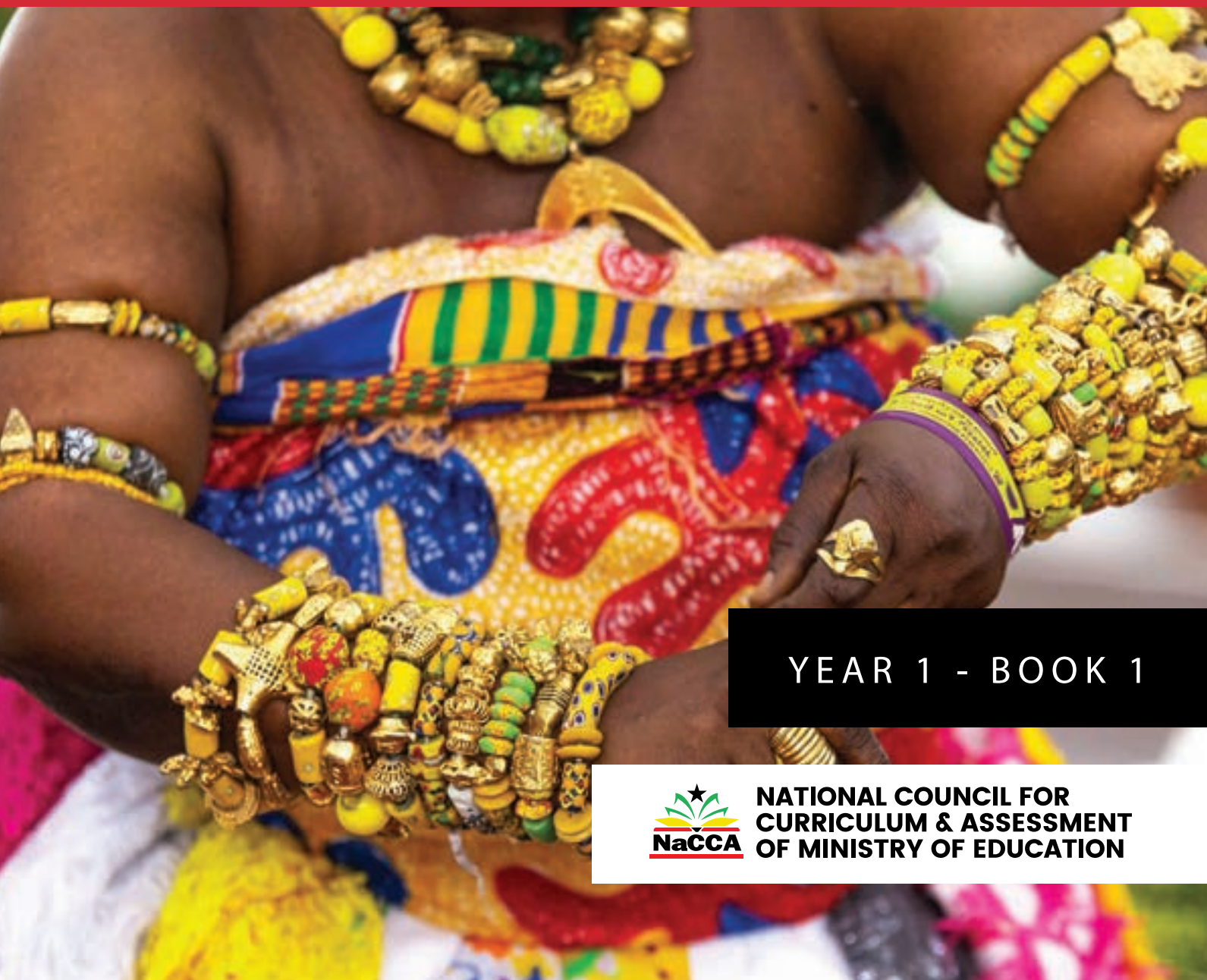




MINISTRY OF EDUCATION

Performing Arts

TEACHER MANUAL



YEAR 1 - BOOK 1



NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION

MINISTRY OF EDUCATION



REPUBLIC OF GHANA

Performing Arts

Teacher Manual

Year One - Book One



**NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION**

PERFORMING ARTS TEACHER MANUAL

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INTRODUCTION

The National Council for Curriculum and Assessment (NaCCA) has developed a new Senior High School (SHS), Senior High Technical School (SHTS) and Science, Technology, Engineering and Mathematics (STEM) Curriculum. It aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, competencies, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, further their education and enter the world of work.

This is the first time that Ghana has developed an SHS Curriculum which focuses on national values, attempting to educate a generation of Ghanaian youth who are proud of our country and can contribute effectively to its development.

This Teacher Manual for Performing Arts covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year One of the new curriculum. It contains this information for the first 10 weeks of Year One, with the remaining 14 weeks contained within Book Two. Teachers are therefore to use this Teacher Manual to develop their weekly Learning Plans as required by Ghana Education Service.

Some of the key features of the new curriculum are set out below.

Learner-Centred Curriculum

The SHS, SHTS, and STEM curriculum places the learner at the center of teaching and learning by building on their existing life experiences, knowledge and understanding. Learners are actively involved in the knowledge-creation process, with the teacher acting as a facilitator. This involves using interactive and practical teaching and learning methods, as well as the learner's environment to make learning exciting and relatable. As an example, the new curriculum focuses on Ghanaian culture, Ghanaian history, and Ghanaian geography so that learners first understand their home and surroundings before extending their knowledge globally.

Promoting Ghanaian Values

Shared Ghanaian values have been integrated into the curriculum to ensure that all young people understand what it means to be a responsible Ghanaian citizen. These values include truth, integrity, diversity, equity, self-directed learning, self-confidence, adaptability and resourcefulness, leadership and responsible citizenship.

Integrating 21st Century Skills and Competencies

The SHS, SHTS, and STEM curriculum integrates 21st Century skills and competencies. These are:

- **Foundational Knowledge:** Literacy, Numeracy, Scientific Literacy, Information Communication and Digital Literacy, Financial Literacy and Entrepreneurship, Cultural Identity, Civic Literacy and Global Citizenship
- **Competencies:** Critical Thinking and Problem Solving, Innovation and Creativity, Collaboration and Communication
- **Character Qualities:** Discipline and Integrity, Self-Directed Learning, Self-Confidence, Adaptability and Resourcefulness, Leadership and Responsible Citizenship

Balanced Approach to Assessment - not just Final External Examinations

The SHS, SHTS, and STEM curriculum promotes a balanced approach to assessment. It encourages varied and differentiated assessments such as project work, practical demonstration, performance

assessment, skills-based assessment, class exercises, portfolios as well as end-of-term examinations and final external assessment examinations. Two levels of assessment are used. These are:

- o Internal Assessment (30%) – Comprises formative (portfolios, performance and project work) and summative (end-of-term examinations) which will be recorded in a school-based transcript.
- o External Assessment (70%) – Comprehensive summative assessment will be conducted by the West African Examinations Council (WAEC) through the WASSCE. The questions posed by WAEC will test critical thinking, communication and problem solving as well as knowledge, understanding and factual recall.

