

SECTION

1

**ARTISTIC
KNOWLEDGE AND
PRACTICE**



FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES

Rudiments in Performing Arts

INTRODUCTION

Welcome to Section 1 of the Performing Arts subject. You may have encountered the performing arts during your time in Junior High School (JHS) and may also have come across gender stereotyping and superstitious beliefs related to the arts. For instance, in the past, women were prohibited from playing certain indigenous instruments such as the *atumpan*, *fontomfrom* drums, or the *gyile* (xylophone), and from taking on specific leadership roles within traditional societies. Additionally, many people believe that performing arts are solely about acting, dancing, singing, drumming, choreography, and staging productions. However, the performing arts classroom goes beyond these perceptions, aiming to provide learners with a holistic education in the arts. It fosters creativity, enabling the production of impactful works while equipping learners with employability skills for the 21st century.

Whether it's a simple dance, a beautiful short piece of music, or an inspiring drama, there are steps to follow in creating them. These steps are known as the creative processes in the performing arts. In this section, we will build on our initial research into Ghanaian issues, drawing inspiration from our explorations while deepening our creative ideas based on these issues. You will be required to use some of your emerging ideas to apply the creative processes in the development of a dance, music, or drama piece in the upcoming sessions. Understanding the creative process will not only help you produce beautiful works of art but will also enhance your appreciation of the works of others.

Furthermore, in this section, you will be introduced to the concept of rehearsals and how to plan effectively for them in the performing arts. You will work on a piece developed later in the section with your group and rehearse it. It is important that you actively participate in every aspect of the rehearsal process and document your experience for reflection. Your full engagement in the rehearsal process is essential to the success of your performance.

Performing Arts as a subject offers you the opportunity to express yourself, explore new ideas, and develop a mental focus that can be applied to other subjects. It also provides personal satisfaction, contributing to a meaningful and fulfilling life. Through this subject, you will grow into a confident, competent, and responsible citizen, both locally and globally.

By the end of this section, you will demonstrate knowledge and understanding of the elements of performing arts and how they can be applied to develop concepts, compose works, and perform the artworks you create.

At the end of this section, you should be able to:

- Research and develop concepts for creating own dance, music and drama based on any emerging Ghanaian topical issue.
- Create a dance, music, and/or drama within given parameters.
- Rehearse and perform a dance, music, drama, and record the final production.

Key Ideas

- **The arts** are the medium through which human beings cultivate distinct social, cultural, and individual identities while transmitting values, impressions, judgements, ideas, visions, spiritual meanings, patterns of life, and experiences across time and space.
- **Types of arts:** Literary arts (history, literature, poetry, prose, religion, and others); **visual arts** (sculpture, painting, drawing, carving, etc.). **Performing arts** (dance, music, and drama). Performing Arts combines the disciplines of the arts—music, dance, and drama—in its production.
- **The elements of performing arts** serve as the ingredients in creating artworks or productions. They are used in planning, developing, analysing, and appreciating the aesthetic value of the works produced.
- **Artworks** are the products of performing arts (a song, a dance piece, or a drama skit).
- **Audience:** The body of people who watch a performance for whom the performance is intended.
- **Creative design process-** a few things or actions to follow in creating an artwork.
- **Improvisation**, means creating on the spot without any prior planning
- **Form, and** creation are often defined by their elements.
- **Mobilisation:** This refers to the organisation, coordination, and management of needed resources (human and material) that are key to ensuring an effective rehearsal for a performance.
- **Rehearsal:** the preparation of a performance by performers under the leadership and guidance of the director, choreographer, or music director.
- **Types of rehearsals:** dress, technical, and technical dress rehearsal.
- **Stage managers or team leaders:** They are assistants to the director, choreographer, and music director in a performance. They assist them in making sure all performance activities are done successfully.
- **Cast:** The cast consists of the performers or actors/actresses who appear on stage, screen, or in any performance, as characters. It also includes dancers and singers.
- **Crew:** The crew refers to the backstage team responsible for the technical and logistical aspects of a performance. It includes stagehands, lighting, set, costume, property, makeup, sound crew, etc.
- **A body of people playing various roles in a performance:** Refers to actors, dancers, singers, musicians, etc.
- **Technical personnel:** persons whose roles are to provide a spectacle for performance. They are mostly found backstage or behind the scenes. They include costume, lighting, sound, scenery, property designers, etc.

ELEMENTS OF PERFORMING ARTS

The arts are a medium through which human beings cultivate distinct social, cultural, and individual identities while transmitting values, impressions, judgements, ideas, visions, spiritual meanings, patterns of life, and experiences across time and space.

There are different types of art. These are:

- **The literary arts:** include history, literature, English, religion, etc.
- **Visual art:** involves sculpture, painting, drawing, and carving.
- **The performing arts:** include dance, music, and drama.

Every work of art produced in the various types mentioned here will draw from some of these elements. These elements help in understanding and appreciating nature and the form of the artwork. Now, let us look at what constitutes the performing arts and the elements used in producing artworks within the disciplines of dance, music, and drama.

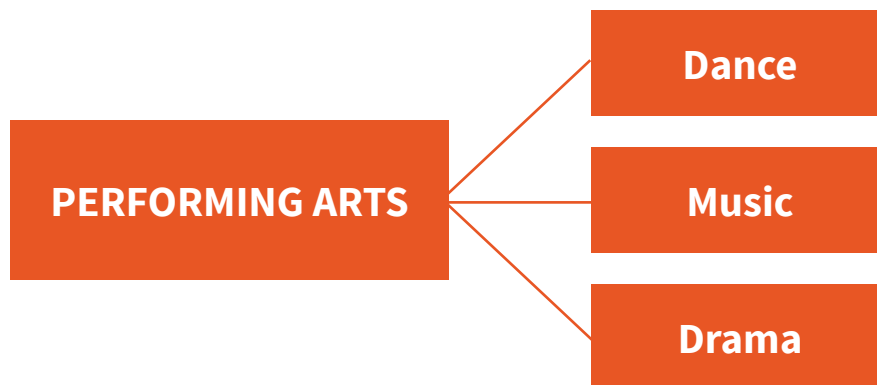


Fig. 1.1. The three disciplines in the performing arts

The Concept of Performing Arts

The performing arts draw on and integrate ideas from various elements captured under the three disciplines in creating artworks. The term performing arts comes from the fact that each discipline is action-orientated and performed collaboratively. Many topical Ghanaian issues, such as drug abuse, teenage pregnancy, corruption, and indiscipline, to mention but a few, can be addressed through the performing arts.

In this lesson, however, you will be introduced to some of the elements that will aid you in planning, composing, creating, or choreographing artworks. With the help of these elements, topical Ghanaian issues can be selected and used as concepts for planning, composing, creating, or choreographing the artworks.

Activity 1.1

In pairs, explore and list as many examples of performing arts as you can, including various forms of dance, music, and drama.

