

# PERFORMING ARTS

CURRICULUM FOR SECONDARY  
EDUCATION (SHS 1 – 3)



NATIONAL COUNCIL FOR  
CURRICULUM & ASSESSMENT  
OF MINISTRY OF EDUCATION



MINISTRY OF EDUCATION  
REPUBLIC OF GHANA

SEPTEMBER 2023



MINISTRY OF EDUCATION



REPUBLIC OF GHANA

**PERFORMING ARTS**  
**CURRICULUM FOR SECONDARY EDUCATION**  
**(SHS 1-3)**

September, 2023



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

## PERFORMING ARTS

Enquiries and comments on this Curriculum should be addressed to:

The Director-General  
National Council for Curriculum and Assessment (NaCCA)  
Ministry of Education

P.O. Box CT PMB 77  
Cantonments Accra

Telephone: 0302909071, 0302909862

Email: [info@nacca.gov.gh](mailto:info@nacca.gov.gh)

Website: [www.nacca.gov.gh](http://www.nacca.gov.gh)



©2023 National Council for Curriculum and Assessment (NaCCA)

This publication is not for sale. All rights reserved. No part of this publication may be reproduced without prior written permission from the Ministry of Education, Ghana.



## FOREWORD

Through the National Council for Curriculum and Assessment (NaCCA), Ghana's Ministry of Education has introduced a series of curriculum reforms to improve the quality and relevance of learning experiences in pre-tertiary schools in the country. These reforms will improve learning through the introduction of innovative pedagogies that encourage critical thinking and problem-solving. For a long time, our learners memorise facts and figures, which does not develop their analytical and practical skills. The Ministry recognises that learners need to be equipped with the right tools, knowledge, skills and competencies to deal with the fast-changing environment and the challenges facing their communities, the nation and the world.

These curriculum reforms were derived from the Education Strategic Plan (ESP 2018-2030), the National Pre-tertiary Education Curriculum Framework (NPTECF) and the National Pre-Tertiary Learning Assessment Framework (NPLAF), which were all approved by Cabinet in 2018. The new standards-based curriculum implemented in 2019 in basic schools, aims to equip learners to apply their knowledge innovatively to solve everyday problems. It also prioritises assessing learners' knowledge, skills, attitudes, and values, emphasising their achievements. The content of the basic school standards-based curriculum was therefore designed to promote a curriculum tailored to the diverse educational needs of the country's youth. It addresses the current curriculum's deficiencies in learning and assessment, especially in literacy and numeracy. These reforms have been carried out in phases. The curriculum for the basic school level – KG, Primary and Junior High School (JHS) – was developed and implemented from 2019 to 2021.

The curriculum for Senior High School (SHS), Senior High Technical School (SHTS) and Science, Technical, Engineering and Mathematics (STEM), which constitutes the next phase, is designed to ensure the continuation of learning experiences from JHS. It introduces flexible pathways for progression to facilitate the choice of subjects necessary for further study, the world of work and adult life. The new SHS, SHTS and STEM curriculum emphasises the acquisition of 21<sup>st</sup> Century skills and competencies, character development and instilling of national values. Social and Emotional Learning (SEL), Information Communications Technology, Gender Equality and Social Inclusion, have all been integrated into the curriculum. Assessment – formative and summative has been incorporated into the curriculum and aligned with the learning outcomes throughout the three-year programme.

The Ministry of Education's reform aims to ensure that graduates of our secondary schools can successfully compete in international high school competitions and, at the same time, be equipped with the necessary employable skills and work ethos to succeed in life. The Ministry of Education, therefore, sees the Senior High School (SHS) curriculum as occupying a critical place in the education system – providing improved educational opportunities and outcomes for further studies, the world of work and adult life – and is consequently prioritising its implementation.

## ACKNOWLEDGEMENTS

This standards-based SHS curriculum was created using the National Pre-Tertiary Learning Assessment Framework (NPLAF), the Secondary Education Assessment Guide (SEAG), and the Teacher and Learner Resource Packs which include Professional Learning Community (PLC) Materials and Subject Manuals for teachers and learners. All the above-mentioned documents were developed by the National Council for Curriculum and Assessment (NaCCA). The Ministry of Education (MoE) provided oversight and strategic direction for the development of the curriculum with NaCCA receiving support from multiple agencies of the MoE and other relevant stakeholders. NaCCA would like to extend its sincere gratitude, on behalf of the MoE, to all its partners who participated in the professional conversations and discussions during the development of this SHS curriculum.

In particular, NaCCA would also like to extend its appreciation to the leadership of the Ghana Education Service (GES), the National School Inspectorate Authority (NaSIA), the National Teaching Council (NTC), the Commission for Technical and Vocational Education and Training (Commission for TVET), West African Examinations Council (WAEC) and other agencies of the MoE that supported the entire process. In addition, NaCCA acknowledges and values the contributions

made by personnel from various universities, colleges of education, industry players, Vice Chancellors Ghana, Vice Chancellors Technical Universities as well as educators and learners working within the Ghana education landscape.

Special appreciation is extended to consultants who contributed to development of the curriculum. The development process involved multiple engagements between national stakeholders and various groups with interests in the curriculum. These groups include the teacher unions, the Association of Ghana Industries, and heads of secondary schools.

# CONTENTS

<b>FOREWORD</b>	<b>3</b>
<b>ACKNOWLEDGEMENTS</b>	<b>4</b>
<b>THE SHS CURRICULUM OVERVIEW</b>	<b>7</b>
<b>INTRODUCTION</b>	<b>8</b>
<b>PHILOSOPHY, VISION AND GOAL OF AGRICULTURAL SCIENCE</b>	<b>19</b>
<b>AGRICULTURAL SCIENCE CURRICULUM DEVELOPMENT PANEL</b>	<b>22</b>
<b>SCOPE AND SEQUENCE</b>	<b>23</b>
<b>YEAR ONE</b>	
STRAND 1: FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES	25
<i>SUB-STRAND 1.: RUDIMENTS IN PERFORMING ARTS</i>	25
<i>SUB-STRAND 2.: SKILLS IN PERFORMANCE</i>	31
<i>SUB-STRAND 3.: COMMUNICATIONS IN THE PERFORMING ARTS</i>	37
<i>SUB-STRAND 4.: BUSINESS CYCLE IN THE PERFORMING ARTS</i>	40
STRAND 2.: ARTISTIC PRACTICE	46
<i>SUB-STRAND 1.: DEVELOPING ARTISTIC IDEAS AND WORKS</i>	46
<i>SUB-STRAND 2.: REFINING AND COMPLETING ARTISTIC WORKS FOR PRESENTATION</i>	51
STRAND 3.: ANALYSIS AND INTERPRETATION	56
<i>SUB-STRAND 1.: CRITICALLY RESPONDING TO ONE'S OWN AND OTHERS' CREATIVE WORKS</i>	56
<i>SUB-STRAND 2.: CONNECTING ARTWORKS WITH LIFE EXPERIENCES</i>	62

## YEAR TWO

STRAND 1.: FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES	67
<i>SUB-STRAND 1.: RUDIMENTS IN PERFORMING ARTS</i>	67
<i>SUB-STRAND 2.: SKILLS IN PERFORMANCE</i>	72
<i>SUB-STRAND 3.: COMMUNICATIONS IN THE PERFORMING ARTS</i>	79
<i>SUB-STRAND 4.: BUSINESS CYCLE IN THE PERFORMING ARTS</i>	82
STRAND 2.: ARTISTIC PRACTICE	86
<i>SUB-STRAND 1.: DEVELOPING ARTISTIC IDEAS AND WORKS</i>	86
<i>SUB-STRAND 2.: REFINING AND COMPLETING ARTISTIC WORKS FOR PRESENTATION</i>	91
STRAND 3.: ANALYSIS AND INTERPRETATION	96
<i>SUB-STRAND 1.: CRITICALLY RESPONDING TO ONE'S OWN AND OTHERS' CREATIVE WORKS</i>	96
<i>SUB-STRAND 2.: CONNECTING ARTWORKS WITH LIFE EXPERIENCES</i>	101

## YEAR THREE

STRAND 1.: FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES	106
<i>SUB-STRAND 1.: RUDIMENTS IN PERFORMING ARTS</i>	106
<i>SUB-STRAND 2.: SKILLS IN PERFORMANCE</i>	112
<i>SUB-STRAND 3.: COMMUNICATIONS IN THE PERFORMING ARTS</i>	119
<i>SUB-STRAND 4.: PERFORMING ARTS BUSINESS CYCLE</i>	123
STRAND 2.: ARTISTIC PRACTICE	128
<i>SUB-STRAND 1.: CONCEIVING AND DEVELOPING NEW ARTISTIC IDEAS AND WORKS</i>	128
<i>SUB-STRAND 2.: REFINING AND COMPLETING ARTISTIC WORKS FOR PRESENTATION</i>	132
STRAND 3.: ANALYSIS AND INTERPRETATION	138
<i>SUB-STRAND 1.: CRITICALLY RESPONDING TO ONE'S OWN AND OTHERS' CREATIVE WORKS</i>	138
<i>SUB-STRAND 2.: CONNECTING ARTWORKS WITH LIFE EXPERIENCES</i>	143

<b>APPENDIX I</b>	<b>148</b>
-------------------	------------

<b>APPENDIX II</b>	<b>153</b>
--------------------	------------





## THE SHS CURRICULUM OVERVIEW

The vision for this curriculum is to ensure the nation has a secondary education system that enables all Ghanaian children to acquire the 21st Century skills, competencies, knowledge, values and attitudes required to be responsible citizens, ready for the world of work, further studies and adult life. The nation's core values drive the SHS curriculum, and it is intended to achieve Sustainable Development Goal 4: 'Inclusive, equitable quality education and life-long learning for all'. Above all, it is a curriculum enabling its graduates to contribute to the ongoing growth and development of the nation's economy and well-being.

The curriculum is inclusive, flexible, and robust. It was written under the auspices of the National Council for Curriculum and Assessment by a team of expert curriculum writers across Ghana. It reflects the needs of critical stakeholders, including industry, tertiary education, the West African Examination Council, SHS learners, teachers, and school leaders. It has been written based on the National Pre-Tertiary Learning and Assessment Framework and the Secondary Education Policy.

The key features of the curriculum include:

- flexible learning pathways at all levels, including for gifted and talented learners and those with deficiencies in numeracy and literacy, to ensure it can meet the needs of learners from diverse backgrounds and with different interests and abilities.
- the five core learning areas for secondary education: science and technology, language arts, humanities, technical and vocational and business; with emphasis placed on STEM and agriculture as integral to each subject.
- a structured, standards-based approach that supports the acquisition of knowledge, skills and competencies, and transition and seamless progress throughout secondary education, from JHS to SHS and through the three years of SHS.
- a focus on interactive approaches to teaching and assessment to ensure learning goes beyond recall enabling learners to acquire the ability to understand, apply, analyse and create.
- guidance on pedagogy, coupled with exemplars, demonstrating how to integrate cross-cutting themes such as 21st Century skills, core competencies,

the use of ICT, literacy and mathematics, Social Emotional Learning, Gender Equality and Social Inclusion as tools for learning and skills for life. Shared Ghanaian values are also embedded in the curriculum.