The split of external and internal assessment will remain at 70/30 as is currently the case. However, there will be far greater transparency and quality assurance of the 30% of marks which are school-based. This will be achieved through the introduction of a school-based transcript, setting out all marks which learners achieve from SHS 1 to SHS 3. This transcript will be presented to universities alongside the WASSCE certificate for tertiary admissions.

An Inclusive and Responsive Curriculum

The SHS, SHTS, and STEM curriculum ensures no learner is left behind, and this is achieved through the following:

- Addressing the needs of all learners, including those requiring additional support or with special needs. The SHS, SHTS, and STEM curriculum includes learners with disabilities by adapting teaching and learning materials into accessible formats through technology and other measures to meet the needs of learners with disabilities.
- Incorporating strategies and measures, such as differentiation and adaptative pedagogies ensuring equitable access to resources and opportunities for all learners.
- Challenging traditional gender, cultural, or social stereotypes and encouraging all learners to achieve their true potential.
- Making provision for the needs of gifted and talented learners in schools.

Social and Emotional Learning

Social and emotional learning skills have also been integrated into the curriculum to help learners to develop and acquire skills, attitudes, and knowledge essential for understanding and managing their emotions, building healthy relationships and making responsible decisions.

Philosophy and vision for each subject

Each subject now has its own philosophy and vision, which sets out why the subject is being taught and how it will contribute to national development. The Philosophy and Vision for Performing Arts is:

Philosophy: The Performing Arts learner is empowered to develop creative, narrative, design, identity, entrepreneurship, innovation, and knowledge through artistic competencies that connect the world of work and further education, if teachers provide the needed opportunities for learner-centered activities to make performing arts functional, leading to Global and Local (Glocal) relevance.

Vision: A functional learner, knowledgeable, skilled, open-minded and adaptive to changes and uncertainties of the 21st century, who applies artistic practice processes in producing creative products and programmes for developmental communication, life-long learning and “Glocal” trends.

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SCOPE AND SEQUENCE

Performing Arts Summary

S/N	STRAND	SUB-STRAND									
			YEAR 1			YEAR 2			YEAR 3		
			CS	LO	LI	CS	LO	LI	CS	LO	LI
1	Foundations in Artistic Knowledge and Processes	Rudiments in Performing Arts	1	1	3	1	1	3	-	-	-
		Performing Arts Literature	-	-	-	-	-	-	1	1	3
		Skills in Performing Arts	1	1	6	1	1	6	1	1	4
		Communication in the Performing Arts	1	1	2	1	1	2	1	1	2
		Business Cycle in the Performing Arts	1	1	5	1	1	2	1	1	2
2	Artistic Practice	Conceiving and Developing New Artistic Ideas and Works	1	1	2	1	1	2	1	1	2
		Refining and Completing Artistic Works for Presentation	1	1	3	1	1	2	1	1	1
3	Analysis and Interpretation	Critically Responding to One's Own and Others' Creative works	1	1	4	1	1	3	1	1	3
		Connecting Artworks with Life Experiences	1	1	3	1	1	3	1	1	2
Total			8	8	28	8	8	23	8	8	19

Overall Totals (SHS 1 – 3)

Content Standards	24
Learning Outcomes	24
Learning Indicators	70

SECTION 1: ARTISTIC KNOWLEDGE AND PRACTICE

Strand: Foundations in Artistic Knowledge and Processes

Sub-Strand: Rudiments in Performing Arts

Learning Outcome: *Apply the elements of the Performing Arts to develop, compose and perform artworks (dance, music and drama).*

Content Standard: Demonstrate knowledge and understanding of the elements of the Performing Arts: dance, music and drama; what is performed, the performance, and the audience.

INTRODUCTION AND SECTION SUMMARY

This Strand is aimed at giving learners foundational knowledge and skills in the processes of creating artistic products or artworks. Hence, the teacher is to provide an environment for learners to acquire all the foundational knowledge and skills in order to progress in their learning. What it means is that, by the end of the four weeks, learners should be able to demonstrate their knowledge and understanding of the elements of the Performing Arts and how the elements are applied to develop concepts, compose and perform the performing artworks created.

It is worthy for the teacher to note that, weeks 1 -3 serve as review weeks for the learners to recollect the knowledge they have acquired from the Basic School. The teacher's involvement and support are greatly encouraged. Week 4 begins a new Strand which dovetails into Section 2. In all it is expected that, by the close of week 4, learners should become confident to do independent work, or in groups. The weeks and indicators covered by the Section are as follows:

Week 1: Research and develop concepts for creating own dance, music and drama based on any emerging Ghanaian topical issue.

Week 2: Create a dance, music, and/or drama within given parameters.

Week 3: Rehearse and perform a dance, music, drama and record the final production.

SUMMARY OF PEDAGOGICAL EXEMPLARS:

The Performing Arts is a practical discipline hence it should be taught as such. Teachers are to ensure a safe and conducive atmosphere where all learners will participate actively without any biases, discrimination and harassment. Therefore, teachers must be very respectful, cordial and affable with learners.

The pedagogical exemplars or methods that are prescribed for teaching the Performing Arts include inquiry-based learning where learners are allowed to research to discover information; Collaborative Learning where learners collaborate to solve a problem; Project Based Learning (PBL) where learners work together to do a project; Talk for Learning (TfL) where learners are involved in talk or discussion to find solutions. Others include group work where learners work in groups; experiential learning where learners learn through experiencing real life encounters, and so on. For the gifted and talented learners, additional tasks are assigned to them to perform leadership roles as peer-teachers to guide colleague learners to have a deeper understanding of Performing Arts concepts.

Particular attention should be paid to learners with special educational needs, making relevant accommodations to ensure their full participation in all activities. To support teachers with their

approach to differentiation, this manual sometimes refers to learners as approaching proficiency, proficient and those working at a high level of proficiency.

ASSESSMENT SUMMARY

The New Standard-Base Curriculum emphasises character, values and competence building more than final examination score. In view of this, teachers of the Performing Arts are to assess learners holistically and will take a view on when they should assess learners. The assessments included are to be used as a guide. Teachers when setting questions or Test Items are to differentiate so all learners can participate.

WEEK 1

Learning Indicator(s): *Research and develop concepts for creating own dance, music and drama based on any emerging Ghanaian topical issue.*

Theme or Focal Area: **Elements of Performing Arts**

Elements of Performing Arts

The elements of the performing arts serve as the ingredients to creating an artwork. The three performing art forms are dance, music and drama.

Dance

The main elements of dance can be formulated with the following questions:

- a. Who?
- b. Does what?
- c. Where?
- d. When? and
- e. How?

