they go through the PD session.</i>		
<p>2. Concept Development (New learning likely to arise in lesson/s):</p> <ul style="list-style-type: none"> • Identification and discussion of new learning, • potential barriers to learning for student teachers or students, • concepts or pedagogy being introduced in the lesson, which need to be explored with the SL/HoD <p>NB The guidance for SL/HoD should set out what they need to do to introduce and explain the issues/s with tutors</p>	<p>2.1. Ask tutors to read and discuss the key concepts in lesson 3 from their respective course manuals.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>The contrast between PES content standards with those in the NTS and their alignment.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Interpretation of simple—duple, triple and quadruple—time signatures.</i></p> <p>E.g.3. Biomechanical concepts related to movement: <i>Using biomechanical principles and functional anatomy to analyse students’ movement technique and determine how to best correct or enhance the execution of the movement.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Classification of African instruments under</i></p>	<p>2.1. Read and discuss the key concepts in lesson 3 from your course manual.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>The contrast between PES content standards with those in the NTS and their alignment.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Interpretation of simple—duple, triple and quadruple—time signatures.</i></p> <p>E.g.3. Biomechanical concepts related to movement: <i>Using biomechanical principles and functional anatomy to analyse students’ movement technique and determine how to best correct or enhance the execution of the movement.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Classification of African instruments under</i></p>	15 mins

	<p><i>idiophones, membranophones, chordophones and aerophones.</i></p> <p>2.2. Ask tutors to identify potential barriers to learning (Lesson 2) for student teachers.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Lack of grounding in values and beliefs for good citizenship.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Fear and Anxiety, Stage Fright, Large class size, Lack of keyboard instrument and Students with SEN.</i></p> <p>E.g.3. Biomechanical concepts related to movement: <i>Student teachers may have special educational needs.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Fear and Anxiety, Stage Fright, Large class size, Props and African drumming equipment.</i></p> <p>2.3. Ask tutors to use think- pair- share</p>	<p><i>idiophones, membranophones, chordophones and aerophones.</i></p> <p>2.2. Identify potential barriers to learning (Lesson 2) for student teachers.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Lack of grounding in values and beliefs for good citizenship.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Fear and Anxiety, Stage Fright, Large class size, Lack of keyboard instrument and Students with SEN.</i></p> <p>E.g.3. Biomechanical concepts related to movement: <i>Student teachers may have special educational needs.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Fear and Anxiety, Stage Fright, Large class size, Props and African drumming equipment.</i></p> <p>2.3. Use think- pair- share approach to</p>	
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	<p>approach to discuss and outline concepts or pedagogies they would use in their lessons.</p> <p>2.4. Ask Tutors to suggest the identified concepts or pedagogies which need to be explored.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Working in small groupings to compare key concept in the lesson (i.e understanding of the physically literate individual)</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Watching Documentaries (You-tube and video resources) on rudiments of music.</i> https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/</p> <p><u>Time Signatures, Bars and Barlines - YouTube</u> Retrieved 29/08/2021</p> <p>E.g.3. Biomechanical concepts related to movement: <i>Using discussion approach to explain</i></p>	<p>discuss and outline concepts or pedagogies you would use in your lessons.</p> <p>2.4. Suggest the identified concepts or pedagogies which need to be explored.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Working in small groupings to compare key concept in the lesson (i.e understanding of the physically literate individual)</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Watching Documentaries (You-Tube and Video resources) on rudiments of music.</i> https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/</p> <p><u>Time Signatures, Bars and Barlines - YouTube</u> Retrieved 29/08/2021</p> <p>E.g.3. Biomechanical concepts related to movement: <i>Using discussion approach to explain</i></p>	
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	<p><i>biomechanical concepts applicable to teaching basic school physical education.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Using dramatization to explore the stylized dances to employ in the dance drama.</i> <u>Ghana Dance Drama - YouTube</u> <i>Retrieved 29/08/2021</i></p>	<p><i>biomechanical concepts applicable to teaching basic school physical education.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Using dramatization to explore the stylized dances to employ in the dance drama.</i> <u>Ghana Dance Drama - YouTube</u> <i>Retrieved 29/08/2021</i></p>	
<p>3. Planning for teaching, learning and assessment activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors may require clarification • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills • Reading, discussion, and identification of 	<p>3.1. In their respective groupings, ask Tutors to read the teaching and learning activities from their course manuals and discuss.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Discussion of the strengths and weaknesses of the value orientations and establish their own value positions for discussion in small groups.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Practicing the drawing of the symbols individually on a music manuscript.</i></p> <p>E.g.3. Biomechanical concepts related to movement:</p>	<p>3.1. Read the teaching and learning activities from your course manuals and discuss.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Discussion of the strengths and weaknesses of the value orientations and establish their own value positions for discussion in small groups.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Practicing the drawing of the symbols individually on a music manuscript.</i></p> <p>E.g.3. Biomechanical concepts related to movement:</p>	40 mins

<p>continuous assessment opportunities in the lesson. Each lesson should include at least two opportunities to use continuous assessment to support student teacher learning</p> <ul style="list-style-type: none"> • Resources: <ul style="list-style-type: none"> ○ links to the existing PD Themes, for example, action research, questioning and to other external reference material: literature, on web, Utube, physical resources, power point; how they should be used. Consideration needs to be given to local availability ○ guidance on any power point presentations, TLM or other resources which need to be developed to support learning 	<p><i>Discussing the biomechanical concepts related to movement in basic school physical education using the explanation and supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Watching attentively and writing down any instrument student teachers see being it idiophone, membranophone, chordophone or aerophone in an African dance drama video and identifying the indigenous stylised dances they see in the sequence, e.g., Kpanlogo, Nagla, Agbadza, etc.</i></p> <p>NB: SL <i>Subject leads and or experts can be contacted for clarification.</i></p> <p>NB:SL <i>Ask Tutors to remind student teachers to observe and note how their mentors address ethical issues on stereotyping in the delivery of their lessons.</i></p>	<p><i>Discussing the biomechanical concepts related to movement in basic school physical education using the explanation and supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Watching attentively and writing down any instrument student teachers see being it idiophone, membranophone, chordophone or aerophone in an African dance drama video and identifying the indigenous stylised dances they see in the sequence, e.g., Kpanlogo, Nagla, Agbadza, etc.</i></p>	
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<ul style="list-style-type: none"> Tutors should be expected to have a plan for the next lesson for student teachers 	<p>3.2. Ask Tutors to identify and discuss how the core and transferrable skills would be developed in student teachers during the delivery of lesson 3.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Acquisition of assessment, social and reflection skill by student teachers comparing their understanding of the physically literate individual.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Acquisition of critical thinking and problem solving through the practicing of the drawing of musical notes in a music manuscript.</i></p> <p>E.g.3. Biomechanical concepts related to movement: Reflection, critical thinking and problem solving through the sharing and discuss the supporting evidence for biomechanical specialized content knowledge and how it applies to teaching</p>	<p>3.2. Identify and discuss how the core and transferrable skills would be developed in student teachers during the delivery of lesson 3.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Acquisition of assessment, social and reflection skill by student teachers comparing their understanding of the physically literate individual.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple): <i>Acquisition of critical thinking and problem solving through the practicing of the drawing of musical notes in a music manuscript.</i></p> <p>E.g.3. Biomechanical concepts related to movement: Reflection, critical thinking and problem solving through the sharing and discuss the supporting evidence for biomechanical specialized content knowledge and how it applies to teaching</p>	
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	<p>basic school physical education.</p> <p>E.g.4. The Elements of Dance Drama III: communication skills, , digital literacy, cultural and civic literacy</p> <p>3.3. Ask Tutors to read, discuss and identify continuous assessment opportunities in lesson 3.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Explain two characteristics of a physically literate learner.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple):</p>  <p>i) <i>What is the above symble called?</i></p>  <p>ii) <i>Per the above time signature, how many quarter notes must be in a measure?</i></p>	<p>basic school physical education.</p> <p>E.g.4. The Elements of Dance Drama III: communication skills, , digital literacy, cultural and civic literacy</p> <p>3.3. Ask Tutors to read, discuss and identify continuous assessment opportunities in lesson 3.</p> <p>E.g.1. Curriculum value orientations and Standards: <i>Explain two characteristics of a physically literate learner.</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple):</p>  <p>i) <i>What is the above symble called?</i></p>  <p>ii) <i>Per the above time signature, how many quarter notes must be in a measure?</i></p>	
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	<p>E.g.3. Biomechanical concepts related to movement: <i>What is the connection between physical activity and health?</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Mention two examples of African instruments under the following classifications: idiophones, membranophones, chordophones and aerophones.</i></p> <p>3.4. Ask Tutors to read and suggest relevant teaching and learning resources for their lessons and describe how they can be used.</p> <p>E.g.1. Curriculum value orientations and Standards:</p> <p><i>i. TLRs for the characteristics of a physically literate individual</i></p> <p><i>ii. TLRs for unpacking content standards,</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple):</p> <p><i>i. Electronic keyboard</i></p> <p><i>ii. Computers (Laptops or PCs) for playing back MP3 and MP4 files.</i></p>	<p>E.g.3. Biomechanical concepts related to movement: <i>What is the connection between physical activity and health?</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>Mention two examples of African instruments under the following classifications: idiophones, membranophones, chordophones and aerophones.</i></p> <p>3.4. Read and suggest relevant teaching and learning resources for their lessons and describe how they can be used.</p> <p>E.g.1. Curriculum value orientations and Standards:</p> <p><i>i. TLRs for the characteristics of a physically literate individual</i></p> <p><i>ii. TLRs for unpacking content standards,</i></p> <p>E.g.2. Rudiments of Music: Meter Systems (Simple Duple, Simple Triple, and Simple Quadruple):</p> <p><i>i. Electronic keyboard</i></p> <p><i>ii. Computers (Laptops or PCs) for playing back MP3 and MP4 files.</i></p>	
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	<p><i>iii. Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</i></p> <p>E.g.3. Biomechanical concepts related to movement: <i>Using a chart to illustrate the relationship between physiology and movement.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>i. African drums (high-pitched, medium pitched, low pitched, master drum (e,g donno).</i></p> <p><i>ii. Computers (Laptops or PCs), Video Camera, LCD Projector and Screen, for listening and recording, viewing and reviewing performances.</i></p> <p>NB: SL <i>Emphasis should be on local instruments and low/no cost materials where possible.</i></p> <p><i>Encourage tutors to make adequate preparation for the delivery of this lesson.</i></p> <p><i>In the case of unresolved issues consult the subject writing leads.</i></p>	<p><i>iii. Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</i></p> <p>E.g.3. Biomechanical concepts related to movement: <i>Using a chart to illustrate the relationship between physiology and movement.</i></p> <p>E.g.4. The Elements of Dance Drama III: <i>i. African drums (high-pitched, medium pitched, low pitched, master drum (e,g donno).</i></p> <p><i>ii. Computers (Laptops or PCs), Video Camera, LCD Projector and Screen, for listening and recording, viewing and reviewing performances.</i></p>	
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<p>4. Evaluation and review of session:</p> <ul style="list-style-type: none"> • Tutors should Identifying critical friends to observe lessons and report at next session. • Identifying and addressing any outstanding issues relating to the lesson/s for clarification 	<p>4.1. Ask tutors to identify a critical friend to observe their lesson delivery and comment at the next PD session. Eg. An oral report covering, lesson introduction, development and evaluation.</p> <p>4.2. In the case of unresolved issues refer tutors to the PDC, HoD or the Subject Writing Leads.</p>	<p>4.1. Ask tutors to identify a critical friend to observe their lesson delivery and comment at the next PD session. Eg. An oral report covering, lesson introduction, development and evaluation.</p> <p>4.2. In the case of unresolved issues refer tutors to the PDC, HoD or the Subject Writing Leads.</p>	<p>15 mins</p>
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PEMD PD Session 4

Age

Name of Subject/s:

Phases/Grades:

JHS Education

1. PE curriculum and organization of school sport
2. Principles and Techniques in Music Composition
3. Content and Foundational Knowledge in Physical Education
4. Dance Drama Composition

LESSON TITLE:

1. Teaching games for understanding curriculum model
2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple)
3. Application of principles of motor learning and behaviour-change to movement
4. Developing Dance Drama I

Tutor PD Session for Lesson 4 in the Course Manual

Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.	Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i>	Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.	Time in session
1. Introduction to the session <ul style="list-style-type: none"> • Review prior learning • A critical friend to share findings 	NB: Use an ice breaker to welcome tutors to the 4 th PD session. E.g. <i>Let tutors share one interesting fact and one lie about themselves. Ask the</i>		20 mins

<p>for a short discussion and lessons learned</p> <ul style="list-style-type: none"> • Reading and discussion of the introductory sections of the lesson up to and including learning outcomes and indicators • Overview of content and identification of any distinctive aspects of the lesson/s, <p>NB The guidance for SL/HoD should identify and address any areas where tutors might require clarification on any aspect of the lesson. NB SL/HoD should ask tutors to plan for their teaching as they go through the PD session</p>	<p><i>rest of the group to vote on which of the two tit-bits the person shared is the untruth.</i></p> <p>Introduction to lesson 4 (Reviewing prior learning)</p> <p>1.1. Ask Tutors to reflect on PD Session 3 in their course groups and choose one Tutor from each group to share with the larger group.</p> <p>1.2. Ask Tutors and their critical friends to brief the larger group on their experiences and observations during the delivery of lesson 3.</p> <p>1.3. Ask Tutors to sit in their course groups, read and discuss the lesson goal and description from their respective course manuals (PE & Music and Dance manuals) including the learning outcomes (LOs) and indicators (LIs) to have an overview and purpose of the lessons.</p> <p>E.g. 1. Teaching games for understanding curriculum model: LO: <i>Demonstrate knowledge and understanding of</i></p>	<p>Introduction to lesson 4 (Reviewing prior learning)</p> <p>1.1. Reflect on PD Session 3 and share with the larger group.</p> <p>1.2. With your critical friend, brief the larger group on your experiences and observations during the delivery of lesson 3.</p> <p>1.3. Read and discuss the lesson goal and description from your course manual (PE & Music and Dance) including the learning outcomes (LOs) and indicators (LIs) to have an overview and purpose of the lessons.</p> <p>E.g. 1. Teaching games for understanding curriculum model: LO: <i>Demonstrate knowledge and understanding of</i></p>	
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	<p><i>Teaching Games for Understanding (TGFU) including rationale and development of the model, tactical games approach, relationship to NTS and PES Content Standards. NTS 2c & 2d, NTECF p16, NaCCA 2 & 5: B1-B6, PD 1,2,3,4,5,&7</i></p> <p>LI: <i>Examine the rationale and development for the TGFU model and distinguish between striking/fielding, and net/wall games clearly. and the NTS</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple)</p> <p>LO: <i>Demonstrate understanding of content knowledge on the durational symbols in music.</i></p> <p>LI: <i>Perform durational symbols with a given pulse.</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement:</p> <p>LO: <i>Describe and apply motor learning and behaviour change/psychological</i></p>	<p><i>Teaching Games for Understanding (TGFU) including rationale and development of the model, tactical games approach, relationship to NTS and PES Content Standards. NTS 2c & 2d, NTECF p16, NaCCA 2 & 5: B1-B6, PD 1,2,3,4,5,&7</i></p> <p>LI: <i>Examine the rationale and development for the TGFU model and distinguish between striking/fielding, and net/wall games clearly. and the NTS</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple)</p> <p>LO: <i>Demonstrate understanding of content knowledge on the durational symbols in music.</i></p> <p>LI: <i>Perform durational symbols with a given pulse.</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement:</p> <p>LO: <i>Describe and apply motor learning and behaviour change/psychological</i></p>	
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	<p><i>principles related to skilful movement, physical activity and fitness.</i></p> <p>LI: <i>Apply goal setting techniques, motivational strategies, and behaviour management practices to support student engagement in learning experiences.</i></p> <p>E.g. 4. Developing Dance Drama I: LO: <i>Demonstrate knowledge of skills required for acting. (NTS 2e & 2f, NTECF p16.</i></p> <p>LI: <i>State at least four (4) skills when well-developed will facilitate acting.</i></p> <p>1.4. In their course groups, ask Tutors to identify and discuss important and distinctive aspects of lesson 4 from their course manuals and share with the larger group.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Organising and participating in examples of TGFU- e.g., Introductory net/wall games unit.</i></p>	<p><i>principles related to skilful movement, physical activity and fitness.</i></p> <p>LI: <i>Apply goal setting techniques, motivational strategies, and behaviour management practices to support student engagement in learning experiences.</i></p> <p>E.g. 4. Developing Dance Drama I: LO: <i>Demonstrate knowledge of skills required for acting. (NTS 2e & 2f, NTECF p16.</i></p> <p>LI: <i>State at least four (4) skills when well-developed will facilitate acting.</i></p> <p>1.4. Identify and discuss important and distinctive aspects of lesson 4 from your course manual.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Organising and participating in examples of TGFU- e.g., Introductory net/wall games unit.</i></p>	
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	<p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple): <i>Discussing and explaining the meaning of some examples of time signatures.</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Discussing motor learning and behaviour change principles as it relates to movement in basic school physical education using the explanation and supporting evidence</i> <i>Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Developing Dance Drama I: <i>Watching a dance drama video and identifying some traits or skills exhibited in the acting.</i></p> <p>1.5. Ask Tutors to identify possible challenging areas in teaching of the concepts in their respective courses and share with the larger group for clarification.</p>	<p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple): <i>Discussing and explaining the meaning of some examples of time signatures</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Discussing motor learning and behaviour change principles as it relates to movement in basic school physical education using the explanation and supporting evidence</i> <i>Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Developing Dance Drama I: <i>Watching a dance drama video and identifying some traits or skills exhibited in the acting.</i></p> <p>1.5. Identify possible challenging areas in teaching of the concepts in your course and share with the larger group for clarification.</p>	
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	<p>E.g. 1. Teaching games for understanding curriculum model: <i>Student teachers getting difficulty in starting and missing deadlines by not completing task requirements for the TGFU samples.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple): <i>Identifying and applying the difference between Simple Duple, Simple Triple and Simple Quadruple time signatures in music.</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Difficulty understanding the concept of motor learning and behaviour change principles as it relates to movement in basic school physical education using the explanation and supporting evidence Required Reference SHAPE "A" & "B" from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Developing Dance Drama I: <i>Difficulty in creating a story on a given theme for</i></p>	<p>E.g. 1. Teaching games for understanding curriculum model: <i>Student teachers getting difficulty in starting and missing deadlines by not completing task requirements for the TGFU samples.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple): <i>Identifying and applying the difference between Simple Duple, Simple Triple and Simple Quadruple time signatures in music.</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Difficulty understanding the concept of motor learning and behaviour change principles as it relates to movement in basic school physical education using the explanation and supporting evidence Required Reference SHAPE "A" & "B" from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Developing Dance Drama I: <i>Difficulty in creating a story on a given theme</i></p>	
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	<p><i>Dance Drama performance.</i></p> <p><i>Lack of teamwork among small groups (Student Teachers) when making plans for a Dance Drama (i.e acts, scenes), and suggesting skills the actors may exhibit.</i></p> <p>NB SL: <i>Remind tutors to take note of the relevant concepts and plan for their teaching as they go through the PD session.</i></p>	<p><i>for Dance Drama performance.</i></p> <p><i>Lack of teamwork among small groups (Student Teachers) when making plans for a Dance Drama (i.e acts, scenes), and suggesting skills the actors may exhibit</i></p>	
<p>2. Concept Development (New learning likely to arise in lesson/s):</p> <ul style="list-style-type: none"> • Identification and discussion of new learning, • potential barriers to learning for student teachers or students, • concepts or pedagogy being introduced in the lesson, which need to be explored with the SL/HoD <p>NB The guidance for SL/HoD should set out what they need to do to introduce and explain the issues/s with tutors</p>	<p>2.1. In their course groups, ask Tutors to identify and discuss key concepts as per their course manuals.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Understanding of “Teaching Games for Understanding (TGFU) including rationale and development of the model, tactical games approach, relationship to NTS and PES Content Standards.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple):</p>	<p>2.1. Identify and discuss key concepts as per your course manual.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Understanding of “Teaching Games for Understanding (TGFU) including rationale and development of the model, tactical games approach, relationship to NTS and PES Content Standards.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple):</p>	15 mins

	<p><i>Understanding and performing rhythms in simple—duple, triple and quadruple—time signatures by clapping.</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Understanding and applying motor learning and behaviour change/psychological principles related to skilful movement, physical activity and fitness.</i></p> <p>E.g. 4. Developing Dance Drama I: <i>Identification of skills required for acting.</i></p> <p>2.2. Ask tutors to identify potential barriers to learning for student teachers.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Student teachers may have special educational needs. E.g. Physical disability.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple):</p> <ul style="list-style-type: none"> • <i>Students without prerequisite Music background;</i> 	<p><i>Understanding and performing rhythms in simple—duple, triple and quadruple—time signatures by clapping.</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Understanding and applying motor learning and behaviour change/psychological principles related to skilful movement, physical activity and fitness.</i></p> <p>E.g. 4. Developing Dance Drama I: <i>Identification of skills required for acting.</i></p> <p>2.2. Identify potential barriers to learning for student teachers.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Student teachers may have special educational needs. E.g. Physical disability.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple):</p> <ul style="list-style-type: none"> • <i>Students without prerequisite Music background;</i> 	
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	<ul style="list-style-type: none"> • <i>Fear and anxiety, stage fright, large class size, lack of keyboard, instrument,</i> • <i>Students with SEN</i> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Student teachers may possess inadequate practical knowledge in dance and physical fitness.</i></p> <p>E.g. 4. Developing Dance Drama I:</p> <ul style="list-style-type: none"> • <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment</i> • <i>Students with SEN problems</i> <p>2.3. Guide tutors to use the think-pair-share approach to identify and discuss concepts or pedagogies they would use in their lessons, which need to be explored.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Engage student teachers in presentations and discussions to demonstrate knowledge and understanding of the relationships between the PES strand (physical</i></p>	<ul style="list-style-type: none"> • <i>Fear and anxiety, stage fright, large class size, lack of keyboard, instrument,</i> • <i>Students with SEN</i> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Student teachers may possess inadequate practical knowledge in dance and physical fitness.</i></p> <p>E.g. 4. Developing Dance Drama I:</p> <ul style="list-style-type: none"> • <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment</i> • <i>Students with SEN problems</i> <p>2.3. Identify and discuss concepts or pedagogies you would use in your lesson, which need to be explored.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Engage student teachers in presentations and discussions to demonstrate knowledge and understanding of the relationships between the PES strand (physical</i></p>	
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	<p><i>activity literate person, physical literacy) and the Teaching Games for Understanding Model.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures(Simple Duple, Simple Triple, and Simple Quadruple): <i>Watch videos on YouTube and other video resources and small group work on the dance drama acting skills.</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Engage student teachers in discussions to demonstrate knowledge and understanding of the SCK focusing on the application of principles of motor learning and behaviour-change to teaching basic school physical education.</i></p> <p>E.g. 4. Developing Dance Drama I: <i>Probing with think-pair-share strategy to allow student teachers think critically, reflect, -share their work and then refine them for class presentation.</i></p>	<p><i>activity literate person, physical literacy) and the Teaching Games for Understanding Model.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple): <i>Watch videos on youTube and other video resources and small group work on the dance drama acting skills.</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Engage student teachers in discussions to demonstrate knowledge and understanding of the SCK focusing on the application of principles of motor learning and behaviour-change to teaching basic school physical education.</i></p> <p>E.g. 4. Developing Dance Drama I: <i>Probing to allow student teachers think critically, reflect, -share their work and then refine them for class presentation.</i></p>	
3. Planning for teaching, learning and	3.1. Ask Tutors to read and share with the small group the	3.1. Read the teaching and learning activities in your	