The curriculum writing process was rigorous and involved developing and using a Curriculum Writing Guide which provided systematic instructions for writers. The process was quality assured at three levels: through (a) evaluation by national experts, (b) trialling curriculum materials in schools and (c) through an external evaluation by a team of national and international experts. Evidence and insights from these activities helped hone the draft's final version. The outcome is a curriculum coherently aligned with national priorities, policies and the needs of stakeholders. A curriculum tailored to the Ghanaian context ensures that all learners benefit from their schooling and develop their full potential.

The following section highlights the details of the front matter of the draft curriculum. The vision, philosophy and goal of the curriculum are presented. This is followed by the details of the 21st Century skills and competencies, teaching and learning approaches, instructional design and assessment strategies. The template for the curriculum frame, which outlines the scope and sequence, the design that links the learning outcomes to particular 21st Century skills and competencies, as well as Gender Equality and Social Inclusion, Social and Emotional Learning and Ghanaian values are presented together with the structure of the lesson frame showing the links between the content standards, learning indicators with their corresponding pedagogical exemplars and assessment strategies.

## INTRODUCTION

Effective implementation of this Senior High School (SHS) curriculum is the key to creating a well-educated and well-balanced workforce that is ready to contribute to Ghana's progress by harnessing the potential of the growing youth population, considering the demographic transition the country is currently experiencing (Educational Strategic Plan [ESP] 2018-2030). SHS curriculum aims to expand equitable, inclusive access to relevant education for all young people, including those in disadvantaged and underserved communities, those with special educational needs and those who are gifted and talented. Senior High School allows young people to develop further skills and competencies and progress in learning achievement, building from the foundation laid in Junior High School. This curriculum intends to meet the learning needs of all high school learners by acquiring 21st Century skills and competencies to prepare them for further studies, the world of work and adult life. Changing global economic, social and technological context requires life-long learning, unlearning, and continuous processes of reflection, anticipation and action.

### Philosophy of Senior High School Curriculum

*The philosophy underpinning the SHS curriculum is that every learner can develop their potential to the fullest if the right environment is created and skilled teachers effectively support them to benefit from the subjects offered at SHS. Every learner needs to be equipped with skills and competencies of interest to further their education, live a responsible adult life or proceed to the world of work.*

### Vision of Senior High School Curriculum

*The vision of the curriculum is to prepare SHS graduates equipped with relevant skills and competencies to progress and succeed in further studies, the world of work and adult life. It aims to equip all learners with the 21st Century skills and competencies required to be responsible citizens and lifelong learners. When young people are prepared to become effective, engaging, and responsible citizens, they will contribute to the ongoing growth and development of the nation's economy and well-being.*

### Goal of Senior High School Curriculum

The goal of the curriculum is to achieve relevant and quality SHS through the integration of 21st Century skills and competencies as set out in the Secondary Education Policy. The key features to integrate into the curriculum are:

- Foundational Knowledge: literacy, numeracy, scientific literacy, information, communication and digital literacies, 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, integrity, self-directed learning, self-confidence, adaptability and resourcefulness, leadership, and responsible citizenship.

The JHS curriculum has been designed to ensure that learners are adequately equipped to transition seamlessly into SHS, where they will be equipped with the relevant knowledge, skills and competencies. The SHS curriculum emphasises character building, acquisition of 21st Century skills and competencies and nurturing core values within an environment of quality education to ensure the transition to further study, the world of work and adult life. This requires the delivery of robust secondary education that meets the varied learning needs of the youth in Ghana. The SHS curriculum, therefore, seeks to develop learners to become technology-inclined, scientifically literate, good problem-solvers who can think critically and creatively and are equipped to communicate with fluency, and possess the confidence and competence to participate fully in Ghanaian society as responsible local and global citizens – (referred to as 'Glocal citizens').

The SHS curriculum is driven by the nation's core values of truth, integrity, diversity, equity, discipline, self-directed learning, self-confidence, adaptability and resourcefulness, leadership, and responsible citizenship, and with the intent of achieving the Sustainable Development Goal 4: 'Inclusive, equitable quality education and life-long learning for all'. The following sections elaborate on the critical competencies required of every SHS learner:

## **Gender Equality and Social Inclusion (GESI)**

- Appreciate their uniqueness about others.
- Pay attention to the uniqueness and unique needs of others.
- Value the perspective, experience, and opinion of others.
- Respect individuals of different beliefs, political views/ leanings, cultures, and religions.
- Embrace diversity and practise inclusion.
- Value and work in favour of a democratic and inclusive society.
- Be conscious of the existence of minority and disadvantaged groups in society and work to support them.
- Gain clarity about misconceptions/myths about gender, disability, ethnicity, age, religion, and all other excluded groups in society
- Interrogate and dispel their stereotypes and biases about gender and other disadvantaged and excluded groups in society.
- Appreciate the influence of socialisation in shaping social norms, roles, responsibilities, and mindsets.
- Identify injustice and advocate for change.
- Feel empowered to speak up for themselves and be a voice for other disadvantaged groups.

## **21<sup>st</sup> Century Skills and Competencies**

In today's fast-changing world, high school graduates must be prepared for the 21<sup>st</sup> Century world of work. The study of Mathematics, Science, and Language Arts alone is no longer enough. High school graduates need a variety of skills and competencies to adapt to the global economy. Critical thinking, creativity, collaboration, communication, information literacy, media literacy, technology literacy, flexibility, leadership, initiative, productivity, and social skills are needed. These skills help learners to keep up with today's fast-paced job market. Employers want workers with more than academic knowledge. The 21<sup>st</sup> Century skills and competencies help graduates navigate the complex and changing workplace. Also, these help them become active citizens who improve their communities. Acquisition of 21<sup>st</sup> Century skills in high school requires a change in pedagogy from the approach that has been prevalent in Ghana in recent years. Teachers should discourage and abandon rote memorisation and passive learning. Instead, they should encourage active learning, collaboration, and problem-solving, project-

based, inquiry-based, and other learner-centred pedagogy should be used. As well as aligning with global best practices, these approaches also seek to reconnect formal education in Ghana with values-based indigenous education and discovery-based learning which existed in Ghana in pre-colonial times. This is aligned with the 'glocal' nature of this curriculum, connecting with Ghana's past to create confident citizens who can engage effectively in a global world. Digitalisation, automation, technological advances and the changing nature of work globally mean that young people need a new set of skills, knowledge and competencies to succeed in this dynamic and globalised labour market.

## **Critical Thinking and Problem-Solving Competency**

- Ability to question norms, practices, and opinions, to reflect on one's values, perceptions, and actions.
- Ability to use reasoning skills to come to a logical conclusion.
- Being able to consider different perspectives and points of view
- Respecting evidence and reasoning
- Not being stuck in one position
- Ability to take a position in a discourse
- The overarching ability to apply different problem-solving frameworks to complex problems and develop viable, inclusive, and equitable solution options that integrate the above-mentioned competencies, promote sustainable development,

## **Creativity**

- Ability to identify and solve complex problems through creative thinking.
- Ability to generate new ideas and innovative solutions to old problems.
- Ability to demonstrate originality and flexibility in approaching tasks and challenges.
- Collaborating with others to develop and refine creative ideas
- Ability to incorporate feedback and criticism into the creative process
- Utilising technology and other resources to enhance creativity
- Demonstrating a willingness to take risks and experiment with new approaches
- Adapting to changing circumstances and further information to maintain creativity

- Integrating multiple perspectives and disciplines to foster creativity
- Ability to communicate creative ideas effectively to a variety of audiences

### **Collaboration**

- Abilities to learn from others; to understand and respect the needs, perspectives, and actions of others (empathy)
- Ability to understand, relate to and be sensitive to others (empathic leadership)
- Ability to deal with conflicts in a group
- Ability to facilitate collaborative and participatory problem-solving
- Ability to work with others to achieve a common goal.
- Ability to engage in effective communication, active listening, and the ability to compromise.
- Ability to work in groups on projects and assignments.

### **Communication**

- Know the specific literacy and language of the subjects studied
- Use language for academic purposes
- Communicate effectively and meaningfully in a Ghanaian Language and English Language
- Communicate confidently, ethically, and effectively in different social contexts.
- Communicate confidently and effectively to different participants in different contexts
- Ability to communicate effectively verbally, non-verbally and through writing.
- Demonstrate requisite personal and social skills that are consistent with changes in society
- Ability to express ideas clearly and persuasively, listen actively, and respond appropriately
- Ability to develop digital communication skills such as email etiquette and online collaboration.
- Ability to engage in public speaking, debate, and written communication.

### **Learning for Life**

- Understand subject content and apply it in different contexts
- Apply mathematical and scientific concepts in daily life

- Demonstrate mastery of skills in literacy, numeracy, and digital literacy.
- Develop an inquiry-based approach to continual learning.
- Be able to understand higher-order concepts and corresponding underlying principles.
- Participate in the creative use of the expressive arts and engage in aesthetic appreciation.
- Use and apply a variety of digital technologies
- Be digitally literate with a strong understanding of ICT and be confident in its application.
- Be equipped with the necessary qualifications to gain access to further and higher education and the world of work and adult life
- Ability to apply knowledge practically in the workplace so that they are able to utilise theory by translating it into practice.
- Develop their abilities, gifts and talents to be able to play a meaningful role in the development of the country
- Be able to think critically and creatively, anticipate consequences, recognise opportunities and be risk-takers
- Ability to pursue self-directed learning with the desire to chart a path to become effective lifelong learners.
- Independent thinkers and doers who show initiative and take action.
- Ability to innovate and think creatively, building on their knowledge base so that they take risks to achieve new goals
- Ability to think critically and solve problems so that they become positive change agents at work, in further study and in their personal lives.
- Be motivated to adapt to the changing needs of society through self-evaluation and ongoing training
- Be able to establish and maintain innovative enterprises both individually and in collaboration with others.
- Be able to ethically prioritise economic values to ensure stability and autonomy
- Show flexibility and preparedness to deal with job mobility
- Be committed towards the improvement of their quality of life and that of others
- Feel empowered in decision-making processes at various levels e.g., personal, group, class, school, etc.

- Be able to seek and respond to assistance, guidance and/or support when needed.
- Ability to make and adhere to commitments.
- Adopt a healthy and active lifestyle and appreciate how to use leisure time well.
- Be enthusiastic, with the knowledge, understanding and skill that enable them to progress to tertiary level, the world of work and adult life.
- Ability to transition from school to the world of work or further study by applying knowledge, skills and attitudes in new situations.
- Be independent, have academic and communication skills such as clarity of expression (written and spoken), and the ability to support their arguments.
- Be innovative and understand the 21st Century skills and competencies and apply them to everyday life.