The answer to this question is: A dancer (Body) moves (performs actions) through Space and Time with Energy. The elements of dance are Body, Action, Space, Time and Energy (BASTE).

Body: The body is the main tool that makes movement or dance possible.

Action: Actions can be considered as basic bodily movements used in a dance.

Space: The dancer moves in and through space. Dance movement takes up space. This is made possible when the dancer uses *locomotor* movements. Locomotor movements are movements in which the dancer travels from one location to another (making use of performance space).

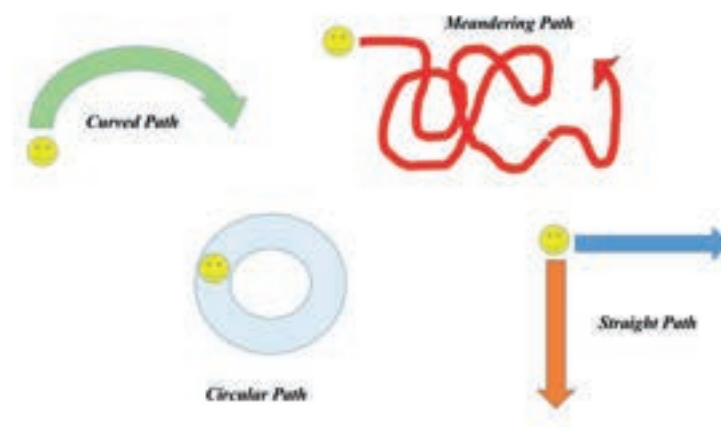


Figure 1: *Four types of pathways in dance*

Time: The dancer moves with or against time. Dance movement takes up time, and dance is performed in a prescribed amount of time (music).

Energy: The release of energy is dependent on the amount of force used to make movement occur.

The acronym for the elements of dance is BASTE (Body, Action, Space, Time and Energy).

Music

Every musical piece that is heard or sung may have the following elements:

- a. Melody: A sequence of notes which is musically satisfying; a tune.
- b. Harmony: The combination of simultaneously sounded musical notes; consonance and dissonance
- c. Rhythm: Duration and tempo.
- d. Texture: Monophonic, homophonic, polyphonic, structure / form such as binary, ternary, rondo.
- e. Expression: Dynamics, tempo, articulation etc.

Drama

In modern times, drama can be a written work or piece that tells a story through actions and dialogue meant to be performed on stage before / for an audience. The elements for analysing and interpreting drama include: Theme (the central idea or message), Plot (sequential arrangement of incidents or actions: beginning, middle and end), Setting (place and time), Characterisation (role and nature of a character and their development), Form (the structure of a drama text), Diction (choice of words or language), etc.



Figure 2: Aristotle’s elements of drama

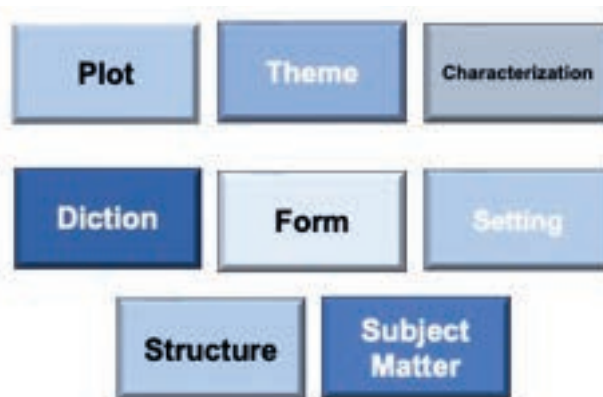


Figure 3: Modern elements of drama

Task:

- a. Give examples of elements of performing arts.
- b. Briefly explain at least three elements of the performing arts.
- c. Classify and analyse the elements of the performing arts in the three areas (dance, music and drama).
- d. Research a topical Ghanaian issue which could be used as inspiration for a creative artwork.
- e. Research an example of where a Ghanaian issue has been explored through the Performing Arts.

Take Home

- a. Elements of the Performing Arts, including the basics in Music, Dance and Drama.
- b. Ghanaian issue(s) and how they have explored in performance/might be used as a creative stimulus.

Pedagogical Exemplars

Performing Arts teachers should note that there are some learners who will be approaching proficiency (AP), while others will be proficient (P) and still, others highly proficient (HP). Hence, the teacher should make room to support all, especially those approaching proficiency. This is so that all learners benefit from content as he/she uses the methods below. Emphasis should be placed on learners acquiring values/attitudes and the 21st century skills.

Talk for Learning (TfL):

To help learners to understand the foundational elements of dance, drama and music, the teacher should use pictures and show videos, inviting discussion of what features learners can identify. Learners who are able to identify features (proficient) could be stretched to explain what emotion is being conveyed in the performance and why they think this. Approaching proficient learners may struggle to identify features and will be supported through talk with their peers and / or a prompt sheet of definitions the teacher can make ahead of the sessions.

- a. Show a dance video and ask learners to identify the various dance elements observed.
- b. Play a musical piece and ask learners to identify the various musical elements heard.
- c. Show a drama skit and ask learners to identify the various dramatic elements observed.

Inquiry-Based learning:

1. Learners who the teacher identifies as having grasped the elements of Performing Arts well, and are demonstrating higher proficiency, should be tasked with researching an example of Ghanaian Performing Arts and how it explores a topical Ghanaian issue.
2. The teacher should then support remaining learners to research some emerging topical issues in Ghana (for example, Ghanaian values, cyber bullying, internet fraud, illegal mining (galamsey), corruption, road safety, Intellectual Property (IP), etc.), identifying their causes and effects. The teacher should circulate and ask questions to support learners to surface details on their chosen issues.
3. The teacher should identify students who can share with the whole class their findings on either the example Performing Arts artwork and / or topical Ghanaian issues.
4. The teacher should start to build a class bank of Ghanaian issues (on the board or pinned to a wall) to help learners with ideas when they begin their creative work.

Project Based Learning (PBL):

Groups should be tasked with selecting an emerging topical issue and to begin to develop a storyline / concept for composing a dance, music and / or drama piece. In whole class discussion have students recap the elements of dance, drama and music through:

- a. Playing a patriotic song that would stimulate the learners' creative process to model performance.
- b. Showing a short drama piece that would stimulate the student's creative process.
- c. Showing a dance piece to learners that would stimulate the student's creative process.

When learners are working collaboratively to generate ideas for a creative piece, the teacher should circulate to ensure that all learners are encouraged to participate in the creative process.

Key Assessment

DoK Level 1: Recall, recognize

Orally recall in a presentation the elements of dance, music and drama.

DoK Level 2: Skills of conceptual understanding

Outline the similarities and differences in the elements of Performing Arts (dance / music / drama).

DoK Level 3: Strategic Thinking

Explain how the Performing Arts can be used to explore social issues.

DoK Level 4: Extended critical thinking and reasoning

Choosing a piece of dance, drama or music, evaluate how it uses features of the artform to expose social issues.