<p>assessment activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors may require clarification • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills • Reading, discussion, and identification of continuous assessment opportunities in the lesson. Each lesson should include at least two opportunities to use continuous assessment to support student teacher learning • Resources: <ul style="list-style-type: none"> ○ links to the existing PD Themes, for example, action 	<p>teaching and learning activities in their respective courses and identify areas that need clarification.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Small group presentations and discussions on the relationships between the PES strand (physical activity literate person, physical literacy) and the teaching games for understanding model.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple): <i>Watching documentaries on You-Tube and video resources.</i> <u><i>Music Theory 1 - Video 7: Understanding Time Signatures. - YouTube</i></u> <i>Retrieved on 02/09/2021</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Small group discussions and presentations on SCK focusing on the application of principles of motor learning and behaviour-change to teaching basic school physical education.</i></p>	<p>course manual and identify areas that need clarification.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Small group presentations and discussions on the relationships between the PES strand (physical activity literate person, physical literacy) and the teaching games for understanding model.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple): <i>Watching documentaries on You-Tube and video resources.</i> <u><i>Music Theory 1 - Video 7: Understanding Time Signatures. - YouTube</i></u> <i>Retrieved on 02/09/2021</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Small group discussions and presentations on SCK focusing on the application of principles of motor learning and behaviour-change to teaching basic school physical education.</i></p>	
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<p>research, questioning and to other external reference material: literature, on web, Utube, physical resources, power point; how they should be used. Consideration needs to be given to local availability</p> <ul style="list-style-type: none"> ○ guidance on any power point presentations, TLM or other resources which need to be developed to support learning ● Tutors should be expected to have a plan for the next lesson for student teachers 	<p>E.g. 4. Developing Dance Drama I: <i>Class discussion, video analysis, group work on dance drama.</i></p> <p>3.2. Ask Tutors to identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 4.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Acquisition of Assessment skills, social skill and reflection through group presentations and discussions on the relationships between the PES strand (physical activity literate person, physical literacy) and the teaching games for understanding model.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures(Simple Duple, Simple Triple, and Simple Quadruple): <i>Acquisition of critical thinking, problem solving, Innovation and collaboration skills, through watching documentaries and holding of group discussions</i></p>	<p>E.g. 4. Developing Dance Drama I: <i>Class discussion, video analysis, group work on dance drama.</i></p> <p>3.2. Identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 4.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Acquisition of Assessment skills, social skill and reflection through group presentations and discussions on the relationships between the PES strand (physical activity literate person, physical literacy) and the teaching games for understanding model.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures(Simple Duple, Simple Triple, and Simple Quadruple): <i>Acquisition of critical thinking, problem solving, Innovation and collaboration skills, through watching documentaries and holding of group discussions</i></p>	
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	<p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Acquisition of reflection, critical thinking and problem-solving skills through small group discussions and presentations on SCK focusing on the application of principles of motor learning and behaviour-change to teaching basic school physical education.</i></p> <p>E.g. 4. Developing Dance Drama I: <i>Acquisition of financial literacy, digital literacy, openmindedness, cultural and civic literacy, innovation and collaboration skills through class discussion, video analysis, group work on dance drama.</i></p> <p>NB <i>Ask Tutors to remind student teachers to observe adaptation strategies exhibited for children with SEN diversity and inclusivity by their mentors during their weekly STS visit to partner schools.</i></p> <p>3.3. Ask Tutors to read, discuss and identify continuous assessment</p>	<p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>Acquisition of reflection, critical thinking and problem-solving skills through small group discussions and presentations on SCK focusing on the application of principles of motor learning and behaviour-change to teaching basic school physical education.</i></p> <p>E.g. 4. Developing Dance Drama I: <i>Acquisition of financial literacy, digital literacy, openmindedness, cultural and civic literacy, innovation and collaboration skills through class discussion, video analysis, group work on dance drama.</i></p> <p>3.3. Read, discuss and identify continuous assessment opportunities in</p>	
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	<p>opportunities in lesson 4 from their course manual.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>What is the relationship between the TGFU model and the PES Content Standards?</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures(Simple Duple, Simple Triple, and Simple Quadruple):</p>  <p><i>How many beats do you think there are in the above bar?</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>What are the supporting evidence for motor learning and behaviour-change specialized content knowledge and how it applies to teaching basic school physical education?</i></p> <p>E.g. 4. Developing Dance Drama I:</p> <ul style="list-style-type: none"> • <i>List and explain 5 skills needed for acting.</i> 	<p>lesson 4 from your course manual.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>What is the relationship between the TGFU model and the PES Content Standards?</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures(Simple Duple, Simple Triple, and Simple Quadruple):</p>  <p><i>How many beats do you think there are in the above bar?</i></p> <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement: <i>What are the supporting evidence for motor learning and behaviour-change specialized content knowledge and how it applies to teaching basic school physical education?</i></p> <p>E.g. 4. Developing Dance Drama I:</p> <ul style="list-style-type: none"> • <i>List and explain 5 skills needed for acting.</i> 	
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	<ul style="list-style-type: none"> • <i>Explain the following terms: Acting, Mine, Pantomime and Mimodrama.</i> <p>3.3. Ask Tutors to read and suggest relevant teaching and learning resources for their lessons and describe how to use them.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Cones, markers, whistles, stop watches, balls etc for play area setup.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple):</p> <ul style="list-style-type: none"> • Electronic keyboard • Computers (Laptops or PCs) for playing back MP3 and MP4 files. <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement:</p> <ul style="list-style-type: none"> • E-learning materials as appendices to the lesson planner. • Use of chart to illustrate the relationship between physiology and movement. 	<ul style="list-style-type: none"> • <i>Explain the following terms: Acting, Mine, Pantomime and Mimodrama.</i> <p>3.3. Read and suggest relevant teaching and learning resources for your lesson and describe how to use them.</p> <p>E.g. 1. Teaching games for understanding curriculum model: <i>Cones, markers, whistles, stop watches, balls etc for play area setup.</i></p> <p>E.g. 2. Rudiments of Music: Time Signatures (Simple Duple, Simple Triple, and Simple Quadruple):</p> <ul style="list-style-type: none"> • Electronic keyboard • Computers (Laptops or PCs) for playing back MP3 and MP4 files. <p>E.g. 3. Application of principles of motor learning and behaviour-change to movement:</p> <ul style="list-style-type: none"> • E-learning materials as appendices to the lesson planner. • Use of chart to illustrate the relationship between physiology and movement. 	
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	<p>E.g. 4. Developing Dance Drama I:</p> <ul style="list-style-type: none"> • Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances). • African drums (high-pitched, medium pitched, low pitched, master drum and donno). <p>NB: SL <i>Emphasis should be on local instruments and materials where possible.</i></p> <p>NB: SL <i>Encourage tutors to make adequate preparation for the delivery of this lesson. In the case of unresolved issues consult the subject writing leads.</i></p>	<p>E.g. 4. Developing Dance Drama I:</p> <ul style="list-style-type: none"> • Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances). • African drums (high-pitched, medium pitched, low pitched, master drum and donno). 	
<p>4. Evaluation and review of session:</p> <ul style="list-style-type: none"> • Tutors need to identify critical friends to observe lessons and report at next session. • Identifying and addressing any outstanding issues relating to the lesson/s for clarification 	<p>4.1. Ask a Tutor from each course group to do a recap of the session.</p> <p>4.2. Remind Tutors to invite a critical friend to observe during lesson delivery and provide feedback.</p> <p>4.3. Remind tutors to read lesson 5 in their course manual for the next session.</p>	<p>4.1. Do a recap of the session.</p> <p>4.2. Invite a critical friend to observe during your lesson delivery.</p> <p>4.3. Read lesson 5 in your course manual for the next session.</p>	15 mins

	NB <i>Subject lead's support may be sought for further assistance.</i>		
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PEMD PD Session 5

Age Phases/Grades:

JHS Education

Name of Subject/s:

1. PE curriculum and organization of school sport
2. Principles and Techniques in Music Composition
3. Content and Foundational Knowledge in Physical Education
4. Dance Drama Composition

LESSON TITLE:

- 1 Practice of TGFU model activities
- 2 Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary)
- 3 Application of psychological principles to movement
- 4 Developing Dance Drama II

Tutor PD Session for Lesson 5 in the Course Manual

Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.	Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i>	Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.	Time in session
1. Introduction to the session <ul style="list-style-type: none"> • Review prior learning • A critical friend to share findings for a short 	Use an ice breaker to welcome Tutors to the 5 th PD session. <i>E.g. Start by having some names Nations. The next person must name a nation that starts with the last letter of the previous</i>		20 mins

<p>discussion and lessons learned</p> <ul style="list-style-type: none"> • Reading and discussion of the introductory sections of the lesson up to and including learning outcomes and indicators • Overview of content and identification of any distinctive aspects of the lesson/s, <p>NB The guidance for SL/HoD should identify and address any areas where tutors might require clarification on any aspect of the lesson. NB SL/HoD should ask tutors to plan for their teaching as they go through the PD session</p>	<p><i>nation eg. Spain”, “Nigeria” etc. If someone contributes a word that isn't a nation or doesn't start with the correct letter, that person is out.</i></p> <p>Introduction to lesson 5 (Review prior learning)</p> <p>1.1 In their course groups, ask Tutors to do a reflection on PD Session 4 and share the activities that took place.</p> <p>1.2 Ask tutors and their critical friends to brief the larger group on their experiences and observations during the delivery of lesson 4.</p> <p>1.3 Ask tutors to sit in their course groups, read and discuss the introductory sections of lesson 5 from their respective course manual, including learning outcomes and indicators.</p> <p>E.g. 1. Practice of TGFU model activities: LO: <i>Practically demonstrate knowledge and understanding of Teaching Games for Understanding (TGFU) model under a variety of game context including striking/fielding, net/wall invasion, and</i></p>	<p>Introduction to lesson 5 (Review prior learning)</p> <p>1.1 Reflect on PD Session 4 and share the activities that took place.</p> <p>1.2 With your critical friend, brief the larger group on your experiences and observations during the delivery of lesson 4.</p> <p>1.3 Go into your course groups, read and discuss the introductory sections of lesson 5 from your course manual, including learning outcomes and indicators.</p> <p>E.g. 1. Practice of TGFU model activities: LO: <i>Practically demonstrate knowledge and understanding of Teaching Games for Understanding (TGFU) model under a variety of game context including striking/fielding, net/wall</i></p>	
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	<p><i>target games. NTS 2c & 2d, NTECF p16, NaCCA 2 & 5: B1-B6, PD 1,2,3,4,5 & 7.</i></p> <p>LI: <i>Conduct analysis of games and chart relationship to NTS and PES Content Standards.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): LO: <i>Demonstrate understanding of the key concepts in musical form.</i></p> <p>LI: <i>Students listen to a piece of music identify key concepts—repetition, contrast, exposition, development, etc.</i></p> <p>E.g. 3. Application of psychological principles to movement: LO: <i>Describe and apply motor learning and behaviour change/psychological principles related to skilful movement, physical activity and fitness.</i></p> <p>LI: <i>Apply goal setting techniques, motivational strategies, and behaviourmanagement</i></p>	<p><i>invasion, and target games. NTS 2c & 2d, NTECF p16, NaCCA 2 & 5: B1-B6, PD 1,2,3,4,5 & 7.</i></p> <p>LI: <i>Conduct analysis of games and chart relationship to NTS and PES Content Standards.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): LO: <i>Demonstrate understanding of the key concepts in musical form.</i></p> <p>LI: <i>Students listen to a piece of music identify key concepts—repetition, contrast, exposition, development, etc.</i></p> <p>E.g. 3. Application of psychological principles to movement: LO: <i>Describe and apply motor learning and behaviour change/psychological principles related to skilful movement, physical activity and fitness.</i></p> <p>LI: <i>Apply goal setting techniques, motivational strategies, and behaviourmanagement</i></p>	
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	<p><i>practices to support student engagement in learning experiences.</i></p> <p>E.g.4. Developing Dance Drama II:</p> <p>LO: <i>Demonstrate comprehensive content knowledge on the definitions of scenery, properties, lighting, sound effects, costume, and make-up mean in dance drama production. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3.</i></p> <p>LI: <i>List three (3) video recordings or video clips (with specific examples) of what could be used to illustrate the production terms.</i></p> <p>1.4 Ask tutors to identify and discuss within their respective course groups any distinctive aspects of this lesson.</p> <p>E.g. 1. Practice of TGFU model activities: <i>The art of Teaching Games for Understanding (TGFU) activities under a variety of game context including striking/fielding, net/wall invasion, and target games.</i></p>	<p><i>practices to support student engagement in learning experiences.</i></p> <p>E.g.4. Developing Dance Drama II:</p> <p>LO: <i>Demonstrate comprehensive content knowledge on the definitions of scenery, properties, lighting, sound effects, costume, and make-up mean in dance drama production. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.2.2.1-3, B4.2.2.3.1-3.</i></p> <p>LI: <i>List three (3) video recordings or video clips (with specific examples) of what could be used to illustrate the production terms.</i></p> <p>1.4 Identify and discuss within your course group any distinctive aspects of this lesson.</p> <p>E.g. 1. Practice of TGFU model activities: <i>The art of Teaching Games for Understanding (TGFU) activities under a variety of game context including striking/fielding, net/wall invasion, and target games.</i></p>	
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	<p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Identifying the characteristic features of music in Unitary, Binary and Ternary forms.</i></p> <p>E.g. 3. Application of psychological principles to movement: <i>Application of psychological principles as it relates to movement in basic school physical education using the explanation and supporting evidence in Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Watching and taking note of the scenery, properties, lighting, sound effects, costume, and make-up in a production from a video documentary.</i></p> <p>1.5 Ask Tutors to identify possible challenging areas in teaching of the concepts in the lessons of their respective courses and share with the larger group for clarification.</p>	<p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Identifying the characteristic features of music in Unitary, Binary and Ternary forms.</i></p> <p>E.g. 3. Application of psychological principles to movement: <i>Application of psychological principles as it relates to movement in basic school physical education using the explanation and supporting evidence in Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Watching and taking note of the scenery, properties, lighting, sound effects, costume, and make-up in a production from a video documentary.</i></p> <p>1.5 Identify possible challenging areas in teaching of the concepts in your lesson.</p>	
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	<p>E.g. 1. Practice of TGFU model activities: <i>Students' ability to identify task requirements for sample games for TGFU.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary):</p> <ul style="list-style-type: none"> • <i>Student teachers' ability to differentiate between the various forms of music</i> • <i>Lack of adequate examples of the types of musical forms to facilitate understanding (Unitary, Binary and Ternary).</i> <p>E.g. 3. Application of psychological principles to movement: <i>Ability to outline supporting evidence regarding application of psychological principles as it relates to movement and physical activity.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Inspiring student teachers to be more self-directed in making plans for the production of their own dance drama.</i></p>	<p>E.g. 1. Practice of TGFU model activities: <i>Students' ability to identify task requirements for sample games for TGFU.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary):</p> <ul style="list-style-type: none"> • <i>Ability to differentiate between the various forms of music</i> • <i>Lack of adequate examples of the types of musical forms to facilitate understanding (Unitary, Binary and Ternary).</i> <p>E.g. 3. Application of psychological principles to movement: <i>Ability to outline supporting evidence regarding application of psychological principles as it relates to movement and physical activity.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Inspiring student teachers to be more self-directed in making plans for the production of their own dance drama.</i></p>	
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	<p>NB SL: <i>Ask tutors to take note of the relevant concepts and plan for their teaching as they go through the PD session.</i></p>		
<p>2. Concept Development (New learning likely to arise in lesson/s):</p> <ul style="list-style-type: none"> • Identification and discussion of new learning, • potential barriers to learning for student teachers or students, • concepts or pedagogy being introduced in the lesson, which need to be explored with the SL/HoD <p>NB The guidance for SL/HoD should set out what they need to do to introduce and explain the issues/s with tutors</p>	<p>2.1 With think-pair- share technique, guide Tutors to identify and discuss key concepts in this lesson as per this course manuals.</p> <p>E.g. 1. Practice of TGFU model activities: <i>Understanding of Teaching Games for Understanding (TGFU) model under a variety of game context including striking/fielding, net/wall invasion, and target games.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Identifying, describing and analysing various sections of a piece of music.</i></p> <p>E.g. 3. Application of psychological principles to movement: <i>Applying psychological principles as it relates to movement in basic school physical education using the explanation and supporting evidence in Required Reference SHAPE</i></p>	<p>2.1 Identify and discuss key concepts in this lesson as per your course manual.</p> <p>E.g. 1. Practice of TGFU model activities: <i>Understanding of Teaching Games for Understanding (TGFU) model under a variety of game context including striking/fielding, net/wall invasion, and target games.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Identifying, describing and analysing various sections of a piece of music.</i></p> <p>E.g. 3. Application of psychological principles to movement: <i>Applying psychological principles as it relates to movement in basic school physical education using the explanation and supporting evidence in Required Reference SHAPE</i></p>	<p>15 mins</p>

	<p><i>“A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Planning a production of dance drama (scenery, properties, lighting, sound effects, costume, and make-up).</i></p> <p>2.2 Ask tutors in their subject groups to identify and share with the larger group using the “Radio Reporter technique”, any potential barriers to student teacher’s learning in their lessons.</p> <p>E.g. 1. Practice of TGFU model activities: <i>Lack of materials for Teaching Games for Understanding (TGFU) activities and student teachers’ inability to participate in some games with GESI misconceptions (Girls do not play soccer)</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary):</p> <ul style="list-style-type: none"> • <i>Students without WAEC SSSCE Music background.</i> • <i>Fear and anxiety, stage fright.</i> 	<p><i>“A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Planning a production of dance drama (scenery, properties, lighting, sound effects, costume, and make-up).</i></p> <p>2.2 In your subject groups, identify and share with the larger group using the “Radio Reporter technique”, any potential barriers to student teacher’s learning in your lessons.</p> <p>E.g. 1. Practice of TGFU model activities: <i>Lack of materials for Teaching Games for Understanding (TGFU) activities and student teachers’ inability to participate in some games with GESI misconceptions (Girls do not play soccer).</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary):</p> <ul style="list-style-type: none"> • <i>Students without WAEC SSSCE Music background.</i> • <i>Fear and anxiety, stage fright.</i> 	
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	<ul style="list-style-type: none"> • <i>Lack of keyboard instrument.</i> • <i>Students with SEN</i> <p>E.g. 3. Application of psychological principles to movement: <i>Inadequate reading materials.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment.</i></p> <p>2.3. Guide tutors to use the think-pair-share approach to identify, discuss and share concepts or pedagogies they would use in their lessons, which need to be explored.</p> <p>E.g. 1. Practice of TGFU model activities: <i>Using Inquiry-based learning by involving student teachers to demonstrate their understanding of Teaching Games for Understanding (TGFU) Activities.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Class discussions, analysis of music through aural discrimination and</i></p>	<ul style="list-style-type: none"> • <i>Lack of keyboard instrument.</i> • <i>Students with SEN</i> <p>E.g. 3. Application of psychological principles to movement: <i>Inadequate reading materials.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment.</i></p> <p>2.3. In a think-pair-share approach, identify, discuss and share concepts or pedagogies you would use in your lesson, which need to be explored.</p> <p>E.g. 1. Practice of TGFU model activities: <i>Using Inquiry-based learning by involving student teachers to demonstrate their understanding of Teaching Games for Understanding (TGFU) Activities.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Class discussion, analysis of music through aural discrimination and</i></p>	
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	<p><i>identification of symbolic representation of forms – binary, ternary and rondo forms.</i></p> <p>E.g. 3. Application of psychological principles to movement: <i>Using cooperative learning strategy to give student teachers the opportunity to work with others and see different points of view about psychological principles to movement.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Using Cooperative learning approach to involve student teachers to work together in groups to plan a dance drama production (scenery, properties, lighting, sound effects, costume, and make-up in the production).</i></p>	<p><i>identification of symbolic representation of forms – binary, ternary and rondo forms.</i></p> <p>E.g. 3. Application of psychological principles to movement: <i>Using cooperative learning strategy to give student teachers the opportunity to work with others and see different points of view about psychological principles to movement.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Using Cooperative learning approach to involve student teachers to work together in groups to plan a dance drama production (scenery, properties, lighting, sound effects, costume, and make-up in the production).</i></p>	
<p>3. Planning for teaching, learning and assessment activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors may require clarification 	<p>3.1 Ask Tutors to read and share with the small group the teaching and learning activities in their respective courses and identify areas that need clarification for discussion.</p> <p>E.g. 1. Practice of TGFU model activities: <i>Small group discussions and presentations on the relationships between the</i></p>	<p>3.1 Read the teaching and learning activities in your course manual and identify areas that need clarification.</p> <p>E.g. 1. Practice of TGFU model activities: <i>Small group discussions and presentations on the relationships between</i></p>	

<ul style="list-style-type: none"> • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills • Reading, discussion, and identification of continuous assessment opportunities in the lesson. Each lesson should include at least two opportunities to use continuous assessment to support student teacher learning • Resources: <ul style="list-style-type: none"> ○ links to the existing PD Themes, for example, action research, questioning and to other external reference material: literature, on web, Youtube, physical resources, power point; 	<p><i>PES strand (physical activity literate person, physical literacy) and the Teaching Games for Understanding Model.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Playing a piece of music in Unitary, Binary and Ternary form and guides students to identify the characteristic features.</i></p> <p>E.g. 3. Application of psychological principles to movement: <i>Small group presentation and discussions on the SCK focusing on the application of psychological principles of movement.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Student teachers engage themselves in discussion to write down notes to direct their dance drama using synopsis developed.</i></p> <p>3.2 Ask Tutors to identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 5.</p>	<p><i>the PES strand (physical activity literate person, physical literacy) and the Teaching Games for Understanding Model.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Playing a piece of music in Unitary, Binary and Ternary form and guides students to identify the characteristic features.</i></p> <p>E.g. 3. Application of psychological principles to movement: <i>Small group presentation and discussions on the SCK focusing on the application of psychological principles of movement.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Student teachers engage themselves in discussion to write down notes to direct their dance drama using synopsis developed.</i></p> <p>3.2 Identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 5.</p>	
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<p>how they should be used.</p> <p>Consideration needs to be given to local availability</p> <ul style="list-style-type: none"> ○ guidance on any power point presentations, TLM or other resources which need to be developed to support learning ● Tutors should be expected to have a plan for the next lesson for student teachers 	<p>E.g. 1. Practice of TGFU model activities: <i>Acquisition of assessment skills, social skills, communication skills, reflection and honesty through small group discussions and presentations on the relationships between the PES strand (physical activity literate person, physical literacy) and the Teaching Games for Understanding Model.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Critical thinking and problem-solving skills through analysing of musical pieces.</i></p> <p>E.g. 3. Application of psychological principles to movement: <i>Acquisition of reflection and critical thinking skills through discussions on the SCK focusing on the application of psychological principles of movement.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Cultural and civic literacy, innovation, digital literacy and collaboration skills through planning dance drama production.</i></p>	<p>E.g. 1. Practice of TGFU model activities: <i>Acquisition of assessment skills, social skills, communication skills, reflection and honesty through small group discussions and presentations on the relationships between the PES strand (physical activity literate person, physical literacy) and the Teaching Games for Understanding Model.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Critical thinking and problem-solving skills through analysing of musical pieces.</i></p> <p>E.g. 3. Application of psychological principles to movement: <i>Acquisition of reflection and critical thinking skills through discussions on the SCK focusing on the application of psychological principles of movement.</i></p> <p>E.g.4. Developing Dance Drama II: <i>Cultural and civic literacy, innovation, digital literacy and collaboration skills through planning dance drama production.</i></p>	
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	<p>NB <i>Ask Tutors to remind student teachers to observe how their mentors catered for ethical issues on stereotyping in music and PE in their lesson delivery.</i></p> <p>3.3 Ask Tutors to read and discuss how to align the continuous assessment opportunities in lesson 5 from their course manual to the NTEAP.</p> <p>E.g. 1. Practice of TGFU model activities: <i>Small Group Work (analyse games and assess participation levels)</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Discuss the meaning of the following: binary, ternary and rondo musical forms.</i></p> <p>E.g. 3. Application of psychological principles to movement: <i>List 5 physical activities for fitness.</i></p> <p>E.g.4. Developing Dance Drama II: <i>What are the basic elements of a dance drama?</i></p>	<p>3.3 Read and discuss how to align the continuous assessment opportunities in lesson 5 from course manual.</p> <p>E.g. 1. Practice of TGFU model activities: <i>Small Group Work (analyse games and assess participation levels)</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Discuss the meaning of the following: binary, ternary and rondo musical forms.</i></p> <p>E.g. 3. Application of psychological principles to movement: <i>List 5 physical activities for fitness.</i></p> <p>E.g.4. Developing Dance Drama II: <i>What are the basic elements of a dance drama?</i></p>	
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	<p>3.4 Ask Tutors to read and suggest relevant teaching and learning resources for their lessons and describe how to use them.</p> <p>E.g. 1. Practice of TGFU model activities: <i>Cones, markers, whistles, stop watches, balls etc for officiating games.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Electronic keyboard Computers (Laptops or PCs) for playing back MP3 and MP4 files.</i> https://youtu.be/D8j8bYeo3Wk <i>Retrieved on the 01/09/2021</i></p> <p>E.g. 3. Application of psychological principles to movement:</p> <ul style="list-style-type: none"> • <i>E-learning materials as appendices to the lesson planner</i> • <i>Use a chart to illustrate the relationship between physiology and movement</i> <p>E.g.4. Developing Dance Drama II:</p> <ul style="list-style-type: none"> • <i>Video Camera, LCD Projector and Screen, Tripod and Monitoring</i> 	<p>3.4 Read and suggest relevant teaching and learning resources for your lesson and describe how to use them.</p> <p>E.g. 1. Practice of TGFU model activities: <i>Cones, markers, whistles, stop watches, balls etc for officiating games.</i></p> <p>E.g. 2. Rudiments of Music: Understanding the Concept of Form in Music (Unitary, Binary and Ternary): <i>Electronic keyboard Computers (Laptops or PCs) for playing back MP3 and MP4 files.</i> https://youtu.be/D8j8bYeo3Wk <i>Retrieved on the 01/09/2021</i></p> <p>E.g. 3. Application of psychological principles to movement:</p> <ul style="list-style-type: none"> • <i>E-learning materials as appendices to the lesson planner</i> • <i>Use a chart to illustrate the relationship between physiology and movement</i> <p>E.g.4. Developing Dance Drama II:</p> <ul style="list-style-type: none"> • <i>Video Camera, LCD Projector and Screen, Tripod and</i> 	
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	<p>Unit (for listening and recording, viewing and reviewing performances).</p> <ul style="list-style-type: none"> • African drums (high-pitched, medium pitched, low pitched, master drum and donno). <p>NB: SL <i>Emphasis should be on local instruments and materials where possible.</i></p> <p>NB: SL <i>Encourage tutors to make adequate preparation for the delivery of this lesson.</i></p> <p><i>In the case of unresolved issues consult the subject writing leads.</i></p>	<p>Monitoring Unit (for listening and recording, viewing and reviewing performances).</p> <ul style="list-style-type: none"> • African drums (high-pitched, medium pitched, low pitched, master drum and donno). 	
<p>4. Evaluation and review of session:</p> <ul style="list-style-type: none"> • Tutors need to identify critical friends to observe lessons and report at next session. • Identifying and addressing any outstanding issues relating to the lesson/s for clarification 	<p>4.1 Ask a Tutor from each course group to do a recap of the session.</p> <p>4.2 Remind Tutors to invite a critical friend to observe during lesson the delivery and provide feedback.</p> <p>4.3 Remind tutors to read lesson 6 in their course manual for the next session.</p> <p>NB <i>Subject lead's support may be sought for further assistance.</i></p>	<p>4.1 Do a recap of the session.</p> <p>4.2 Invite a critical friend to observe during your lesson delivery.</p> <p>4.3 Read lesson 6 in your course manual for the next session.</p>	15 mins