- Look for examples both in your environment—such as community centres, art theatres, and local performances—and on the internet.
- After compiling your lists, compare them with your partner's. Note any examples that you have that your partner does not, and vice versa. Use the table below to help you organise your findings.
- Create a personal sheet to record the examples you find, and leave space to add new ones as you learn more throughout the year. This will help you track and expand your knowledge of performing arts.

What types of dances do you know?	What types of music do you know?	What plays have you heard of or seen?

Dance

Almost everyone has danced before. In Ghanaian societies, we dance to music at occasions such as naming ceremonies, initiation rites, marriages, and funeral celebrations. We also dance at home, in church, in school, and at parties. Dance can be described as the movement of the body in a rhythmic way, usually set to music and within a given space, for the purpose of expressing an idea or emotion—or simply taking delight in the movement itself.

The main elements of dance are:

BODY: The body is the primary tool that enables movement or dance. It encompasses how dancers use their limbs, torso, and overall physical presence to express themselves and perform various movements.

ACTION: Action refers to the fundamental bodily movements used in a dance. This includes the specific gestures, steps, and techniques that make up the choreography and convey the dance's intention.

SPACE: Space involves the movements through which a dancer travels from one location to another. It covers the use of the stage or performance area, including the pathways and directions dancers take, as well as the patterns they create.

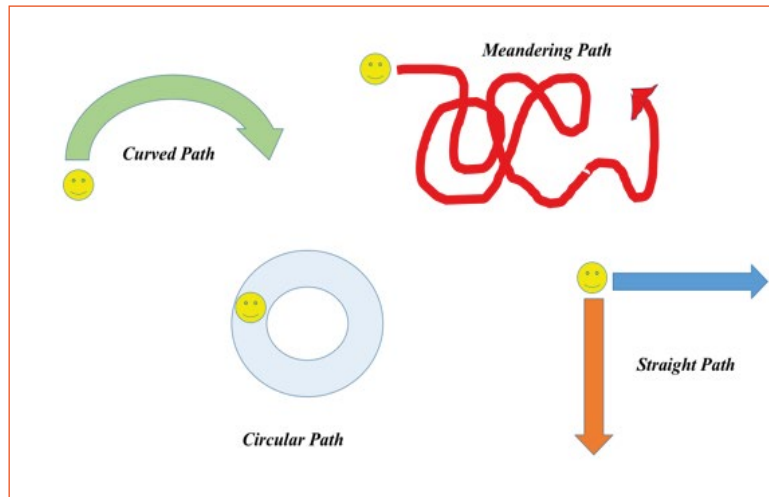


Fig.1.2 Four types of pathways in dance (copied from Teachers Manual)

TIME: Time relates to the duration and rhythm of a dancer's movements in relation to the music. It includes the timing of steps, the pace of the dance, and how movements are synchronised with the beat and tempo.

ENERGY: Energy is the amount of force or intensity used in a movement. It determines the dynamics of the dance, such as whether movements are sharp and forceful or smooth and flowing, contributing to the overall expression and impact of the performance. Each of the elements listed or explained, has linking principles that are used in modifying the elements. Some of these principles include:

Variety: It refers to the use of contrasting movements, tempos, and dynamics to make the dance visually and emotionally stimulating.

balance: The ability of a dancer or a dance to maintain some form of equilibrium or control while moving or holding a position etc.

Activity 1.2

Observe the image in **Fig. 1.3** below and discuss with a friend:

1. Identify two places in Ghana where the observed action can be performed.
2. What attire is the man wearing?
3. What tribe could the man and the people in the picture be from?
What performing arts forms can you deduce from the picture?
4. What kind of traditional musical instruments do you see in the picture?
5. What elements of dance can you see from the picture?

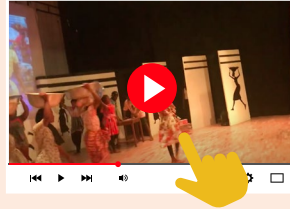


Fig. 1.3.

Activity 1.3

Your teacher may have additional examples of dance performances to use when completing these activities.

1. However, you can also watch a clip of *Ayalolo*, a dance drama performance by Sayuti Adams. Click the button below.



2. Discuss the clip with a partner, using the questions in the table as prompts and guides.
3. Take notes in your notebook, compile them, and create a presentation (either a report or PowerPoint). Present your findings to the class for review by your classmates and teacher.

Prompt questions	Notes from the discussion
<p>Body:</p> <p>How do the dancers use their bodies?</p> <p>What kinds of shapes do the dancers make with their bodies?</p>	
<p>Action:</p> <p>What types of movements are performed—sharp, fluid, fast, or slow?</p> <p>How do the dancers transition between movements?</p> <p>Are there any repeating movements (motifs)?</p>	
<p>Space:</p> <p>How do the dancers use the space?</p> <p>What patterns or pathways do the dancers create?</p>	
<p>Time:</p> <p>How does the choreography relate to the music or sound?</p> <p>Is the timing consistent, or does it change?</p> <p>Are there moments of syncopation or counterpoint?</p>	

<p>Energy: What is the quality of the dancers' movements—energetic or lethargic? Are there any shifts in energy?</p>	
<p>Expression: What emotions or ideas are the dancers conveying?</p>	
<p>Personal reflection: What was your initial reaction to the dance piece? What did you find most interesting or memorable?</p>	

Activity 1.4

In the link attached here on 'Directorial Interpretation of the Adventures of Sasa and Esi: An Experimentation of Theatrical Elements,' the authors, Edu and Osei, describe the dance movements choreographed for the Dwarfs (p. 8).

[Directorial Interpretation of the Adventures of Sasa and Esi: An Experimentation of Theatrical Elements | Journal of Art and Design](#)

In groups of three, discuss:

1. Why do you think these characters are given unusual body positions?
2. If you were choreographing this scene, how might you have these characters move? Describe it using BASTE.
3. Stretch your thinking: in small groups, can you begin to map out, in your own descriptive notation, how you might choreograph movements for the dwarfs? Use the template below to map out 8 counts. An example is included to help your group.
4. Once you have mapped out your miniature routine, try the dance out as a group. Do you want to make any changes after practising?

Overall tempo: 4/4 mid			
Count 1-2	Count 3-4	Count 5-6	Count 7-8
B: body rigid, upright starting position.	B:	B:	B:
A: Slide to the side, right leg first.	A:	A:	A:
S: Lateral movement to the right.	S:	S:	S:
T: Slide on count 1; bring feet together on count 2.	T:	T:	T:
E: Gliding, continuous	E:	E:	E:

Music

Everywhere we go, we constantly hear music. It surrounds us in our homes, churches, schools, and even in fancy places like fun parks, pubs, restaurants, and nightclubs. We encounter music on the farm, at the chief's palace, and even at solemn events like funerals. Music is truly everywhere! It stirs our emotions and allows us to express ourselves. Sometimes it is soothing, like when we are preparing for sleep, and sometimes it is energising, like when we are celebrating a special occasion. Music brings people together and fosters understanding, even among those who speak different languages. Wherever we may be, music is there to enrich our lives and add enjoyment!