### **Global and Local (Glocal) Citizenship**

- Appreciate and respect the Ghanaian identity, culture, and heritage
- Be conscious of current global issues and relate well with people from different cultures
- Act in favour of the common good, social cohesion and social justice
- Have the requisite personal and social skills to handle changes in society
- Appreciate the impact of globalisation on the society.
- Ability to be an honest global citizen displaying leadership skills and moral fortitude with an understanding of the wider world and how to enhance Ghana's standing.

### **Systems Thinking Competency**

- Ability to recognise and understand relationships
- Ability to analyse complex systems
- Ability to think of how systems are embedded within different domains and different scales
- Ability to deal with uncertainty

### **Normative Competency**

- Ability to understand and reflect on the norms and values that underlie one's actions

- Ability to negotiate values, principles, goals, and targets, in a context of conflicts of interests and trade-offs, uncertain knowledge and contradictions

### **Anticipatory Competency**

- Ability to understand and evaluate multiple futures – possible, probable, and desirable
- Ability to create one's vision for the future.
- Ability to apply the precautionary principle
- Ability to assess the consequences of actions
- Ability to deal with risks and changes

### **Strategic Competency**

- Ability to collectively develop and implement innovative actions that further a cause at the local level and beyond.
- Ability to understand the bigger picture and the implications of smaller actions on them

### **Self-Awareness Competency**

- The ability to reflect on one's role in the local community and (global) society
- Ability to continually evaluate and further motivate one's actions
- Ability to deal with one's feelings and desires

## **Social Emotional Learning (SEL): Five Core Competencies with Examples**

### **I. Self-Awareness**

**Understanding one's emotions, thoughts, and values and how they influence one's behaviour in various situations.** This includes the ability to recognise one's strengths and weaknesses with a sense of confidence and purpose. For instance:

- *Integrating personal and social identities;*
- *Identifying personal, cultural, and linguistic assets;*
- *Identifying one's emotions;*
- *Demonstrating honesty and integrity;*
- *Connecting feelings, values, and thoughts;*

- *Examining prejudices and biases;*
- *Experiencing self-efficacy;*
- *Having a growth mindset;*
- *Developing interests and a sense of purpose;*

## **2. Self-Management**

**The capacity to control one's emotions, thoughts, and actions in a variety of situations and to realise one's ambitions.** This includes delaying obtaining one's desires, dealing with stress, and feeling motivated and accountable for achieving personal and group goals. For instance:

- *Managing one's emotions;*
- *Identifying and utilising stress-management strategies;*
- *Demonstrating self-discipline and self-motivation;*
- *Setting personal and group goals;*
- *Using planning and organisation skills;*
- *Having the courage to take the initiative;*
- *Demonstrating personal and collective agency;*

## **3. Social Awareness**

The capacity to comprehend and care for others regardless of their backgrounds, cultures, and circumstances. This includes caring for others, understanding larger historical and social norms for behaviour in different contexts, and recognising family, school, and community resources and supports. For instance:

- *Recognising others' strengths*
- *Demonstrating empathy and compassion*
- *Caring about others' feelings*
- *Understanding and expressing gratitude*
- *Recognising situational demands and opportunities*
- *Understanding how organisations and systems influence behaviour*

## **4. Relationship Skills**

The capacity to establish and maintain healthy, beneficial relationships and adapt to various social situations and groups. This includes speaking clearly, listening attentively, collaborating, solving problems and resolving conflicts as a group,

adapting to diverse social and cultural demands and opportunities, taking the initiative, and asking for or offering assistance when necessary. For instance:

- *Communicating effectively;*
- *Building positive relationships;*
- *Demonstrating cultural competence;*
- *Working as a team to solve problems;*
- *Constructively resolving conflicts;*
- *Withstanding negative social pressure;*
- *Taking the initiative in groups;*
- *Seeking or assisting when needed;*
- *Advocating for the rights of others.*

## **5. Responsible Decision-Making**

**The capacity to make thoughtful and constructive decisions regarding acting and interacting with others in various situations.** This includes weighing the pros and cons of various personal, social, and group well-being actions. For example:

- *Demonstrating curiosity and an open mind;*
- *Solving personal and social problems;*
- *Learning to make reasonable decisions after analysing information, data, and facts;*
- *Anticipating and evaluating the effects of one's actions;*
- *Recognising that critical thinking skills are applicable both inside and outside of the classroom;*
- *Reflecting on one's role in promoting personal, family, and community well-being;*
- *Evaluating personal, interpersonal, community, and institutional impacts*

## **Learning and Teaching Approaches**

Learning and teaching should develop learners as self-directed and lifelong learners. Learners must be helped to build up deep learning skills and competencies to develop the ability to acquire, integrate and apply knowledge and skills to solve authentic and real-life problems. Learners need to be exposed to a variety of learning experiences to enable them to collaborate with others, construct meaning, plan, manage, and make choices and decisions about their learning. This will allow them to internalise newly acquired knowledge and skills and help them

to take ownership of their education. The 21st Century skills and competencies describe the relevant global and contextualised skills that the SHS curriculum is designed to help learners acquire in addition to the 4Rs (Reading, wRiting, aRithmetic and cReativity). These skills and competencies, as tools for learning and teaching and skills for life, will allow learners to become critical thinkers, problem-solvers, creators, innovators, good communicators, collaborators, digitally literate, and culturally and globally sensitive citizens who are life-long learners with a keen interest in their personal development and contributing to national development.

Given the diverse needs of learners, teachers need to have a thorough grasp of the different pedagogies as they design and enact meaningful learning experiences to meet the needs of different learners in the classroom. The teaching-learning techniques and strategies should include practical activities, discussion, investigation, role play, problem-based, context-based, and project-based learning. Active learning strategies have become increasingly popular in education as they provide learners with meaningful opportunities to engage with the material. These strategies emphasise the use of creative and inclusive pedagogies and learner-centred approaches anchored on authentic and enquiry-based learning, collaborative and cooperative learning, differentiated teaching and learning, holistic learning, and cross-disciplinary learning. They include experiential learning, problem-based learning, project-based learning, and talk-for-learning approaches. Some of the pedagogical exemplars to guide learning and teaching of the SHS curriculum include:

- **Experiential Learning:** Experiential learning is a hands-on approach to learning that involves learners in real-world experiences. This approach focuses on the process of learning rather than the result. Learners are encouraged to reflect on their experiences and use them to develop new skills and knowledge. Experiential learning can take many forms, including internships, service learning, and field trips. One of the main benefits of experiential learning is that it allows learners to apply what they have learned in the classroom to real-world situations. This can help them develop a deeper understanding of the material and make connections between different concepts. Additionally, experiential learning can help learners develop important skills such as critical thinking, problem-solving and communication.
- **Problem-Based Learning:** Problem-based learning is an approach that involves learners in solving real-world problems. Learners are presented with

a problem or scenario and are asked to work together to find a solution. This approach encourages learners to take an active role in their learning and helps them develop important skills such as critical thinking and problem-solving. One of the main benefits of problem-based learning is that it encourages learners to take ownership of their learning. By working together to solve problems, learners can develop important skills such as collaboration and communication. Additionally, problem-based learning can help learners develop a deeper understanding of the material as they apply it to real-world situations.

- **Project-Based Learning:** Project-based learning is a hands-on approach to learning that involves learners in creating a project or product. This approach allows learners to take an active role in their learning and encourages them to develop important skills such as critical thinking, problem-solving, collaboration, and communication. One of the main benefits of project-based learning is that it allows learners to apply what they have learned in the classroom to real-world situations. Additionally, project-based learning can help learners develop important skills from each other and develop a deeper understanding of the material.
- **Talk for Learning Approaches:** Talk for learning approaches (TfL) are a range of techniques and strategies that are used to encourage learners to talk by involving them in discussions and debates about the material they are learning. This approach encourages learners to take an active role in their learning and helps them develop important skills such as critical thinking, collaboration and communication and also makes them develop confidence. One of the main benefits of TfL is that it encourages learners to think deeply about the material they are learning. By engaging in discussions and debates, learners can develop a deeper understanding of the material and make connections between different concepts.
- **Initiating Talk for Learning:** Initiating talk for learning requires the use of strategies that would encourage learners to talk in class. It helps learners to talk and participate meaningfully and actively in the teaching and learning process. Apart from developing skills such as communication and critical thinking, it also helps learners to develop confidence. Some strategies for initiating talk among learners are Activity Ball; Think-Pair-Share; Always, Sometimes, Never True; Matching and Ordering of Cards.
- **Building on What Others Say:** Building on what others say is an approach that involves learners in listening to and responding to their classmates'

ideas. This approach encourages learners to take an active role in their learning and helps them develop important skills such as critical thinking and communication. One of the main benefits of building on what others say is that it encourages learners to think deeply about the material they are learning. By listening to their classmates' ideas, learners can develop a deeper understanding of the material and make connections between different concepts. Additionally, building on what others say can help learners develop important skills such as collaboration and reflection. Some of the strategies to encourage learners to build on what others say are brainstorming, concept cartoons, pyramid discussion, and 5 Whys, amongst others.

- **Managing Talk for Learning:** Managing talk for learning requires the use of various strategies to effectively coordinate what learners say in class. Effective communication is a crucial aspect of learning in the classroom. Teachers must manage talk to ensure that learners are engaged, learning, and on-task in meaningful and purposeful ways. Some strategies for managing learners' contributions are debates, think-pair-share, sage in the circle etc.
- **Structuring Talk for Learning:** One effective way to shape learners' contributions is to structure classroom discussions. Structured discussions provide a framework for learners to engage in meaningful dialogue and develop critical thinking skills. Teachers can structure discussions by providing clear guidelines, such as speaking one at a time, listening actively, and building on each other's ideas. One popular structured discussion technique is the "think-pair-share" method. In this method, learners think about a question or prompt individually, and then pair up with a partner to discuss their ideas. Finally, the pairs share their ideas with the whole class. This method encourages all learners to participate and ensures that everyone has a chance to share their thoughts. Another effective way to structure talk for learning is to use open-ended questions. Open-ended questions encourage learners to think deeply and critically about a topic. They also promote discussion and collaboration among learners. Teachers can use open-ended questions to guide classroom discussions and encourage learners to share their ideas and perspectives. Other strategies that can be used are Concept/Mind Mapping, "Know," "Want to Know," "Learned" (KWL); Participatory Feedback; and the 5 Whys.
- **Diamond Nine:** The Diamond Nine activity is a useful tool for managing talk for learning in the classroom. This activity involves ranking items or ideas in order of importance or relevance. Learners work in groups to arrange cards

or sticky notes with different ideas or concepts into a diamond shape, with the most important idea at the top and the least important at the bottom. The Diamond Nine activity encourages learners to think critically about a topic and prioritise their ideas. It also promotes collaboration and discussion among group members. Teachers can use this activity to introduce a new topic, review material, or assess student understanding.