PEMD PD Session 6

Age

Phases/Grades:

JHS Education

Name of Subject/s:

1. PE curriculum and organization of school sport
2. Principles and Techniques in Music Composition
3. Content and Foundational Knowledge in Physical Education
4. Dance Drama Composition

LESSON TITLE:

1. The Sport Education curriculum model
2. Melodic Writing: Basic Melody Writing Skills
3. Typical development of movement patterns and how to determine individual students' levels of readiness
4. Developing Dance Drama III

Tutor PD Session for Lesson 6 in the Course Manual

Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.	Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i>	Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.	Time in session
1. Introduction to the session <ul style="list-style-type: none"> • Review prior learning • A critical friend to share findings for a short 	Use an ice breaker to welcome tutors to the 6 th PD session. <i>E.g. Starts with a theme and have a volunteer come up with a sentence related to the theme making the first line of the</i>		20 mins

<p>discussion and lessons learned</p> <ul style="list-style-type: none"> • Reading and discussion of the introductory sections of the lesson up to and including learning outcomes and indicators • Overview of content and identification of any distinctive aspects of the lesson/s, <p>NB The guidance for SL/HoD should identify and address any areas where tutors might require clarification on any aspect of the lesson. NB SL/HoD should ask tutors to plan for their teaching as they go through the PD session</p>	<p><i>story. Everyone should contribute a sentence that builds on the previous. Someone should record the sentences so the story can be read at the end.</i></p> <p>Introduction to lesson 6 (Review prior learning)</p> <p>1.1 Using a gender responsive approach, ask Tutors to reflect on PD Session 5 and share what they learnt with the larger group.</p> <p>1.2 Ask tutors and their critical friends to brief the larger group on their experiences and observations during the delivery of lesson 5.</p> <p>1.3 Ask Tutors to go into their course groupings to read the description and purpose of lesson 6 from their respective course manuals (PE & Music and Dance manuals) including lesson outcomes and indicators to have a general overview of the lesson.</p> <p>E.g. 1. The Sport Education curriculum model: LO: <i>Demonstrate knowledge and understanding of the</i></p>	<p>Introduction to lesson 6 (Review prior learning)</p> <p>1.1 Reflect on PD Session 5 and share what you learnt with the larger group.</p> <p>1.2 With your critical friend, brief the larger group on your experiences and observations during the delivery of lesson 5.</p> <p>1.3 Rad the description and purpose of lesson 6 from your course manual (PE & Music and Dance manual) including lesson outcomes and indicators to have a general overview of the lesson.</p> <p>E.g. 1. The Sport Education curriculum model: LO: <i>Demonstrate knowledge and understanding of the</i></p>	
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	<p><i>Sports Education Model (SEM) including overview, goals and objectives, distinct features, relationship to NTS and PES Content Standards. NTS 2c & 2d, NTECF p16, NaCCA 2 &5, PD 1,2,3,4,5, & 7.</i></p> <p>LI: <i>Examine the goals and objectives of the SEM distinguish between physical education and sport education clearly.</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills : LO: <i>Demonstrate comprehensive knowledge in the characteristics of a good melody.</i></p> <p>LI: <i>Identify three (3) characteristics of a good melody.</i></p> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: LO: <i>Describe and apply motor development theory and principles related to skilful movement, physical activity and fitness.</i></p>	<p><i>Sports Education Model (SEM) including overview, goals and objectives, distinct features, relationship to NTS and PES Content Standards. NTS 2c & 2d, NTECF p16, NaCCA 2 &5, PD 1,2,3,4,5, & 7.</i></p> <p>LI: <i>Examine the goals and objectives of the SEM distinguish between physical education and sport education clearly.</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills : LO: <i>Demonstrate comprehensive knowledge in the characteristics of a good melody.</i></p> <p>LI: <i>Identify three (3) characteristics of a good melody.</i></p> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: LO: <i>Describe and apply motor development theory and principles related to skilful movement, physical activity and fitness.</i></p>	
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	<p>LI: Demonstrate knowledge and understanding of typical development of movement patterns and how to determine individual students' levels of readiness.</p> <p>E.g. 4. Developing Dance Drama III: LO: <i>Demonstrate comprehensive content knowledge on the definitions of choreography in dance drama production. (NTS 2c & 2d, NTECF p16.</i></p> <p>LI: <i>Exhibit notes on the definitions of choreography in dance drama production.</i></p> <p>1.4 Ask Tutors to read, identify and discuss important and distinctive aspects of lesson 6 from their course manuals.</p> <p>E.g. 1. The Sport Education curriculum model: <i>Discussion of the features, goals and objectives of the sport education model and the relationship of SEM to the NTS and PES Content Standards.</i></p>	<p>LI: Demonstrate knowledge and understanding of typical development of movement patterns and how to determine individual students' levels of readiness.</p> <p>E.g. 4. Developing Dance Drama III: LO: <i>Demonstrate comprehensive content knowledge on the definitions of choreography in dance drama production. (NTS 2c & 2d, NTECF p16.</i></p> <p>LI: <i>Exhibit notes on the definitions of choreography in dance drama production.</i></p> <p>1.4 Read, Identify and discuss important and distinctive aspects of lesson 6 from your course manual.</p> <p>E.g. 1. The Sport Education curriculum model: <i>Discussion of the features, goals and objectives of the sport education model and the relationship of SEM to the NTS and PES Content Standards.</i></p>	
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	<p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Small groups identifying the characteristics of a melody (melodic curve or contour, range, pitch location, melodic movements, motivic structure, the phrase length, melodic rhythm, distribution of rhythmic activity and harmonic basis).</i></p> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>Discussing the typical development of movement patterns and how to determine individual students' levels of readiness using supporting evidence in Required Reference SHAPE "A" & "B" from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>Watching video documentaries on African dance dramas and student teachers would take note of the choreography in the production.</i></p> <p>1.5 Ask Tutors to identify possible challenging areas in teaching of</p>	<p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Small groups identifying the characteristics of a melody (melodic curve or contour, range, pitch location, melodic movements, motivic structure, the phrase length, melodic rhythm, distribution of rhythmic activity and harmonic basis).</i></p> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>Discussing the typical development of movement patterns and how to determine individual students' levels of readiness using supporting evidence in Required Reference SHAPE "A" & "B" from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>Watching video documentaries on African dance dramas and student teachers would take note of the choreography in the production.</i></p> <p>1.5 Identify possible challenging areas in teaching of the</p>	
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	<p>the concepts in their respective lessons and share with the larger group for clarification.</p> <p>E.g. 1. The Sport Education curriculum model: <i>Comparison of PES content standards and NTS to SEM and synthesizing the degree of alignment in a chart.</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Difficulty in sight-reading music.</i></p> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness:</p> <ul style="list-style-type: none"> • <i>Identification of supporting evidence for Motor development theory and principles.</i> • <i>Exhibition of specialized content knowledge and how it applies to teaching basic school physical education.</i> <p>E.g. 4. Developing Dance Drama III: <i>Ability of students to identify the elements of drama in a dance drama video documentary.</i></p>	<p>concepts in your lesson and share with the larger group for clarification.</p> <p>E.g. 1. The Sport Education curriculum model: <i>Comparison of PES content standards and NTS to SEM and synthesizing the degree of alignment in a chart.</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Difficulty in sight-reading music.</i></p> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness:</p> <ul style="list-style-type: none"> • <i>Identification of supporting evidence for Motor development theory and principles.</i> • <i>Exhibition of specialized content knowledge and how it applies to teaching basic school physical education.</i> <p>E.g. 4. Developing Dance Drama III: <i>Ability of students to identify the elements of drama in a dance drama video documentary.</i></p>	
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	<p>NB SL: <i>Ask tutors to take note of the relevant concepts and plan for their teaching as they go through the PD session.</i></p>		
<p>2. Concept Development (New learning likely to arise in lesson/s):</p> <ul style="list-style-type: none"> • Identification and discussion of new learning, • potential barriers to learning for student teachers or students, • concepts or pedagogy being introduced in the lesson, which need to be explored with the SL/HoD <p>NB The guidance for SL/HoD should set out what they need to do to introduce and explain the issues/s with tutors</p>	<p>2.1 Ask Tutors to outline and discuss some key concepts in lesson 6 of their respective courses.</p> <p>E.g. 1. The Sport Education curriculum model: <i>Introducing student teachers to the sport education model to foster understanding and to address the relationships between the model, the National Teaching Standards and PES content standards.</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Discussing the characteristics of melody.</i></p> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>Understanding specialized content knowledge (i.e., motor development theory and principles) and especially, how they can be applied in teaching</i></p>	<p>2.1 Outline and discuss some key concepts in lesson 6 of your course.</p> <p>E.g. 1. The Sport Education curriculum model: <i>Introducing student teachers to the sport education model to foster understanding and to address the relationships between the model, the National Teaching Standards and PES content standards.</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Discussing the characteristics of melody.</i></p> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>Understanding specialized content knowledge (i.e., motor development theory and principles) and especially, how they can be applied in teaching</i></p>	<p>15 mins</p>

	<p><i>basic school PES appropriately.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>Student groups making plan for the production of their dance drama (scenery, properties, lighting, sound effects, costume, and make-up in the production).</i></p> <p><i>Developing skills in creating choreographic designs in dance drama production</i></p> <p>2.2 Ask tutors to identify potential barriers to learning for student teachers.</p> <p>E.g. 1. The Sport Education curriculum model:</p> <ul style="list-style-type: none"> • Student teachers may have special educational needs. • Lack of adequate practical knowledge in sports and fitness. <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Students inadequate prerequisite Music background, fear and anxiety, large class size, lack of keyboard and students with GESI (SEN)</i></p>	<p><i>basic school PES appropriately.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>Student groups making plan for the production of their dance drama (scenery, properties, lighting, sound effects, costume, and make-up in the production).</i></p> <p><i>Developing skills in creating choreographic designs in dance drama production</i></p> <p>2.2 Identify potential barriers to learning for student teachers.</p> <p>E.g. 1. The Sport Education curriculum model:</p> <ul style="list-style-type: none"> • Student teachers may have special educational needs. • Lack of adequate practical knowledge in sports and fitness <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Students inadequate prerequisite Music background, fear and anxiety, large class size, lack of keyboard and students with GESI (SEN)</i></p>	
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	<p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>Student teachers may possess inadequate practical knowledge in dance and physical fitness.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment.</i></p> <p>2.3. Guide tutors to use the think-pair-share approach to identify and discuss concepts or pedagogies they would use in their lessons, which need to be explored.</p> <p>E.g. 1. The Sport Education curriculum model: <i>Engage student teachers in small group work and presentations.</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Class Discussion, video documentary analysis, practical activities, composing melodies orally and recording melodies electronically.</i></p>	<p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>Student teachers may possess inadequate practical knowledge in dance and physical fitness.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment.</i></p> <p>2.3. Identify and discuss concepts or pedagogies you would use in your lesson, which need to be explored and share with the larger group.</p> <p>E.g. 1. The Sport Education curriculum model: <i>Engage student teachers in small group work and presentations.</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Class Discussion, video documentary analysis, practical activities, composing melodies orally and recording melodies electronically.</i></p>	
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	<p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>Engage student teachers in small group work and presentations.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>Class discussion, documentary video analysis, demonstration and group work on elements of choreography.</i></p>	<p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>Engage student teachers in small group work and presentations.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>Class discussion, documentary video analysis, demonstration and group work on elements of choreography.</i></p>	
<p>3. Planning for teaching, learning and assessment activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors may require clarification • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills 	<p>3.1 Guide Tutors to use close-pair-work technique to read and share with the small group the teaching and learning activities in this lesson from their course manual and identify areas that need clarification for discussion.</p> <p>E.g. 1. The Sport Education curriculum model: <i>Discussion on the distinct features, goals and objectives of the sport education model.</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Listening to a piece of music and:</i> <i>a. Draw the contour</i></p>	<p>3.1 Using close-pair-work technique, read and share with the small group the teaching and learning activities in this lesson from your course manual and identify areas that need clarification for discussion.</p> <p>E.g. 1. The Sport Education curriculum model: <i>Discussion on the distinct features, goals and objectives of the sport education model.</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Listening to a piece of music and doing the following with it:</i></p>	

<ul style="list-style-type: none"> • Reading, discussion, and identification of continuous assessment opportunities in the lesson. Each lesson should include at least two opportunities to use continuous assessment to support student teacher learning • Resources: <ul style="list-style-type: none"> ○ links to the existing PD Themes, for example, action research, questioning and to other external reference material: literature, on web, Utube, physical resources, power point; how they should be used. Consideration needs to be given to local availability ○ guidance on any power point presentations, TLM or other 	<p><i>b. Plot the pitch location</i> <i>c. Tell melodic movements</i> <i>d. Tell if it is duple or triple phrase</i> <i>e. Clapping the rhythm</i></p> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>Discussing in small groups the supporting evidence for typical development of movement patterns and how to determine individual learners' levels of readiness in basic school physical education.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>Watching an African dance drama and brainstorming the choreographic design exhibited in the production.</i></p> <p>3.2 Ask Tutors to identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 6.</p>	<p><i>a. Draw the contour</i> <i>b. Plot the pitch location</i> <i>c. Tell melodic movements</i> <i>d. Tell if it is duple or triple phrase</i> <i>e. Clapping the rhythm</i></p> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>Discussing in small groups the supporting evidence for typical development of movement patterns and how to determine individual learners' levels of readiness in basic school physical education.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>Watching an African dance drama and brainstorming the choreographic design exhibited in the production.</i></p> <p>3.2 Identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 6.</p>	
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<p>resources which need to be developed to support learning</p> <ul style="list-style-type: none"> Tutors should be expected to have a plan for the next lesson for student teachers 	<p>E.g. 1. The Sport Education curriculum model: <i>Acquisition of assessment skills, social skill and reflection through discussion on the main features, benefits, limitations and cautions of the SEM.</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Acquisition of critical thinking and problem solving, innovation and collaboration skills through listening and notating melodic tunes.</i></p> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>Acquisition of reflection, critical thinking and problem solving through engagement in small group work and presentations on the SCK focusing typical development of movement patterns and how to determine individual students' levels of readiness.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>Acquisition of critical thinking and problem</i></p>	<p>E.g. 1. The Sport Education curriculum model: <i>Acquisition of assessment skills, social skill and reflection through discussion on the main features, benefits, limitations and cautions of the SEM.</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills: <i>Acquisition of critical thinking and problem solving, innovation and collaboration skills through listening and notating melodic tunes.</i></p> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>Acquisition of reflection, critical thinking and problem solving through engagement in small group work and presentations on the SCK focusing typical development of movement patterns and how to determine individual students' levels of readiness.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>Acquisition of critical thinking and problem</i></p>	
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	<p><i>solving, financial literacy, digital literacy skills and open-mindedness through group work i.e. designing choreographic movements for the production of own dance drama.</i></p> <p>NB <i>Ask Tutors to remind student teachers to observe strategies adopted by their mentors in dealing with Gender/SEN issues relating to the acquisition of movement/motor skills in basic school physical education</i></p> <p>3.3 Ask Tutors in their small groups to read and discuss the assessment opportunities in lesson 6 of the lesson and see how to align them to the NTEAP</p> <p>E.g. 1. The Sport Education curriculum model: <i>What are the goals and objectives of the SEM?</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills : <i>Compose an eight-bar melody in simple quadruple time.</i></p> <p>E.g. 3. Typical development of</p>	<p><i>solving, financial literacy, digital literacy skills and open-mindedness through group work i.e. designing choreographic movements for the production of own dance drama.</i></p> <p>3.3. in your small groups read and discuss the assessment opportunities in lesson 6 of the lesson and see how to align them to the NTEAP</p> <p>E.g. 1. The Sport Education curriculum model: <i>What are the goals and objectives of the SEM?</i></p> <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills : <i>Compose an eight-bar melody in simple quadruple time.</i></p> <p>E.g. 3. Typical development of</p>	
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	<p>movement patterns and how to determine individual students' levels of readiness:</p> <p><i>Explain what happens when you perform a cardiovascular endurance activity.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>List any 5 elements of choreography.</i></p> <p>3.4 Ask Tutors to read and suggest relevant teaching and learning resources for this lesson and describe how to use them.</p> <p>E.g. 1. The Sport Education curriculum model:</p> <ul style="list-style-type: none"> • Audio & Video recorder/player (to provide music accompanying physical participation. Video capture for future analysis) • Cones, markers, whistles, stop watches, balls etc for play area setup <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills:</p> <ul style="list-style-type: none"> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files, LCD Projector and Screen.</i> 	<p>movement patterns and how to determine individual students' levels of readiness:</p> <p><i>Explain what happens when you perform a cardiovascular endurance activity.</i></p> <p>E.g. 4. Developing Dance Drama III: <i>List any 5 elements of choreography.</i></p> <p>3.2 Read and suggest relevant teaching and learning resources for this lesson and describe how to use them.</p> <p>E.g. 1. The Sport Education curriculum model:</p> <ul style="list-style-type: none"> • Audio & Video recorder/player (to provide music accompanying physical participation. Video capture for future analysis) • Cones, markers, whistles, stop watches, balls etc for play area setup <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills:</p> <ul style="list-style-type: none"> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files, LCD Projector and Screen.</i> 	
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	<ul style="list-style-type: none"> • <i>African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</i> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>E-learning materials as appendices to the lesson planner.</i></p> <p>E.g. 4. Developing Dance Drama III:</p> <ul style="list-style-type: none"> • <i>African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</i> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files, LCD Projector and Screen.</i> <p>NB: SL <i>Emphasis should be on local instruments and materials where possible.</i></p> <p>NB: SL <i>Encourage tutors to make adequate preparation for the delivery of this lesson.</i></p> <p><i>In the case of unresolved issues consult the subject writing leads.</i></p>	<ul style="list-style-type: none"> • <i>African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</i> <p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>E-learning materials as appendices to the lesson planner.</i></p> <p>E.g. 4. Developing Dance Drama III:</p> <ul style="list-style-type: none"> • <i>African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</i> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files, LCD Projector and Screen.</i> 	
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<p>4. Evaluation and review of session:</p> <ul style="list-style-type: none"> • Tutors need to identify critical friends to observe lessons and report at next session. • Identifying and addressing any outstanding issues relating to the lesson/s for clarification 	<p>4.1 Ask a Tutor from each course group to do a recap of the session.</p> <p>4.2 Remind Tutors to invite a critical friend to observe during lesson delivery and provide feedback.</p> <p>4.3 Remind tutors to read lesson 6 in their course manual for the next session.</p> <p>NB<i>Subject lead's support may be sought for further assistance.</i></p>	<p>4.1 Do a recap of the session.</p> <p>4.2 Invite a critical friend to observe during your lesson delivery.</p> <p>4.3 Read lesson 5 in your course manual for the next session.</p>	<p>15 mins</p>
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PEMD PD Session 7

Age Phases/Grades: Name of Subject/s:

JHS Education

1. PE curriculum and organization of school sport
2. Principles and Techniques in Music Composition
3. Content and Foundational Knowledge in Physical Education
4. Dance Drama Composition

LESSON TITLE:

1. Practice of Sport Education Model (SEM) Activities
2. Melodic Development: Using Melodic Extension Devices
3. Categories of essential motor development knowledge
4. Rehearsing the Dance Drama I

Tutor PD Session for Lesson 7 in the Course Manual

Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.	Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i>	Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.	Time in session
1. Introduction to the session <ul style="list-style-type: none"> • Review prior learning • A critical friend to share findings for a short 	Use an ice breaker to welcome tutors to the 7 th PD session. <i>E.g.</i> <i>Start with the word "Green" and the next person would have to come up with a related</i>		20 mins