Week 2

Learning Indicator(s): *Create a dance, music, and/or drama within given parameters*

Theme or Focal Area 1: Creative design and the process of designing performing artworks.

Creative Design: Planning to create

Process of creative design: brainstorm, research, ideation, create, rehearse and perform. The different aspects of the performing arts are approached through the following:

Creating a dance piece

Process:

- a. Employ the concept of improvisation: This is usually spontaneous to generate various movement possibilities.
- b. Select and refine movements: This will provide the basic ingredients for the dance.
- c. Criteria for selection: Be sure that the selected movement(s):
 - i. has/have meaning and relevance to the idea for the dance.
 - ii. is/are interesting and original in action, dynamics and spatial patterning.
 - iii. has/have potential for future development.

Creating a musical piece

Preparation: Ensure that the following are obtained:

- a. A device for recording ideas, such as a cassette tape recorder, mini disc recorder, or internal microphone on your computer.
- b. A medium for recording composition; like music paper and a pencil or a notation program. However, a more basic way of noting the musical performance could be utilised – e.g. dots for drum rhythm and multiple lines of notation to show multiple musicians / layering / harmony.
- c. Sibelius or Finale could be used if available.
- d. A musical instrument (optional).

Process:

1. Decide on a style / genre of music.
 - a. Decide on a form for the composition.
 - b. Create through experimentation with different sounds.
 - c. Develop the idea (revisit recorded motifs to confirm progress, think of the initial goal and try different ideas out iteratively).
 - d. Bring it all together.
 - e. Conclude and ensure it comes together as a full piece.

Creating a drama piece

Process:

Inspired to create a drama piece or skit through a subject matter the following steps may be considered in writing:

- a. Develop the story/plot
- b. Decide on the structure (create scenarios)
- c. Develop the characters
- d. Write the first draft (add stage directions and actions)



Figure 4: *The Legend of Aku Sika* by Tema International School, Ghana

Tasks:

1. Use an issue explored in Week 1 to build out a concept for a performance (dance, drama or music).
2. Follow the creative process for dance, drama or music to create a piece in groups.
3. Through iteration and experimentation, come to create a full 10-minute piece.

Take Home

- The processes involved in creating performing artworks (music, dance drama, etc.).

Pedagogical Exemplars

Performing Arts teachers should note that there are some learners who will be approaching proficiency (AP), while others will be proficient (P) and still, others highly proficient (HP). Hence, the teacher should encourage the highly proficient learners to support their peers, who are struggling with ideas and techniques, or need general support and feedback. The teacher should also support by circulating

the room as learners create to ensure engagement but also to stretch learners' creative ideas with questioning.

Project Based Learning (PBL).

Guide learners to carry out the project of how to create a performing artwork. The following guidelines may assist the teacher to support the learners.

- a. Put learners in three main groups.
- b. Assign either dance, drama or music to each group to work on.
- c. Assign the task: "Design a five-to-ten-minute piece of dance, music or drama based on the issues shared with the class in Week 1".
- d. Supervise and monitor the progress of work by circulating the room and targeting groups who appear to be creatively stuck. For example, for musical compositions, the teacher may ask: Do you have contrasting sections? How many? How long are these sections? Do the pitches in the melody repeat? Does the rhythm of the melody repeat? What kind of mood do you want this piece to create? How will you accomplish this? Will you stay in the same key throughout? Why?
- e. Accept reports from each group on progress and use this to inform the levels of support needed for following week's rehearsals.

Key Assessment

DoK Level 1: Recall, recognise

Recall at least 3 steps in the creative process of creating a performing artwork.

DoK Level 2: Skills of conceptual understanding

State and explain 3 ways of creating a performing artwork.

DoK Level 3: Strategic Thinking

Explain the creative process your group went through, the challenges you faced and how overcame them.

Week 3

Learning Indicator(s): *Rehearse and perform a dance, music, drama, and record the final production.*

Theme or Focal Area: **Rehearsal**

Rehearsal Processes

a. Pre-Rehearsal Activity - Mobilising all the needed resources:

- Assigning roles

b. Rehearsals:

- Reading of score/script
- Scripts down rehearsals



Figure 5: *Rehearsals – Reading of script*

c. Performance:

- Ensure that there is a suitable performance space in the classroom for the performance



Figure 6: *A scene from the Shorba production at the Department of Theatre Arts, UEW*

d. Final video recording

- Using simple devices like the mobile phone, record sessions of the performance

Take Home

- a. The process of rehearsing.
- b. The meaning of performance and what it takes to perform.

Pedagogical Exemplars

The rehearsals and performance of a performing artwork calls for teamwork. In view of this, the Performing Arts teachers should encourage learners to work as a team to drive towards the best possible performance of their creative piece. What this means is that the highly proficient and proficient learners should encourage those less confident in the group and the teacher should support this,

Project-based learning: In the groups learners were in during the previous week, when devising their creative piece, the teacher should instruct learners to spend time at the beginning working out what they want to achieve in this rehearsal week. These can be shared with the whole class before groups separate to begin their rehearsal.

Based upon the knowledge of which groups required the most support in the previous week when creating their piece, the teacher should guide groups to rehearse according to an objective they wish to achieve in each session. The teacher should circulate the room to supervise and to support learners and groups who are not progressing towards a full performance.

Performance: Have groups perform their 10-minute piece; record the performance if equipment is available as this will help learners evaluate their own performances, as well as those of their peers. Invite learners watching other performances / recordings of performances, to think of ‘what went well’ and ‘even better if’ to help them evaluate.

Key Assessment

As groups will perform their first attempt at a devised piece, and provide feedback to their peers, it is advised that assessment not be introduced here but rather the teacher provide formative feedback to help learners feel confident and engaged. This will encourage them for the next creative iteration of their piece.

Section 1 Review

Section one provided the opportunity for learners to revisit the elements of the Performing Arts and to apply them in developing a concept and composing a performing artwork. The learners also had the opportunity to learn about how to research for issues to turn into performing artworks. They will have planned, rehearsed and reviewed their performances.

Additional Reading

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SECTION 2: ARTISTIC KNOWLEDGE AND PROCESSES

Strand: **Foundations in Artistic Knowledge and Processes**

Sub-Strand: Skills in Performance

Learning Outcome: *Explore skills in performance by presenting a five to ten-minute performing artwork based on any emerging topical issues in Ghana.*

Content Standard: Demonstrate approaching proficiency level skills in choreography for dance; script/playwriting for theatre/drama; and composing/playing musical instruments for music; and further engagements in ensemble work for all three areas—dance, music and theatre – based on emerging topical issues in Ghana.

INTRODUCTION AND SECTION SUMMARY

Section 2 provides a new Sub-strand, which is “Skills in Performance.” The Section comprises 5 Weeks (4, 5, 6, 7 and 8) and seeks to specifically assist learners to acquire foundational knowledge and skills in performance throughout the 5 weeks and to build upon the skills introduced in Weeks 1-3. In this Section 2, the teacher should as much as possible encourage learners to be more independent in their creative process. This calls for active teacher observation of learners’ progress so that help can be given when required to push learners on.