- **Group Work/Collaborative Learning:** Group work or collaborative learning are effective strategies for managing talk for learning in the classroom. These strategies encourage learners to work together to solve problems, share ideas, and learn from each other. Group work and collaborative learning also promote communication and collaborative skills that are essential for success in the workplace and in life. To implement group work effectively, teachers must provide clear guidelines and expectations for group members. They should also monitor group work to ensure that all learners are participating and on-task. Teachers can also use group work as an opportunity to assess individual student understanding and participation.
- **Inquiry-Based Learning:** Learners explore and discover new information by asking questions and investigating.
- **Problem-Based Learning:** Learners are given real-world problems to solve and must use critical thinking and problem-solving skills.
- **Project-Based Learning:** Learners work on long-term projects that relate to real-world scenarios.
- **Flipped Classroom:** Learners watch lectures or instructional videos at home and complete assignments and activities in class.
- **Mastery-Based Learning:** Learners learn at their own pace and only move on to new material once they have mastered the current material.
- **Gamification:** Learning is turned into a game-like experience with points, rewards, and competition.

These strategies provide learners with opportunities to engage with the material in meaningful ways and develop important skills such as critical thinking, problem-solving, collaboration, and communication. By incorporating these strategies into their teaching, teachers can help learners develop a deeper understanding of the material and prepare them for success in the real world. Effective communication is essential for learning in the classroom. Teachers must manage talk to ensure that learners are engaged in learning and on-task. Strategies such as structuring



talk for learning, using Diamond Nine activities, and implementing group work/ collaborative learning can help teachers manage talk effectively and promote student learning and engagement. By implementing these strategies, teachers can create a positive and productive learning environment where all learners can succeed.

### **Universal Design for Learning (UDL) in the SHS Curriculum**

The design of the curriculum uses UDL to ensure the creation of flexible learning environments that can accommodate a wide range of learner abilities, needs, and preferences. The curriculum is designed to provide multiple means of engagement, representation, and action and expression, so teachers can create a more inclusive and effective learning experience for all learners. UDL is beneficial for all learners, but it is particularly beneficial for learners needing special support and learners who may struggle with traditional teaching approaches. The integration of UDL in the pedagogy is aimed at making learning accessible to everyone and helping all learners reach their full potential. For instance, teachers need to:

- incorporate multiple means of representation into their pedagogy, such as using different types of media and materials to present information.
- provide learners with multiple means of action and expression, such as giving them options for how they can demonstrate their learning.
- consider incorporating multiple means of engagement into their choice of pedagogy, such as incorporating games or interactive activities to make learning more fun and engaging.

By doing these, teachers can help ensure that the curriculum is accessible and effective for all learners, regardless of their individual needs and abilities.

### **Curriculum and Assessment Design: Revised Bloom's Taxonomy and Webb's Depth of Knowledge**

The design of this curriculum uses the revised Bloom's Taxonomy and Webb's Depth of Knowledge (DoK) as frameworks to design what to teach and assess.

The Revised Bloom's Taxonomy provides a framework for designing effective learning experiences. Understanding the different levels of learning, informed the creation of activities and assessments that challenge learners at the appropriate level and help them progress to higher levels of thinking. Additionally, the framework emphasises the importance of higher-order thinking skills, such

as analysis, evaluation, and creation, which are essential for success in today's complex and rapidly changing world. This framework is a valuable tool for educators who want to design effective learning experiences that challenge students at the appropriate level and help them develop higher-order thinking skills. By understanding the six levels of learning and incorporating them into their teaching, educators can help prepare students for success in the 21st century. The six hierarchical levels of the revised Bloom's Taxonomy are:

1. **Remember** – At the foundation is learners' ability to remember. That is retrieving knowledge from long-term memory. This level requires learners to recall concepts—identify, recall, and retrieve information. Remembering is comprised of identifying, listing, and describing. Retrieving relevant knowledge from long-term memory includes, recognising, and recalling is critical for this level.
2. **Understand** – At understanding, learners are required to construct meaning that can be shown through clarification, paraphrasing, representing, comparing, contrasting and the ability to predict. This level requires interpretation, demonstration, and classification. Learners explain and interpret concepts at this level.
3. **Apply** – This level requires learners' ability to carry out procedures at the right time in a given situation. This level requires the application of knowledge to novel situations as well as executing, implementing, and solving problems. To apply, learners must solve multi-step problems.
4. **Analyse** – The ability to break things down into their parts and determine relationships between those parts and being able to tell the difference between what is relevant and irrelevant. At this level, information is deconstructed, and its relationships are understood. Comparing and contrasting information and organising it is key. Breaking material into its constituent parts and detecting how the parts relate to one another and an overall structure or purpose is required. The analysis also includes differentiating, organising and attributing.
5. **Evaluate** – The ability to make judgments based on criteria. To check whether there are fallacies and inconsistencies. This level involves information evaluation, critique, examination, and formulation of hypotheses.
6. **Create** – The ability to design a project or an experiment. To create, entails learners bringing something new. This level requires generating information—planning, designing, and constructing.

Webb's Depth of Knowledge (DoK) is a framework that helps educators and learners understand the level of cognitive engagement required for different types of learning tasks. The framework includes four levels. By understanding the four DoK levels, educators can design learning activities that challenge students to engage in deeper thinking and problem-solving. DoK is an essential tool for designing effective instruction and assessments. By understanding the different levels of DoK, teachers can design instruction and assessments that align with what they intend to achieve. DoK is a useful tool for differentiating instruction and providing appropriate challenges for all learners. Teachers can use DoK to identify students who need additional support or those who are ready for more advanced tasks. The four levels of Webb's DoK assessment framework are:

- **Level 1: Recall and Reproduction** – Assessment at this level is on recall of facts, concepts, information, and procedures—this involves basic knowledge acquisition. Learners are asked specific questions to launch activities, exercises, and assessments. The assessment is focused on recollection and reproduction.
- **Level 2: Skills of Conceptual Understanding** – Assessment at this level goes beyond simple recall to include making connections between pieces of information. The learner's application of skills and concepts is assessed. The assessment task is focused more on the use of information to solve multi-step problems. A learner is required to make decisions about how to apply facts and details provided to them.
- **Level 3: Strategic Reasoning** – At this level, the learner's strategic thinking and reasoning which is abstract and complex is assessed. The assessment task requires learners to analyse and evaluate composite real-world problems with predictable outcomes. A learner must apply logic, employ problem-solving strategies, and use skills from multiple subject areas to generate solutions. Multitasking is expected of learners at this level.
- **Level 4: Extended Critical Thinking and Reasoning** – At this level of assessment, the learner's extended thinking to solve complex and authentic problems with unpredictable outcomes is the goal. The learner must be able to strategically analyse, investigate, and reflect while working to solve a problem, or changing their approach to accommodate new information. The assessment requires sophisticated and creative thinking. As part of this assessment, the learner must know how to evaluate their progress and determine whether they are on track to a feasible solution for themselves.

The main distinction between these two conceptual frameworks is what is measured. The revised Bloom's Taxonomy assesses the cognitive level that learners must demonstrate as evidence that a learning experience occurred. The DoK, on the other hand, is focused on the context—the scenario, setting, or situation—in which learners should express their learning. In this curriculum, the revised Bloom's taxonomy guided the design, and the DoK is used to guide the assessment of learning. The taxonomy provides the instructional framework, and the DoK analyses the assignment specifics. It is important to note that Bloom's Taxonomy requires learners to master the lower levels before progressing to the next. So, suppose the goal is to apply a mathematical formula. In that case, they must first be able to identify that formula and its primary purpose (remember and understand). The cognitive rigour is therefore presented in incremental steps to demonstrate the learning progression. When measuring assessments in DoK, learners move fluidly through all levels. In the same example, while solving a problem with a formula, learners recall the formula (DoK 1) to solve the problem (DoK 2 and DoK 3). Depending on the difficulty of the problem to be solved, the learner may progress to DoK 4.

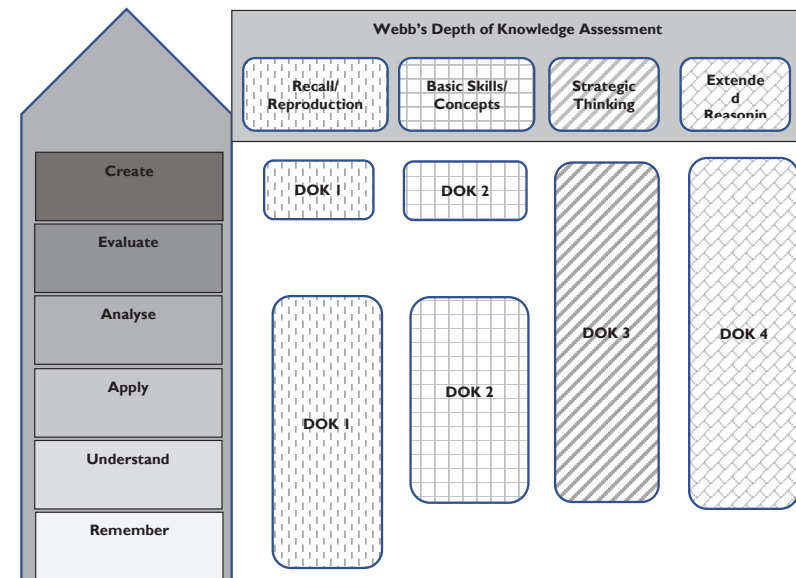


Figure 1: Revised Bloom Taxonomy combined with Webb's Depth of Knowledge for Teaching and Assessment

The structure of teaching and the assessment should align with the six levels of Bloom’s knowledge hierarchy and DoK shown in Figure 1. Each level of DoK

should be used to assess specific domains of Bloom’s Taxonomy as illustrated in the table below:

Depth of Knowledge (DoK) Assessment	Bloom’s Taxonomy applied to DoK
• Level 1: Recall and Reproduction	• Remembering, Understanding, Application, Analysis and Creation
• Level 2: Basic Skills and Concepts	• Understanding, Application, Analysis and Creation
• Level 3: Strategic Thinking	• Understanding, Application, Analysis, Evaluation and Creation
• Level 4: Extended Reasoning	• Understanding, Application, Analysis, Evaluation and Creation

In line with the National Pre-Tertiary Learning and Assessment Framework, the Secondary Education Assessment Guide (SEAG) requires that classroom assessments should cover **Assessment as learning (AaL), Assessment of learning (AoL) and Assessment for learning (AfL)**. Therefore, teachers should align the Revised Bloom’s Taxonomy with the DoK framework of assessment. Formative assessments should include classroom discussions, project-based assignments, and self-reflection exercises, while summative assessments should include standardised tests and rubric-based evaluations of learners’ work. It is important to seek feedback from learners themselves, as they may have unique insights into how well they are developing these skills in the classroom.