<p>discussion and lessons learned</p> <ul style="list-style-type: none"> • Reading and discussion of the introductory sections of the lesson up to and including learning outcomes and indicators • Overview of content and identification of any distinctive aspects of the lesson/s, <p>NB The guidance for SL/HoD should identify and address any areas where tutors might require clarification on any aspect of the lesson. NB SL/HoD should ask tutors to plan for their teaching as they go through the PD session</p>	<p><i>word like “grass” or “apple”. The next person needs a related word to the second one eg “Green”, “Apple”, “Juice” etc. Anyone who mentions an unrelated word is out.</i></p> <p>Introduction to lesson 7 (Review prior learning)</p> <p>1.1 Ask Tutors to discuss with their elbow partner what lessons they learnt from PD session 6.</p> <p>1.2 Ask tutors to share with the larger group what their friends shared with them.</p> <p>1.3 Ask course Tutors to team up with their critical friends and share their experiences and observations from lesson 6 with the larger group for discussion.</p> <p>1.4 Put Tutors into their respective course groups to read the lesson description and purpose from their respective course manuals (PE & Music and Dance manuals) including lesson outcomes (LOs) and indicators (LIs) to have a general overview of lesson 7.</p>	<p>1.1 Discuss with your elbow partner what lessons you learnt from PD session 6.</p> <p>1.2 Share with the larger group what your friend shared with you.</p> <p>1.3 With your critical friend share your experiences and observations from lesson 6 with the larger group for discussion.</p> <p>1.4 Read the lesson description and purpose from your course manual (PE & Music and Dance manuals) including lesson outcomes (LOs) and indicators (LIs) to have a general overview of lesson 7.</p>	
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	<p>E.g. 1. Practice of Sport Education Model (SEM) Activities: LO: <i>Demonstrate knowledge and understanding of the Sports Education Model (SEM) including overview, goals and objectives, distinct features, relationship to NTS and PES Content Standards. NTS 2c & 2d, NTECF p16, NaCCA 2,4 & 5, PD 1,2,3,4,5,6,&7.</i></p> <p>LI: <i>Examine the goals and objectives of the SEM distinguish between physical education and sport education.</i></p> <p>E.g. 2. Melodic Development: Using Melodic Extension Devices: LO: <i>Demonstrate comprehensive knowledge in understanding melodic extension devices.</i></p> <p>LI: <i>Compose a short melodic phrase using repetition of motives.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: LO: <i>Describe and apply motor development theory and principles related to skilful</i></p>	<p>E.g. 1. Practice of Sport Education Model (SEM) Activities: LO: <i>Demonstrate knowledge and understanding of the Sports Education Model (SEM) including overview, goals and objectives, distinct features, relationship to NTS and PES Content Standards. NTS 2c & 2d, NTECF p16, NaCCA 2,4 & 5, PD 1,2,3,4,5,6,&7.</i></p> <p>LI: <i>Examine the goals and objectives of the SEM distinguish between physical education and sport education.</i></p> <p>E.g. 2. Melodic Development: Using Melodic Extension Devices: LO: <i>Demonstrate comprehensive knowledge in understanding melodic extension devices.</i></p> <p>LI: <i>Compose a short melodic phrase using repetition of motives.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: LO: <i>Describe and apply motor development theory and</i></p>	
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	<p><i>movement, physical activity and fitness (NTS 2e, NTECF p.20).</i></p> <p>LI: <i>Demonstrate knowledge and understanding of typical development of movement patterns and how to determine individual students' levels of readiness.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: LO: <i>Demonstrate comprehensive content knowledge on useful rehearsal techniques for miming, especially as in dance drama production. (NTS 2c & 2d, NTECF p16.</i></p> <p>LI: <i>Exhibit notes on rehearsal techniques on dance drama production.</i></p> <p>1.5 Ask Tutors to identify and discuss important and distinctive aspects of lesson 7 from their course manuals.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Practicing Sport Education Curriculum Model (SEM) Activities.</i></p>	<p><i>principles related to skilful movement, physical activity and fitness (NTS 2e, NTECF p.20).</i></p> <p>LI: <i>Demonstrate knowledge and understanding of typical development of movement patterns and how to determine individual students' levels of readiness.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: LO: <i>Demonstrate comprehensive content knowledge on useful rehearsal techniques for miming, especially as in dance drama production. (NTS 2c & 2d, NTECF p16.</i></p> <p>LI: <i>Exhibit notes on rehearsal techniques on dance drama production.</i></p> <p>1.5 Read, Identify and discuss important and distinctive aspects of lesson 7 from your course manual.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Practicing Sport Education Curriculum Model (SEM) Activities.</i></p>	
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	<p>E.g. 2. Melodic Development: Using Melodic Extension Devices: <i>Identifying melodic devices in songs played in class.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>Discussing the supporting evidence for motor learning and behaviour-change specialized content knowledge and how it applies to teaching basic school physical education.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Watching documentaries on drama rehearsal techniques.</i></p> <p>1.6 Ask Tutors to identify possible challenging areas in teaching of the concepts in their respective courses and share with the larger group for clarification.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Student teacher poor learning experience and Lack of teaching TLRs.</i></p>	<p>E.g. 2. Melodic Development: Using Melodic Extension Devices: <i>Identifying melodic devices in songs played in class.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>Discussing the supporting evidence for motor learning and behaviour-change specialized content knowledge and how it applies to teaching basic school physical education.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Watching documentaries on drama rehearsal techniques.</i></p> <p>1.6 Identify possible challenging areas in teaching of the concepts in this lesson and share with the larger group for clarification.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Student teacher poor learning experience and Lack of teaching TLRs.</i></p>	
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	<p>E.g. 2. Melodic Development: Using Melodic Extension Devices: <i>Lack of previous knowledge in music and difficulty in sight reading.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>Lack of access to online information due to network failure.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Lack of conducive environment for rehearsal (time available).</i></p> <p>NB SL: <i>Ask tutors to take note of the relevant concepts and plan for their teaching as they go through the PD session.</i></p>	<p>E.g. 2. Melodic Development: Using Melodic Extension Devices: <i>Lack of previous knowledge in music and difficulty in sight reading.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>Lack of access to online information due to network failure.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Lack of conducive environment for rehearsal (time available).</i></p>	
<p>2. Concept Development (New learning likely to arise in lesson/s) :</p> <ul style="list-style-type: none"> • Identification and discussion of new learning, • potential barriers to learning for student teachers or students, • concepts or pedagogy being introduced in the lesson, which 	<p>2.1 Ask Tutors to outline and discuss some key concepts in lesson 7 of their respective course manuals.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Practicing Sport Education Curriculum Model (SEM) Activities.</i></p> <p>E.g. 2. Melodic Development: Using Melodic Extension Devices:</p>	<p>2.1 Outline and discuss some key concepts in lesson 7 of your course manual.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Practicing Sport Education Curriculum Model (SEM) Activities.</i></p> <p>E.g. 2. Melodic Development: Using Melodic Extension Devices:</p>	15 mins

<p>need to be explored with the SL/HoD</p> <p>NB The guidance for SL/HoD should set out what they need to do to introduce and explain the issues/s with tutors</p>	<p><i>Identifying melodic devises in a piece of music and composing a melody using the extension devices.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>Discussing categories of essential motor development knowledge as it relates to movement in basic school physical education using the explanation and supporting evidence</i> <i>Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Identifying rehearsal techniques on dance drama production.</i></p> <p>2.3 Ask tutors to identify potential barriers to learning for student teachers.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Lack of adequate practical knowledge in sports and fitness.</i></p> <p>E.g. 2. Melodic Development: Using</p>	<p><i>Identifying melodic devises in a piece of music and composing a melody using the extension devices.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>Discussing categories of essential motor development knowledge as it relates to movement in basic school physical education using the explanation and supporting evidence</i> <i>Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Identifying rehearsal techniques on dance drama production.</i></p> <p>2.4 Identify potential barriers to learning for student teachers.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Lack of adequate practical knowledge in sports and fitness.</i></p> <p>E.g. 2. Melodic Development: Using</p>	
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	<p>Melodic Extension Devices:</p> <ul style="list-style-type: none"> • <i>Students without prerequisite Music background</i> • <i>Fear and Anxiety, Stage Fright, Large class size, Lack of keyboard instrument,</i> • <i>Students with SEN.</i> <p>E.g. 3. Categories of essential motor development knowledge:</p> <ul style="list-style-type: none"> • <i>Student teachers may possess inadequate practical knowledge in dance and physical fitness.</i> • <i>Lack of gross and refined motor skills in learners.</i> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment (instruments).</i></p> <p>2.3. Guide tutors to use the think-pair-share approach to identify and discuss concepts or pedagogies they would use in their lessons which need to be explored and share with the larger group.</p>	<p>Melodic Extension Devices:</p> <ul style="list-style-type: none"> • <i>Students without prerequisite Music background</i> • <i>Fear and Anxiety, Stage Fright, Large class size, Lack of keyboard instrument,</i> • <i>Students with SEN.</i> <p>E.g. 3. Categories of essential motor development knowledge:</p> <ul style="list-style-type: none"> • <i>Student teachers may possess inadequate practical knowledge in dance and physical fitness.</i> • <i>Lack of gross and refined motor skills in learners.</i> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment (instruments).</i></p> <p>2.3. Identify and pair to discuss concepts or pedagogies you would use in your lesson which need to be explored and share with the larger group.</p>	
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	<p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Using class discussion to assess student teacher's knowledge and discover which students grasp the concepts of Sport Education Model (SEM) Activities and to what extent.</i></p> <p>E.g. 2. Melodic Development: Using Melodic Extension Devices: <i>Video documentary analysis and practical activities in composing and recording melodies electronically.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>Using enquiry based approach to enable student teachers to discover answers about concepts on their own.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Using experiential learning approach for student teachers to rehearse/practice the concepts and their own composed dance dramas.</i></p>	<p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Using class discussion to assess student teacher's knowledge and discover which students grasp the concepts of Sport Education Model (SEM) Activities and to what extent.</i></p> <p>E.g. 2. Melodic Development: Using Melodic Extension Devices: <i>Video documentary analysis and practical activities in composing and recording melodies electronically.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>Using enquiry based approach to enable student teachers to discover answers about concepts on their own.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Using experiential learning approach for student teachers to rehearse/practice the concepts and their own composed dance dramas.</i></p>	
3. Planning for teaching, learning and assessment	3.1. From the course manual, ask Tutors to read and share with the small group the	3.1 Read and share the teaching and learning activities in your course manual and	

<p>activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors may require clarification • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills • Reading, discussion, and identification of continuous assessment opportunities in the lesson. Each lesson should include at least two opportunities to use continuous assessment to support student teacher learning • Resources: <ul style="list-style-type: none"> ○ links to the existing PD 	<p>teaching and learning activities in their respective lessons and identify areas that need clarification for discussion</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Small group discussions on relationships between the PES strand (physical activity literate person, physical literacy) and the Sport education Model.</i></p> <p>E.g. 2. Melodic Development: Using Melodic Extension Devices: <i>Listening and identifying the melodic devices in a piece of music individually and as groups.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>Small Group Presentations/ Discussions on the understanding of the SCK focusing on categories of essential motor development knowledge. Then, pair-share work and refine them for class presentation.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Class discussion, documentary video analysis and group work</i></p>	<p>identify areas that need clarification.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Small group discussions on relationships between the PES strand (physical activity literate person, physical literacy) and the Sport education Model.</i></p> <p>E.g. 2. Melodic Development: Using Melodic Extension Devices: <i>Listening and identifying the melodic devices in a piece of music individually and as groups.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>Small Group Presentations/Discussions on the understanding of the SCK focusing on categories of essential motor development knowledge. Then pair-share work and refine them for class presentation.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Class discussion, documentary video analysis and group work</i></p>	
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<p>Themes, for example, action research, questioning and to other external reference material: literature, on web, Utube, physical resources, power point; how they should be used. Consideration needs to be given to local availability</p> <ul style="list-style-type: none"> ○ guidance on any power point presentations, TLM or other resources which need to be developed to support learning ● Tutors should be expected to have a plan for the next lesson for student teachers 	<p><i>on dance drama rehearsal techniques.</i></p> <p>3.2. Ask Tutors to identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 7.</p> <p>E.g. 1. The Sport Education curriculum model: <i>Acquisition of assessment skills, social skill and reflection through discussion on the main features, benefits, limitations and cautions of the SEM.</i></p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Assessment skills, social skill and reflection through Small group discussions on relationships between the PES strand (physical activity literate person, physical literacy) and the Sport education Model.</i></p> <p>E.g. 2. Melodic Development: Using Melodic Extension Devices: <i>Critical thinking, problem solving, innovation and collaboration skills through listening and identifying the melodic</i></p>	<p><i>on dance drama rehearsal techniques.</i></p> <p>3.2. Identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 7.</p> <p>E.g. 1. The Sport Education curriculum model: <i>Acquisition of assessment skills, social skill and reflection through discussion on the main features, benefits, limitations and cautions of the SEM.</i></p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Assessment skills, social skill and reflection through Small group discussions on relationships between the PES strand (physical activity literate person, physical literacy) and the Sport education Model.</i></p> <p>E.g. 2. Melodic Development: Using Melodic Extension Devices: <i>Critical thinking, problem solving, innovation and collaboration skills through listening and identifying the melodic</i></p>	
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	<p><i>devices in a piece of music individually and as groups.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>Reflection, critical thinking and collaboration skills through group discussion.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Cultural and civic literacy, innovation and collaboration skills through dance drama rehearsal.</i></p> <p>NB <i>Ask Tutors to remind student teachers to observe strategies adopted by their mentors in dealing with ethical issues on stereotyping in Music.</i></p> <p>3.3. Ask Tutors in their small groups to read and discuss the assessment opportunities in lesson 7 of the lesson and discuss how they can be aligned to the NTEAP.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Discuss 5 benefits of the Sports Education Model (SEM).</i></p>	<p><i>devices in a piece of music individually and as groups.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>Reflection, critical thinking and collaboration skills through group discussion.</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>Cultural and civic literacy, innovation and collaboration skills through dance drama rehearsal.</i></p> <p>3.2 Read, discuss and identify continuous assessment opportunities in lesson 7 from course manual and discuss how they can be aligned to the NTEAP.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities: <i>Discuss 5 benefits of the Sports Education Model (SEM).</i></p>	
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	<p>E.g. 2. Melodic Development: Using Melodic Extension Devices: <i>Compose any short melody and record it for playing back in class.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>State 5 reasons why physical developments is important?</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>State at least five (5) properties for dance drama production.</i></p> <p>3.4. Ask Tutors to read and suggest relevant teaching and learning resources for this lesson and describe how to use them.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities:</p> <ul style="list-style-type: none"> • <i>Develop a chart to illustrate the relation between the goals and objectives of the SEM as against physical education.</i> • <i>Chart the relationships between the SEM model and PES Content Standards.</i> • <i>Mode of assessment of performance in</i> 	<p>E.g. 2. Melodic Development: Using Melodic Extension Devices: <i>Compose any short melody and record it for playing back in class.</i></p> <p>E.g. 3. Categories of essential motor development knowledge: <i>State 5 reasons why physical developments is important?</i></p> <p>E.g. 4. Rehearsing the Dance Drama I: <i>State at least five (5) properties for dance drama production.</i></p> <p>3.3 Read and suggest relevant teaching and learning resources for your lesson and describe how to use them.</p> <p>E.g. 1. Practice of Sport Education Model (SEM) Activities:</p> <ul style="list-style-type: none"> • <i>Develop a chart to illustrate the relation between the goals and objectives of the SEM as against physical education.</i> • <i>Chart the relationships between the SEM model and PES Content Standards.</i> • <i>Mode of assessment of performance in</i> 	
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	<p><i>adaptations of SEM model (to identify adaptations that promote organized sport participation and physical fitness and active play)</i></p> <p>E.g. 2. Melodic Development: Using Melodic Extension Devices:</p> <ul style="list-style-type: none"> • <i>A modest recording and playback gadget in the classroom or music room.</i> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</i> • <i>LCD Projector and Screen.</i> <p>E.g. 3. Categories of essential motor development knowledge:</p> <ul style="list-style-type: none"> • <i>E-learning materials as appendices to the lesson planner.</i> • <i>Cones, markers, whistles, stop watches, stadia meter, bathroom scale, skinfold callipers, tape measure, sit and reach box, heart rate monitors, medicine ball, free weights, dumb bells, rubber bands, goal ball, etc.</i> 	<p><i>adaptations of SEM model (to identify adaptations that promote organized sport participation and physical fitness and active play)</i></p> <p>E.g. 2. Melodic Development: Using Melodic Extension Devices:</p> <ul style="list-style-type: none"> • <i>A modest recording and playback gadget in the classroom or music room.</i> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</i> • <i>LCD Projector and Screen.</i> <p>E.g. 3. Categories of essential motor development knowledge:</p> <ul style="list-style-type: none"> • <i>E-learning materials as appendices to the lesson planner.</i> • <i>Cones, markers, whistles, stop watches, stadio meter, bathroom scale, skinfold callipers, tape measure, sit and reach box, heart rate monitors, medicine ball, free weights, dumb bells, rubber bands, goal ball, etc.</i> 	
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	<p>E.g. 4. Rehearsing the Dance Drama I:</p> <ul style="list-style-type: none"> • <i>Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</i> • <i>African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</i> <p>E.g. 1. The Sport Education curriculum model:</p> <ul style="list-style-type: none"> • Audio & Video recorder/player (to provide music accompanying physical participation. Video capture for future analysis) • Cones, markers, whistles, stop watches, balls etc for play area setup <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills :</p> <ul style="list-style-type: none"> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files, LCD Projector and Screen.</i> • <i>African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</i> 	<p>E.g. 4. Rehearsing the Dance Drama I:</p> <ul style="list-style-type: none"> • <i>Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</i> • <i>African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</i> <p>E.g. 1. The Sport Education curriculum model:</p> <ul style="list-style-type: none"> • Audio & Video recorder/player (to provide music accompanying physical participation. Video capture for future analysis) • Cones, markers, whistles, stop watches, balls etc for play area setup <p>E.g. 2. Melodic Writing: Basic Melody Writing Skills :</p> <ul style="list-style-type: none"> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files, LCD Projector and Screen.</i> • <i>African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</i> 	
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	<p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>E-learning materials as appendices to the lesson planner.</i></p> <p>E.g. 4. Developing Dance Drama III:</p> <ul style="list-style-type: none"> • <i>African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</i> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files, LCD Projector and Screen.</i> <p>NB: SL <i>Emphasis should be on local instruments and materials where possible.</i></p> <p>NB: SL <i>Encourage tutors to make adequate preparation for the delivery of this lesson.</i></p> <p><i>In the case of unresolved issues consult the subject writing leads.</i></p>	<p>E.g. 3. Typical development of movement patterns and how to determine individual students' levels of readiness: <i>E-learning materials as appendices to the lesson planner.</i></p> <p>E.g. 4. Developing Dance Drama III:</p> <ul style="list-style-type: none"> • <i>African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</i> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files, LCD Projector and Screen.</i> 	
<p>4. Evaluation and review of session:</p> <ul style="list-style-type: none"> • Tutors need to identify critical friends to observe lessons 	<p>4.1 Ask a Tutor from each course group to do a recap of the session.</p> <p>4.2 Remind Tutors to invite a critical friend to observe during lesson</p>	<p>4.1 Do a recap of the session.</p> <p>4.2 Invite a critical friend to observe during your lesson delivery.</p>	<p>15 mins</p>

<p>and report at next session.</p> <ul style="list-style-type: none"> Identifying and addressing any outstanding issues relating to the lesson/s for clarification 	<p>delivery and provide feedback.</p> <p>4.3 Remind tutors to read lesson 7 in their course manual for the next session.</p> <p>NB <i>Subject lead's support may be sought for further assistance.</i></p>	<p>4.3 Read lesson 7 in your course manual for the next session.</p>	
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PEMD PD Session 8

Age Phases/Grades:

JHS Education

Name of Subject/s:

1. PE curriculum and organization of school sport
2. Principles and Techniques in Music Composition
3. Content and Foundational Knowledge in Physical Education
4. Dance Drama Composition

LESSON TITLE:

1. The Fitness Education curriculum model (FEM)
2. Melody Writing: Setting Words to Music
3. History, social and philosophical perspectives
4. Rehearsing the Dance Drama II

Tutor PD Session for Lesson 8 in the Course Manual

Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.	Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i>	Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.	Time in session
1. Introduction to the session <ul style="list-style-type: none"> • Review prior learning • A critical friend to share findings for a short discussion and lessons learned 	Introduction to lesson 8 PDC NOTE: Welcome Tutors with an ice breaker. E.g. <i>Ask Tutors to mention 5 names (in full) of their class one mates and tell what makes them remember those mates.</i> 1.1. With a gender responsive approach,	1.1 Pick a friend and share what lessons	20 mins

<ul style="list-style-type: none"> • Reading and discussion of the introductory sections of the lesson up to and including learning outcomes and indicators • Overview of content and identification of any distinctive aspects of the lesson/s, <p>NB The guidance for SL/HoD should identify and address any areas where tutors might require clarification on any aspect of the lesson. NB SL/HoD should ask tutors to plan for their teaching as they go through the PD session</p>	<p>ask Tutors to pick a friend and share what lessons they learnt from PD session 7, write the response(s) on a post-it-note and read to the larger group.</p> <p>1.2. Ask course Tutors with their critical friends to brief the larger group on their experiences and observations in lesson 7.</p> <p>1.3. Ask Tutors to sit in their respective course groupings to read and discuss the introductory sections of lesson 8, including learning outcomes (LOs) and indicators (LIs) from their course manuals.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): LO: <i>Demonstrate knowledge and understanding of the Fitness Education Model (FEM) including overview and characteristics of FEM, distinct components, benefits and limitations, learner assessment in FEM and relationship to NTS and PES Content Standards. NTS 2c & 2d, NTECF p16, NaCCA 2,4,& 5, PD 1,2,3,4,5,6,& 7.</i></p>	<p>you learnt from PD session 7, write the response(s) on a post-it-note and read to the larger group.</p> <p>1.2 Brief the larger group on your experiences and observations in lesson 7.</p> <p>1.3 Sit in your course groupings, read and discuss the introductory section of lesson 8, including learning outcomes (LOs) and indicators (LIs) from your course manuals.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): LO: <i>Demonstrate knowledge and understanding of the Fitness Education Model (FEM) including overview and characteristics of FEM, distinct components, benefits and limitations, learner assessment in FEM and relationship to NTS and PES Content Standards. NTS 2c & 2d, NTECF p16,</i></p>	
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	<p>LI: <i>Examine the main features, benefits and limitations of FEM.</i></p> <p>E.g. 2. Melody Writing: Setting Words to Music:</p> <p>LO: <i>Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.</i></p> <p>LI: <i>Identify two (2) rules taken into consideration in breaking down syllables.</i></p> <p>E.g. 3. History, social and philosophical perspectives:</p> <p>LO: <i>Describe historical, philosophical and social perspectives of physical education issues and legislation.</i></p> <p>LI: <i>Demonstrate knowledge and understanding of the social, historical, and philosophical context of physical education and physical activity in the Ghanaian culture.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II:</p> <p>LO: <i>Demonstrate comprehensive content</i></p>	<p><i>NaCCA 2,4,& 5, PD 1,2,3,4,5,6,& 7.</i></p> <p>LI: <i>Examine the main features, benefits and limitations of FEM.</i></p> <p>E.g. 2. Melody Writing: Setting Words to Music:</p> <p>LO: <i>Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.</i></p> <p>LI: <i>Identify two (2) rules taken into consideration in breaking down syllables.</i></p> <p>E.g. 3. History, social and philosophical perspectives:</p> <p>LO: <i>Describe historical, philosophical and social perspectives of physical education issues and legislation.</i></p> <p>LI: <i>Demonstrate knowledge and understanding of the social, historical, and philosophical context of physical education and physical activity in the Ghanaian culture.</i></p>	
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	<p><i>knowledge on how to effectively direct the acts and put down notes to assist directors in dance drama production. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.3.4.1-3.</i></p> <p>LI: <i>Exhibit notes on effective directing of the acts in dance drama production.</i></p> <p>1.4. Ask Tutors to identify important and distinctive aspects of lesson 8 from their course manuals.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): <i>Discussing the characteristics, distinct components, benefits and limitations of the Fitness Education Curriculum Model (FEM).</i></p> <p>E.g. 2. Melody Writing: Setting Words to Music: <i>Student teachers creating their own melody.</i></p> <p>E.g. 3. History, social and philosophical perspectives: <i>Discussing the social, historical, and philosophical concepts related to movement in basic school physical education using the explanation and</i></p>	<p>E.g. 4. Rehearsing the Dance Drama II: LO: <i>Demonstrate comprehensive content knowledge on how to effectively direct the acts and put down notes to assist directors in dance drama production. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.3.4.1-3.</i></p> <p>LI: <i>Exhibit notes on effective directing of the acts in dance drama production.</i></p> <p>1.4 Identify important and distinctive aspects of lesson 8 from your course manual.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): <i>Discussing the characteristics, distinct components, benefits and limitations of the Fitness Education Curriculum Model (FEM).</i></p> <p>E.g. 2. Melody Writing: Setting Words to Music: <i>Student teachers creating their own melody.</i></p> <p>E.g. 3. History, social and philosophical perspectives:</p>	
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	<p><i>supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Practicing acting, stage directing and movement on stage.</i></p> <p>1.5. Ask Tutors to identify possible challenging areas in teaching of the concepts in their respective lessons and share with the larger group for clarification.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): <i>Examining the main features, benefits and limitations of FEM.</i></p> <p>E.g. 2. Melody Writing: Setting Words to Music: <i>Improvising different melodies with a given text and making a recording with a mobile phone for play back.</i></p> <p>E.g. 3. History, social and philosophical perspectives: <i>Discussing the social, historical, and philosophical concepts related to movement in basic school physical education using the explanation and</i></p>	<p><i>Discussing the social, historical, and philosophical concepts related to movement in basic school physical education using the explanation and supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Practicing acting, stage directing and movement on stage.</i></p> <p>1.5 Identify possible challenging areas in teaching of the concepts in this lesson and share with the larger group for clarification.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): <i>Examining the main features, benefits and limitations of FEM.</i></p> <p>E.g. 2. Melody Writing: Setting Words to Music: <i>Improvising different melodies with a given text and making a recording with a mobile phone for play back.</i></p> <p>E.g. 3. History, social and philosophical perspectives:</p>	
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	<p><i>supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Watching and taking note of how acts are directed.</i></p> <p>NB SL: <i>Ask tutors to take note of the relevant concepts and plan for their teaching as they go through the PD session.</i></p>	<p><i>Discussing the social, historical, and philosophical concepts related to movement in basic school physical education using the explanation and supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Watching and taking note of how acts are directed.</i></p>	
<p>2. Concept Development (New learning likely to arise in lesson/s):</p> <ul style="list-style-type: none"> • Identification and discussion of new learning, • potential barriers to learning for student teachers or students, • concepts or pedagogy being introduced in the lesson, which need to be explored with the SL/HoD <p>NB The guidance for SL/HoD should set</p>	<p>2.1 Ask tutors to carefully read and discuss the key concepts in lesson 8 from their respective course manuals.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): <i>Understanding of the Fitness Education Model (FEM) including overview and characteristics of FEM, distinct components, benefits and limitations, learner assessment in FEM and relationship to NTS and PES Content Standards.</i></p> <p>E.g. 2. Melody Writing: Setting Words to Music:</p>	<p>2.1 Read and discuss the key concepts in lesson 8 from your course manual.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): <i>Understanding of the Fitness Education Model (FEM) including overview and characteristics of FEM, distinct components, benefits and limitations, learner assessment in FEM and relationship to NTS and PES Content Standards.</i></p> <p>E.g. 2. Melody Writing: Setting Words to Music:</p>	15 mins