There are special songs we sing to express our love for our country, known as patriotic songs. Some examples include the Ghana National Anthem (*God Bless Our Homeland Ghana*) and the National Song (*Yen Ara Asaase Ni*). Additionally, we have our traditional songs as well as popular contemporary songs, which we will explore further as we progress.

So, what exactly is music? There isn't a single definition, but we can describe it as the artistic arrangement of sound and silence. It involves organising different sounds in a manner that is pleasing to the ear. Instruments like drums, bells, and rattles (as illustrated in **Fig. 1.4** below) help maintain the rhythm. This rhythm is what makes us want to move and dance when we hear music, and it also helps us sing along. In African traditions, musical instruments are categorised according to the medium through which they produce sound. They are divided into four main categories:

1. **Membranophones:** Instruments that produce sound through the vibration of a stretched membrane or animal skin. Examples include the *Atumpan*, *Atsimevu*, *lunga*, *Sogo*, *Gome*, *Petia*, *Kidi*, and *Kagan bendrin*.
2. **Aerophones:** Instruments that produce sound by blowing air into them. The sound is created by the vibration of air passing through holes or columns. Examples include the *Atenteben*, *Oduragya*, *Odurogyaba*, *Ntahera*, *Mmensuon*, and *Oja*.
3. **Chordophones:** Instruments that produce sound from vibrating strings stretched between two points. Examples include the *Goje*, *Seperewa*, and examples include the *Goje*, *Seperewa*, *Kora*, *Wia* and *Kolgo*.
4. **Idiophones:** Self-sounding instruments that produce sound from the vibration of their bodies when struck, shaken, or beaten. Examples include the *Frikiyiwa*, *Gakongui*, *Dawuro*, *Banana Bell*, *Axatse*, *Gyile*, shakers, and wooden clappers.

The basic elements of music are as follows:

1. **Melody:** In simple terms, a melody is the tune or main part of a song that you can hum or sing. It is the part of the music that you remember and recognise. For instance, think of the *Happy Birthday* song or the melody of your favourite song on the radio. Can you hum the melody of your favourite song?

The diagram below highlights the key characteristics of a good melody.

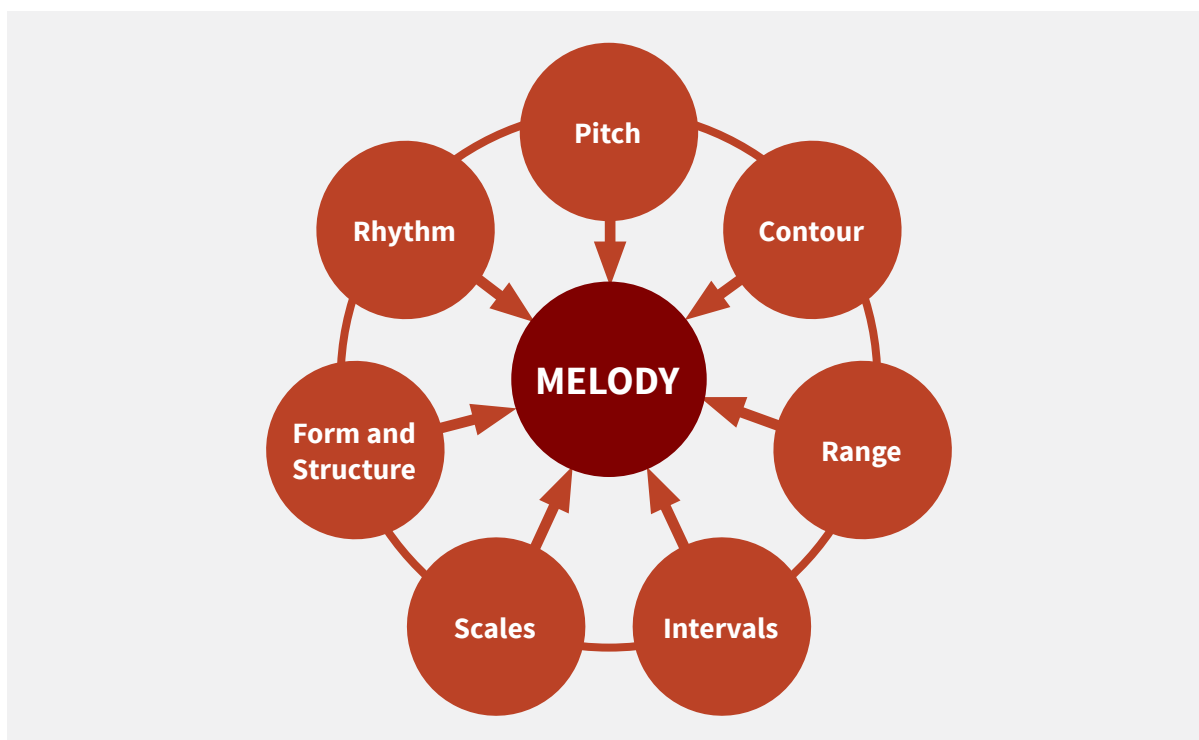


Fig. 1.4 The main characteristics of a good melody

2. **Harmony:** In simple terms, harmony is when different sounds are played or sung together to create a pleasant sound. It's like when a group of people sing, each taking a different note, yet all their voices blend beautifully. Harmony adds depth and richness to music, making it sound fuller and more interesting. 'Third interval' harmonies are pleasing to the ear and are quite easy to sing. Follow these steps to see if you and a partner can sign a harmony in thirds.

Try this activity with a friend:

1. Practise singing "Do Re Mi Fa So La Ti Do" together, ensuring you are both singing at the same pitch.
2. The first person should then return to 'Do' and hold the note.
3. The second person should continue singing until they reach 'Mi'.
4. Sing both 'Do' and 'Mi' at the same time, and you will be singing in harmony (a third interval)!

The reason it is a third interval harmony is because 'Do' is note 1 and 'Mi' is note 3. You can also try it with different starting notes. Simply begin 'Do Re Mi...' a few notes higher or lower and repeat the steps.

3. **Rhythm:** is the movement controlled by time. For example, notes like semibreve, minim, crotchet, quaver, semi-quaver, etc., are used in determining how a song must flow. The bell provides a timeline to control the speed or rate at which the music must roll.

In most Ghanaian traditional groups, such as *adowa*, *agbadza*, *kpanlogo*, *takai* *apatampa*, and many others, the movements and flow of the beat are controlled by the bell pattern.

4. **Timbre:** timbre refers to how heavy or light the quality of a sound is, that distinguishes it from each other. E.g: Picture the trumpet and the flute playing the same sound and note. You can tell the difference between them right?.
5. **Expression:** refers to how musicians convey emotions and feelings through music. It's like using music to express what you're feeling inside—whether happy, sad, excited, or calm. Musicians can use various techniques, such as playing louder or softer (dynamics) and slower, or faster (tempo) adding special effects, to enhance the expressiveness of the music. Just as when you listen to a sad song and it stirs your emotions, that's musical expression at play.