To assess 21<sup>st</sup> Century skills and competencies in the classroom, teachers will have to use a combination of both formative and summative assessments to evaluate learners’ acquisition of these skills and competencies. For instance:

- Identify the specific 21st Century skills and competencies to be assessed. For instance, you might want to assess *critical thinking, problem-solving, or creativity*.
- Align the skills and competencies with the DoK levels. For example, lower DoK levels might be more appropriate for assessing basic knowledge and

comprehension, whereas higher DoK levels might be more appropriate for assessing more complex skills such as *analysis, synthesis, and evaluation*.

- Develop assessment items that align with the DoK levels and the skills and competencies you want to assess. These items should be designed to elicit evidence of learning across the different levels of the DoK framework.
- Administer the assessment and collect data. Analyse the data to gain insights into student learning and identify areas where learners may need additional support or instruction.

The DoK framework is a powerful tool for assessing the acquisition of 21st Century skills and competencies in the classroom, helping teachers to better understand how learners are learning and identify areas for improvement.

Educational success is no longer about producing content knowledge, but rather about extrapolating from what we know and applying the knowledge creatively in new situations.

The overall assessment of learning at SHS should be aligned with the National Pre-Tertiary Learning and Assessment Framework and the Secondary Education Assessment Guide. Formative and summative assessment strategies must be used.

## Definition of Key Terms and Concepts in the Curriculum

- **Learning Outcomes:** It is a statement that defines the knowledge, skills, and abilities that learners should possess and be able to demonstrate after completing a learning experience. They are specific, measurable, attainable, and aligned with the content standards of the curriculum. It helps the teachers to determine what to teach, how to teach, and how to assess learning. Also, it communicates expectations to learners and helps them to better master the subject.
- **Learning Indicators:** They are measures that allow teachers to observe progress in the development of capacities and skills. They provide a simple and reliable means to evaluate the quality and efficacy of teaching practices, content delivery, and attainment of learning outcomes.
- **Content Standards:** It is a statement that defines the knowledge, skills, and understanding that learners are expected to learn in a particular subject area or grade level. They provide a clear target for learners and teachers and help focus resources on learner achievement.
- **Pedagogical Exemplars:** They are teaching examples used to convey values and standards to learners. Pedagogical Exemplars are usually demonstrated through teacher behaviour.
- **Assessment:** It is the systematic collection and analysis of data about learners' learning to improve the learning process or make a judgement on learner achievement levels. Assessment is aimed at developing a deep understanding of what learners know, understand, and can do with their knowledge because of their educational experiences. Assessment involves the use of empirical data on learners' learning to improve learning. Assessment is an essential aspect of the teaching and learning process in education, which enables teachers to assess the effectiveness of their teaching by linking learner performance to specific learning outcomes.
- **Teaching and Learning Resources:** Teaching and learning resources are essential tools for teachers to provide high-quality education to their learners. These resources can take various forms, including textbooks, audiovisual materials, online resources, and educational software. It is also important to avoid stereotypes and use inclusive language in teaching and learning resources. This means avoiding language that reinforces negative stereotypes and using language that is respectful and inclusive of all individuals regardless of their background. Using a consistent tone, style, and design is very important.

## PHILOSOPHY, VISION AND GOAL OF PERFORMING ARTS

### Philosophy

The Performing Arts learner is empowered to develop creative, narrative, design, identity, entrepreneurial, 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 for Performing Arts

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.

### Goal for Performing Arts

The main goal of the Performing Arts Curriculum is to develop individuals who are literate and good problem solvers with the ability to think creatively and have both the confidence and competence to participate fully in the Ghanaian society as responsible local and global citizens. The specific goals of the Performing Arts Curriculum are:

1. Educates the learner in the Performing Arts, and through the Performing Arts (head, heart, hands and hi-tech or 4-H Therapy).
2. Develops the learners’ thinking ability, reasoning power and an understanding of the world and its cultures.
3. Provides learners with the opportunity to respond and act creatively according to intuition.
4. Instils in the learner a lifelong critical mind: analytical and problem-solving skills, creative and innovative skills.
5. Develops the emotional, material, spiritual, cultural and intellectual life of an individual.
6. Strengthens the power of imagination, creative thinking and self-expression.
7. Predisposes the learner to technical, vocational and entrepreneurial skills needed for industrialisation.

8. Develops in the learner the skill of appreciation and appraisal of the creative arts and the artists /artistes.

### Contextual Issues of Performing Arts

Education requires building the human person holistically through the cognitive, affective and psychomotor skills to make the individual function appropriately adequate in their communities, the nation and the global world. Unfortunately, however, (the) education of the Ghanaian School Child became the education of mastering grammar and passing examination without much practical skills for life. The Performing Arts subject is a new subject that is/ or has been introduced to Second Cycle Schools to change this trend because of its practical orientation. Before now, it was treated as a co-curricular activity because it was non-examinable except Music, which was taught in some prestigious schools.

### Systemics barriers—Ghanaian context at national and local levels

1. Performing Arts Curricular non-existent
2. Perceptions and misconception about the subject
3. Gender and cultural perceptions

### Environmental/Socio-Cultural/Physiological/Psychological Issues

1. Gender Equality and Social Inclusion (GESI)
2. Attitude of both the learner and the teacher
3. Physical disabilities

The nature of our educational system in Ghana does not allow learners to develop the ideal Performing Arts dispositions throughout their Primary, JHS and SHS education. At the pre-tertiary level, MUSIC was the only subject taught among the Performing Arts disciplines. At the SHS level, teachers must ensure the pedagogical approaches they use will enable all students to possess ideal Performing Arts dispositions throughout their Performing Arts career in education. These dispositions are:

*Collaboration:* Working with others interdependently to perform a task and to achieve shared goals; *Flexibility:* Demonstrating the ability to see multiple perspectives and monitor and adjust work based on differing conditions; *Goal*

*Setting*: Establishing specific and timely goals for completion of work; *Inquisitiveness*: Having curiosity and drive to learn more about known and unknown strategies, techniques, concepts, ideas and phenomena; *Openness and respect for the ideas and work of others*: Listening with understanding and empathy to others expressing differing ideas and/or cultural backgrounds; *Responsible Risk Taking*: Willing to chance making mistakes while tackling challenging problems that do not have easy, obvious or conventional solutions—seeing these challenges as opportunities for learning rather than potentials for failure; and *Self-Reflection*: Applying self-knowledge and objective evaluation to personal work through questioning and introspection through self-assessment, peer-assessment, peer-and-teacher-feedback; *Self-discipline and Perseverance*: Demonstrating independence and self-motivation, managing impulsivity, and being comfortable with delayed gratification as they strive for excellence.

The age-long Ghanaian stereotyping, Most Useless Subject, that comes from the acronym MUSIC, remains a serious barrier for studying the subject in schools. In addition, gender stereotyping and superstitious beliefs that women do not play some indigenous instruments such as the atumpan and fontomfɔm drums or the gyile (xylophone), or do not take up leadership roles as conductors of choirs, or brass band, continue to pose great barriers to gender and inclusivity in the Performing Arts education.

Since enrolment in music at the tertiary level is distressingly low, the supply of music teachers at the pre-tertiary levels of education is consequently infinitesimally low.

Although syllabuses exist for all the four levels of education (Basic, JHS, SHS and CoE), implementation of the programmes proposed in them have been very unsuccessful as a result of several factors.

They include:

1. Lack of competent trained teachers to deliver at the various levels.
2. Guidelines for engaging local resource personnel to assist with the learning-teaching process are non-existent.
3. Lack of space provision for the study of Music and Dance in schools.
4. Lack of musical equipment, such as African—Atɛntɛbɛn, Gyile (Xylophone), Goje, Kora, Seperewa, Kɔnɔgo, Guitar and Drums and Western—Recorder,

Trumpet, Trombone, Clarinet, Saxophone, Violin, Viola, Cello and Piano/Keyboard.

5. Indigenous musical instruments need not only be supplied but also need standardization for their production. At the moment they are non-existent.
6. Lack of audio CDs & video DVDs and their players.
7. Non-existence of textbooks including teachers' handbooks/manuals and pupils' workbooks, etc.
8. Although some teachers have competencies in integrating ICT into teaching, many schools lack ICT equipment as well as internet connectivity at their locations.

### **Rationale for Performing Arts**

Performing Arts is a new subject that has been introduced at the secondary Education level to develop the Ghanaian youth. The subject is a multifaceted discipline which is both multidisciplinary and interdisciplinary. The subject comprises three major disciplines namely (i) Dance, (ii) Music and (iii) Theatre. The Performing Arts Curriculum comprises disciplines that are integrated and complement each other. The Performing Arts (PA) will provide the opportunities for a learner to self-explore, self-express, build mental focus, skilfully use hands to create (physical dexterity), manage and reduce stress and achieve personal satisfaction and enjoyment. The Performing Arts inform our lives with meaning every time we enjoy a sublime dance, experience the joy of a well-remembered song, or moved by a captivating play or drama. The skills that will be acquired through the study of the Performing Arts will enable learners apply it in other learning areas. It will also prepare them for the modern world of work. In addition, we envisage that the Performing Arts will generate a significant part of the creative and intellectual capital that will drive our country's economy in future. It will further provide an avenue for personal realisation in at least one art discipline in which learners will continue to be actively involved in their adult lives, as well as support in their communities. The study of the Performing Arts at the Secondary Cycle level is aimed at developing a functional and all-round learner. Learners will be exposed to the 4Hs of *Head* (cognitive/mind/thinking), *Hand* (psychomotor/body), *Heart* (affective/ feelings) and *Hi-Tech* (the use of technology). Performing Arts inculcates in the learner the basic knowledge and understanding of diverse cultures, strong logical competences and a range of comprehensive communication and inter/intra-personal skills. Learners are to

become critical thinkers and problem solvers as a result. Their self-esteem and sense of emotional intelligence are also improved as they engage in tasks that require intuitive, emotional, holistic, nonverbal and visual-spatial methods for processing ideas and issues. Therefore, the study of the Performing Arts will:

1. develop learners' creative and innovative skills, critical thinking and problem-solving skills, collaborative and communicative skills.
2. engage learners to acquire, develop and express their feelings and emotions in different ways during the learning process for effective transfer of knowledge: vertically and horizontally.
3. shape the individual's personal sense of social and cultural identity.
4. facilitate the recognition of the importance and value of the culture of the people; locally, nationally and globally.
5. prepare and predispose the learner for advance learning in senior high school and college thus contributing to informed choices of career courses and vocations in the creative arts industry.
6. transmit, promote and preserve the culture of the nation.
7. help learners think critically and imaginatively to develop ideas for designing, making and responding to artistic processes and products.
8. embrace all domains of knowledge and life: intellectual, social, psychological, spiritual, artistic, aesthetic and physical.
9. provide avenues for performing, producing, self-expression, visual knowledge and the sense of discrimination between what is beautiful and unpleasant, so that people can make the right choices; develop the skills, ability and aptitudes to adapt positively to the changing local and global environment and the need to sustain it.