<p>out what they need to do to introduce and explain the issues/s with tutors</p>	<p><i>Setting Words to Music (rhythm).</i></p> <p>E.g. 3. History, social and philosophical perspectives: <i>Discussing the Social, historical, and philosophical concepts related to movement in basic school physical education using the explanation and supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Practicing stage directing in dance drama.</i></p> <p>2.2 Ask tutors to identify potential barriers to learning (Lesson 8) for student teachers.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): <i>Lack of adequate practical knowledge in physical fitness.</i></p> <p>E.g. 2. Melody Writing: Setting Words to Music: <i>Students without WAEC SSSCE Music background; fear and anxiety, stage fright, large class size, lack of instrument and students with SEN.</i></p>	<p><i>Setting Words to Music (rhythm).</i></p> <p>E.g. 3. History, social and philosophical perspectives: <i>Discussing the Social, historical, and philosophical concepts related to movement in basic school physical education using the explanation and supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Practicing stage directing in dance drama.</i></p> <p>2.2 Identify potential barriers to learning (Lesson 8) for student teachers.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): <i>Lack of adequate practical knowledge in physical fitness.</i></p> <p>E.g. 2. Melody Writing: Setting Words to Music: <i>Students without WAEC SSSCE Music background; fear and anxiety, stage fright, large class size, lack of instrument and students with SEN.</i></p>	
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	<p>E.g. 3. History, social and philosophical perspectives: <i>Student teachers may have special educational needs.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment.</i></p> <p>2.3 Ask tutors to brainstorm and discuss with an <i>elbow-partner</i> the concepts or pedagogies they would use in the delivery of this lessons.</p> <p>2.4 Ask Tutors to suggest the identified concepts or pedagogies which need to be explored by the larger group.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): <i>Use of interrogative approach to solicit ideas about student teachers' knowledge about the characteristics, distinct components, benefits and limitations of the Fitness Education Curriculum Model (FEM)</i></p>	<p>E.g. 3. History, social and philosophical perspectives: <i>Student teachers may have special educational needs.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment.</i></p> <p>2.3 Brainstorm and discuss with an <i>elbow-partner</i> the concepts or pedagogies you would use in the delivery of this lesson.</p> <p>2.4 Suggest the identified concepts or pedagogies which need to be explored by the larger group.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): <i>Use of interrogative approach to solicit ideas about student teachers' knowledge about the characteristics, distinct components, benefits and limitations of the Fitness Education Curriculum Model (FEM)</i></p>	
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	<p>E.g. 2. Melody Writing: Setting Words to Music: <i>Using demonstration and Hands-on activity for the Creation of melodies with the broken-down syllables and perform the melody created for recording and play back in class.</i></p> <p>E.g. 3. History, social and philosophical perspectives: <i>Adopting discussion approach to engage student teachers on the SCK focusing on the social, historical, and philosophical context of physical education.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Use of collaborative approach to enable two or more student teachers to work together in small groups on acting and stage management.</i></p>	<p>E.g. 2. Melody Writing: Setting Words to Music: <i>Using demonstration and Hands-on activity for the Creation of melodies with the broken-down syllables and Perform the melody created for recording and play back in class.</i></p> <p>E.g. 3. History, social and philosophical perspectives: <i>Adopting discussion approach to engage student teachers on the SCK focusing on the social, historical, and philosophical context of physical education.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Use of collaborative approach to enable two or more student teachers to work together in small groups on acting and stage management.</i></p>	
<p>3. Planning for teaching, learning and assessment activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors 	<p>3.1 In their respective course groupings, ask Tutors to read the teaching and learning activities from their course manuals and discuss effective techniques for delivery of the lesson.</p>	<p>3.1 Read the teaching and learning activities from your course manual and discuss effective techniques for delivery of the lesson.</p>	40 mins

<p>may require clarification</p> <ul style="list-style-type: none"> • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills • Reading, discussion, and identification of continuous assessment opportunities in the lesson. Each lesson should include at least two opportunities to use continuous assessment to support student teacher learning • Resources: <ul style="list-style-type: none"> ○ links to the existing PD Themes, for example, action research, questioning and to other external reference material: literature, on web, Utube, physical resources, 	<p>E.g. 1. The Fitness Education curriculum model (FEM): <i>In small Group, Student teachers examine the characteristics of FEM, distinct components, benefits and limitations and learner assessment. They compare PES content standards and NTS to FEM and synthesize the degree of alignment in a chart.</i></p> <p>E.g. 2. Melody Writing: Setting Words to Music: <i>Student teachers in groups improvise their rhythms to the rhyme: Rain, rain, go away Go and come another day Little Kofi wants to play Rain, rain go away.</i></p> <p>E.g. 3. History, social and philosophical perspectives: <i>Small group discussion and presentation on the supporting evidence for social, historical, and philosophical concepts and how it applies to teaching basic school physical education.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Watch video documentaries on African dance dramas. Ask students to watch out for notes they would have</i></p>	<p>E.g. 1. The Fitness Education curriculum model (FEM): <i>In small Group, Student teachers examine the characteristics of FEM, distinct components, benefits and limitations and learner assessment. They compare PES content standards and NTS to FEM and synthesize the degree of alignment in a chart.</i></p> <p>E.g. 2. Melody Writing: Setting Words to Music: <i>Student teachers in groups improvise their rhythms to the rhyme: Rain, rain, go away Go and come another day Little Kofi wants to play Rain, rain go away.</i></p> <p>E.g. 3. History, social and philosophical perspectives: <i>Small group discussion and presentation on the supporting evidence for social, historical, and philosophical concepts and how it applies to teaching basic school physical education.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Watch video documentaries on African dance dramas. Ask students to watch out for notes they would</i></p>	
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<p>power point; how they should be used. Consideration needs to be given to local availability</p> <ul style="list-style-type: none"> ○ guidance on any power point presentations, TLM or other resources which need to be developed to support learning ● Tutors should be expected to have a plan for the next lesson for student teachers 	<p><i>written for directing the acts.</i></p> <p>NB: SL <i>Subject leads and or expects can be contacted for clarification.</i></p> <p>NB:SL <i>Ask Tutors to remind student teachers to observe and note how their mentors exhibited equity and addressed diversity in the delivery of their lessons.</i></p> <p>3.2 Ask Tutors to identify and discuss how the core and transferrable skills would be developed in student teachers during the delivery of lesson 8.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): <i>Acquisition of assessment skills, social skill and reflection through group discussions and independent learning on Fitness Education Model (FEM) including overview and characteristics of FEM, distinct components, benefits and limitations, learner assessment in FEM and relationship to NTS and PES Content Standards.</i></p>	<p><i>have written for directing the acts.</i></p> <p>3.2 Identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 8.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM): <i>Acquisition of assessment skills, social skill and reflection through group discussions and independent learning on Fitness Education Model (FEM) including overview and characteristics of FEM, distinct components, benefits and limitations, learner assessment in FEM and relationship to NTS and PES Content Standards.</i></p>	
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	<p>E.g. 2. Melody Writing: Setting Words to Music: <i>Critical thinking and problem solving, innovation and collaboration through group discussions and melody performance.</i></p> <p>E.g. 3. History, social and philosophical perspectives: <i>Assessment skills, social skills, communication skills, reflection and honesty by student teachers' involvement in small group discussion on the supporting evidence for social, historical, and philosophical concepts and how it applies to teaching basic school physical education.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Critical thinking and problem solving, financial literacy, digital literacy, open-mindedness by involving in acting and stage directing.</i></p> <p>3.3. Ask Tutors to read and discuss how to align continuous assessment opportunities in lesson 8 with the NTEAP.</p>	<p>E.g. 2. Melody Writing: Setting Words to Music: <i>Critical thinking and problem solving, innovation and collaboration through group discussions and melody performance.</i></p> <p>E.g. 3. History, social and philosophical perspectives: <i>Assessment skills, social skills, communication skills, reflection and honesty by student teachers' involvement in small group discussion on the supporting evidence for social, historical, and philosophical concepts and how it applies to teaching basic school physical education.</i></p> <p>E.g. 4. Rehearsing the Dance Drama II: <i>Critical thinking and problem solving, financial literacy, digital literacy, open-mindedness by involving in acting and stage directing.</i></p> <p>3.3 Read and discuss how to align continuous assessment opportunities in lesson 8 with the NTEAP.</p>	
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	<p>NB: SL <i>Ask tutors to discuss and suggest some assessment questions/ strategies to be adopted i.e written, oral or performance assessment for lesson 8.</i> <i>Refer to NTS/NTECF, NTEAP,</i></p> <p>3.4 Ask Tutors to read and suggest relevant teaching and learning resources for this lesson and describe how they can be used.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM):</p> <ul style="list-style-type: none"> • <i>Audio & Video recorder/player (to provide music accompanying physical participation. Video capture for future analysis)</i> • <i>Cones, markers, whistles, stop watches, balls etc for play area setup.</i> <p>E.g. 2. Melody Writing: Setting Words to Music:</p> <ul style="list-style-type: none"> • <i>Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)</i> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</i> 	<p>3.4. Read and suggest relevant teaching and learning resources for this lesson and describe how they can be used.</p> <p>E.g. 1. The Fitness Education curriculum model (FEM):</p> <ul style="list-style-type: none"> • <i>Audio & Video recorder/player (to provide music accompanying physical participation. Video capture for future analysis)</i> • <i>Cones, markers, whistles, stop watches, balls etc for play area setup.</i> <p>E.g. 2. Melody Writing: Setting Words to Music:</p> <ul style="list-style-type: none"> • <i>Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)</i> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</i> 	
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	<p>E.g. 3. History, social and philosophical perspectives: <i>2017 National Standards for Initial Physical Education Teacher Education- [SHAPE "A"]:</i> https://www.shapeamerica.org/accreditation/upload/2017-SHAPE-America-Initial-PETE-Standards-and-Components.pdf <i>(retrieved 18 June 2019)</i></p> <p><i>2017 National Standards for Initial Physical Education Teacher Education- [SHAPE "B"]:</i> http://www.ncate.org/~media/Files/caep/program-review/2017-shape-america-full-pete-standards-r.pdf?la=en <i>(retrieved 18 June 2019)</i></p> <p>E.g. 4. Rehearsing the Dance Drama II:</p> <ul style="list-style-type: none"> • <i>Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)</i> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files</i> <p>NB: SL <i>Emphasis should be on local instruments and low or no cost materials where possible.</i></p>	<p>E.g. 3. History, social and philosophical perspectives: <i>2017 National Standards for Initial Physical Education Teacher Education- [SHAPE "A"]:</i> https://www.shapeamerica.org/accreditation/upload/2017-SHAPE-America-Initial-PETE-Standards-and-Components.pdf <i>(retrieved 18 June 2019)</i></p> <p><i>2017 National Standards for Initial Physical Education Teacher Education- [SHAPE "B"]:</i> http://www.ncate.org/~media/Files/caep/program-review/2017-shape-america-full-pete-standards-r.pdf?la=en <i>(retrieved 18 June 2019)</i></p> <p>E.g. 4. Rehearsing the Dance Drama II:</p> <ul style="list-style-type: none"> • <i>Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)</i> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files</i> 	
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	<p>NB: SL <i>Encourage tutors to make adequate preparation for the delivery of this lesson.</i></p> <p><i>In case of unresolved issues consult the subject writing leads.</i></p>		
<p>4. Evaluation and review of session:</p> <ul style="list-style-type: none"> • Tutors should Identifying critical friends to observe lessons and report at next session. • Identifying and addressing any outstanding issues relating to the lesson/s for clarification 	<p>4.1 Ask tutors to identify a critical friend to observe their lesson delivery and comment at the next PD session. Eg. An oral report covering, lesson introduction, development and evaluation.</p> <p>4.2 In the case of unresolved issues refer tutors to the PDC, HoD or the Subject Writing Leads.</p>	<p>4.1 Identify a critical friend to observe your lesson delivery and comment at the next PD session. Eg. An oral report covering, lesson introduction, development and evaluation.</p> <p>4.2 Refer to the PDC, HoD or the Subject Writing Leads for any unresolved issues.</p>	15 mins

PEMD PD Session 9

Age

Phases/Grades:

JHS Education

Name of Subject/s:

1. PE curriculum and organization of school sport
2. Principles and Techniques in Music Composition
3. Content and Foundational Knowledge in Physical Education
4. Dance Drama Composition

LESSON TITLE:

1. Practice of Fitness Education Model (FEM) Activities
2. Melody Writing: Setting Vernacular Lyrics to Music
3. Cultural context as a foundation for the PES in basic schools
4. Rehearsing the Dance Drama III

Tutor PD Session for Lesson 9 in the Course Manual

Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.	Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i>	Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.	Time in session
1. Introduction to the session <ul style="list-style-type: none"> • Review prior learning • A critical friend to share findings for a short discussion and lessons learned 	Introduction to lesson 9 Begin the session with an ice breaker. <i>E.g. "The day my mathematics teacher organised a Mental and I score zero". You can detail a colleague to do the narration.</i>	Introduction to lesson 9	20 mins

<ul style="list-style-type: none"> • Reading and discussion of the introductory sections of the lesson up to and including learning outcomes and indicators • Overview of content and identification of any distinctive aspects of the lesson/s, <p>NB The guidance for SL/HoD should identify and address any areas where tutors might require clarification on any aspect of the lesson. NB SL/HoD should ask tutors to plan for their teaching as they go through the PD session</p>	<p>Introduction to lesson 9 (Review prior learning)</p> <p>1.1. Using a gender responsive approach ask Tutors to reflect on PD Session 8 and share with the larger group.</p> <p>1.2. Ask tutors and their critical friends to brief the larger group on their observation during the delivery of lesson 8.</p> <p>1.3. Ask Tutors to sit in their course group to read the description and purpose of lesson 9 from their respective course manuals (PE & Music and Dance manuals including lesson outcomes (LOs) and indicators (LIs) to have a general overview of the lesson.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: LO: <i>Practically demonstrate knowledge and understanding of FEM under a variety of game/exercises focusing on aerobic capacity, muscular strength and endurance, bone strength</i></p>	<p>Introduction to lesson 9</p> <p>1.1 Reflect on PD Session 8 and share what you learnt with the larger group.</p> <p>1.2 With your critical friend brief the larger group on your experiences and observations during the delivery of lesson 8.</p> <p>1.3 Sit in your course groups and read the description and purpose of lesson 9 from your course manual (PE & Music and Dance manual) including lesson outcomes (LOs) and indicators (LIs) to have a general overview of the lesson.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: LO: <i>Practically demonstrate knowledge and understanding of FEM under a variety of game/exercises focusing on aerobic capacity, muscular strength and endurance, bone strength</i></p>	
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	<p><i>and endurance, flexibility and balance. NTS 2c & 2d, NTECF p16, NaCCA 2,4,&5, PD 1,3,5&7.</i></p> <p>LI: <i>Practice FEM activities in striking/fielding, net/wall invasion, and target games contexts.</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music: LO: <i>Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.</i></p> <p>LI: <i>Identify two (2) rules taken into consideration in breaking down syllables.</i></p> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: CL: <i>Describe historical, philosophical and social perspectives of physical education issues and legislation REQUIRED REFERENCE SHAPE "A" & "B" NTS 2e, NTECF p.20</i></p> <p>E.g. 4. Rehearsing the Dance Drama III: LO: <i>Demonstrate responsibility and commitment to the agreed music rehearsal</i></p>	<p><i>and endurance, flexibility and balance. NTS 2c & 2d, NTECF p16, NaCCA 2,4,&5, PD 1,3,5&7.</i></p> <p>LI: <i>Practice FEM activities in striking/fielding, net/wall invasion, and target games contexts.</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music: LO: <i>Demonstrate comprehensive knowledge in understanding of how text is broken into syllables to create rhythm.</i></p> <p>LI: <i>Identify two (2) rules taken into consideration in breaking down syllables.</i></p> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: CL: <i>Describe historical, philosophical and social perspectives of physical education issues and legislation REQUIRED REFERENCE SHAPE "A" & "B" NTS 2e, NTECF p.20</i></p> <p>E.g. 4. Rehearsing the Dance Drama III: LO: <i>Demonstrate responsibility and commitment to the agreed music rehearsal</i></p>	
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	<p><i>schedule. (NTS 2c & 2d, NTECF p16. NaCCA.</i></p> <p>1.4 Ask Tutors to read, identify and discuss important and distinctive aspects of lesson 9 from their course manuals.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: <i>Practicing of Fitness Education Model (FEM) Activities.</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music: <i>Singing a simple children song tune like: Kofi bra ma y’endzi agor, Na agor ye dɛw Huruw bɔ wonsa mu; Oh ya! Kofi bra na agor ye dɛw. Ye Dɛw!</i></p> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Discussing culture as it relates to movement in basic school physical education using the explanation and supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Rehearsing the Dance Drama III: <i>Watching a video documentary on dance drama rehearsals where</i></p>	<p><i>schedule. (NTS 2c & 2d, NTECF p16. NaCCA.</i></p> <p>1.4 Read, Identify and discuss important and distinctive aspects of lesson 9 from your course manual.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: <i>Practicing of Fitness Education Model (FEM) Activities.</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music: <i>Singing a simple children song tune like: Kofi bra ma y’endzi agor, Na agor ye dɛw Huruw bɔ wonsa mu; Oh ya! Kofi bra na agor ye dɛw. Ye Dɛw!</i></p> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Discussing culture as it relates to movement in basic school physical education using the explanation and supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Rehearsing the Dance Drama III: <i>Watching a video documentary on dance drama rehearsals where</i></p>	
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	<p><i>the drummer and singers are working together.</i></p> <p>1.5 Ask Tutors to identify possible challenging areas in teaching of the concepts in this lesson in their respective courses and share with the larger group for clarification.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: <i>Lack of materials and internet connectivity for the searching for other reading resources.</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music:</p> <ul style="list-style-type: none"> • <i>Inability to sight-read music.</i> • <i>Difficulty in matching local languages to a melody.</i> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Lack of self-esteem.</i></p> <p>E.g. 4. Rehearsing the Dance Drama III: <i>Lack of constant electricity power supply and poor internet connectivity for viewing videos.</i></p> <p>NB SL: <i>Ask tutors to take note of the relevant concepts and</i></p>	<p><i>the drummer and singers are working together.</i></p> <p>1.5 Identify possible challenging areas in teaching of the concepts in your respective courses and share with the larger group for clarification.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: <i>Lack of materials and internet connectivity for the searching for other reading resources.</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music:</p> <ul style="list-style-type: none"> • <i>Inability to sight-read music.</i> • <i>Difficulty in matching local languages to a melody.</i> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Lack of self-esteem.</i></p> <p>E.g. 4. Rehearsing the Dance Drama III: <i>Lack of constant electricity power supply and poor internet connectivity for viewing videos.</i></p>	
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	<i>plan for their teaching as they go through the PD session.</i>		
<p>2. Concept Development (New learning likely to arise in lesson/s):</p> <ul style="list-style-type: none"> • Identification and discussion of new learning, • potential barriers to learning for student teachers or students, • concepts or pedagogy being introduced in the lesson, which need to be explored with the SL/HoD <p>NB The guidance for SL/HoD should set out what they need to do to introduce and explain the issues/s with tutors</p>	<p>2.1 Ask Tutors to outline and discuss some key concepts in lesson 9 of their respective course manuals as related to the BSC.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: <i>FEM under a variety of game/exercises focusing on aerobic capacity, muscular strength and endurance, bone strength and endurance, flexibility and balance. NTS 2c & 2d, NTECF p16, NaCCA 2,4,&5, PD 1,3,5&7</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music: <i>Understanding of how text is broken into syllables to create rhythm.</i></p> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Discussing culture as it relates to movement in basic school physical education using the explanation and supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p>	<p>2.1 Identify and discuss key concepts in this lesson in your course manual as related to the BSC.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: <i>FEM under a variety of game/exercises focusing on aerobic capacity, muscular strength and endurance, bone strength and endurance, flexibility and balance. NTS 2c & 2d, NTECF p16, NaCCA 2,4,&5, PD 1,3,5&7</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music: <i>Understanding of how text is broken into syllables to create rhythm.</i></p> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Discussing culture as it relates to movement in basic school physical education using the explanation and supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p>	15 mins

	<p>E.g. 4. Rehearsing the Dance Drama III: <i>Discussing the relationship between the master drummer and the group (supporting drummers and singers).</i></p> <p>2.2 Ask tutors to identify potential barriers to learning for student teachers.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities:</p> <ul style="list-style-type: none"> • Student teachers may have special educational needs. • Lack of adequate practical knowledge in physical fitness as well as inadequate sporting facilities and equipment. <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music:</p> <ul style="list-style-type: none"> • Students without WAEC SSSCE Music background. • Fear and anxiety, stage fright, large class size. • Lack of keyboard instrument, Students with SEN <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Student teachers may have special educational needs.</i></p>	<p>E.g. 4. Rehearsing the Dance Drama III: <i>Discussing the relationship between the master drummer and the group (supporting drummers and singers).</i></p> <p>2.2 Identify potential barriers to learning for student teachers.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities:</p> <ul style="list-style-type: none"> • Student teachers may have special educational needs. • Lack of adequate practical knowledge in physical fitness as well as inadequate sporting facilities and equipment. <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music:</p> <ul style="list-style-type: none"> • Students without WAEC SSSCE Music background. • Fear and anxiety, stage fright, large class size. • Lack of keyboard instrument, Students with SEN <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Student teachers may have special educational needs.</i></p>	
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	<p>E.g. 4. Rehearsing the Dance Drama III: <i>Fear and anxiety, stage fright, large class size, sociometry.</i></p> <p>2.3. Guide tutors to use the think-pair-share approach to identify and discuss concepts or pedagogies they would use in their lessons, which need to be explored.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: <i>Small group work discussions to demonstrate knowledge and understanding of the relationships between the PES strand (physical activity literate person, physical literacy) and the fitness education Model.</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music: <i>Listen to different types of poems or hymn text— iambic, trimeter, dactylic</i></p> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Think-pair-Share-approach where student teachers think critically, reflect, -share their work and then refine them for class presentation</i></p>	<p>E.g. 4. Rehearsing the Dance Drama III: <i>Fear and anxiety, stage fright, large class size, sociometry.</i></p> <p>2.3. Identify and discuss concepts or pedagogies you would use in your lesson which need to be explored.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: <i>Small group work discussions to demonstrate knowledge and understanding of the relationships between the PES strand (physical activity literate person, physical literacy) and the fitness education Model.</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music: <i>Listen to different types of poems or hymn text— iambic, trimeter, dactylic</i></p> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Think-pair-Share-approach where student teachers think critically, reflect, -share their work and then refine them for class presentation</i></p>	
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	<p>E.g. 4. Rehearsing the Dance Drama III: <i>Show video Documentary on dance drama rehearsals where the drummer and singers are working collaboratively.</i></p>	<p>E.g. 4. Rehearsing the Dance Drama III: <i>Show video Documentary on dance drama rehearsals where the drummer and singers are working collaboratively.</i></p>	
<p>3. Planning for teaching, learning and assessment activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors may require clarification • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills • Reading, discussion, and identification of continuous assessment opportunities in the lesson. Each lesson should include at least two 	<p>3.1 From their course manual, ask Tutors to read and share with the course group the teaching and learning activities in their respective lessons and identify areas that need clarification for discussion.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: <i>Student teachers work in small groups (teams) to discuss the tasks requirements for the sample games for FEM. They pair-share team understanding and then commence active implementation of their understanding.</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music: <i>Students sing a simple children song tune like: "Kofi bra ma y'endzi agor, Na agor ye dew Huruw bo wonsa mu; Oh ya! Kofi bra na agor ye dew. Ye Dew!" and explore the poetic features of the text.</i></p>	<p>3.1 Read and share the teaching and learning activities for this lesson in your course manual and identify areas that need clarification.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: <i>Student teachers work in small groups (teams) to discuss the tasks requirements for the sample games for FEM. They pair-share team understanding and then commence active implementation of their understanding.</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music: <i>Students sing a simple children song tune like: "Kofi bra ma y'endzi agor, Na agor ye dew Huruw bo wonsa mu; Oh ya! Kofi bra na agor ye dew. Ye Dew!" and explore the poetic features of the text.</i></p>	