The table below represents the classifications used for defining expressions:

Table 1.1: Classifications for Defining Expressions

Dynamics	The relative loudness or softness of a piece of music.
Tempo	This explains how fast, medium, or slow a piece of music is played or sung. That is the number of beats per minute in music.
Articulation	The way words are pronounced in music, whether long or short, stressed or unstressed.

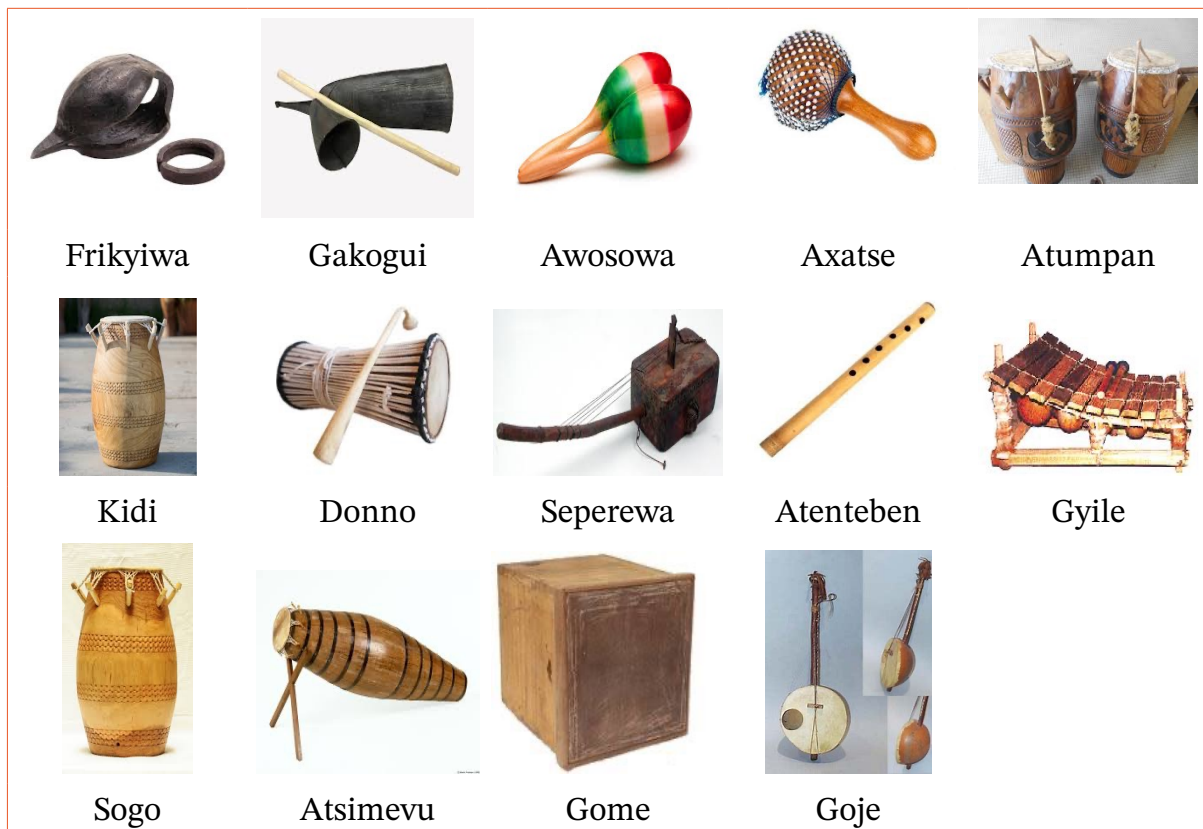


Fig. 1.5: Examples of some traditional musical & dance Instruments from Ghana.

Activity 1.5

Group the instruments shown in Fig. 1.5 according to the medium through which they produce sound, and organise them into the table below.

Membranophones	Aerophones	Chordophones	Idiophones

Activity 1.6

- Your teacher may have other examples of music for these activities, similar to the dance examples. In pairs, listen to the provided piece of music and complete the following tasks:
 - Discuss with your partner what you hear.
 - Describe the rhythm, melody, pitch, form or structure, harmony, range, scales, and dynamics.
 - Are there any additional features you can identify?
 - Challenge yourself to complete the sentence: The _____ in this piece of music has the effect of _____.
- Individual task:** Click the link and listen to the music carefully.



Write your answers to questions 1 to 3 in your notebook and compile them into a report. Submit the report to your teacher for review.

- What is the name of the song, and what lyrics can you recall?
- How does this piece of music explore Ghanaian values, or how does it address societal issues?
- Identify some of the musical elements you studied earlier in your chosen song and describe their effects.

- d. Can you think of any other music where the lyrics explore Ghanaian values or address societal issues similar to the one in the link above? Make notes in your journal to share with the class.

Drama

Dramatic activities happen in every aspect of Ghanaian life. We experience drama in our homes, at church, in school, and even at the market square. Drama occurs during Ghanaian festivals and celebrations. Drama occurs during various ritual celebrations, whether daily, weekly, monthly, or annually, such as naming ceremonies, puberty rites, marriage ceremonies, and funerals. So, what does drama mean? There is no one definition of drama. In this context, however, drama can be explained in simple terms as a story or concept itself, thus, it could be the written or improvised words, which encompass the plot, the characters, and conflict. Think of it like the blueprint for a building. In all our spaces, where there are people (for example, in our homes, at church, in school, and even at the market square), etc there are dramatic activities.

Drama can also be a written work (script) or piece that tells a story through actions and dialogue and is meant to be performed on stage before an audience. In some instances, however, drama can occur without a script; this is known as **improvisational drama**. Sometimes, the terms ‘drama’ and ‘theatre’ are used in place of each other, but it’s important to understand that while they are related, they are not always the same. Additionally, each of the performing arts disciplines—dance, music, and drama—can stand alone. However, it is also common for a single performance to mix elements from all three disciplines, combining music, dance, and drama into one unified presentation.

Theatre: Theatre comes from the Greek word “Theatron,” which simply means “Seeing place”. Theatre on the other hand is the presentation of that story, thus the addition of visual elements such as the actors bringing the characters to life on stage, the set design, the costumes, the lighting and the audience experiencing it all live. Think of it as the actual building being constructed with people living in it.

Theatre is a collaborative, multidisciplinary art form that combines various elements including technology to create live performances, which engage, entertain and challenge audiences.”

Types of Drama

1. **Tragedy:** This type of drama deals with serious and sombre themes, often exploring human suffering, downfall, and the nature of fate. An example is a typical drama that features a protagonist with a tragic flaw that leads to their demise.
2. **Comedy:** Comedies aim to entertain and amuse the audience, often through witty dialogue, humorous situations, and lighthearted themes. They typically end happily for the main characters.
3. **Trage-comedy:** A blend of tragedy and comedy, tragicomedies explore serious themes but also incorporate humour and lighter moments. They offer a hybrid and realistic portrayal of life.