## PERFORMING ARTS CURRICULUM DEVELOPMENT PANEL

<b>WRITERS</b>		
	<b>Name</b>	<b>Institution</b>
1.	Prof. Cosmas W. K. Mereku	Department of Music Education, UEW
2.	Dr. (Mrs.) Latipher A. O. Appiah-Agyei	Department of Theatre Arts, UEW
3.	Patience Nukpezah	Department of Theatre Arts, UEW
4.	Desmond Ali-Alhassan Gasanga	Ghana Education Service, Greater Accra
<b>REVIEWERS</b>		
	<b>Name</b>	<b>Institution</b>
1.	Prof. Emmanuel Obed Acquah	Department of Music Education, UEW
2.	Anang, John Mensah	T-TEL
<b>CURRICULUM WRITING GUIDE TEAM</b>		
	<b>Name</b>	<b>Institution</b>
1.	Prof. Winston Abroampa	Kwame Nkrumah University of Science and Technology
2.	Cosmos Eminah	University of Education, Winneba
3.	Aaron Akwaboah	Ministry of Education
4.	Evans Odei	Achimota School
5.	Paul Michael Cudjoe	Prempeh College
6.	Ahmed Amihere	University of Education, Winneba

<b>TRIALLING TEAM</b>			
	<b>Name</b>	<b>Institution</b>	
1.	Cephas Okyere Bosu	Adventist Senior High School	
2.	Yaw Owusu Asiamah	Adventist Senior High School	
3.	Dominic Dewitts Darko	Opoku Ware School	
4.	Appiah-Kubi Evans	Opoku Ware School	
<b>NaCCA TEAM</b>			
1.	Prof. K. O. Kwarteng	12.	Bridget Anku
2.	Prof. Edward Appiah	13.	Anthony Sarpong
3.	Mr. Matthew Owusu	14.	Seth Nii Nartey
4.	Reginald Quartey	15.	Kenneth Wontumi
5.	Joana Vanderpuije	16.	Sharon Antwi-Baah
6.	Anita Collison	17.	Dennis Adjasi
7.	Rebecca Abu Gariba	18.	Ogyampo S. Amankwah
8.	Genevieve Mensah	19.	Abigail Owusu Oduro
9.	Veronica Odom	20.	Priscilla B. Plange
10.	Joachim Seyram Honu	21.	Abigail Birago Owusu
11.	Dr. Mercy Nyamekye	22.	Uriah Otoo
<b>EXTERNAL QUALITY ASSURANCE TEAM</b>			
1.	Prof. Kwame Akyeampong	4.	Dr. Esinam Avornyo
2.	Dr. Jane Cullen	5.	Dr. Christopher Yaw Kwaah
3.	Dr. Sean Higgins		



## 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
<b>Total</b>			<b>8</b>	<b>8</b>	<b>28</b>	<b>8</b>	<b>8</b>	<b>23</b>	<b>8</b>	<b>8</b>	<b>19</b>

**Overall Totals (SHS 1 – 3)**

<b>Content Standards</b>	<b>24</b>
<b>Learning Outcomes</b>	<b>24</b>
<b>Learning Indicators</b>	<b>70</b>

# YEAR ONE

**Subject PERFORMING ARTS**  
**Strand I. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**  
**Sub-Strand I. RUDIMENTS IN PERFORMING ARTS**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI <sup>1</sup> , SEL <sup>2</sup> and Shared National Values
<p>I.I.I.LOI</p> <p>Apply the elements of the Performing Arts to develop, compose, and perform artistic product(s) in [DANCE, MUSIC, and DRAMA, or a collaboration]).</p>	<p><b>Communication &amp; Collaboration:</b> Learners learn by communicating and collaborating:</p> <ul style="list-style-type: none"> <li>• by working together to develop an understanding and application of <b>elements</b> in Dance, viz., body, space, force, and time</li> <li>• by working together to develop an understanding and application of rudiments in Music, viz., scale, note durational values, time beat patterns, tempo, dynamics, and simple forms.</li> <li>• by working together to develop an understanding and application of <b>elements</b> in Drama, viz., synopsis, character, acting, props, choreography, sound effects, scenery, properties, lighting, costume, and make-up</li> <li>• through display of artistic non-verbal communication such as facial expressions, cues, gestures etc.</li> <li>• by varying the levels of details and the language used during performance to make it appropriate to the audience.</li> <li>• by working together to develop, compose, rehearse and perform own creative works.</li> </ul> <p><b>Critical Thinking &amp; Problem Solving:</b> Learners solve problems through critical thinking, by demonstrating a thorough understanding of a generalised concept and facts specific to emerging issues.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ creativity, imagination, experiences, and cultures, in the Performing Arts.</li> <li>• awareness creation on the spirit of teamwork in producing artworks to avoid artistic egos.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals to the effective creation of artworks.</li> </ul>

<sup>1</sup> Gender Equality and Social Inclusion

<sup>2</sup> Socio-Emotional Learning

	<p><b>Leadership and Personal Development:</b> Learners acquire leadership and psycho-social skills through the various roles taken in the design, composition and performance processes.</p> <p><b>Cultural Identity and Global Citizenship:</b> By composing songs, dances and other artistic products based on cultural and national issues of interest.</p>	<p><b>Leadership and Respect for Others' Views:</b> Inculcate the habit of leadership through teamwork; respect for individuals views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Art learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the creation process</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p>
--	---	---

		<p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	--

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
I.1.1.CS1	I.1.1.LI.1	I.1.1.AS.1
<p>Demonstrate knowledge and understanding, of the elements in the Performing Arts to develop, compose and perform artistic product(s) [DANCE, MUSIC, and DRAMA, or a collaboration].</p>	<p>Identify and explain the elements of the Performing Arts used to develop, compose and perform artistic products in <b>Dance</b></p> <p><b>Inquiry-Based learning:</b></p> <ul style="list-style-type: none"> <li>• Research into artistic dance works that portray emerging Ghanaian topical issues (For example, Ghanaian values, cyberbullying, internet fraud, galamsey, corruption, road safety, Intellectual Property (IP), etc.),</li> <li>• Identifying the causes, effects of these issues and making recommendations.</li> <li>• Document findings for class presentation.</li> </ul> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>• In groups, do class presentations of the artistic research conducted on emerging Ghanaian topical issues.</li> <li>• Peer review class presentations</li> </ul> <p><b>Experiential Learning:</b></p> <p>Engage students in workshops or masterclasses with professional dancers or choreographers, allowing them to experience and apply dance elements in a real-world setting.</p> <p><b>Analytical Learning:</b></p> <ul style="list-style-type: none"> <li>• Analyse and explain the use of dance elements in a professional dance piece, demonstrating understanding of how they contribute to the overall artistic product.</li> </ul>	<p><b>Level 1 Recall</b>  Level 2 Skills of conceptual understanding  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>
	I.1.1.LI.2	I.1.1.AS.2
	<p>Identify and explain the elements of the Performing Arts used to develop, compose and perform artistic products in <b>Music</b>.</p>	<p>Level 1 Recall  Level 2 Skills of conceptual understanding  Level 3 Strategic reasoning</p>

	<p><b>Inquiry-Based learning:</b></p> <ul style="list-style-type: none"> <li>• Research into artistic music product that highlights emerging Ghanaian topical issues (For example, Ghanaian values, cyberbullying, internet fraud, galamsey, corruption, road safety, Intellectual Property (IP), etc.),</li> <li>• Identifying the causes, effects of these issues and making recommendations.</li> <li>• Identify scale, note durational values, time beat patterns, tempo, dynamics, and simple forms</li> <li>• Document findings for class presentation.</li> </ul> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>• In groups, do class presentations of the artistic research conducted on emerging Ghanaian topical issues.</li> <li>• Peer review class presentations</li> </ul> <p><b>Project Based Learning (PBL):</b> Describe briefly how the elements of music work out in the artistic music product.</p>	<p><b>Level 4 Extended critical thinking and reasoning</b></p>
	<p>I.1.1.LI.3</p>	<p>I.1.1.AS.3</p>
	<p>Identify and explain the elements of the Performing Arts used to develop, compose and perform artistic products in Drama.</p> <p><b>Inquiry-Based learning:</b></p> <ul style="list-style-type: none"> <li>• Research into artistic products in drama that discuss emerging Ghanaian topical issues (For example, Ghanaian values, cyberbullying, internet fraud, galamsey, corruption, road safety, Intellectual Property (IP), etc.),</li> <li>• Identifying the causes, effects of these issues and making recommendations.</li> <li>• Identify synopsis, character, acting, props, choreography, production equipment, sound effects, scenery, properties, lighting, costume, and make-up</li> <li>• Document findings for class presentation.</li> </ul> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>• In groups, do class presentations of the artistic research conducted on emerging Ghanaian topical issues.</li> <li>• Peer review class presentations</li> </ul> <p><b>Project Based Learning (PBL):</b> Describe briefly how the elements of music work out in the artistic drama product.</p>	<p>Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning</p>

<b>Teaching and Learning Resources</b>	<ul style="list-style-type: none"> <li>• Writing Pads</li> <li>• Pens</li> <li>• Projector</li> <li>• Flip Chart</li> <li>• Video Camera</li> </ul>	<ul style="list-style-type: none"> <li>• Electronic Keyboard of Piano</li> <li>• drums, flutes, bells, shakers, rasp, xylophones, finger piano, rattles, clappers, castanets, etc.</li> </ul>	<ul style="list-style-type: none"> <li>• Props</li> <li>• Costumes</li> <li>• Make-up kits</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Body</i></li> <li>• <i>Time</i></li> <li>• <i>Space</i></li> <li>• <i>Force</i></li> </ul>
--	---	---	---	--



**Subject**      **PERFORMING ARTS**  
**Strand**        **1. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**  
**Sub-Strand**    **2. SKILLS IN PERFORMANCE**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
<p>I.1.2.LO.1</p> <p>Explore skills in performance by presenting a five to ten-minute artwork based on any emerging Ghanaian topical issues.</p>	<p><b>Leadership and Personal Development:</b> Learners acquire leadership and psycho-social skills through the various roles taken in the design, composition and performance processes by:</p> <ul style="list-style-type: none"> <li>• managing time and resources.</li> <li>• promoting effective leadership, group interactions, expressions of ideas and opinions.</li> </ul> <p><b>Communication &amp; Collaboration:</b> Learners acquire the skill of communication and collaboration:</p> <ul style="list-style-type: none"> <li>• by identifying appropriate vocabulary for analysing different points of views of one another.</li> <li>• by speaking clearly and explaining ideas confidently in relation to assigned tasks.</li> <li>• by working with all group members to complete tasks successfully.</li> </ul> <p><b>Creativity and Innovation:</b> By creating and performing artworks based on emerging topical issues.</p> <p><b>Cultural Identity and Global Citizenship:</b> Through the performance of artworks based on local themes, ideas and issues.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ creativity, imagination, experiences, cultures, etc.</li> <li>• awareness creation on the spirit of teamwork in producing artworks to avoid artistic egos.</li> <li>• interrogate and dispel misconceptions / myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals to the effective creation of artworks.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the skills of leadership through teamwork; respect for individuals’ views, beliefs, religions, and cultures.</p>