Hence, the teacher should ensure that an enabling and learner-friendly environment is created for active learning. What it means is that, by the end of the five weeks, learners should be able to demonstrate their knowledge, understanding and skills in researching, compose/create performing artworks, rehearse the artworks and market and perform the artworks independently. To achieve this, the teacher should be able to go through all the indicators as follows:

Week 4: Research and discuss emerging topical issues in Ghana and document for class presentation.

Week 5: Compose/choreograph a five-to-ten-minute piece of music, dance and/or drama based on emerging topical issues in Ghana.

Week 6: Identify and assign roles to be performed in a five-to-ten-minute piece of dance, music and/or drama auditioning.

Week 7: Rehearse the five-to-ten-minutes artworks developed based on an emerging Ghanaian topical issue.

Week 8: Present/Perform a five-to-ten-minute artwork developed that depicts any emerging Ghanaian topical issue and digitally record the performance.

SUMMARY OF PEDAGOGICAL EXEMPLARS

The Performing Arts is a practical discipline hence should be taught as such. Teachers are to ensure a safe and conducive atmosphere where all learners will participate actively without any biases, discrimination and harassment either coming from teacher or peers. Therefore, teachers must be very respectful, cordial and affable with learners. The pedagogical exemplars or methods that are suggested for teaching the indicators within the five weeks include Inquiry-Based learning where learners are allowed to research to discover information on emerging topical Ghanaian issues; Collaborative Learning where learners collaborate to solve a problem; Project Based Learning (PBL) where learners

work together to do a project; Talk for Learning (TfL) where learners involve in talk or discussion to find solutions. The others are, group work where learners work in groups; experiential learning where learners learn through experiencing real life encounters, Diamond 9, where learners prioritise issues and so on.

Particular attention should be paid to learners with special educational needs, making relevant accommodations to ensure their full participation in all activities. To support teachers with their approach to differentiation, this manual sometimes refers to learners as approaching proficiency, proficient and those working at a high level of proficiency.

ASSESSMENT SUMMARY

As mentioned in Section 1, the New Standard-Based Curriculum emphasises character, values and competence building than final examination score. Performing Arts teachers are to relentlessly emphasise these during lessons. In assessing learners, teachers are to do this holistically. Teachers when setting questions or Test Items are to do differentiation so that all learners could participate without much difficulty.

Week 4

Learning Indicator(s): *Research and discuss emerging topical issues in Ghana and document for class presentation.*

Theme or Focal Area: **Emerging topical issues in Ghana**

Topical Issues

During Week 1 learners will have begun their research into topical Ghanaian issues to use as a basis for their creative process. The focus on research in this week is to surface details on the chosen issue so that groups are able to refine their artworks.

Emerging issues in Ghana are the happenings in Ghana that learners should be familiar with. Issues include but are not limited to bullying, peer pressure, girl-child education, poor sanitation, and drug abuse.

Task:

1. Choose an issue / revisit an issue researched in Week 1 and create a question bank of things to find out.
2. Research the issue using the prompt questions as support and surface details.
3. Identify the who / what / where / when / how and why of the issue.
3. Identify the issue's causes and effects.
4. Explain who is most impacted by the issue and why.

Take Home

- In-depth knowledge, skills and values in identifying topical issues and finding solutions through the use of performing artworks.

Pedagogical Exemplars

By week 4, Learners would have revised all that they had learned in Creative Arts and Design in J.H.S. However, because of different levels of confidence with digital technology and how to search for information, there may be some learners who will struggle to contribute to the research. This is why the teacher should encourage the highly proficient and proficient learners to support those in their group with research tasks so that plenty detail is surfaced to provide creative inspiration.

Talk for Learning (TfL):

- a. In groups, observe pictures, watch videos, documentaries of/on emerging topical issues in Ghana. The teacher should circulate the room to help groups where learners need support to conduct effective research. This includes helping AP learners to think of questions they want answered on their issue, how they can begin to categorise that information into who, what, where, when and how, as well as causes and effects. Within the group different learners should take on different roles – e.g. a learner who seems confident at researching a topic (HP) could lead the group and ensure all learners are included and have a task to contribute.
- b. Using these research findings, the group should begin to brainstorm ideas for their creative pieces. The teacher should ensure that groups move onto this activity so that the research

activity becomes useful for the creative process – the aim is to have students inspired by the details they have surfaced.

- c. The teacher should then bring the class back together so that each group can briefly summarise their issue for the class; the teacher should record the feedback on the board to aid subsequent activities.
- d. Using a Diamond 9 strategy mixed-ability groups can work together to prioritize the emerging issues shared with the whole class to select the issue they think is having the most impact in Ghanaian society.
- e. The teacher might finish the week’s learning by questioning the students based upon the assessments below, stretching students to answer increasingly difficult questions and providing formative feedback.

Key Assessment

DoK Level 1: Recall, recognize

Recall at least 3 topical Ghanaian issues identified during the research.

DoK Level 2: Skills of Conceptual Understanding

State and explain the processes your group followed to develop concepts on the emerging topical Ghanaian issue.

DoK Level 3: Strategic Reasoning

Explain how your emerging topical issue in Ghana could be presented in different creative ways through dance, drama or music.

DoK Level 4: Extended critical thinking and reasoning

Evaluate the relevance of using the performing Arts in discussing emerging topical issues in Ghana.

Week 5

Learning Indicator(s): *Compose/choreograph a five to ten-minute piece of dance, music and/ or drama based on emerging topical issues in Ghana.*

Theme or Focal Area: **Creative process based on emerging topical issues in Ghana.**

Creative process

This will recap Week 2 and provide an opportunity for learners to consolidate their skills and to deepen their understanding and application of the creative process.

Choreography

The art or process of creating (dance) movements. The expert in choreography is called a choreographer.

Preparation:

Decide on the stimuli and the style of dance.

Steps:

Employ improvisation: This is usually spontaneous to generate various movement possibilities.

Select and refine movements: This will provide the basic ingredients for the dance.

Criteria for selection:

- a. Movement has meaning and relevance to the idea for the dance,
- b. The movement is interesting and original in action, dynamics and spatial patterning,
- c. The movement has potential for future development.

Musical Composition

The collection of notes, melodies, phrases, rhythms, lyrics and/or harmonies that make up the essence of the work. There is a difference between 'composition', 'song' and 'master'. The expert who composes music is called a Composer.

Preparation:

- a) A device to record ideas, such as a cassette tape recorder, mini disc recorder, or internal microphone on a computer.
- b) A medium to note the composition; like music paper and a pencil or a notation program such as Sibelius or Finale.
- c) A musical instrument (optional).