Activity 1.7

In pairs, examine the image below and discuss with your partner the emotions it conveys. Consider the following questions:

- What specific emotions do you think are being expressed in the image?
- What elements in the image lead you to these conclusions? (e.g., facial expressions, body language, colours)
- How do these elements help convey the emotion(s) you identified?

Share your observations and reasoning with your partner.



Fig. 1.6

Elements of Drama

Drama typically consists of four fundamental elements: the script, the actors, the stage, and the audience. Together, these elements work in harmony to create a compelling and engaging theatrical performance.

Modern elements of drama: Subject-matter, Theme, Plot, Form, Setting, Structure, Diction and Characterisation

Aristotelean elements of drama: Theme, Setting, Plot, Character, Spectacle and Music

The script, in simple terms, is a written document containing dialogue between characters, actions, settings, and stage directions. A Playwright/Dramatist writes plays or dramas for stage or live performances. A Scriptwriter writes scripts for Film, Radio and Television – known as Mediated Theatre.

The actor is a live performer who takes on and portrays the role of a character as described in the script.

The stage refers to the performance space where the actors perform. It does not have to be a raised platform; it can be any area designated for a show, such as a market square, a community centre, or similar locations.

The audience is the body of people who watch a performance for whom the performance is intended. It is widely believed that a show cannot go on without an audience.

For purposes of analysing a written script, however, the following six elements of drama, explained below, may be used:

Theme: The central idea or message of a drama.

The theme can be categorised into four areas, as represented in the diagram below.

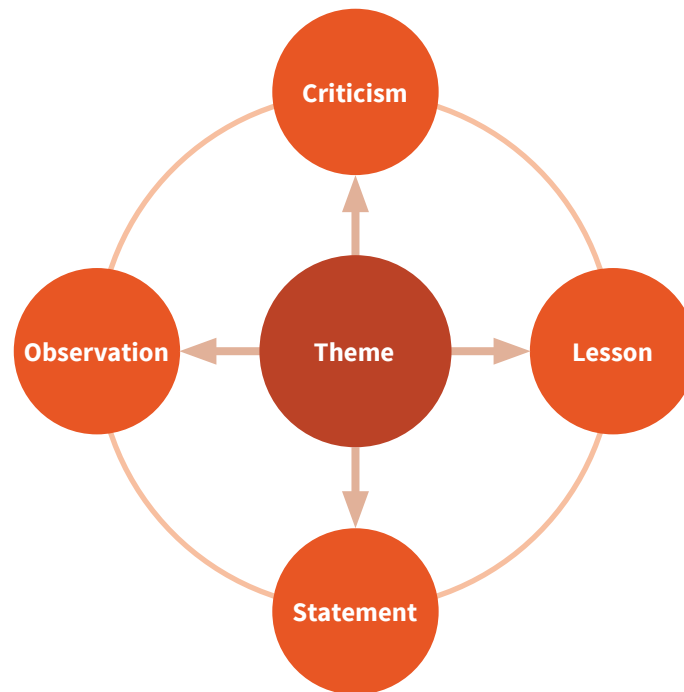


Fig. 1.7

- **Characters:** Characters are the people used in a drama.
- **Plot:** The plot is the sequential arrangement of incidents and actions in a play. A basic plot includes a beginning, a middle, and an end, although many performances may experiment with this structure. For example, some plays might start in the middle of the action to capture the audience's attention; this is known as 'in medias res'.
- **Language:** dialogue, words, diction, sounds spoken or used in a play. Some drama artworks might be realistic and include natural dialogue, while others may choose to be more experimental, not using much dialogue and relying on images, movements, and sounds.
- **Spectacle:** the visual elements used on stage during performances.
- **Setting:** time or period, and place of the action.

Music: comprises the sound, songs, and lyrics of a performance activity.

Remember, there are many other elements in a drama production, such as **lighting, props, and costumes**. While we will cover these in due course, our current focus is on the main components to help you develop your piece in the coming weeks.

Activity 1.8

1. Watch the extract from *The Adventures of Sasa and Esi* (or another example provided by your teacher). Use the template below to record your observations and thoughts on what you have watched.

THEMES	STAGING / DIRECTION
SETTING	DIALOGUE

2. Together with a friend, research on topical issues in Ghana or Africa and write them down in your notebooks. Pick one topical issue and think of a creative work you will create or develop with it whether, music, drama, or dance.

Extended Reading

- Brown, J. (2013). *What is theatre? An introduction and exploration*. Taylor & Francis.
- Effiong, J. (2003) *Vision towards a mission: the art of interpretative directing*. Concept Publications.

References

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- Poole, G. (2010). Introduction: Teaching Theatre, Performance and Drama Studies. *Australasian Drama Studies*, (57), 4-9.
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CREATIVE PROCESSES IN PERFORMING ARTS

Performing arts involves a process that ends with a product, referred to as the artwork. The product, in this instance, could be a music, dance, or drama piece—or a combination of dance and drama; music and dance; dance and music; or all of them put together. The artwork could be used for education, entertainment, information, or societal or attitudinal change.

An example is the Ghana National Anthem. The lyrics of this song call on us to play our part as responsible citizens by upholding and cherishing Ghanaian values such as honesty, truthfulness, and integrity.

All artworks draw inspiration from various interesting and exciting aspects of society. One key aim of producing artwork is to meet a societal need or, simply put, to address problems caused by the actions or inactions of people within a community. Performing arts can serve as a form of advocacy or protest and can help bring attention to important issues.

Some helpful processes to follow in creating artworks in the performing arts are:

1. **Choose an issue that you feel strongly or passionate about:** This could be any topical Ghanaian issue. This gives you a sense of direction for the artwork.
2. **Investigate the problem or the issue you are working with.** Find out the cause of the problem and why you would want to discuss it. Explain who is most impacted by the issue and why.
3. **Develop the key message(s) you would want to share in the artwork:** By shaping and arranging the ideas you have gathered into a very stimulating, unique, and original artwork that will bring about the desired effect you want, be it music, dance, or drama, the message should have meaning and relevance to the idea. Remember to suggest possible solutions to the problem.
4. **Reflecting and refining:** Now you feel proud of yourself, right? You have already come out with a nice piece. Would you try performing it on your own? Conclude and ensure it comes together as a full piece.
5. **Decide on the form and title of the artwork.** Your artwork, if music could be traditional or national, etc., dance or drama could portray a sad mood that is tragedy or could have a happy one that is comedy, among others.
6. **Write the first draft. Make a draft of the artwork.** The draft should make room for possible expansion.