<p>opportunities to use continuous assessment to support student teacher learning</p> <ul style="list-style-type: none"> • Resources: <ul style="list-style-type: none"> ○ links to the existing PD Themes, for example, action research, questioning and to other external reference material: literature, on web, Utube, physical resources, power point; how they should be used. Consideration needs to be given to local availability ○ guidance on any power point presentations, TLM or other resources which need to be developed to support learning • Tutors should be expected to have a plan for the next lesson 	<p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Student teachers in small groups discuss the supporting evidence for cultural context as a foundation for the PES in basic schools and how it applies to teaching basic school physical education. They share with other groups (pair-share), culminating with presentation of refined work.</i></p> <p>E.g. 4. Rehearsing the Dance Drama III: <i>Student teachers would watch a Video Documentary on dance drama rehearsals where the drummer and singers are working together and take note of the master drummer’s instructions as well as their rehearsal schedules.</i></p> <p>3.2 Ask Tutors to identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 9.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: <i>Acquisition of Life and collaborative skills through teamwork, emotional and</i></p>	<p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Student teachers in small groups discuss the supporting evidence for cultural context as a foundation for the PES in basic schools and how it applies to teaching basic school physical education. They share with other groups (pair-share), culminating with presentation of refined work.</i></p> <p>E.g. 4. Rehearsing the Dance Drama III: <i>Student teachers would watch a Video Documentary on dance drama rehearsals where the drummer and singers are working together and take note of the master drummer’s instructions as well as their rehearsal schedules.</i></p> <p>3.2 Identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 9.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities: <i>Acquisition of Life and collaborative skills through teamwork, emotional and</i></p>	
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<p>for student teachers</p>	<p><i>interpersonal communication during group work.</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music: <i>Acquisition of ICT skills through the search of related videos on Youtube using mobile phones and laptops.</i></p> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Reflection, critical thinking and problem solving through class presentations and discussions.</i></p> <p>E.g. 4. Rehearsing the Dance Drama III: <i>Cultural and civic literacy, innovation and collaboration through acting and stage directing.</i></p> <p><i>NB</i> <i>Ask Tutors to remind student teachers to observe strategies adopted by their mentors in dealing with Gender/SEN issues relating to the acquisition of movement/motor skills in basic school physical education</i></p> <p>3.3 Ask Tutors in their course groups to read and discuss how the</p>	<p><i>interpersonal communication during group work.</i></p> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music: <i>Acquisition of ICT skills through the search of related videos on Youtube using mobile phones and laptops.</i></p> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools: <i>Reflection, critical thinking and problem solving through class presentations and discussions.</i></p> <p>E.g. 4. Rehearsing the Dance Drama III: <i>Cultural and civic literacy, innovation and collaboration through acting and stage directing.</i></p> <p>3.3 Read and discuss how the continuous assessment</p>	
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	<p>assessment opportunities in lesson 9 can be aligned to the NTEAP.</p> <p>NB: SL <i>Ask tutors to suggest some modes (oral, written, practical or performance) for LESSON assessment.</i></p> <p>3.4 Ask Tutors to read and suggest relevant teaching and learning resources for their lessons and describe how to use them.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities:</p> <ul style="list-style-type: none"> • <i>Develop a chart to illustrate the relation between the goals and objectives of the FEM.</i> • <i>Chart the relationships between the FEM model, PES Content Standards requirements for PA.</i> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music:</p> <ul style="list-style-type: none"> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</i> • <i>LCD Projector and Screen.</i> • <i>African drums (high-pitched, medium pitched, low pitched,</i> 	<p>opportunities in lesson 9 of your course manual can be aligned to the NTEAP.</p> <p>3.4 Read and suggest relevant teaching and learning resources for this lesson and describe how to use them.</p> <p>E.g. 1. Practice of Fitness Education Model (FEM) Activities:</p> <ul style="list-style-type: none"> • <i>Develop a chart to illustrate the relation between the goals and objectives of the FEM.</i> • <i>Chart the relationships between the FEM model, PES Content Standards requirements for PA.</i> <p>E.g. 2. Melody Writing: Setting Vernacular Lyrics to Music:</p> <ul style="list-style-type: none"> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</i> • <i>LCD Projector and Screen.</i> • <i>African drums (high-pitched, medium pitched, low pitched,</i> 	
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	<p><i>master drum, and donno)</i></p> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools:</p> <ul style="list-style-type: none"> • <i>E-learning materials as appendices to the lesson planner.</i> • <i>Use a chart to illustrate the cultural activities which are physically relevant.</i> <p>https://www.shapeamerica.org/accreditation/upload/2017-SHAPE-America-Initial-PETE-Standards-and-Components.pdf (Retrieved 18 June 2019)</p> <p>E.g. 4. Rehearsing the Dance Drama III:</p> <ul style="list-style-type: none"> • <i>Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</i> • <i>African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</i> <p>NB: SL <i>Emphasis should be on local instruments and low or no cost materials where possible.</i></p>	<p><i>master drum, and donno)</i></p> <p>E.g. 3. Cultural context as a foundation for the PES in basic schools:</p> <ul style="list-style-type: none"> • <i>E-learning materials as appendices to the lesson planner.</i> • <i>Use a chart to illustrate the cultural activities which are physically relevant.</i> <p>https://www.shapeamerica.org/accreditation/upload/2017-SHAPE-America-Initial-PETE-Standards-and-Components.pdf (Retrieved 18 June 2019)</p> <p>E.g. 4. Rehearsing the Dance Drama III:</p> <ul style="list-style-type: none"> • <i>Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</i> • <i>African drums (high-pitched, medium pitched, low pitched, master drum, and donno)</i> 	
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	<p>NB: SL <i>Encourage tutors to make adequate preparation for the delivery of this lesson.</i></p> <p><i>In the case of unresolved issues consult the subject writing leads.</i></p>		
<p>4. Evaluation and review of session:</p> <ul style="list-style-type: none"> • Tutors need to identify critical friends to observe lessons and report at next session. • Identifying and addressing any outstanding issues relating to the lesson/s for clarification 	<p>4.1 Ask a Tutor from each course group to do a recap of the session.</p> <p>4.2 Remind Tutors to invite a critical friend to observe during lesson delivery and provide feedback.</p> <p>4.3 Remind tutors to read lesson 10 in their course manual for the next session.</p> <p>NB <i>Subject lead's support may be sought for further assistance.</i></p>	<p>4.1 Do a recap of the session.</p> <p>4.2 Invite a critical friend to observe during your lesson delivery.</p> <p>4.3 Read lesson 10 in your course manual for the next session.</p>	15 mins

PEMD PD Session 10

Age Phases/Grades:

JHS Education

Name of Subject/s:

1. PE curriculum and organization of school sport
2. Principles and Techniques in Music Composition
3. Content and Foundational Knowledge in Physical Education
4. Dance Drama Composition

LESSON TITLE:

1. Organization and management of a traditional sports festival I
2. Harmony: Building Triads
3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas
4. Dance Drama Performance Event Planning

Tutor PD Session for Lesson 10 in the Course Manual

Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.	Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i>	Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.	Time in session
1. Introduction to the session <ul style="list-style-type: none"> • Review prior learning • A critical friend to share findings for a short 	Introduction to lesson 10 Welcome Tutors with an ice breaker. E.g. call on few volunteers to share their experiences on <i>“The day I misplaced/damaged</i>		20 mins

<p>discussion and lessons learned</p> <ul style="list-style-type: none"> • Reading and discussion of the introductory sections of the lesson up to and including learning outcomes and indicators • Overview of content and identification of any distinctive aspects of the lesson/s, <p>NB The guidance for SL/HoD should identify and address any areas where tutors might require clarification on any aspect of the lesson. NB SL/HoD should ask tutors to plan for their teaching as they go through the PD session</p>	<p><i>my parent’s valuable item”.</i></p> <p>1.1 Ask Tutors to write on a post-it-note what lessons they learnt from PD session 9, exchange with an elbow partner and read to the larger group.</p> <p>1.2 Ask course Tutors with their critical friends to brief the larger group on their experiences and observations in the delivery of lesson 9.</p> <p>1.3 Ask Tutors to sit in their respective course groupings to read and discuss the introductory sections of lesson 10, including learning outcomes (LOs) and indicators (LIs) from their course manuals.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: LO: <i>Practically demonstrate knowledge and understanding of management and administration of sports events/festival and to meet the global requirements for aerobic</i></p>	<p>1.1 Write on a post-it-note what lessons you learnt from PD session 9, exchange with an elbow partner and read to the larger group in turns.</p> <p>1.2 With your critical friend, brief the larger group on your experiences and observations during the delivery of lesson 9.</p> <p>1.3 Sit in your respective course groups, read and discuss the introductory sections of lesson 10, including learning outcomes (LOs) and indicators (LIs) from your course manuals.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: LO: <i>Practically demonstrate knowledge and understanding of management and administration of sports events/festival and to meet the global requirements for aerobic</i></p>	
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	<p><i>strength and endurance, muscular strength and endurance, bone strength and endurance, flexibility and balance. NTS 2c & 2d, NTECF p16, NaCCA 2, 4 &5, PD 1,2,3,5& 7.</i></p> <p>LI: <i>Work in small groups to identify activities to organize a sports festival with a clear focus to increase PA levels by promoting organized sports participation.</i></p> <p>E.g. 2. Harmony: Building Triads:</p> <p>LO: <i>Demonstrate comprehensive skills in creating melodies and improvising movement activities with triads. NTS 2e & 2f, NTECF p 23,29 NaCCA B4.2.2.2.1-3.</i></p> <p>LI: <i>Sing major, minor and diminished triads in pitch.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas:</p> <p>LO: <i>Demonstrate competency in fundamental motor skills as well as skilful performance in other</i></p>	<p><i>strength and endurance, muscular strength and endurance, bone strength and endurance, flexibility and balance. NTS 2c & 2d, NTECF p16, NaCCA 2, 4 &5, PD 1,2,3,5& 7.</i></p> <p>LI: <i>Work in small groups to identify activities to organize a sports festival with a clear focus to increase PA levels by promoting organized sports participation.</i></p> <p>E.g. 2. Harmony: Building Triads:</p> <p>LO: <i>Demonstrate comprehensive skills in creating melodies and improvising movement activities with triads. NTS 2e & 2f, NTECF p 23,29 NaCCA B4.2.2.2.1-3.</i></p> <p>LI: <i>Sing major, minor and diminished triads in pitch.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas:</p> <p>LO: <i>Demonstrate competency in fundamental motor skills as well as skilful performance in other</i></p>	
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	<p><i>physical activities.</i> REQUIRED REFERENCE <i>SHAPE "A" & "B" NTS 2e, NTECF p.20.</i></p> <p>LI: <i>Demonstrate competency in all fundamental motor skills, as well as skilful performance in games and sports, aquatics content areas.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: LO: <i>Demonstrate comprehensive content knowledge on what goes into dressed rehearsals. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.3.4.1-3.</i></p> <p>LI:</p> <ul style="list-style-type: none"> • <i>Itemise the costume needed for the dance drama production.</i> • <i>List three (3) props used for the production.</i> • <i>Describe any other properties such as sound effect needed for the production.</i> <p>1.4 Ask Tutors to identify important and distinctive aspects of lesson 10 from their course manuals.</p> <p>E.g. 1. Organization and management of a</p>	<p><i>physical activities.</i> REQUIRED REFERENCE <i>SHAPE "A" & "B" NTS 2e, NTECF p.20.</i></p> <p>LI: <i>Demonstrate competency in all fundamental motor skills, as well as skilful performance in games and sports, aquatics content areas.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: LO: <i>Demonstrate comprehensive content knowledge on what goes into dressed rehearsals. (NTS 2c & 2d, NTECF p16. NaCCA B4.2.3.4.1-3.</i></p> <p>LI:</p> <ul style="list-style-type: none"> • <i>Itemise the costume needed for the dance drama production.</i> • <i>List three (3) props used for the production.</i> • <i>Describe any other properties such as sound effect needed for the production.</i> <p>1.4 Identify important and distinctive aspects of lesson 10 from your course manuals.</p> <p>E.g. 1. Organization and management of a</p>	
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	<p>traditional sports festival I: <i>Organizing and managing a traditional sports festival using combinations of the curriculum models.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Discussing the rules on how triads are constructed on all the seven notes of the scale degree—I, II, III, IV, V, VI & VII.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Discussing the fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas using the explanation and supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: <i>Discussing multi-purpose skills needed in event management organisation.</i></p> <p>1.5 Ask Tutors to identify possible challenging areas in teaching of</p>	<p>traditional sports festival I: <i>Organizing and managing a traditional sports festival using combinations of the curriculum models.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Discussing the rules on how triads are constructed on all the seven notes of the scale degree—I, II, III, IV, V, VI & VII.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Discussing the fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas using the explanation and supporting evidence in the Required Reference SHAPE “A” & “B” from internet/e-learning sites on the web.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: <i>Discussing multi-purpose skills needed in event management organisation.</i></p> <p>1.5 Identify possible challenging areas in teaching of the</p>	
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	<p>the concepts in this lesson from their respective courses and share with the larger group for clarification.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Lack of previous knowledge about the organisation of sport festivals and low self-esteem among student teachers.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Lack of appreciable level of musicianship and manipulative skills among student teachers.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Being afraid of failing, past insecurities, or fear of change can ignite uncomfortable emotional states that may prevent student teachers from taking full advantage of the learning opportunities.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: <i>Involvement of Student teachers with SEN in</i></p>	<p>concepts in this lesson from your course manual and share with the larger group for clarification.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Lack of previous knowledge about the organisation of sport festivals and low self-esteem among student teachers.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Lack of appreciable level of musicianship and manipulative skills among student teachers.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Being afraid of failing, past insecurities, or fear of change can ignite uncomfortable emotional states that may prevent student teachers from taking full advantage of the learning opportunities.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: <i>Involvement of Student teachers with SEN in</i></p>	
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	<p><i>practical activities such as acting on the stage.</i></p> <p>NB SL: <i>Ask tutors to take note of the relevant concepts and plan for their teaching as they go through the PD session.</i></p>	<p><i>practical activities such as acting on the stage.</i></p>	
<p>2. Concept Development (New learning likely to arise in lesson/s):</p> <ul style="list-style-type: none"> • Identification and discussion of new learning, • potential barriers to learning for student teachers or students, • concepts or pedagogy being introduced in the lesson, which need to be explored with the SL/HoD <p>NB The guidance for SL/HoD should set out what they need to do to introduce and explain the issues/s with tutors</p>	<p>2.1 Ask tutors to carefully read to outline and discuss the key concepts in lesson 10 from their respective course manuals.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Discussing a traditional sports festival using integrated curriculum models.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Exposing student-teachers to triads—primary and secondary triads.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Applying the fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics in basic school physical education.</i></p>	<p>2.1 Read to outline and discuss the key concepts in lesson 10 from your course manual.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Discussing a traditional sports festival using integrated curriculum models.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Exposing student-teachers to triads—primary and secondary triads.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Applying the fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics in basic school physical education.</i></p>	15 mins

	<p>E.g. 4. Dance Drama Performance Event Planning: <i>Supervising event planning committees' work as well as ensuring a dressed rehearsal of the dance drama production.</i></p> <p>2.2 Ask tutors to identify potential barriers to learning (Lesson 10) for student teachers.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Lack of familiarity with some traditional sports.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Students without prerequisite Music background; fear and anxiety, stage fright, large class size, lack of keyboard instrument and students with SEN.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Involvement of Student teachers with special educational needs in field activities.</i></p>	<p>E.g. 4. Dance Drama Performance Event Planning: <i>Supervising event planning committees' work as well as ensuring a dressed rehearsal of the dance drama production.</i></p> <p>2.2 Identify potential barriers to learning (Lesson 10) for student teachers.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Lack of familiarity with some traditional sports.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Students without prerequisite Music background; fear and anxiety, stage fright, large class size, lack of keyboard instrument and students with SEN.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Involvement of Student teachers with special educational needs in field activities.</i></p>	
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	<p>E.g. 4. Dance Drama Performance Event Planning: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment and rehearsal space.</i></p> <p>2.3 Ask tutors to brainstorm and share with an elbow friend the concepts or pedagogies they would use in the delivery of this lessons.</p> <p>2.4 Ask Tutors to identified concepts or pedagogies that need to be explored for discussion.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Using practical activities to help student teachers to organise and manage a traditional sports festival using combinations of the curriculum models they learned.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Using demonstration and Hands-on approach in singing Triads in Arpeggio and also building the triads in the music manuscripts.</i></p>	<p>E.g. 4. Dance Drama Performance Event Planning: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment and rehearsal space.</i></p> <p>2.3 Brainstorm and share with an elbow friend the concepts or pedagogies you would use in the delivery of this lessons.</p> <p>2.4 Identified concepts or pedagogies that need to be explored for discussion.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Using practical activities to help student teachers to organise and manage a traditional sports festival using combinations of the curriculum models they learned.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Using demonstration and Hands-on approach in singing Triads in Arpeggio and also building the triads in the music manuscripts.</i></p>	
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	<p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Adopting discussion approach to create meaningful interaction among student teachers during the lesson.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: <i>Use of collaborative approach for two or more student teachers to work together towards planning and performing a dance drama.</i></p>	<p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Adopting discussion approach to create meaningful interaction among student teachers during the lesson.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: <i>Use of collaborative approach for two or more student teachers to work together towards planning and performing a dance drama.</i></p>	
<p>3. Planning for teaching, learning and assessment activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors may require clarification • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for 	<p>3.1 In their respective course groupings, ask Tutors to read the teaching and learning activities from their course manuals and discuss.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Student teachers engage in organization and management of a traditional sports festival in teams.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Students imitate Tutor as he/she sings through the</i></p>	<p>3.1 Read the teaching and learning activities from your course manual and discuss.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Student teachers engage in organization and management of a traditional sports festival in teams.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Students imitate Tutor as he/she sings through the</i></p>	40 mins

<p>integrating: GESI responsiveness and ICT and 21st C skills</p> <ul style="list-style-type: none"> • Reading, discussion, and identification of continuous assessment opportunities in the lesson. Each lesson should include at least two opportunities to use continuous assessment to support student teacher learning • Resources: <ul style="list-style-type: none"> ○ links to the existing PD Themes, for example, action research, questioning and to other external reference material: literature, on web, Utube, physical resources, power point; how they should be used. Consideration needs to be given to local availability ○ guidance on any power point 	<p><i>seven scale degrees—I, II, III, IV, V, VI & VII as arpeggios.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Working in small groups to discuss the supporting evidence for cultural fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics and how they contribute to overall physical fitness of learners.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: <i>Brainstorming on things to remember during a final live show i.e ensuring that performers have the requisite costume, props, sound effects, etc., needed for the final production stage.</i></p> <p>NB: SL <i>Subject leads and or experts can be contacted for clarification.</i></p> <p>NB:SL <i>Ask Tutors to remind student teachers to observe and note how their mentors conducted</i></p>	<p><i>seven scale degrees—I, II, III, IV, V, VI & VII as arpeggios.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Working in small groups to discuss the supporting evidence for cultural fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics and how they contribute to overall physical fitness of learners.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: <i>Brainstorming on things to remember during a final live show i.e ensuring that performers have the requisite costume, props, sound effects, etc., needed for the final production stage.</i></p>	
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<p>presentations, TLM or other resources which need to be developed to support learning</p> <ul style="list-style-type: none"> Tutors should be expected to have a plan for the next lesson for student teachers 	<p><i>practical assessment in Music and PE to address equity and diversity in their lessons.</i></p> <p>3.2 Ask Tutors to identify and discuss how the core and transferrable skills would be developed in student teachers during the delivery of lesson 10.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Acquisition of assessment skills, social skills, communication skills, reflection and honesty through group discussions and presentations on organization and management of a traditional sports festival in teams.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Acquisition of ICT, critical thinking and problem-solving skills, innovation and collaboration through navigating and searching for information online and organising these pieces of information for presentations.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas:</p>	<p>3.2 Identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 10.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Acquisition of assessment skills, social skills, communication skills, reflection and honesty through group discussions and presentations on organization and management of a traditional sports festival in teams.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>A Acquisition of ICT, critical thinking and problem-solving skills, innovation and collaboration through navigating and searching for information online and organising these pieces of information for presentations.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas:</p>	
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	<p><i>Acquisition of ICT skills by creating the opportunity for student teachers to use power point and the projector for presentations.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: <i>Acquisition of cultural and civic literacy, innovation and collaboration by involvement in group work i.e planning and directing stage work.</i></p> <p>3.3. Ask Tutors to read and discuss how the continuous assessment opportunities in lesson 10 can be aligned to the NTEAP.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Small group assignment on activities to organize a sports festival with a clear focus to increase PA levels by promoting organized sports participation.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Small Group Assignment to look for the definitions of Harmony—First Inversion Triads and the Dominant Seventh Chord (V⁷).</i></p>	<p><i>Acquisition of ICT skills by creating the opportunity for student teachers to use power point and the projector for presentations.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: <i>Acquisition of cultural and civic literacy, innovation and collaboration by involvement in group work i.e planning and directing stage work.</i></p> <p>3.3. Read and discuss how the continuous assessment opportunities in lesson 10 can be aligned to the NTEAP.</p> <p>E.g. 1. Organization and management of a traditional sports festival I: <i>Small group assignment on activities to organize a sports festival with a clear focus to increase PA levels by promoting organized sports participation.</i></p> <p>E.g. 2. Harmony: Building Triads: <i>Small Group Assignment to look for the definitions of Harmony—First Inversion Triads and the Dominant Seventh Chord (V⁷).</i></p>	
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	<p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Application of fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas in basic school PES.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: <i>Group planning activities on publicity, e.g., posters, invitation cards & letters, tickets, organisation of box office etc.</i></p> <p>3.4 Ask Tutors to read and suggest relevant teaching and learning resources for their lessons and describe how they can be used.</p> <p>E.g. 1. Organization and management of a traditional sports festival I:</p> <ul style="list-style-type: none"> • <i>TLR for games fixtures to be developed by student teachers to use during the traditional Olympics.</i> • <i>Score sheets.</i> • <i>Cones, markers, whistles, stop watches, tape measure, etc.</i> 	<p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas: <i>Application of fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas in basic school PES.</i></p> <p>E.g. 4. Dance Drama Performance Event Planning: <i>Group planning activities on publicity, e.g., posters, invitation cards & letters, tickets, organisation of box office etc.</i></p> <p>3.4 Read and suggest relevant teaching and learning resources for this lesson and describe how they can be used.</p> <p>E.g. 1. Organization and management of a traditional sports festival I:</p> <ul style="list-style-type: none"> • <i>TLR for games fixtures to be developed by student teachers to use during the traditional Olympics.</i> • <i>Score sheets.</i> • <i>Cones, markers, whistles, stop watches, tape measure, etc.</i> 	
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	<p>E.g. 2. Harmony: Building Triads:</p> <ul style="list-style-type: none"> • <i>A modest recording and playback gadget in the classroom or music room.</i> • <i>Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)</i> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</i> • <i>LCD Projector and Screen</i> <p><u><i>What is a Triad? Music Theory Video - YouTube</i></u> <i>Retrieved 01/09/2021</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas:</p> <ul style="list-style-type: none"> • <i>E-learning materials as appendices to the lesson planner.</i> • <i>Use a chart to illustrate the fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas which are physically relevant.</i> <p><u><i><a 113="" 548="" 785="" 886"="" href="https://www.shapeamerica.org/accreditation/upload/2017-SHAPE-America-</i></u></p> </td> <td data-bbox="> <p>E.g. 2. Harmony: Building Triads:</p> <ul style="list-style-type: none"> • <i>A modest recording and playback gadget in the classroom or music room.</i> • <i>Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)</i> • <i>Computers (Laptops or PCs) for playing back MP3 and MP4 files.</i> • <i>LCD Projector and Screen</i> <p><u><i>What is a Triad? Music Theory Video - YouTube</i></u> <i>Retrieved 01/09/2021</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas:</p> <ul style="list-style-type: none"> • <i>E-learning materials as appendices to the lesson planner.</i> • <i>Use a chart to illustrate the fundamental motor skills focusing on skilful performance in traditional games, sports and aquatics content areas which are physically relevant.</i> <p><u><i><a 113="" 785="" 862="" 886"="" href="https://www.shapeamerica.org/accreditation/upload/2017-SHAPE-America-</i></u></p> </td> <td data-bbox="></i></u></p></i></u></p>
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	<p><u>Initial-PETE-Standards-and-Components.pdf</u> (retrieved 18 June 2019)</p> <p>E.g. 4. Dance Drama Performance Event Planning:</p> <ul style="list-style-type: none"> • Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances) • African drums (high-pitched, medium pitched, low pitched, master drum, and donno) <p>NB: SL Emphasis should be on local instruments and low/no cost materials where possible.</p> <p>Encourage tutors to make adequate preparation for the delivery of this lesson.</p> <p>In the case of unresolved issues consult the subject writing leads.</p>	<p><u>Initial-PETE-Standards-and-Components.pdf</u> (retrieved 18 June 2019)</p> <p>E.g. 4. Dance Drama Performance Event Planning:</p> <ul style="list-style-type: none"> • Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances) • African drums (high-pitched, medium pitched, low pitched, master drum, and donno) 	
<p>4. Evaluation and review of session:</p> <ul style="list-style-type: none"> • Tutors should Identifying critical friends to observe lessons and report at next session. 	<p>4.1 Ask tutors to identify a critical friend to observe their lesson delivery and provide comment at the next PD session. Eg. An oral report covering, lesson introduction, development and evaluation.</p>	<p>4.1 Identify a critical friend to observe your lesson delivery and provide comment at the next PD session. Eg. An oral report covering, lesson introduction, development and evaluation.</p>	<p>15 mins</p>