Steps:

1. Decide on a style of music to be written.
2. Decide on a form for the composition.
3. Create ideas through iteration and experimentation.
4. Record motifs / melodies / sections once developed.

Drama

This is a play or script that is written for the purpose of performance for an audience. There are genres of drama: Tragedy, Comedy, Tragicomedy, Melodrama, Farce, Satire, etc. The expert who writes plays is called a Playwright or Dramatist.



Figure 7: *Types of drama*

Steps:

Inspired to create a drama piece or skit through a **subject matter** the following steps may be considered in writing:

- a. Develop the story/plot
- b. Decide on the structure (create scenarios).
- c. Develop the characters
- d. Write the first draft (add stage directions and actions)
- e. Read through/revise
- f. Write the second draft by rewriting to improve
- g. Second revision/proofreading
- h. Final draft
- i. Publish/Performance

Take Home

- a. Understand choreography and how to go about choreographing.
- b. Understand musical composition and what it takes to compose a piece of music.
- c. Understand play writing and what it entails to write a play.

Pedagogical Exemplars

In week 5, learners are to choreograph dance, compose music and write skit/play; this can be done individually, however since teamwork is encouraged by the standard based curriculum, groups could be assigned to either choreograph, compose and/or write dance piece, music and drama respectively.

The Performing Arts teacher is therefore encouraged to assist learners to work together as a team where they exhibit values/attitudes and 21st century skills, so that at the end of the day the learners will produce a choreographed dance piece, music and / or skit/playlet.

The teacher should note that there are some learners who will be approaching proficiency (AP), while others will be proficient (P) and still, others highly proficient (HP). Hence, the teacher should make room to support all learners and encourage the highly proficient to support their peers in the task of creating a performing artwork. The teacher should remind learners of the creative process for their piece and encourage them through questioning and modelling ideas for them. The teacher should feel equipped to pause the group work to bring all learners back together as a class to address misconceptions, or to model great work to help other groups.

Key Assessment

Students this week will have been creating / devising their artwork and therefore there is no suggested assessment. The teacher will have provided feedback to individuals and groups when circulating the classroom which can help them to assess, formatively, where learners are. The teacher should make note of individuals and groups who have found the creative process a challenge (AP) so that in future sessions, support can be directed to those learners.

Week 6

Learning Indicator(s): *Identify and assign roles to be performed in a five to ten-minute piece of dance, music and/ or drama through auditioning.*

Theme or Focal Area: **Audition**

Auditioning

This is simply, a trial or short performance by a performer (actor, singer, dancer, musician) before a selection panel for a place in a production. This provides the director or casting team with the information they need to place performers in the best roles in order to create a successful production as envisioned. The person(s) who do(es) the auditioning is/are called Auditor(s). The performer(s) who audition(s) is/are called Auditionee(s).



Figure 8: *An audition process for a dance piece Ayalolo*

To effectively have an auditioning session, it is important to ensure that;

- a. All resources that may be needed are mobilized.
- b. Advertise for auditioning
- c. Auditioning/Assigning roles
- d. Create a rehearsal schedule
- e. Production Conference
- f. Performance and final video recording

The purpose of audition is to:

- a. Allow performers to refine techniques
- b. Select the best performers
- c. Place performers
- d. Review and refine character/characterization
- e. Warm up delivery
- f. Remain top on the list of directors

Take Home

- a. In-depth knowledge, skills and the values in conducting an audition, including the reasons for auditioning.
- b. What it means and takes to cast an actor/ess for a performing role.
- c. Tips for a successful auditioning.

Pedagogical Exemplars

Auditioning in Performing Arts in itself is differentiation in the sense that learners determine which role they may best take on in the production conference. This however does not mean that some learners will not be slow in contributing to the assignment. The Performing Arts teachers should take note of such learners and encourage them to be fast and active in their contribution to meet timelines or targets as the teacher uses the following methods.

Group work/Collaborative Learning:

In groups of the various disciplines, provide a platform for learners to experience an audition session.

- a. Plan a production conference or meeting and consider assigning roles for different learners who may feel more or less confident with certain parts. E.g. HP learners to lead / audition, P learners to take minutes on auditions / audition and AP learners who are not confident with auditioning can do so in small groups and / or observe their peers' auditions and tick off success criteria they observe. Learners can assume different roles over the session(s) so that they each have an opportunity to audience.
- b. Hold the planned production conference in groups and have the teacher circulate the room to support groups. Learners who are less confident with performing should be provided with success criteria which they can use to evaluate their peers' auditions. Have learners share with the class what went well and what could be better next time as a plenary.

Provide learners who may need help to assume roles with a prompt sheet or success criteria. This could include prompts such as:

- a. Preparing adequately
- b. Standing out/being confident
- c. Connecting with panel of interviewers
- d. In terms of appearance, dressing well
- e. Greet and introduce yourself well
- f. Follow up and let go if things don't go well

Key Assessment

DoK Level 1: Recall

Orally outline the audition process.

DoK Level 2: Skills of conceptual understanding

Explain the purpose for auditioning in the performing arts and the different roles involved.

DoK Level 3: Strategic Thinking and Reasoning

Evaluate the success of the group's audition process and what could be improved.

Week 7

Learning Indicator(s): *Rehearse a five to ten-minute artwork(s) developed based on an emerging Ghanaian topical issue.*

Theme or Focal Area: Rehearsals

Rehearsals

This is explained as a private performance or practice/trial sessions in preparation for a public appearance. There are steps that are considered before, during and after rehearsals: Practice (not aware of what is at stake) and rehearsal (aware of what is at stake).

Weeks 7 enables learners to return to their creative artwork, based upon a Ghanaian topical issue and to assume the roles determined in the previous week as part of the audition process (if appropriate).

When auditioning is done and roles are assigned (casting), the cast readies itself for the next level which is rehearsals.



Figure 9: *A rehearsal process for a production at the Department of Theatre Arts University of Education, Winneba*

The following factors may be considered:

- a. Mobilizing all the needed resources:**
 - i. Assigning roles
 - ii. Create a rehearsal schedule
 - iii. Production Conference



Figure 10: *A production conference for a production at the Mirror room of the Department of Theatre Arts, UEW*

b. Rehearsals:

- i. Reading of score/script
- ii. Scripts down rehearsals
- iii. Dress rehearsals
- iv. Technical rehearsals
- v. Technical and dress rehearsals

c. Performance:

Ensure the following for the performance:

- i. Suitable performance spaces
- ii. Comfortable seating arrangements
- iii. Good power source
- iv. Good lighting and sound effects
- v. Security

Tasks:

1. Set objectives for the rehearsals.
2. Evaluate at the end of the week whether those rehearsal objectives were met.
3. Do group rehearsals of the five to ten-minute performing artwork(s) created.

Take Home

In-depth knowledge, skills and values as to how rehearsals of artworks are conducted.