All artists require a stimulus or brief to spark their creative ideas. These stimuli can be auditory, visual, tactile, thematic, or kinesthetic. For your creative process, your primary stimulus will be a chosen Ghanaian issue, which is mainly thematic. However, as you explore your issue, you may encounter additional stimuli related to it that inspire you, such as an audio recording or a photograph connected to your chosen topic.

Process for creating dance piece

First, decide on how to record the dance movements. Video recording is recommended where possible, as it captures the development of choreography effectively. However, basic notation methods, similar to those used in previous lessons, can also be employed.

1. **Use Improvisation:** Begin with improvisation to generate various movement possibilities spontaneously.
2. **Select and Refine Movements:** Choose and refine movements that will serve as the core elements of the dance.

Criteria for Selection:

- Ensure the movements have meaning and relevance to the dance concept.
- The movements should be interesting and original, considering action, use of space, patterns, and transitions.
- Select movements that have potential for further development.

Process for Creating a Musical Piece

1. First, decide on how to record your musical ideas as they develop. Audio recording is recommended, but a music manuscript, pencil, or notation software such as Sibelius or Finale (or their free versions like Sibelius First) can also be used. For simpler notation, use dots for drum rhythms and lines for layers of harmony.
2. **Instrumentation:** If you have access to instruments, consider which ones to include.
3. **Style and Genre:** Decide on a style or genre of music.
4. **Form and Composition:** Choose a form for the composition and experiment with different sounds.
5. **Development:** Revisit recorded motifs to confirm progress, stay focused on the initial goal, and try out different ideas.
6. **Integration:** Bring the elements together, think about transitions between sections, and ensure the piece concludes cohesively.

Process for Developing a Drama Piece

1. Use pen and paper to record your developing ideas for the drama piece. You may wish to capture exact dialogue or shape a structure with loose ideas for character exchanges.
2. **Development:**
 - Develop the story or plot.
 - Decide on the structure by creating scenarios.
 - Develop the characters.
3. **Scriptwriting:** Write the first draft of the script, including stage directions and actions. You can either script the scenes from the start or use improvisation to develop scenes before scripting them. Both methods are valid and can be used as needed.

Activity 1.9

- 1 a. In groups of five, select one of the topical Ghanaian issues listed in your notebooks. Use this chosen issue as a stimulus for developing your group artwork, whether it be a dance, music, or drama piece.
- b. Complete the brainstorming template below using the prompt questions provided. This exercise will help your group deepen your creative ideas and provide starting points for developing your artwork.

- If the issue were a colour, what would it be? Why?
- If the issue was an emotion, what would it be? Why?
- What three words come to mind when you think of the issue? Why?
- Draw a shape or picture that represents the issue to you.
- What's the strangest thing about the issue?
- What is a tiny but interesting detail? How could you portray this using your body or voice?
- Imagine a setting for the issue. What would it be, where, and why?
- Can you think of a story around the issue?
- How do you wish to convey the issue—through dance, drama, or music?

- 2 a. In your groups follow the creative processes outlined above and take an idea as a starting point to try out. Work together to begin to refine a 5–10-minute piece (dance, drama or music). Use the success criteria below to check that you are on track:

Has your group...	Yes/ No/ Partially
Taken an idea and experimented with it to see if it will work?	
Parked, for now, ideas which aren't working as well?	
Made sure all voices are heard and are contributing ideas?	
Recorded ideas you want to stick with?	
Practiced scenes / sections to build on and improve ideas?	
Started to think about how scenes / sections hang together?	

- b.** As you begin generating ideas based on creative stimuli and work with your group to develop these ideas into the foundation of an artwork, keep a reflective journal to help you think about the following:
- i.** Your group’s contribution versus your individual contribution.
 - ii.** How to overcome blockages and challenges—the creative process can sometimes be difficult!
 - iii.** How to harness moments of inspiration. Have you seen something interesting? Has an idea suddenly come to mind? Note it down before you forget!
 - iv.** What you should focus on in the upcoming sessions to ensure you are using development and rehearsal time effectively.

This journal will allow you to reflect on what you learn from each lesson weekly. Use it to log your responses and insights.

- c.** Now, reflect on the following questions to ensure you are on the right track:
- How did your group decide which issue to focus on?
 - Were there any challenges in reaching an agreement?
 - Are you satisfied with the ideas generated so far?
 - Where do you think improvements could be made?

Note: Set three goals for the next session. These could relate to teamwork, developing creative ideas, or refining the artwork.

Activity 1.10

At times, drawing inspiration from the visual arts can be valuable when developing a performance piece. Create a visual scrapbook or collage featuring a variety of images—photographs, drawings, colours, and patterns—to stimulate different creative ideas and evoke the mood, themes or atmosphere that represents what you wish to explore or convey in your dance, drama, or music piece. Your group can use this scrapbook as an inspiration board to help consider the tone and emotion of the group’s creative work or performance.

Hints

- a.** Revisit your scrapbook throughout the creative process; it can help refocus your ideas when you feel stuck.
- b.** Consider adding quotes, words, or key phrases alongside the images to capture the essence of your performance’s theme.

Extended Reading

- Brown, J. (2013). *What is theatre? An introduction and exploration*. Taylor & Francis.
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REHEARSAL

Rehearsal is the preparation of a performance by performers under the leadership and guidance of the director, choreographer, or music director. Rehearsal periods are moments for trying out or perfecting the roles and functions that have been assigned to performers. The rehearsal process often comes with many activities, such as getting familiar with what was created to be performed, teamwork, coordinating people and resources, etc.

Some benefits a performer derives from rehearsal are shaping the body and voice, developing communication skills, and trying out scenes and movements, among others. The venue for rehearsal is a safe space where artworks are experimented with, improvised, and made effective. For maximum concentration, rehearsals are done in places where audiences are not allowed. You must understand that for an effective rehearsal to take place, all performers must respect one another. All performers must abide by the rules and regulations agreed upon by the performing group. Dance, drama, and music may have different rehearsal activities. Rehearsals are sometimes divided into parts: **pre-rehearsal, rehearsal, and post-rehearsal**.

Let us look at the activities for each part of rehearsal below:

Pre-Rehearsal Preparation

Before beginning rehearsals, it is crucial to ensure that everything is well-organised. Below are key steps to take during the pre-rehearsal stage:

- **Organising resources:** All necessary materials, including scripts, props, and costumes, are gathered to ensure a smooth rehearsal process.
- **Assigning leadership roles:** Individuals are designated to take on leadership roles such as director, stage manager, and other essential positions.
- **Assessing script demands:** Here, the script is analysed to identify any specific requirements in terms of casting, set design, and technical needs.
- **Securing a rehearsal Space:** An appropriate venue that accommodates the needs of the performance is identified and booked.
- **Auditioning performers:** Also, auditions are held to select the best performers for each role based on the demands of the script.
- **Sourcing technical equipment:** In this step, the leaders or members of the team ensure that all required technical equipment, such as sound and lighting, is available and functional.
- **Scheduling rehearsal times and activities:** Plan a detailed schedule, including dates, times, venues, and specific activities for each rehearsal session.