		<p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Art learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions,</li> <li>• assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the creation process</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one’s importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	--

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
I.1.2.CS.1	I.1.2.LI.1	I.1.2.AS.1
<p>Demonstrate knowledge and skills in Performing Arts artistic product(s) [DANCE, MUSIC or DRAMA, or a collaboration] and develop a repertoire of five to ten-minute presentations/performances that exhibit approaching proficiency level skills in a Performing Arts area.</p>	<p><b>Develop skills and apply them to DANCE techniques.</b></p> <p><b>Talk for Learning (TfL):</b></p> <ul style="list-style-type: none"> <li>In groups, observe pictures, watch videos, documentaries of/on emerging Ghanaian topical issues.</li> <li>Brainstorm on emerging Ghanaian topical issues.</li> <li>Select one emerging topical issue for the development of concept(s) or storylines for danceartistic product(s).</li> <li>Assign roles in a scripted play, encouraging students to work together to rehearse and perform.</li> </ul> <p><b>Exploratory Learning:</b></p> <ul style="list-style-type: none"> <li>Provide various drama games and exercises, allowing students to explore and discover different techniques like improvisation, mime, or puppetry.</li> </ul> <p><b>Problem-Based Learning:</b></p> <ul style="list-style-type: none"> <li>Present a scenario or theme, challenging students to create a drama piece addressing the issue.</li> </ul> <p><b>Exploratory Learning:</b></p> <ul style="list-style-type: none"> <li>Explore and experiment with different dance styles and techniques (e.g., improvisation, contemporary, breaking).</li> </ul> <p><b>Group Work/Collaborative Learning:</b> Develop the concept(s) or storyline(s) for the five to ten-minute dance, music and/or drama artistic product(s) .</p>	<p>Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning <b>Level 4 Extended critical thinking and reasoning</b></p>
	I.1.2.LI.2	I.1.2.AS.2
	<b>Develop skills and apply them to playing musical instruments of their choice:</b>	Level 1 Recall

	<p><b>Project-Based Learning:</b> In groups, learners demonstrate on their instruments a particular skill developed in a a five to ten-minute music presentation by exhibiting approaching proficiency level skills on that particular musical instrument.</p> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>• Create a music ensemble with peers, choose a song to perform, and document the process.</li> <li>• Pair students to learn and practice a musical skill , promoting peer feedback and support.</li> </ul> <p><b>Exploratory Learning:</b></p> <ul style="list-style-type: none"> <li>• Learners work individually (self-study/self-taught/community experts support), and collaboratively with teachers, and, colleagues’ learners develop skills and apply them in <b>playing musical instruments</b>, on say, viz., atumpan, atenteben, xylophone, piano, guitar, violin, flute, trumpet, trombone, and saxophone, depending on what the SHS institution as well as learner can afford.</li> <li>• Provide various instruments and materials, allowing students to experiment and discover their preferred instrument.</li> <li>• Allow students to choose their instrument and learning pace, with tailored feedback and guidance.</li> </ul>	<p>Level 2 Skills of conceptual understanding Level 3 Strategic reasoning <b>Level 4 Extended critical thinking and reasoning</b></p>
	1.1.2.LI.3	1.1.2.AS.3
	<p><b>Develop skills and apply them to Drama techniques.</b></p> <p><b>Project-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• In groups, observe pictures, watch videos, documentaries of/on emerging Ghanaian topical issues.</li> <li>• Brainstorm on emerging Ghanaian topical issues.</li> <li>• Select one emerging topical issue for the development of concept(s) or storylines for dance artistic product(s).</li> <li>• Assign roles in a scripted play, encouraging students to work together to rehearse and perform.</li> </ul> <p><b>Exploratory Learning:</b></p> <ul style="list-style-type: none"> <li>• Provide various drama games and exercises, allowing students to explore and discover different techniques like improvisation, mime, or puppetry.</li> </ul>	<p>Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning <b>Level 4 Extended critical thinking and reasoning</b></p>

	<p><b>Problem-Based Learning:</b></p> <ul style="list-style-type: none"> <li>Present a scenario or theme, challenging students to create a drama piece addressing the issue.</li> </ul> <p><b>Talk for Learning:</b> Plan a production conference or meeting.</p> <ul style="list-style-type: none"> <li>Hold the planned production conference or meeting to identify and assign roles, establish production rules, etc.</li> </ul>	
	<p>I.1.2.LI.4</p> <p><b>Select a five to ten-minute artistic product(s) repertoire [DANCE, MUSIC, DRAMA, or a collaboration] based on an emerging Ghanaian topical issue for presentation/performance.</b></p> <p><b>Individual and Group Work:</b></p> <ul style="list-style-type: none"> <li>Learner(s) go through a <b>Repertoire Selection Exercise</b>, justify their choice, and sign a <b>Contract</b> to work on the piece in the semester off school-time-tabled schedules. However, see teachers in a <b>one-on-one practical instruction</b> session a week to evaluate and assess progress.</li> </ul> <p><b>Project-Based Learning:</b></p> <ul style="list-style-type: none"> <li>Do group rehearsals of the selected repertoire and document your SWOT analysis for Class Presentation.</li> </ul>	<p>I.1.2.AS.4</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning <b>Level 4 Extended critical thinking and reasoning</b></p>
	<p>I.1.2.LI.5</p> <p><b>Rehearse the selected repertoire in [DANCE, MUSIC, DRAMA, or a collaboration] of five to ten-minute artistic product(s) based on an emerging Ghanaian topical issue.</b></p> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>Learners prepare their pieces for the entire semester.</li> <li>Learner(s) OR Group(s) work individually (self-study/self-taught/community experts support), and collaboratively with teachers, and colleagues' learners to develop skills and apply them in the selected repertoire as [DANCE, MUSIC or DRAMA, or a collaboration].</li> </ul>	<p>I.1.2.AS.5</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning <b>Level 4 Extended critical thinking and reasoning</b></p>

	<ul style="list-style-type: none"> <li>Plan for the presentation or the performance of the five to ten-minute repertoire of artistic products prepared.</li> </ul> <p><b>Activity-Based Learning:</b> Present/Perform the five to ten-minute artwork, document and digitally record the performances.</p>			
	1.1.2.LI.6			1.1.2.AS.6
	<p><b>Present/Perform the selected repertoire of five to ten-minute artistic product(s) [DANCE, MUSIC or DRAMA, or a collaboration] that depicts any emerging Ghanaian topical issue.</b></p> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>Learner(s) OR Group(s) work individually (self-study/self-taught/community experts support), and collaboratively with teachers, and colleagues' learners to develop skills and apply them in the selected repertoire as [DANCE, MUSIC or DRAMA, or a collaboration].</li> <li>Plan for the presentation or the performance of the five to ten-minute repertoire of artistic products prepared.</li> </ul> <p><b>Activity-Based Learning:</b></p> <ul style="list-style-type: none"> <li>Present/Perform the five to ten-minute artwork, document and digitally record the performances.</li> <li>Learners may present their pieces in a practical examination before a jury, or an examination panel.</li> </ul>			<p>Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning <b>Level 4 Extended critical thinking and reasoning</b></p>
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>Writing Pads</li> <li>Pens</li> <li>Projector</li> <li>Flip Chart</li> <li>Video Camera</li> </ul>	<ul style="list-style-type: none"> <li>Musical TLR:: anatumpan, atenteben, xylophone, piano, guitar, violin, flute, trumpet, trombone, and saxophone</li> <li>Prescribed Musical Repertoire List for Voices/Atenteben and Xylophone</li> </ul>	<ul style="list-style-type: none"> <li><b>Drama TLR:</b></li> <li>Synopsis, characters, acting, props, choreography, production equipment, sound effects, scenery, properties, lighting, costume, and make-up</li> </ul>	<ul style="list-style-type: none"> <li>Time</li> <li>Space</li> <li>Force</li> <li>Body</li> </ul>

**Subject**      **PERFORMING ARTS**  
**Strand**        **1. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**  
**Sub-Strand**   **3. COMMUNICATIONS IN THE PERFORMING ARTS**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
I.1.3.LO.1		
<p>Use varying Performing Arts language forms and mechanics that communicate the emerging Ghanaian topical issues meaningfully to enhance social interactions, connect to the other arts and everyday life experiences.</p>	<p><b>Communication &amp; Collaboration: Learners acquire the skill of communication and collaboration by:</b></p> <ul style="list-style-type: none"> <li>• varying the level of detail and the language used when presenting to make it appropriate to the audience.</li> <li>• explaining ideas in a clear order with relevant detail, using correct construction and structure of speech.</li> </ul> <p><b>Cultural Identity and Global Citizenship:</b> By making use of various artworks to enhance social interactions and connect arts to everyday life.</p> <p><b>Personal Development and Leadership:</b> By playing key roles in various group/collaborative activities</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ experiences, cultures, views, etc.</li> <li>• awareness creation of divergent views and inclusiveness during discussions on Ghanaian topical issues relating to Performing Arts.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the habit of leadership through respect for individuals’ views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p>

		<p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners such as time allocations.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Offer all learners equitable opportunities to contribute to Performing Arts discussions</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	---



Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI			Assessment
I.1.3.CS.1	I.1.3.LI.1			I.1.3.AS.1
Demonstrate approaching proficiency level skills to clearly communicate the various Performing Arts processes [DANCE, MUSIC, DRAMA, or a collaboration], using appropriate language, and making connections to the relationships between Performing Arts and other arts.	<p><b>Summarize the various Performing Arts processes [DANCE, MUSIC, DRAMA, or a collaboration] using the appropriate terminologies associated with the processes (concept development, composition and performance)</b></p> <p><b>Collaborative Learning:</b> Work in groups or pairs based to summarize the various Performing Arts processes.</p> <p><b>Talk for Learning (TfL):</b> Explain the processes undertaken and experiences gained in talking about the performing arts and the other related art forms in society and the use of playback gadgets.</p>			Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> Level 4 Extended critical thinking and reasoning
	I.1.3.LI.2			I.1.3.AS.2
	<p><b>Explain ways by which the Performing Arts [DANCE, MUSIC, DRAMA, or a collaboration] are connected and related to the other art forms in the Ghanaian society.</b></p> <p><b>Talk for Learning (TfL):</b> Through a class brainstorming session, explain the relatedness of the Performing Arts to other art forms.</p>			Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> Level 4 Extended critical thinking and reasoning
<b>Teaching and Learning Resources</b>	<ul style="list-style-type: none"> <li>• Score sheets</li> <li>• Rubrics</li> <li>• Projector</li> <li>• Screen</li> <li>• Flip Charts</li> <li>• Writing Pads</li> </ul>	<ul style="list-style-type: none"> <li>• Glossary of DANCE Terms</li> <li>• Glossary of MUSIC Terms</li> <li>• Glossary of DRAMA Terms</li> </ul>	<ul style="list-style-type: none"> <li>• Audio-Visual Recording and playback gadgets</li> <li>• Cell phones</li> <li>• Laptops with internet connectivity</li> </ul>	