Pedagogical Exemplars

In week 7 learners are to rehearse their performing artwork on any emerging Ghanaian topical issue. In view of this the Performing Arts teachers should encourage learners to work as a team. What this means is that the highly proficient and proficient learners should always look out for their peers who feel less confident.

Project-Based Learning: Learners should set rehearsal objectives at the start of the week and share these with the whole class. The teacher should circulate and support groups that have found the creative process difficult in previous weeks (AP) and who need support through questioning and modelling. The teacher should be mindful to help groups refine their artwork so that they are working towards being performance ready. Confident performers (HP) should be encouraged to stretch their approach; the teacher should challenge their artistic choices.

At the end of the rehearsal process, the teacher should bring the whole class back together to discuss / assess their understanding of the rehearsal process, as well as whether their rehearsal objectives were met and what each group thinks they need to refine to be performance ready.

Key Assessment

DoK Level 1: Recall

Recall at least three activities that are performed during the rehearsal stage.

DoK Level 2: Skills of conceptual understanding

What are the procedures to be followed during the pre-production stage of a performing artwork.

DoK Level 3: Strategic Thinking and Reasoning

Explain skills needed for producing a performing artwork.

DoK Level 4: Extended critical thinking and reasoning

Evaluate the statement: the pre-production stage is as important as the performance stage.

Week 8

Learning Indicator(s): *Present/Perform a five-to-ten-minute artwork developed that depicts any emerging Ghanaian topical issue and digitally record the performance.*

Theme or Focal Area: **Performing the artwork**

Performance:

In Week 8, learners are tasked with performing the artwork they have been developing and rehearsing in previous weeks. It is an event in which a performer, or group of performers present performing artworks to an audience. It is also explained as an act of presenting a play, concert or other form of entertainment to an audience.



Figure 11: *A scene during a performance at the Department of Theatre Arts, University of Education, Winneba*

Ensure that there is/are:

- a. Suitable stage or performance area
- b. Good sound and lightening equipment to produce quality effects
- c. Good sitting arrangement for appropriate visibility of performance
- d. Good ventilation
- e. Standard box office with good ticketing
- f. Good security, both outside and inside the auditorium
- g. Provision of a snack shop

Characteristics of Good Performance

Performance characteristics are the qualities or individual characteristics that are required for satisfactory performance. Audience appreciation of a performance may be considered characteristics of a good performance.

Take Home

- In-depth knowledge, skills and values as to how performances are conducted.
- The characteristics of a good performance.

Pedagogical Exemplars

Talk-for-learning: The teacher should lead a whole class discussion on what makes a good performance. The teacher should draw learners into the conversation through targeted questioning, inviting learners to offer success criteria for a music, drama and dance performance. These can be placed on the board for reference when evaluating the performances afterwards. The teacher should consider questions such as the following, to help students:

For students who are not as confident in the nuances of what makes a good performance (AP), ask questions like: what did you like about a peer's performance you saw in rehearsals? What made it good?

For those learners who can think beyond the basics of what makes a successful performance (P and HP), ask questions like: how can performers convey [x] emotion? What features of dance / drama / music should the performer be using to convey meaning? How might they do it? How should they connect with the audience?

Activity-Based Learning:

The teacher should invite groups / individuals to perform in front of the whole class and remind learners watching to think about where individuals / groups are achieving the success criteria on the board.

If resources are available, the teacher should record the learners' performances. This is to aid evaluation of how well learners achieved the successful criteria defined as a class. After learners have all performed, the teacher should invite peer feedback; learners should discuss with one another 'what went well' and 'even better if', referencing the success criteria on the board.

Key Assessment

DoK Level 1: Recall

Perform with some confidence and awareness of the audience.

DoK Level 2: Skills of conceptual understanding

Perform with confidence and make artistic choices which connect with the audience.

DoK Level 3: Strategic Thinking and Reasoning

Perform with refinement and confidence, making artistic choices which connect with audience.

As an extension to the performance assessment:

DoK Level 4: Extended critical thinking and reasoning

Evaluate the artistic choices you / another group made and the success of your performance.

Section 2 Review

Section two provided the opportunity for learners to learn about the *Skills in Performance*. Learners also had the opportunity to *acquire foundational knowledge and skills in performance* by researching Ghanaian topical issues that were turned into performing artworks. By the end of the five weeks, learners have been able to demonstrate their knowledge, understanding and skills in researching, prioritising issues, conceptualising issues, composing/creating performing artworks, rehearsing the artworks, and performing the artworks in a collaborative environment.

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SECTION 3: COMMUNICATIONS IN THE PERFORMING ARTS

Strand: **Foundations in Artistic Knowledge and Processes**

Sub-Strand: Communications in the Performing Arts

Learning Outcome: *Use varying Performing Arts language forms and mechanics that communicate the emerging topical issues in Ghana meaningfully to enhance social interactions, connect to the other arts and everyday life experiences.*

Content Standard: Demonstrate approaching proficiency level skills to clearly communicate the various Performing Arts processes, using appropriate language, and making connections to the relationships between Performing Arts and other arts.

INTRODUCTION AND SECTION SUMMARY

Section 3 provides a new Sub-strand, which is “Communications in the Performing Arts.” The Section comprises 2 Weeks (9, 10). Within the two weeks, the Performing Arts teacher is required to support learners to become proficient in how to summarize the various performing Arts processes by using appropriate terminologies associated with the processes such as concept development, composition, pre-production, production, post-performance and so on. It is worthy for the teacher to note that, at the end of the day, the learners will exhibit the knowledge, understanding and skills they have acquired over the two weeks proficiently. The teacher’s involvement and support are greatly encouraged. The two indicators to be covered by the end of Section 3 are as follows:

Week 9: Summarize the various performing Arts processes undertaken using the appropriate terminologies associated with the processes (concept development, composition and performance).

Week 10: Explain ways by which the Performing Arts are connected and related to the other art forms in the Ghanaian society.

SUMMARY OF PEDAGOGICAL EXEMPLARS:

The Performing Arts is a practical discipline hence should be taught as such. Teachers are to ensure a safe and conducive atmosphere where all students will participate actively without any biases, discrimination and harassment. Therefore, teachers must be very respectful, cordial and affable with learners. The pedagogical exemplars or methods that are suggested for teaching the Performing Arts include, Collaborative Learning where learners collaborate to solve a problem and Talk for Learning (TfL) where learners involve in talk or discussion to find solutions. The gifted and talented learners could be supported by giving them additional tasks to perform to develop some additional skills.

ASSESSMENT SUMMARY

The New Standard-Base Curriculum emphasizes character, values and competence building more than final examination score. In view of this, teachers of the Performing Arts are to assess students holistically. Teachers when setting questions or Test Items are to differentiate so all learners can participate. The teacher can differentiate through:

AP: Oral responses

P: Oral and written responses

HP: Oral, written and or other forms (diagrams).