Rehearsal

During the rehearsal phase, it is essential to coordinate and fine-tune all aspects of the performance. Below are key steps to take during the rehearsal stage:

- **Organising a production meeting:** Meetings are held to discuss roles, responsibilities, and rehearsal plans with the entire team.
- **Assembling all performers:** All performers are gathered at a convenient location to ensure everyone is present and prepared.
- **Deliberating and reading aloud the script:** Read the dialogue or score aloud to familiarise everyone with the content and make necessary adjustments.



Fig. 1.8: Rehearsals – reading of the script

- **Demarcating the performance space:** Set up and define the stage or performance area where rehearsals will take place.
- **Trying out the script or idea:** Begin rehearsing the script or performance ideas to explore and refine the creative concepts.

Post-Rehearsal

After each rehearsal, it's important to review and wrap up the session effectively. Below are key steps to take during the post-rehearsal stage:

- **Meeting to evaluate the day's activities:** Hold a debrief meeting to discuss what went well and identify areas for improvement.
- **Clearing and cleaning the stage:** Ensure the performance space is cleared and cleaned after rehearsal to maintain a tidy environment.
- **Assembling and accounting for borrowed items:** Collect and account for any items or equipment that were borrowed for the rehearsal.
- **Returning borrowed items:** Return all borrowed items to their rightful owners or locations.

- **Meeting to evaluate recorded rehearsal:** Review and discuss the recorded rehearsal to reflect on performance and make necessary adjustments.

As mentioned previously, the various disciplines within the performing arts often involve different rehearsal activities. This is due to the different requirements and processes involved in creating artworks for each discipline. Below, we will look at some of the specific activities that may be carried out during rehearsals for each of the three disciplines: **dance, music, and drama**.

Rehearsal for Dance

1. Discuss the concept, script, or manual.
2. Assign roles for the rehearsal, including a leader and technical team members (such as the stage manager, dancers, costume designer, sound designer, lighting designer, scenic designer, stagehands, properties designer, and videographer), and determine the duration for each segment of the movements.
3. Create a timetable to guide activities for each segment.
4. Begin practising the dance movements, considering the elements of dance discussed earlier.
5. Use simple devices, like a mobile phone, to record sessions of the rehearsal process.
6. Review the recorded rehearsal and evaluate your performance.

Rehearsal for Music

1. Obtain the score or manuscript of the song. If it is a score, try sight-reading through it.
2. Rehearse the parts of the song as a warmup exercise.
3. Break the song into sections based on its structure (see example in the diagram below).



Fig. 1.9: Diagram showing song sections

4. Rehearse each section while referring to your music score. Once confident with the sections, focus on features such as dynamics.
5. Use simple devices, such as a mobile phone, to record the rehearsal.
6. Watch the recorded version of your rehearsal and evaluate your performance.

Rehearsal for Drama

1. Meet and discuss the script or developed scenarios.
2. Assign a leader for the rehearsal process and set the duration for the rehearsal.
3. Create a schedule of activities to guide your rehearsals.

4. Assign onstage and backstage roles (including director, stage manager, actors, actresses, costume designer, sound designer, lighting designer, scenic designer, stagehands, properties designer, and videographer).
5. Begin practical rehearsals on stage or in a designated space, positioning the performers and having them read their lines aloud.
6. Use simple devices, like a mobile phone, to record the rehearsal.
7. Review the recorded rehearsal and evaluate your performance.

Activity 1.11

Your group has developed ideas for a 5–10-minute performance artwork, and now it is time to focus on rehearsing the entire piece rather than generating new ideas. Invite some classmates or friends to assist you and your group members in refining your artwork to ensure that it is ready for presentation.

1. As a group, use the template below to discuss your objectives for the rehearsal before you begin. This will help you stay focused on your goals and allow you to evaluate your rehearsal effectively at the end of the session.

This template can be used to set objectives whenever you are creating, rehearsing, or performing.

Name:	Date:		
	Today we are creating, rehearsing, or performing (select).		
	Today's Activity	What do I or we hope to achieve...	Next time, we need to... (complete after the lesson as a reflection)
1	Example: <i>Rehearsing scene 1 of our play</i>	Example: <i>Perform the scene throughout, without our scripts, and do not break character at any point by the time we reach the end of rehearsals.</i>	Example: <i>Make sure we are learning our lines ahead of our lesson, so we are prepared; some people still need the script.</i>
2			

3

- Once all groups have recorded their rehearsals and everyone has had the chance to watch their own rehearsals or live performances, complete the following evaluation for both your own group and one other group:

What went well?	Even better if... (Keep in mind it is a work in progress)
What went well in your group's or the other group's performance?	The performance next time will be even better if we or they...

Activity 1.12

- Write a report detailing your activities and involvement in the group during the rehearsal of your artwork or performance.
- Reflect on how the time management skills you developed during the rehearsal process can be applied to other areas of your school year. Identify the major goals you aim to achieve each month while in school.
- Create a calendar outlining the tasks that should be completed each week to achieve your monthly goals.

Extended Reading

- Adjepong, B. & Obeng, P. (2018). The role of performing arts in Ghanaian society and its implication for formal education in Primary Schools. *European Journal of Education Studies*, 5(6), 22-227.
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REVIEW QUESTIONS FOR SECTION 1

1. Drawing inspiration from the examples of dance, music, and drama pieces you have experienced, research an emerging Ghanaian issue you think could inspire a performing artwork. Use the template below to structure your note-taking and research.

Understanding the issue	Why are you interested in this issue creatively?
People and perspectives	What different views exist regarding this issue? Are there any real-life case studies you can draw upon for inspiration?
Creating a performance	What is the message you wish to convey in your artwork?
	What storyline or emotional journey will you create (through your dance, drama, or music)?
	How will you communicate these ideas (including features)?

2. Attempt the following questions in your journal:
 - a. In one paragraph, describe how you would use all the elements to describe the performance of dance.
 - b. Pick a piece of music that motivates you. Choreograph 8 counts of dance movements for your favourite section and record it using the template above.
 - c. Choreograph a second section of 8 counts. Work out a transition to join the two sections together.
3. Refer to **Fig. 1.6** and provide dialogue to explain the observed action.
4. Repeat the harmony activity below.
 - a. Create a piece of music that incorporates rhythm, melody, harmony, and dynamics.
 - b. See if you can introduce other musical features too and record the result to share with your peers.
5. In a brief article to be read to the District Chief Executive at the district assembly meeting, debate the negative effects of any Ghanaian issues you have discussed in class such drug abuse, teenage pregnancy, corruption and recommend why you think the performing arts should be a possible medium through which they could be addressed.

6. Imagine your class is preparing for a show with a three-week rehearsal period. Create a daily calendar to outline the major activities for each day of the rehearsal.
7. Develop a list of similarities that are common to rehearsals across the three disciplines: dance, music, and drama.
8. Identify some qualities that would make costume designers stand out in their field.
9. Explain why effective rehearsal is crucial in shaping a final performance.