<ul style="list-style-type: none">Identifying and addressing any outstanding issues relating to the lesson/s for clarification	4.2 In the case of unresolved issues refer tutors to the PDC, HoD or the Subject Writing Leads.	4.2 Refer to the PDC, HoD or the Subject Writing Leads for any unresolved issues.	
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PEMD PD Session 11

Age Phases/Grades:

JHS Education

Name of Subject/s:

- 1 PE curriculum and organization of school sport
- 2 Principles and Techniques in Music Composition
- 3 Content and Foundational Knowledge in Physical Education
- 4 Dance Drama Composition

LESSON TITLE:

- 1 Organization and management of a traditional sports festival II
- 2 Harmony: Chords for Four Part Writing— Soprano, Alto, Tenor and Bass
- 3 Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities
- 4 Dance Drama Performance to the University Community

Tutor PD Session for Lesson 11 in the Course Manual

Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.	Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i>	Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.	Time in session
1. Introduction to the session <ul style="list-style-type: none"> • Review prior learning • A critical friend to share findings for a short 	Introduction to lesson 11 Begin the session with an ice breaker. <i>E.g. “What were you known for in College/high school?”</i>	Introduction to lesson 1 1	20 mins

<p>discussion and lessons learned</p> <ul style="list-style-type: none"> • Reading and discussion of the introductory sections of the lesson up to and including learning outcomes and indicators • Overview of content and identification of any distinctive aspects of the lesson/s, <p>NB The guidance for SL/HoD should identify and address any areas where tutors might require clarification on any aspect of the lesson. NB SL/HoD should ask tutors to plan for their teaching as they go through the PD session</p>	<p>Introduction to lesson 11 (Review prior learning)</p> <p>1.1 Ask Tutors to reflect on PD Session 10 and share with the larger group.</p> <p>1.2 With a critical friend, ask Tutors to brief the larger group on their experiences and observations during the delivery of lesson 10.</p> <p>1.3 Ask Tutors to sit in their course groups to read the description and purpose of lesson 11 from their respective course manuals (PE & Music and Dance manuals) including lesson outcomes (LOs) and indicators (LIs) to have a general overview of the lesson.</p> <p>E.g. 1. Organization and management of a traditional sports festival II: LO: <i>Practically demonstrate knowledge and understanding of management and administration of sports events/festival and to meet the global requirements for aerobic strength and endurance, muscular strength and</i></p>	<p>1.1 Reflect on PD Session 10 and share with the larger group.</p> <p>1.2 Together with your critical friend brief the larger group on your experiences and observations during the delivery of lesson 10.</p> <p>1.3 Sit in your course groups and read the description and purpose of lesson 11 from your course manual (PE & Music and Dance manual) including lesson outcomes (LOs) and indicators (LIs) to have a general overview of the lesson.</p> <p>E.g. 1. Organization and management of a traditional sports festival II: LO: <i>Practically demonstrate knowledge and understanding of management and administration of sports events/festival and to meet the global requirements for aerobic strength and endurance, muscular strength and</i></p>	
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	<p><i>endurance, bone strength and endurance, flexibility and balance. NTS 2c & 2d, NTECF p16, NaCCA 2, 4 &5, PD 1,2,3,5& 7.</i></p> <p>LI: <i>Work in small groups to identify activities to organize a sports festival with a clear focus to increase PA levels by promoting organized sports participation.</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass:</p> <p>LO: <i>Demonstrate comprehensive knowledge in internalising and singing chords.</i></p> <p>LI: <i>Sing major, minor and diminished triads in pitch.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities:</p> <p>LO: <i>Demonstrate competency in fundamental motor skills as well as skilful performance in other physical activities.</i> <i>REQUIRED REFERENCE SHAPE “A” & “B” NTS 2e, NTECF p.20</i></p>	<p><i>endurance, bone strength and endurance, flexibility and balance. NTS 2c & 2d, NTECF p16, NaCCA 2, 4 &5, PD 1,2,3,5& 7.</i></p> <p>LI: <i>Work in small groups to identify activities to organize a sports festival with a clear focus to increase PA levels by promoting organized sports participation.</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass:</p> <p>LO: <i>Demonstrate comprehensive knowledge in internalising and singing chords.</i></p> <p>LI: <i>Sing major, minor and diminished triads in pitch.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities:</p> <p>LO: <i>Demonstrate competency in fundamental motor skills as well as skilful performance in other physical activities.</i> <i>REQUIRED REFERENCE SHAPE “A” & “B” NTS 2e, NTECF p.20</i></p>	
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	<p>LI: <i>Demonstrate competency in all fundamental motor skills, as well as skilful performance in dance, music and rhythmic activities content areas.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: LO: <i>Demonstrate comprehensive content knowledge on rolling the dance drama live shows. (NTS 2c & 2d, NTECF p16. NaCCA</i></p> <p>LI: <i>Exhibit notes on the definitions of dance drama production terms.</i></p> <p>1.4 Ask Tutors to read, identify and discuss important and distinctive aspects of lesson 11 from their course manuals</p> <p>E.g. 1. Organization and management of a traditional sports festival II: <i>Organizing traditional sports festival using combinations of the curriculum models.</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass:</p>	<p>LI: <i>Demonstrate competency in all fundamental motor skills, as well as skilful performance in dance, music and rhythmic activities content areas.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: LO: <i>Demonstrate comprehensive content knowledge on rolling the dance drama live shows. (NTS 2c & 2d, NTECF p16. NaCCA</i></p> <p>LI: <i>Exhibit notes on the definitions of dance drama production terms Read,</i></p> <p>1.4 Identify and discuss important and distinctive aspects of lesson 11 from your course manual.</p> <p>E.g. 1. Organization and management of a traditional sports festival II: <i>Organizing traditional sports festival using combinations of the curriculum models.</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass:</p>	
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	<p><i>Creating different melodies using the ostinato bass line (I, VI, IV, V).</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities: <i>Discussing the supporting evidence for cultural fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities and how they contribute to overall physical fitness of learners.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: <i>Dressed rehearsal and directing of Dace Drama</i></p> <p>1.5 Ask Tutors to identify possible challenging areas in teaching of the concepts in their respective lessons and share with the larger group for clarification.</p> <p>E.g. 1. Organization and management of a traditional sports festival II:</p> <ul style="list-style-type: none"> ● <i>Adequate skills for the organization and management of</i> 	<p><i>Creating different melodies using the ostinato bass line (I, VI, IV, V).</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities: <i>Discussing the supporting evidence for cultural fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities and how they contribute to overall physical fitness of learners.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: <i>Dressed rehearsal and directing of Dace Drama</i></p> <p>1.5 Identify possible challenging areas in teaching of the concepts in this lesson and share with the larger group for clarification.</p> <p>E.g. 1. Organization and management of a traditional sports festival II:</p> <ul style="list-style-type: none"> ● <i>Adequate skills for the organization and management of</i> 	
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	<p><i>traditional sports festival.</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass: <i>Identification of the rules on how chords are constructed on all the seven notes of the scale degree—I, II, III, IV, V, VI & VII.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities: <i>Identification of supporting evidence for cultural fundamental motor skills.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: <i>Getting the right people for the right characters.</i></p> <p>NB SL: <i>Ask tutors to take note of the relevant concepts and plan for their teaching as they go through the PD session.</i></p>	<p><i>traditional sports festival.</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass: <i>Identification of the rules on how chords are constructed on all the seven notes of the scale degree—I, II, III, IV, V, VI & VII.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities: <i>Identification of supporting evidence for cultural fundamental motor skills.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: <i>Getting the right people for the right characters.</i></p>	
<p>2. Concept Development (New learning likely to arise in lesson/s):</p>	<p>2.1 Ask Tutors to outline and discuss some key concepts in lesson 11 of their respective course manuals.</p>	<p>2.1 Identify and discuss key concepts as per this lesson.</p>	<p>15 mins</p>

<ul style="list-style-type: none"> • Identification and discussion of new learning, • potential barriers to learning for student teachers or students, • concepts or pedagogy being introduced in the lesson, which need to be explored with the SL/HoD <p>NB The guidance for SL/HoD should set out what they need to do to introduce and explain the issues/s with tutors</p>	<p>E.g. 1. Organization and management of a traditional sports festival II: <i>Organizing and administering a traditional sports festival using combinations of curriculum models.</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass: <i>Identifying notes of the chords of scale degrees in root position (SATB), i.e., arpeggio (horizontally) and in harmony (vertically) in solfege (I, II, III, IV, V, VI & VII) in addition to the V 7.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities: <i>Applying fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities in basic school physical education.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: <i>Producing dance drama concert.</i></p> <p>2.2 Ask tutors to identify potential barriers to learning for student teachers.</p>	<p>E.g. 1. Organization and management of a traditional sports festival II: <i>Organizing and administering a traditional sports festival using combinations of curriculum models.</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass: <i>Identifying notes of the chords of scale degrees in root position (SATB), i.e., arpeggio (horizontally) and in harmony (vertically) in solfege (I, II, III, IV, V, VI & VII) in addition to the V 7.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities: <i>Applying fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities in basic school physical education.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: <i>Producing dance drama concert.</i></p> <p>2.2. Identify potential barriers to learning for student teachers.</p>	
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	<p>E.g. 1. Organization and management of a traditional sports festival II: <i>Lack of familiarity with some traditional sports,</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass: <i>Students without adequate prerequisite Music background, fear and anxiety, stage fright, large class size, lack of keyboard instrument and students with SEN.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities: <i>Student teachers may have special educational needs.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment.</i></p> <p>2.3 Guide tutors to use the think-pair-share approach to identify and discuss concepts or pedagogies they would use in their lessons, which need to be explored.</p>	<p>E.g. 1. Organization and management of a traditional sports festival II: <i>Lack of familiarity with some traditional sports,</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass: <i>Students without adequate prerequisite Music background, fear and anxiety, stage fright, large class size, lack of keyboard instrument and students with SEN.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities: <i>Student teachers may have special educational needs.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment.</i></p> <p>2.3. Identify and discuss concepts or pedagogies you would use in your lesson, which need to be explored.</p>	
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	<p>E.g. 1. Organization and management of a traditional sports festival II: <i>Use of practical based approach to engage student teachers in traditional sports festival organization and administration in their small groups.</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass: <i>Engaging student teachers in practical activities such as singing triads in arpeggio and chords and choreographing a dance.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities: <i>Small group presentation and discussion on SCK focusing on fundamental motor skills relating to skilful performance in dance, music and rhythmic activities content for physical education in basic schools.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: <i>Practical activities i.e rehearsing and performing.</i></p>	<p>E.g. 1. Organization and management of a traditional sports festival II: <i>Use of practical based approach to engage student teachers in traditional sports festival organization and administration in their small groups.</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass: <i>Engaging student teachers in practical activities such as singing triads in arpeggio and chords and choreographing a dance.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities: <i>Small group presentation and discussion on SCK focusing on fundamental motor skills relating to skilful performance in dance, music and rhythmic activities content for physical education in basic schools.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: <i>Practical activities i.e rehearsing and performing.</i></p>	
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<p>3. Planning for teaching, learning and assessment activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors may require clarification • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills • Reading, discussion, and identification of continuous assessment opportunities in the lesson. Each lesson should include at least two opportunities to use continuous assessment to support student teacher learning • Resources: <ul style="list-style-type: none"> ○ links to the existing PD 	<p>3.1. From the course manual, ask Tutors to read and share with the small group the teaching and learning activities in their respective lessons and identify areas that need clarification for discussion.</p> <p>E.g. 1. Organization and management of a traditional sports festival II: <i>Student teachers engage in organization and management of the traditional sports festival in their teams.</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass: <i>Demonstrate and ask students to sing through the chords as arpeggios (horizontally) and in harmony (vertically) in solfege. Hold last notes at ends.</i> Group 4 d' r' m' f' s' l' t' Group 3 s l t d' r' m' f' Group 2 m f s l t d' r' Group 1 d r m f s l t Degree I II III IV V VI VII <u>Chords Part 3: Primary Chords (Major Keys) - YouTube</u> Retrieved on 02/09/2021</p> <p>E.g. 3. Fundamental motor skills focusing on</p>	<p>3.1 Read and share the teaching and learning activities in this lesson and identify areas that need clarification for discussion.</p> <p>E.g. 1. Organization and management of a traditional sports festival II: <i>Student teachers engage in organization and management of the traditional sports festival in their teams.</i></p> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass: <i>Demonstrate and ask students to sing through the chords as arpeggios (horizontally) and in harmony (vertically) in solfege. Hold last notes at ends.</i> Group 4 d' r' m' f' s' l' t' Group 3 s l t d' r' m' f' Group 2 m f s l t d' r' Group 1 d r m f s l t Degree I II III IV V VI VII <u>Chords Part 3: Primary Chords (Major Keys) - YouTube</u> Retrieved on 02/09/2021</p> <p>E.g. 3. Fundamental motor skills focusing on</p>	
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<p>Themes, for example, action research, questioning and to other external reference material: literature, on web, Utube, physical resources, power point; how they should be used. Consideration needs to be given to local availability</p> <ul style="list-style-type: none"> ○ guidance on any power point presentations, TLM or other resources which need to be developed to support learning • Tutors should be expected to have a plan for the next lesson for student teachers 	<p>skilful performance in dance, music and rhythmic activities: <i>Student teachers work in small groups to discuss the supporting evidence for cultural fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities and how they contribute to overall physical fitness of learners.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community:</p> <ul style="list-style-type: none"> • <i>Live Shows of Dance Drama</i> • <i>Facilitating a Video Recording of Production</i> <p>3.5 Ask Tutors to identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 11.</p> <p>E.g. 1. Organization and management of a traditional sports festival II: <i>Social skills, communication skills and honesty through group work and inter group competition.</i></p>	<p>skilful performance in dance, music and rhythmic activities: <i>Student teachers work in small groups to discuss the supporting evidence for cultural fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities and how they contribute to overall physical fitness of learners.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community:</p> <ul style="list-style-type: none"> • <i>Live Shows of Dance Drama</i> • <i>Facilitating a Video Recording of Production</i> <p>3.5 Identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 11.</p> <p>E.g. 1. Organization and management of a traditional sports festival II: <i>Social skills, communication skills and honesty through group work and inter group competition.</i></p>	
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	<p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass: <i>Assessment skills, social skills, communication skills, reflection and honesty by singing and harmonising songs in groups.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities: <i>Reflection, critical thinking and problem solving through participating in traditional games, sports and aquatics.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: <i>ICT skills, cultural and civic literacy, innovation and collaboration through stage performance, directing and recording of performances.</i></p> <p>NB <i>Ask Tutors to remind student teachers to observe strategies adopted by their mentors in dealing with ethical issues on stereotyping in music and PE.</i></p> <p>3.6 Ask Tutors in their small groups to read and discuss how the</p>	<p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass: <i>Assessment skills, social skills, communication skills, reflection and honesty by singing and harmonising songs in groups.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities: <i>Reflection, critical thinking and problem solving through participating in traditional games, sports and aquatics.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community: <i>ICT skills, cultural and civic literacy, innovation and collaboration through stage performance, directing and recording of performances.</i></p> <p>3.6 Read and discuss how the assessment opportunities in lesson</p>	
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	<p>assessment opportunities in lesson 11 can be aligned to the NTEAP.</p> <p>E.g. 1. Organization and management of a traditional sports festival II:</p> <ul style="list-style-type: none"> • <i>Reflection-Connection-Application.</i> • <i>Small Group Assignment</i> • <i>Active participation in discussions</i> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass:</p> <ul style="list-style-type: none"> • <i>Peer assessment of the duration of the notes of the triads in the scale degrees; internalising the chords of the triad.</i> • <i>Small Group Assignment to look for the definitions of Cadences—Perfect, Imperfect, Interrupted and Plagal.</i> • <i>Describe the processes involved in constructing triads, their first inversions and the V⁷ chord.</i> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities:</p> <ul style="list-style-type: none"> • <i>Questioning</i> 	<p>11 can be aligned to the NTEAP.</p> <p>E.g. 1. Organization and management of a traditional sports festival II:</p> <ul style="list-style-type: none"> • <i>Reflection-Connection-Application.</i> • <i>Small Group Assignment</i> • <i>Active participation in discussions</i> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass:</p> <ul style="list-style-type: none"> • <i>Peer assessment of the duration of the notes of the triads in the scale degrees; internalising the chords of the triad.</i> • <i>Small Group Assignment to look for the definitions of Cadences—Perfect, Imperfect, Interrupted and Plagal.</i> • <i>Describe the processes involved in constructing triads, their first inversions and the V⁷ chord.</i> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities:</p> <ul style="list-style-type: none"> • <i>Questioning</i> 	
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	<ul style="list-style-type: none"> • <i>Application of fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities in basic school PES.</i> <p>E.g. 4. Dance Drama Performance to the University Community:</p> <ul style="list-style-type: none"> • <i>Peer assessment of Live Shows by groups.</i> • <i>Small Group Class Presentations on Evaluation of the Successes of Group Productions by Filling in Questionnaires.</i> <p>3.7 Ask Tutors to read and suggest relevant teaching and learning resources for their lessons and describe how to use them.</p> <p>E.g. 1. Organization and management of a traditional sports festival II:</p> <ul style="list-style-type: none"> • <i>TLRs for games fixtures to be developed by student teachers to use during the traditional Olympics.</i> • <i>Score sheets for keeping records of scores.</i> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass:</p>	<ul style="list-style-type: none"> • <i>Application of fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities in basic school PES.</i> <p>E.g. 4. Dance Drama Performance to the University Community:</p> <ul style="list-style-type: none"> • <i>Peer assessment of Live Shows by groups.</i> • <i>Small Group Class Presentations on Evaluation of the Successes of Group Productions by Filling in Questionnaires.</i> <p>3.7 Read and suggest relevant teaching and learning resources for your lesson and describe how to use them.</p> <p>E.g. 1. Organization and management of a traditional sports festival II:</p> <ul style="list-style-type: none"> • <i>TLRs for games fixtures to be developed by student teachers to use during the traditional Olympics.</i> • <i>Score sheets for keeping records of scores.</i> <p>E.g. 2. Harmony: Chords for Four Part Writing—Soprano, Alto, Tenor and Bass:</p>	
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	<ul style="list-style-type: none"> • <i>A modest recording and playback gadget in the classroom or music room.</i> • <i>Compact Disc (Audio & Video) player with a recording facility.</i> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities:</p> <ul style="list-style-type: none"> • <i>Use a chart to illustrate the fundamental motor skills focusing on skilful performance dance, music and rhythmic activities content areas which are physically relevant</i> • <i>Cones, markers, whistles, stop watches, stadiometer, bathroom scale, skinfold callipers, tape measure, sit and reach box, heart rate monitors, medicine ball, free weights, dumb bells, rubber bands, goal ball, etc.</i> <p>E.g. 4. Dance Drama Performance to the University Community:</p> <ul style="list-style-type: none"> • <i>Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)</i> • <i>Computers (Laptops or PCs) for playing</i> 	<ul style="list-style-type: none"> • <i>A modest recording and playback gadget in the classroom or music room.</i> • <i>Compact Disc (Audio & Video) player with a recording facility.</i> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in dance, music and rhythmic activities:</p> <ul style="list-style-type: none"> • <i>Use a chart to illustrate the fundamental motor skills focusing on skilful performance dance, music and rhythmic activities content areas which are physically relevant</i> • <i>Cones, markers, whistles, stop watches, stadiometer, bathroom scale, skinfold callipers, tape measure, sit and reach box, heart rate monitors, medicine ball, free weights, dumb bells, rubber bands, goal ball, etc.</i> <p>E.g. 4. Dance Drama Performance to the University Community:</p> <ul style="list-style-type: none"> • <i>Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)</i> • <i>Computers (Laptops or PCs) for playing</i> 	
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	<p><i>back MP3 and MP4 files.</i></p> <p>NB: SL <i>Emphasis should be on local instruments and materials where possible.</i></p> <p>NB: SL <i>Encourage tutors to make adequate preparation for the delivery of this lesson.</i></p> <p><i>In the case of unresolved issues consult the subject writing leads.</i></p>	<p><i>back MP3 and MP4 files.</i></p>	
<p>4. Evaluation and review of session:</p> <p>a. Tutors need to identify critical friends to observe lessons and report at next session.</p> <p>b. Identifying and addressing any outstanding issues relating to the lesson/s for clarification</p>	<p>4.1 Ask a Tutor from each course group to do a recap of the session.</p> <p>4.2 Remind Tutors to invite a critical friend to observe during lesson delivery and provide feedback.</p> <p>4.3 Remind tutors to begin assessment of subject projects and subject portfolios for the semester.</p> <p>4.4 Remind tutors to read lesson 12 in their course manual for the next session.</p> <p>NB <i>Subject lead's support may be sought for further assistance.</i></p>	<p>4.1 Do a recap of the session.</p> <p>4.2 Invite a critical friend to observe during your lesson delivery.</p> <p>4.3 Remember to begin assessment of subject projects and subject portfolios for the semester.</p> <p>4.4 Read lesson 12 in your course manual for the next session.</p>	15 mins

PEMD PD Session 12

Age Phases/Grades: Name of Subject/s:

JHS Education

1. PE curriculum and organization of school sport
2. Principles and Techniques in Music Composition
3. Content and Foundational Knowledge in Physical Education
4. Dance Drama Composition

LESSON TITLE:

1. Curriculum evaluation
2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal
3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities
4. Dance Drama Performance to the University Community II