Week 9

Learning Indicator(s): *Summarize the various Performing Arts processes undertaken using the appropriate terminologies associated with the processes (concept development, composition and performance).*

Theme or Focal Area: **Terminologies in Performing Arts process**

- a. **The Pre-production stage:** This is the preparatory stage for the production of any performing artwork. The factors taken into consideration at this stage include; drawing a production timeline, play/idea selection, composing the artwork, budgeting, auditioning, mobilising other resources, designing posters, etc.



Figure 12: *A designed poster for a production*

- b. **The Production stage:** This is when the artwork is actually prepared to be performed before an audience. It includes factors such as; the production conference, rehearsals, repair of the auditorium, the stage, the sound and lighting booths, blocking, dress rehearsals.
- c. **Performance stage:** At this stage, the artwork is ready to be presented to an audience. The actual performance, time management, cast and crew, seating arrangement etc. are the key elements to be prioritised.
- d. **The Post-performance/Production stage:** These are activities to be engaged in after a production is closed. For example, cleaning the auditorium/grounds, repairing props, costume and accessories, appraisal/evaluation, etc.

Tasks:

1. List the features of pre-production, production and performance.
2. Using a case study, identify the process a production undertook to go from concept to performance.
3. Create a timeline of the various stages of performance for your own artwork, including roles and resources needed.

Take Home

- In-depth knowledge, skills and values associated with each of the four (4) stages of the production of performing artworks (Pre-production, Production, Performance and Post-Production Stages).

Pedagogical Exemplars

In summarising and using the appropriate terminologies to describe Performing Arts works, the Performing Arts teacher is bound to encounter learners who will struggle to contribute to discussion. Hence, the teacher should encourage all learners, especially those who are approaching proficiency, to contribute to discussions so that no learner is left behind.

Collaborative Learning: In mixed-ability groups the learners are provided with the steps undertaken for a particular performance - from pre-production to production / performance, to post-production. The teacher should ask learners to organise them, working out which features and tasks are associated with which stage of the production process. The teacher should circulate to support groups and draw the whole class back together to feedback. At this stage the class can work collaboratively to build a whole-class timeline, led by the teacher, of the production process. The teacher should be mindful to encourage correct use of sector terminology in the discussion.

Talk for Learning (TfL): In these same mixed ability groups, the students can then read a case study of a chosen Ghanaian performance and how it was developed and performed. This case study should be prepared by the teacher and contain details of each stage of the production process. Proficient readers should be tasked with reading the case study material for the group. Once familiar with the case study, learners should be guided to answer the following questions which increase in difficulty:

- Can you explain the process the production went through at each stage?
- What roles were involved in the production? Which roles are important at which stage? Are some needed throughout?
- What challenges did the professionals involved in the production face?
- Can you reflect on the process you undertook in your last performance – did it follow the same steps?
- Now you are more familiar with the production process, how might you better plan for your next performance?

The teacher can then pull all students in for whole class discussion on the questions for feedback.

Key Assessment

DoK Level 1: Recall

Recall any 3 performing arts terminologies and their meanings.

DoK Level 2: Skills of conceptual understanding

Explain the features of pre-production, production and post-production.

DoK Level 3: Strategic reasoning

Summarise the processes in producing an artwork.

DoK Level 4:

Analyse the effectiveness of the production process for a performance you participated in.

Week 10

Learning Indicator(s): *Explain ways by which the Performing Arts are connected and related to the other art forms in the Ghanaian society.*

Theme or Focal Area: **Connectedness of performing Arts to other art forms**

Performing Arts

The Performing Arts are creative activities that are performed before a (paid or live) audience. That is to say, artistes use their voices, and bodies to convey a message or an artistic expression. For instance, dance, music and drama:

- a. Traditional/indigenous music, dance and dramatic arts.
- b. Creative or art music, dance and drama.
- c. Modern and contemporary music, dance and drama

The other Arts

Visual Arts: Unlike the Performing Arts, Visual Arts make use of paints, canvas or other materials to create static art objects.

Points to draw out of Learners on Connectedness:

- a. Both communicate ideas
- b. Both manipulate artistic elements to evoke responses
- c. Visual art compliment the performing arts (set designs)
- d. Both develop critical thinking
- e. Both make use of imagination and creativity
- f. Serve as employment avenues
- g. Promote tourism
- h. Bring people together to socialise
- i. Source of revenue to government
- j. Serve as cultural archives or custodians

Some uses of Visual arts in Performing Arts

During a stage production, the scenery or set design makes use of visual elements. Every production has its specific design or scenery that can be made possible through the visual art. Also, during performing arts events there is usually the use of costume and make-up which is also a branch of visual arts.



Figure 13: *A construction set with visual elements*

Task:

1. Research popular types and forms of music, dance and drama in Ghana.
2. List their defining features.
3. Compare and contrast these features with visual art.
4. Summarise the ways in which performing arts and visual arts are interconnected, both in their artistic features but also their function in society.

Take Home

- The activities that connect the Performing Arts and the Visual Art.

Pedagogical Exemplars

Connecting the Performing Arts to the other art forms calls for critical thinking and experience, which might prove difficult for some learners. In view of this, the Performing Arts teachers should be aware that there are some learners who will be approaching proficiency (AP), while others will be proficient (P) and still, others highly proficient (HP). Hence, the teacher should create space to support all, especially those approaching proficiency.

Activity-based learning: The teacher should have pupils work in mixed ability groups to research popular types of music, dance and drama in Ghana. If some groups need support with the research task, the teacher should provide a prompt sheet which gives the learners suggested examples to explore, with some additional questions to help them frame their research. Learners then work together in their mixed ability groupings to brainstorm features of the artworks they have researched.

The teacher should periodically share examples of artworks, found by groups, to the whole class. This is to enable learners to be continuously immersed in examples of (professional) artworks. The teacher should encourage evaluation of the artworks too through questioning.

Talk for Learning (TfL): The teacher should bring the class together to discuss how the performing arts impact society, and how this might compare with visual arts (trying to draw out of learners the features listed above). The teacher should invite learners to discuss, in their groups, how visual arts and performing arts might be the same or different and what role they might play in Ghanaian society. The teacher can then help aid discussion by circulating the room and showcasing the best answers from groups.

Key Assessment

DoK Level 1: Recall

Recall at least two artforms that relate to the Performing Arts.

DoK Level 2: Skills of conceptual understanding

Explain in detail how the Visual Art relates to the Performing Arts.

DoK Level 3: Strategic reasoning

The production of a performing artwork cannot be effective without the application of science. Do you agree? Give at least three reasons.

DoK Level 4: Extended critical thinking and reasoning

Evaluate the inter-connectedness between Performing Arts and other forms of art based on a video or live performance you have viewed/watched.

Section 3 Review

Section three provided the opportunity for learners to learn about the Communications *in the Performing Arts*. The learners had the opportunity to learn about using appropriate terminologies associated with the processes such as concept development, composition, pre-production, production, and post-performance.

Additional Reading

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