Answers to Review Questions for Section 1

1. The response to question 1 will depend on the topical issues identified by each learner, their understanding of these issues, and the information gathered from their individual research. This research may include people's perspectives (such as through interviews), online searches, as well as books, articles, and journals that are available to them. Finally, their individual approach to creativity will also influence their response.

Responses to **Questions 2a to 4b** will vary depending on your creative response to the brief; however, the learner's ability to think critically in providing a creative response about the observed event or action in the image should be assessed. The following sentence: Example answers are provided as guidelines to help you. Designer please then use the answers to the questions listed in the comments above.

2. **a. A possible response to question number (2a) above may be:**

I am a dancer; my body enables me to travel from one location to another within the performance space. In all these, I am time conscious. I move with or against time because dance is performed within a prescribed amount of time and space.

- b Possible responses to this question can be:**

When choreographing dance movements to a motivating piece of music, it is important to let the chosen music guide you in terms of rhythm, mood, and style.

Step 1: Listen and analyse the Music

Step 2: Choose a Dance Style

Step 3: Map out the 8-Count Movements

Step 4: Align time signature of music to time signature of the dance

Eg. Counts 1-2: Start with a slow, wide step to the right

Counts 3-4: Pull your arms down gracefully towards your chest

Counts 5-6: Step forward with the right foot,

Counts 7-8: Turn to the left while executing a slow, smooth spin on your left foot, etc.

- c. Possible responses on review question 2C, can be:**

1. Identify the key elements of both sections
2. Consider the musical cues and rhythmic flow
3. Use movement continuity such as repetition of movements from the first section

4. Change the direction or position of the dancers.
5. Utilise a change in energy or dynamics
6. Create a connecting phrase by adding a spin, leap or gesture

3. Possible answers to review question 3 can be:

Provide a dialogue between a widow crying and another person comforting her.

Scene: A quiet outside, filled with the soft hum of silence. A widow, Sarah, stands with tears streaming down her face. Her friend, Mary, stands beside her, gently placing a hand on her shoulder.

Sarah:

Sobbing, her voice shaky

"I... I don't know how to do this, Mary. How am I supposed to go on without him? Everything feels... empty."

Mary:

Softly, her voice calm and steady

"I know, Sarah. It feels like the world is crumbling around you right now. But you don't have to do this alone. I am here, and so are so many others who love you."

Sarah:

Shakes her head, tears falling faster

Mary:

Squeezes Sarah's hand gently, her voice filled with warmth

"I can't pretend to know the depth of your pain. But I can tell you this: the love you shared, the memories you built together—they haven't disappeared."

- 4 **b.** In creating your music, as indicated in 4a, you can include features such as timber, instrumentation, form, metre, articulation, tempo as well as ornaments to create more interesting and expressive music.
5. For example, teenage pregnancy which could negatively affect the girlchild's education, early parenting in both girls and boys among others could be addressed through the performing arts (Dance, Music and Drama). In dance, a short choreography on teenage pregnancy could be created and performed for an audience. Lyrics that can create awareness of the negative effects of teenage pregnancy could be used to compose a musical piece in different languages. A dramatic piece that can address teenage pregnancy can be created.

Responses to this question may depend on any other current Ghanaian issue identified and what the learner has found out to be the negative effects.

Your responses for **Questions 6 to 9** may differ depending on the schedule of activities.

6. Possible answers to review question 6 can be :

Answer

Three weeks rehearsals schedule

Week 1: Script Analysis and Character Development

- **Day 1-3:** Read and discuss the script, identifying key themes, characters, and plot points.
- **Day 4-5:** Analyze individual characters, considering their motivations, objectives, and relationships.
- **Day 6-7:** Begin blocking the scenes, focusing on the overall movement and staging.

Week 2: Blocking and Technical Rehearsals

- **Day 8-10:** Continue blocking scenes, refining the movement and timing.
- **Day 11-12:** Introduce props, costumes, and set elements.
- **Day 13-14:** Conduct technical rehearsals, focusing on lighting, sound, and stagecraft.
- **Day 15-16:** Work on ensemble scenes and group dynamics.

Week 3: Polishing and Tech Run

- **Day 17-18:** Polish performances, paying attention to details and nuances.
- **Day 19-20:** Conduct a full technical run, including all elements of the production.
- **Day 21:** Final dress rehearsal with a full audience.

Additional Considerations:

- **Schedule breaks:** Ensure breaks throughout the rehearsal period to maintain focus and energy.
- **Flexibility:** Be prepared to adjust the schedule as needed to accommodate changes or challenges.
- **Evaluation:** Regularly evaluate progress and make necessary adjustments.
- **Communication:** Maintain open communication among cast, crew, and director.

Note: This is a general outline, and the specific activities may vary depending on the nature of the production and the needs of the cast and crew.

7. Possible answers to the review question 7 will be : 7.

- a) Warm-Up and Preparation: Physical warm-ups, Vocal or instrumental warm-ups, Voice, body, and breathing exercises

b) Focus on Technique

Dance rehearsals emphasise technical accuracy, music rehearsal pays attention to instrumental or vocal accuracy, and drama focuses on vocal projection, articulation and movement

c) Repetition for Mastery**d) Timing and Coordination****e) Attention to Expression****f) Blocking and Staging****g) Feedback and Correction****h) Building Stamina****i) Integration of Different Elements****8. Add that possible responses to review question 8 can be:**

Costume designers who excel in their field often possess a combination of creative, technical, and interpersonal qualities. Here are some key attributes that make them stand out:

1. Creativity and Imagination

Ability to conceptualize and design costumes that bring characters to life,

2. Strong Research Skills

Excellent costume designers research extensively to ensure that their designs are historically, culturally, and contextually accurate. Whether designing for a specific historical period, culture, or fantasy world, attention to detail and accuracy are crucial.

3. Attention to Detail

Mastery of intricate design elements, fabric choices, color schemes, and garment construction. Designers must ensure that costumes not only look good but are functional, comfortable, and appropriate for the performer.

4. Versatility

Flexibility to work across various genres—historical, contemporary, fantasy, or abstract—and for different media, including theatre, film, television, and dance. They must adapt their designs to suit the style and tone of each production.

5. Excellent Communication Skills

A good costume designer effectively communicates with directors, actors, and the production team to understand the vision and requirements of the project. They must be able to articulate their ideas and work collaboratively.

6. Time Management and Organization

Costume designers need to meet deadlines, manage multiple projects, and oversee wardrobe fittings, alterations, and repairs, all while staying

organized and ensuring the timely delivery of costumes for rehearsals and performances.

7. Understanding of Character and Storytelling

Great costume designers understand the narrative and emotional arcs of the characters, using costumes to reflect their development, social status, time period, and personality. Their designs contribute to the storytelling process.

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