Tutor PD Session for Lesson 12 in the Course Manual

Focus: the bullet points provide the frame for what is to be done in the session. The SWL should use the bullets to guide what they write for the SL/HoD and tutors to do and say during each session. Each bullet needs to be addressed and specific reference should be made to the course manual/s.	Guidance notes on Leading the session. <i>What the SL/HoDs will have to say during each stage of the session</i>	Guidance Notes on Tutor Activity during the PD Session. What PD Session participants (Tutors) will do during each stage of the session.	Time in session
1. Introduction to the session <ul style="list-style-type: none"> • Review prior learning • A critical friend to share findings for a short 	Introduction to lesson 1 Use an ice breaker to welcome tutors to the 12 th PD session. E.g. <i>What were you known for in college/high school?</i>		20 mins

<p>discussion and lessons learned</p> <ul style="list-style-type: none"> • Reading and discussion of the introductory sections of the lesson up to and including learning outcomes and indicators • Overview of content and identification of any distinctive aspects of the lesson/s, <p>NB The guidance for SL/HoD should identify and address any areas where tutors might require clarification on any aspect of the lesson. NB SL/HoD should ask tutors to plan for their teaching as they go through the PD session</p>	<p>Introduction to lesson 12 (Review prior learning)</p> <p>1.1 Ask Tutors in their course groups to reflect on PD Session 11 and share what has been learnt.</p> <p>1.2 Ask tutors to team up with their critical friends to brief the larger group on their experiences and observations during the delivery of lesson 11.</p> <p>1.3 Ask tutors to sit in their course groups, read and discuss the introductory sections of lesson 12 from their respective course manual, including learning outcomes (LOs) and indicators (LIs).</p> <p>E.g. 1. Curriculum evaluation: CL: <i>Demonstrate knowledge of curriculum evaluation and how you can keep your curriculum dynamic-so that, it is not business as usual. NaCCA 2,4 &5 B1-B6 , PD 1,2,3,4,5,6&7.</i></p> <p>LI: <i>Identify a local or international resource for curriculum evaluation</i></p>	<p>Introduction to lesson 12 (Review prior learning)</p> <p>1.1 Reflect on PD Session 11 and report on what has been learnt.</p> <p>1.2 With your critical friend, brief the larger group on your experiences and observations during the delivery of lesson 11.</p> <p>1.3 Sit in your course groups, read and discuss the introductory sections of lesson 12 from your course manual, including learning outcomes (LOs) and indicators (LIs).</p> <p>E.g. 1. Curriculum evaluation: CL: <i>Demonstrate knowledge of curriculum evaluation and how you can keep your curriculum dynamic-so that, it is not business as usual. NaCCA 2,4 &5 B1-B6 , PD 1,2,3,4,5,6&7.</i></p> <p>LI: <i>Identify a local or international resource for curriculum evaluation</i></p>	
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	<p><i>(e.g., NASPE, STARS and PECAT)</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: CL: <i>Demonstrate comprehensive knowledge in constructing cadences.</i></p> <p>LI: <i>Identify three (3) cadences when music is played in the major key.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities:</p> <p>CL: <i>Demonstrate competency in fundamental motor skills as well as skilful performance in other physical activities.</i></p> <p>LI: <i>Demonstrate competency in all fundamental motor skills, as well as skilful performance in in outdoor pursuits, individualperformance activities content areas.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: LO:</p>	<p><i>(e.g., NASPE, STARS and PECAT)</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: CL: <i>Demonstrate comprehensive knowledge in constructing cadences.</i></p> <p>LI: <i>Identify three (3) cadences when music is played in the major key.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities:</p> <p>CL: <i>Demonstrate competency in fundamental motor skills as well as skilful performance in other physical activities.</i></p> <p>LI: <i>Demonstrate competency in all fundamental motor skills, as well as skilful performance in in outdoor pursuits, individualperformance activities content areas.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: LO:</p>	
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	<p><i>Demonstrate comprehensive content knowledge on rolling the dance drama live shows. (NTS 2c & 2d, NTECF p16. NaCCA</i></p> <p>LI: <i>Exhibit notes on the definitions of dance drama production terms.</i></p> <p>1.4 Ask tutors to identify and discuss within their respective course groups any distinctive aspects of their lessons.</p> <p>E.g. 1. Curriculum evaluation: <i>Exploring the meaning of evaluation, the purposes of evaluation and what constitutes good evaluation in physical education and sport.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: <i>Discussing the chord progressions that make the four types of cadences as seen in the excerpt below— V⁷ -I; V - VI; I -V; IV-I.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits,</p>	<p><i>Demonstrate comprehensive content knowledge on rolling the dance drama live shows. (NTS 2c & 2d, NTECF p16. NaCCA</i></p> <p>LI: <i>Exhibit notes on the definitions of dance drama production terms.</i></p> <p>1.4 Identify and discuss within your course group any distinctive aspects of your lesson.</p> <p>E.g. 1. Curriculum evaluation: <i>Exploring the meaning of evaluation, the purposes of evaluation and what constitutes good evaluation in physical education and sport.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: <i>Discussing the chord progressions that make the four types of cadences as seen in the excerpt below— V⁷ -I; V - VI; I -V; IV-I.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits,</p>	
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	<p>individual-performance activities: <i>Discuss fundamental motor skills focusing on skilful performance in outdoor pursuits, individual performance activities content areas using the explanation and supporting evidence in the Required Reference SHAPE “A”& “B” from internet/elearning sites on the web.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: <i>Establishing a guide for adjudicating a performance.</i></p> <p>1.5 Ask Tutors to identify possible challenging areas in teaching of the concepts in the lessons of their respective courses and share with the larger group for clarification.</p> <p>E.g. 1. Curriculum evaluation: <i>Exploration of the meaning of evaluation, the purposes of evaluation and what constitutes good evaluation in physical education and sport.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal:</p>	<p>individual-performance activities: <i>Discuss fundamental motor skills focusing on skilful performance in outdoor pursuits, individual performance activities content areas using the explanation and supporting evidence in the Required Reference SHAPE “A”& “B” from internet/elearning sites on the web.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: <i>Establishing a guide for adjudicating a performance.</i></p> <p>1.5 Identify possible challenging areas in teaching of the concepts in your lesson.</p> <p>E.g. 1. Curriculum evaluation: <i>Exploration of the meaning of evaluation, the purposes of evaluation and what constitutes good evaluation in physical education and sport.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal:</p>	
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	<p><i>Understanding the rules on how the dominant triad metamorphoses into dominant seventh (V⁷) chord.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities: <i>Providing supporting evidence for cultural fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities and how they contribute to overall physical fitness of learners.</i></p> <p><i>Involvement of students with GESI issues (special educational needs)</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: Student teachers' ability to make use of instructions via social media platforms to accomplish tasks.</p> <p>NB SL: <i>Ask tutors to take note of the relevant concepts and plan for their teaching as they go through the PD session.</i></p>	<p><i>Understanding the rules on how the dominant triad metamorphoses into dominant seventh (V⁷) chord.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities: <i>Providing supporting evidence for cultural fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities and how they contribute to overall physical fitness of learners.</i></p> <p><i>Involvement of students with GESI issues (special educational needs)</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: Student teachers' ability to make use of instructions via social media platforms to accomplish tasks.</p>	
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<p>2. Concept Development (New learning likely to arise in lesson/s):</p> <ul style="list-style-type: none"> • Identification and discussion of new learning, • potential barriers to learning for student teachers or students, • concepts or pedagogy being introduced in the lesson, which need to be explored with the SL/HoD <p>NB The guidance for SL/HoD should set out what they need to do to introduce and explain the issues/s with tutors</p>	<p>2.1 With think-pair- share technique, guide Tutors to identify and discuss key concepts as per their course manuals.</p> <p>E.g. 1. Curriculum evaluation: <i>Curriculum evaluation and how you can keep your curriculum dynamic- so that, it is not business as usual.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: <i>Constructing cadences and creating hymns that utilise the four conventional cadences.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities: <i>Discussing a fundamental motor skills focusing on skilful performance in outdoor pursuits, individual performance activities content areas using the explanation and supporting evidence in the Required Reference SHAPE “A”& “B” from internet/ e-learning sites on the web.</i></p>	<p>2.1 Identify and discuss key concepts as per your course manuals.</p> <p>E.g. 1. Curriculum evaluation: <i>Curriculum evaluation and how you can keep your curriculum dynamic- so that, it is not business as usual.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: <i>Constructing cadences and creating hymns that utilise the four conventional cadences.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities: <i>Discussing a fundamental motor skills focusing on skilful performance in outdoor pursuits, individual performance activities content areas using the explanation and supporting evidence in the Required Reference SHAPE “A”& “B” from internet/e-learning sites on the web.</i></p>	<p>15 mins</p>
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	<p>E.g. 4. Dance Drama Performance to the University Community II: <i>Learning skills in rolling a dance drama live show.</i></p> <p>2.2 Ask tutors to identify any potential barriers to student teacher’s learning in their lessons.</p> <p>E.g. 1. Curriculum evaluation: <i>Lack of familiarity with available (contemporary) resources for evaluation.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: <i>Poor Students’ Music background.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities: <i>Student teachers may have special educational needs.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment.</i></p>	<p>E.g. 4. Dance Drama Performance to the University Community II: <i>Learning skills in rolling a dance drama live show.</i></p> <p>2.2 Identify any potential barriers to student teacher’s learning in your lesson.</p> <p>E.g. 1. Curriculum evaluation: <i>Lack of familiarity with available (contemporary) resources for evaluation.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: <i>Poor Students’ Music background.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities: <i>Student teachers may have special educational needs.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: <i>Fear and anxiety, stage fright, large class size, props and African drumming equipment.</i></p>	
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	<p>2.3 Guide tutors to use the think-pair-share approach to identify and discuss concepts or pedagogies they would use in their lessons, which need to be explored.</p> <p>E.g. 1. Curriculum evaluation: <i>Small group presentation and discussion on the curriculum evaluation process.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: <i>Video documentary analysis and practical activity.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities: <i>Think-pair-Share- student teachers think critically, reflect, -share their work and then refine them for class presentation.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: <i>Finalising events organisation, live show of dance drama and facilitating a video recording of production.</i></p>	<p>2.3. Identify and discuss concepts or pedagogies you would use in your lesson, which need to be explored.</p> <p>E.g. 1. Curriculum evaluation: <i>Small group presentation and discussion on the curriculum evaluation process.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: <i>Video documentary analysis and practical activity.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities: <i>Think-pair-Share- student teachers think critically, reflect, share their work and then refine them for class presentation.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: <i>Finalising events organisation, live show of dance drama and facilitating a video recording of production.</i></p>	
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<p>3. Planning for teaching, learning and assessment activities for the lesson/s</p> <ul style="list-style-type: none"> • Reading and discussion of the teaching and learning activities • Noting and addressing areas where tutors may require clarification • Noting opportunities for making links to the Basic School Curriculum • Noting opportunities for integrating: GESI responsiveness and ICT and 21st C skills • Reading, discussion, and identification of continuous assessment opportunities in the lesson. Each lesson should include at least two opportunities to use continuous assessment to 	<p>3.1 Ask Tutors to read and share with the small group the teaching and learning activities in their respective courses and identify areas that need clarification for discussion.</p> <p>E.g. 1. Curriculum evaluation: <i>Student teachers engage in reflective activity in small groups about curriculum models and how they align with physical education content Standards and the national teaching standards.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: <i>Students analyse chords to establish which is Perfect, Imperfect, Interrupted or Plagal.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities: <i>Class discussion on the fundamental motor skills focusing on skilful performance in outdoor pursuits, individual performance activities content areas using the</i></p>	<p>3.1 Read the teaching and learning activities in this lesson and identify areas that need clarification.</p> <p>E.g. 1. Curriculum evaluation: <i>Student teachers engage in reflective activity in small groups about curriculum models and how they align with physical education content Standards and the national teaching standards.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: <i>Students analyse chords to establish which is Perfect, Imperfect, Interrupted or Plagal.</i></p> <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities: <i>Class discussion on the fundamental motor skills focusing on skilful performance in outdoor pursuits, individual performance activities content areas using the</i></p>	
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<p>support student teacher learning</p> <ul style="list-style-type: none"> • Resources: <ul style="list-style-type: none"> ○ links to the existing PD Themes, for example, action research, questioning and to other external reference material: literature, on web, Utube, physical resources, power point; how they should be used. Consideration needs to be given to local availability ○ guidance on any power point presentations, TLM or other resources which need to be developed to support learning • Tutors should be expected to have a plan for the next lesson for student teachers 	<p><i>explanation and supporting evidence in the Required Reference SHAPE “A”& “B” from internet/elearning sites on the web.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: <i>Establishing guides for judging the performance (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values).</i></p> <p>3.2 Ask Tutors to identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 12.</p> <p>E.g. 1. Curriculum evaluation: <i>Assessment skills, social skills, communication skills, reflection and honesty.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: <i>Critical thinking and problem solving.</i></p> <p>E.g. 3. Fundamental motor skills focusing on</p>	<p><i>explanation and supporting evidence in the Required Reference SHAPE “A”& “B” from internet/elearning sites on the web.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: <i>Establishing guides for judging the performance (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values).</i></p> <p>3.3 Identify and discuss how the core and transferrable skills would be developed in the student teacher during the delivery of lesson 12.</p> <p>E.g. 1. Curriculum evaluation: <i>Assessment skills, social skills, communication skills, reflection and honesty.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal: <i>Critical thinking and problem solving.</i></p> <p>E.g. 3. Fundamental motor skills focusing on</p>	
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	<p>skilful performance in outdoor pursuits, individual-performance activities: <i>Reflection, critical thinking and problem solving.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: <i>Cultural and civic literacy, innovation and collaboration.</i></p> <p>NB <i>Ask Tutors to remind student teachers to observe how their mentors catered for ethical issues on stereotyping in music and PE in their lesson delivery.</i></p> <p>3.3 Ask Tutors to read and discuss how the continuous assessment opportunities in lesson 12 from their course manual can be aligned to the NTEAP.</p> <p>E.g. 1. Curriculum evaluation:</p> <ul style="list-style-type: none"> • Program evaluation • Reflection-Connection-Application. • Small Group Assignment • Active participation in discussions. 	<p>skilful performance in outdoor pursuits, individual-performance activities: <i>Reflection, critical thinking and problem solving.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II: <i>Cultural and civic literacy, innovation and collaboration.</i></p> <p>3.3 Read and discuss how the continuous assessment opportunities in lesson 12 from your course manual can be aligned to the NTEAP.</p> <p>E.g. 1. Curriculum evaluation:</p> <ul style="list-style-type: none"> • Program evaluation • Reflection-Connection-Application. • Small Group Assignment • Active participation in discussions 	
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	<p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal:</p> <ul style="list-style-type: none"> • Peer assessment on cadences regarding functions in a musical sentence; internalising the chord progressions and identifying them aurally. • Small Group Assignment to look for the definitions of more Cadences in addition to Perfect, Imperfect, Interrupted and Plagal. • Describe the processes involved in constructing cadences. <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities:</p> <p><i>Questioning on the application of fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities in basic school PES.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II:</p> <ul style="list-style-type: none"> • <i>Peer assessment of Live Shows by groups.</i> • <i>Small Group Class Presentations on Evaluation of the</i> 	<p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal:</p> <ul style="list-style-type: none"> • Peer assessment on cadences regarding functions in a musical sentence; internalising the chord progressions and identifying them aurally. • Small Group Assignment to look for the definitions of more Cadences in addition to Perfect, Imperfect, Interrupted and Plagal. • Describe the processes involved in constructing cadences. <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities:</p> <p><i>Questioning on the application of fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities in basic school PES.</i></p> <p>E.g. 4. Dance Drama Performance to the University Community II:</p> <ul style="list-style-type: none"> • <i>Peer assessment of Live Shows by groups.</i> • <i>Small Group Class Presentations on Evaluation of the</i> 	
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	<p><i>Successes of Group Productions by Filling in Questionnaires.</i></p> <ul style="list-style-type: none"> • <i>Report on post-Production Meetings.</i> <p>3.4 Ask Tutors to read and suggest relevant teaching and learning resources for their lessons and describe how to use them.</p> <p>E.g. 1. Curriculum evaluation: <i>Physical Education Curriculum Analysis Tool [PECAT], NASPE&STARS program.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal:</p> <ul style="list-style-type: none"> • <i>Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)</i> • LCD Projector and Screen <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities:</p> <ul style="list-style-type: none"> • <i>Cones, markers, whistles, stop watches, stadiometer, bathroom scale, skinfold callipers, tape measure, sit and reach box, heart rate</i> 	<p><i>Successes of Group Productions by Filling in Questionnaires.</i></p> <ul style="list-style-type: none"> • <i>Report on post-Production Meetings.</i> <p>3.4 Read and suggest relevant teaching and learning resources for your lesson and describe how to use them.</p> <p>E.g. 1. Curriculum evaluation: <i>Physical Education Curriculum Analysis Tool [PECAT], NASPE&STARS program.</i></p> <p>E.g. 2. Harmony: Cadences—Perfect, Imperfect, Interrupted and Plagal:</p> <ul style="list-style-type: none"> • <i>Compact Disc (Audio & Video) player with a recording facility (possibly with a detached microphone)</i> • LCD Projector and Screen <p>E.g. 3. Fundamental motor skills focusing on skilful performance in outdoor pursuits, individual-performance activities:</p> <ul style="list-style-type: none"> • <i>Cones, markers, whistles, stop watches, stadiometer, bathroom scale, skinfold callipers, tape measure, sit and reach box, heart rate</i> 	
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	<p><i>monitors, medicine ball, free weights, dumb bells, rubber bands, goal ball, etc.</i></p> <ul style="list-style-type: none"> • <i>Balls for soccer, basketball, volleyball, handball, table tennis equipment, badminton equipment, etc.</i> <p>E.g. 4. Dance Drama Performance to the University Community II:</p> <ul style="list-style-type: none"> • <i>Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</i> • <i>Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno).</i> <p>NB: SL <i>Emphasis should be on local instruments and materials where possible.</i></p> <p>NB: SL <i>Encourage tutors to make adequate preparation for the delivery of this lesson.</i></p> <p><i>In the case of unresolved issues consult the subject writing leads.</i></p>	<p><i>monitors, medicine ball, free weights, dumb bells, rubber bands, goal ball, etc.</i></p> <ul style="list-style-type: none"> • <i>Balls for soccer, basketball, volleyball, handball, table tennis equipment, badminton equipment, etc.</i> <p>E.g. 4. Dance Drama Performance to the University Community II:</p> <ul style="list-style-type: none"> • <i>Video Camera, LCD Projector and Screen, Tripod and Monitoring Unit (for listening and recording, viewing and reviewing performances)</i> • <i>Few African drums (high-pitched, medium pitched, low pitched, master drum, and donno).</i> 	
4. Evaluation and review of session:	4.1. Ask a Tutor from each course group to do a recap of the session.	4.1 Do a recap of the session.	15 mins

<ul style="list-style-type: none"> • Tutors need to identify critical friends to observe lessons and report at next session. • Identifying and addressing any outstanding issues relating to the lesson/s for clarification 	<p>4.2. Remind Tutors to invite a critical friend to observe during lesson delivery and provide feedback.</p> <p>4.3. Remind tutors to receive feedback from student teachers on their subject project and subject portfolios for assessment</p> <p>NB <i>Inform Tutors about course to be taken in the next semester.</i></p> <p><i>Subject lead's support may be sought for further assistance.</i></p>	<p>4.2 Invite a critical friend to observe during your lesson delivery.</p> <p>4.3 Remember to receive feedback from student teachers on their subject project and subject portfolios for assessment.</p>	
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Appendix 1

The PD session check list: supporting B.Ed. implementation.

In some cases, to support implementation and address recent developments the PD session writers may need to add detail to what is covered in the course manuals

What to Include in PD sessions	Checked and In Place.
<p>Course introductions and conclusions</p> <ul style="list-style-type: none"> The first PD session of each semester introduces the course manual/s, course expectations and course assessment components The final PD session provides the opportunity to review student teachers' learning from the course 	
<p>Prior knowledge: Points for tutors on activating student teachers' prior knowledge.</p>	
<p>Basic School Curriculum: when topics for student teachers are from the Basic School Curriculum the PD session makes explicit links.</p>	
<p>LO: relevance to each session are introduced</p>	
<p>Interactive teaching PD sessions provide opportunities for SL/HOD to model interactive approaches to teaching and learning that tutors will use to support student teachers</p>	
<p>Lesson Learning outcomes and indicators are introduced</p>	
<p>Integration of subject specific content and subject specific pedagogy is modelled in PD sessions through activities for tutors. Any potentially new concepts introduced in the lesson are explored with tutors</p>	
<p>Subject Specific Training: where subjects have been grouped together for the PD sessions, tutors are guided to engage with activities in the subject course manuals to ensure the PD is subject specific. Where appropriate there is direct page or point references to activities in each of the relevant subject course manuals.</p>	
<p>Integrating GESI: each PD session explicitly includes at least two (2) teaching and learning activities from the course manual/s which should be used to promote student teachers' understanding of GESI responsiveness and support the inclusion of all pupils.</p>	
<p>Assessment, integrating and embedding NTEAP practices: PD sessions include at least two (2) continuous assessment opportunities which will support tutors in developing student teacher's understanding of, and ability to apply, assessment for or as learning.</p>	

<p>Age Specific Training: where relevant tutors are guided to specific activities in the course manuals for EG, UP and JHS. Tutors are advised to group student teachers according to the age they are training for.</p>	
<p>Building in STS: STS tasks are integrated into the PD sessions. Preparing for work in school and opportunities for tutors to draw on what student teachers are learning in school by, for example, targeting observations linked directly to the themes in the course manuals.</p>	
<p>Building in activities which support the development of 21c skills in particular the use of ICT. The development of these is integrated into the PD sessions including the use of ICT to support learning. Each PD session should include at least two (2) examples of students being required to use ICT to extend their learning.</p>	
<p>Resources /TLM. Where specific resources are required, it is clear where tutors can access them e.g., videos, online resources or readings.</p>	

Appendix 2. Course Assessment Components briefly

COMPONENT	SUBJECT PROJECT 1 per course per semester, individual or collaborative student teacher work.	SUBJECT PORTFOLIO 1 per course per semester, individual or collaborative student teacher work.
WHAT IS IT?	<p>The Subject project is an assignment designed to enable student teachers to demonstrate achieving one or more of the CLOs, progress towards achieving identified NTS, development of knowledge and understanding of: the Basic School Curriculum, GESI responsiveness, using ICT mand 21stC skills</p>	<p>The Subject Portfolio is the deliberate collection of student teachers' work that has been selected and organized for a particular subject to show student teacher's learning and progress to achieving the CLOs through examples of his or her best work.</p>
CONSTITUENTS	<p>Introduction: a clear statement of aim and purpose Methodology: what the student teacher has done and why to achieve the aim and purpose of the project Substantive or main section: Presentation of any artifacts, experiments, TLMs created for the project; presentation, analysis, and interpretation of what has been done, learned, or found out in relation to focus of the project. Conclusion: Statement of the key outcomes of the project; reflection on what the student teacher has learnt</p>	<p>3 items of work produced during the semester selected by student teachers with tutor support during the semester as best examples of their progress and 200-word reflection on the items* Or 2 items of work and A mid semester assessment: case study, reflective note, quiz. * For each item they select, Student teacher's need to reflect on progress against identified NTS; achieving CLOs; increased knowledge and understanding of the Basic School Curriculum, GESI responsiveness, integration of ICT and how they could have approached developing the item differently to achieve a better outcome</p>
WEIGHT	<p>Overall weighting of project = 30% Weighting of individual parts of project out of 100</p> <ul style="list-style-type: none"> • Introduction – 10 • Methodology – 20 • Substantive section – 40 • Conclusion – 30 	<p>Overall weighting of project = 30% Weighting of individual parts of portfolio out of 100</p> <p>i(a). Each of the three (3) items selected by the student teacher is 30 % (90%). i(b) Presentation and organisation of portfolio 10%. OR ii(a). Each of the two (2) items selected by the student teacher is 30 % (60%). ii(b)Mid semester assessment 30% ii(c)Presentation and organisation of portfolio 10%</p>

EXAM	End of semester Exam, weight 40%. To assess: achievement of one or more of the CLOs, progress towards achieving identified NTS, development of knowledge and understanding of the Basic School Curriculum, ability to use GESI responsive approaches and to integrate ICT and 21 st C skills in teaching and learning
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