**Subject**      **PERFORMING ARTS**  
**Strand**        **I. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**  
**Sub-Strand**   **4. BUSINESS CYCLE IN THE PERFORMING ARTS**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
<p>I.1.4.LO.1</p> <p>Apply problem-solving and marketing skills and techniques to address explored performing arts business opportunities and challenges.</p>	<p><b>Critical Thinking &amp; Problem Solving:</b> Learners solve problems through critical thinking by:</p> <ul style="list-style-type: none"> <li>• implementing strategies with accuracy for solving identified business problems.</li> <li>• identifying alternatives and possibilities for achieving creative results.</li> </ul> <p><b>Personal Development &amp; Leadership:</b> Learners exhibit leadership and psycho-social skills by leading discussions in key marketing techniques and drafting processes of a business plan.</p> <p><b>Communication &amp; Collaboration:</b> Learners exhibit skills in communication and collaboration by effectively communicating and teaming up to initiate business-oriented projects in the performing arts.</p> <p><b>Creativity &amp; Innovation:</b> Learners exhibit creative and innovative ideals by:</p> <ul style="list-style-type: none"> <li>• examining alternatives in creating new performing artworks that are more marketable.</li> <li>• creating quality performing arts products.</li> </ul>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ creativity, imagination, and experiences in marketing artworks.</li> <li>• awareness creation on the spirit of teamwork and hard work in marketing artworks.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender (i.e., the female figure usually used for branding of products) and the role men and women play in the Performing Arts.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals to the effective marketing of the Performing Art.</li> </ul>

		<p><b>Leadership and Respect for Others' Views:</b> Inculcate the habit of Performing Arts business leadership through teamwork; respect for individuals views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the tastes and preferences of the audience in the marketing of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial approaches in treating the business of the Performing Art for learners devoid of unwanted segregation or discrimination among learners.</p> <p><b>SEL:</b> Make use of Socio-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions,</li> <li>• assign roles to everyone in groups to ofer all learners equitable opportunities to contribute to the Performing Arts marketing process</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management, Financial Probity, Accountability</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p>
--	--	---

		<p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time. Punctuality and regularity during the Performing Arts creation process.</p> <p><b>Financial Probity:</b> The quality of having strong moral principles; honesty and decency</p> <p><b>Accountability:</b> The quality of taking responsibility with justifications of actions and decisions.</p>
--	--	--

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
I.1.4.CS.1	I.1.4LI.1	I.1.4.AS.1
<p>Demonstrate approaching proficiency level skills in understanding and knowledge of business opportunities and challenges in the Performing Arts industry and apply business ideas to solve them.</p>	<p><b>Identify Performing Arts business opportunities and challenges.</b></p> <p><b>Experiential Learning:</b> Organise learners into expert groups with each group focusing on a specific aspect of the Performing Arts business toward the field trip. Use field trips and interview guides to collect and collate data (from accomplished performing artistes, groups and institutions) on their business plans and implementation challenges and present reports using flowcharts, audio-visuals, PowerPoint etc.</p> <p><b>Group Work/Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>• Whole-class, teacher-led discussion on challenges and opportunities of the sector.</li> <li>• Teacher questioning to draw out the list of challenges / opportunities above.</li> <li>• Put in mixed-ability groups where learners brainstorm individual rewards of being in the Performing Arts sector versus the risks and then repeat for organisational risks and rewards.</li> <li>• Feedback group’s ideas to the whole class for discussion.</li> </ul>	<p>Level 1 Recall</p> <p><b>Level 2 Skills of conceptual understanding</b></p> <p><b>Level 3 Strategic reasoning</b></p> <p><b>Level 4 Extended critical thinking and reasoning</b></p>
	I.1.4LI.2	I.1.4.AS.2
	<p><b>Analyse business opportunities and challenges in Performing Arts sector.</b></p> <p><b>Initiate Talk for Learning (TfL):</b></p> <ul style="list-style-type: none"> <li>• Through heterogeneous groups, learners collaborate to brainstorm and analyse specific aspects of the Performing Arts business using the SWOT Analysis model.</li> <li>• They can do this collaboratively using case studies on any of the organisations above, such as the NCC or The Ghana National Theatre.</li> </ul> <p><b>Guided group work:</b></p> <ul style="list-style-type: none"> <li>• Arrange debate or panel discussion sessions where learners discuss and analyse various aspects of the Performing Arts business to promote communication skills and critical thinking.</li> <li>• For learners who require extension work, research can be conducted into the Performing Arts sector in other West African countries.</li> </ul>	<p>Level 1 Recall</p> <p><b>Level 2 Skills of conceptual understanding</b></p> <p><b>Level 3 Strategic reasoning</b></p> <p><b>Level 4 Extended critical thinking and reasoning</b></p>

	<ul style="list-style-type: none"> <li>Learners can discuss the contributions of the performing arts to the economy of Ghana and compare with other West African Countries.</li> </ul>	
I.1.4LI.3		I.1.4.AS.3
	<p><b>Apply marketing techniques and strategies to access identified business opportunities to address challenges of the Performing Arts sector.</b></p> <p><b>Teacher-led discussion:</b></p> <ul style="list-style-type: none"> <li>The teacher leads a whole class activity around definitions of business features and functions.</li> <li>This could then lead into a pair activity where learners have to match the feature to the definition and / or example.</li> </ul> <p><b>Talk for Learning:</b></p> <ul style="list-style-type: none"> <li>Learners can be provided with resources in groups with descriptions and costs of running a fictional business in the Performing Arts sector.</li> <li>There can be differentiated questions which stretch learners to answer increasingly difficult questions on the business structure, features and functions. It should include figures to help learners calculate things such as overheads and revenue.</li> </ul> <p><b>Exploratory Learning:</b> In groups or in pairs, brainstorm and research on techniques and strategies to take advantage of Performing Arts business opportunities identified.</p> <p><b>Project-Based Learning:</b> Based on the design process and other strategies, plan and develop effective solutions to addressing the identified challenges in the performing arts sector.</p>	<p>Level 1 Recall  <b>Level 2 Skills of conceptual understanding</b>  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>
I.1.4LI.4		I.1.4.AS.4
	<p><b>Draft a business plan for the production of Performing artwork(s).</b></p> <p><b>Talk for Learning:</b></p> <ul style="list-style-type: none"> <li>Learners discuss the meaning of a business plan</li> <li>Learners brainstorm to identify reasons for developing a business plan.</li> </ul>	<p>Level 1 Recall  <b>Level 2 Skills of conceptual understanding</b>  <b>Level 3 Strategic reasoning</b></p>

	<p><b>Group work:</b> In groups, learners draft business plans for a range of artistic genres.</p> <p><b>Project-Based Learning:</b> In groups draft a business plan and execute components such as marketing or budgeting.</p>	<p><b>Level 4 Extended critical thinking and reasoning</b></p>
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• Flowcharts</li> <li>• Audio-visuals</li> <li>• PowerPoint</li> </ul>	

**Subject**      **PERFORMING ARTS**  
**Strand**        **2. ARTISTIC PRACTICE**  
**Sub-Strand**    **1. DEVELOPING ARTISTIC IDEAS AND WORKS**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
<p>I.2.1.LO.1</p> <p>Develop a plan to execute a performing arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration] that reflects indigenous knowledge systems.</p>	<p><b>Personal Development &amp; Leadership:</b> Learners demonstrate effective leadership skills through the ability to manage time and resources.</p> <p><b>Communication &amp; Collaboration:</b> Learners exhibit the ability to communicate effectively using the appropriate Performing Arts vocabulary.</p> <p><b>Creativity &amp; Innovation:</b> Learners exhibit the ability to:</p> <ul style="list-style-type: none"> <li>• examine alternatives in creating new things.</li> <li>• visualise alternatives, see possibilities and identify problems and challenges.</li> <li>• be open-minded, adapting and modifying ideas to achieve event planning results.</li> </ul> <p><b>Digital Literacy:</b> Learners make use of ICT tools in planning Performing Arts events.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ creativity, imagination, experiences, cultures, etc.</li> <li>• awareness creation on the spirit of teamwork in producing artworks to avoid artistic egos.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals to the effective creation of arts works.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the habit of leadership through teamwork; respect for individuals’ views, beliefs, religions, and cultures.</p>



		<p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions,</li> <li>• Assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the creation process.</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one’s importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time. Punctuality and regularity during the Performing Arts creation process.</p>
--	--	--

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
1.2.1.CS.1	1.2.1.LL.1	1.2.1.AS.1
<p>Demonstrate approaching proficiency level skills and knowledge in production activities of the performing arts artistic product(s) [DANCE, MUSIC, DRAMA or, a collaboration] that identify and interrogate Indigenous knowledge systems.</p>	<p><b>Research topical issues that reflect ideas from indigenous knowledge systems for artistic product(s) planning.</b></p> <p><b>Experiential Learning:</b> In groups learners:</p> <ul style="list-style-type: none"> <li>• undertake community visits to gain first-hand information on indigenous knowledge systems and ways of planning an artistic product production.</li> <li>• work together by brainstorming the meaning of <i>indigenous knowledge system</i> found in the community</li> <li>• write their responses in their jotters</li> <li>• research traditional ways of producing / performing artistic product(s) in Ghana and discuss the knowledge and customs they know from their own backgrounds and that of their friends and family.</li> </ul> <p><b>Initiating Talk for Learning (TfL):</b> In groups, brainstorm:</p> <ul style="list-style-type: none"> <li>• on indigenous knowledge ideas for event planning.</li> <li>• to identify the indigenous knowledge systems suitable for planning Performing Arts events.</li> </ul> <p><b>Project Based Learning (PBL):</b> Guide learners to discuss and design plans for a Performing Arts artistic product(s) event which takes into account their research and discussion on indigenous knowledge and customs.</p> <p><b>Experiential Learning:</b> Undertake community visits to gain first-hand information on indigenous knowledge systems and ways of planning an artwork production.</p> <p><b>Group-Based Learning:</b> In groups, brainstorm to identify the indigenous knowledge systems suitable for planning Performing Arts events.</p> <p><b>Initiating Talk for Learning (TfL):</b> Discuss to agree on the specific indigenous knowledge ideas for event planning.</p>	<p>Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning <b>Level 4 Extended critical thinking and reasoning</b></p>

	<p>1.2.1.LI.2</p> <p><b>Plan to create/produce a Performing Arts artistic product(s) using indigenous knowledge systems.</b></p> <p><b>Experiential Learning:</b></p> <ul style="list-style-type: none"> <li>• In groups learners research and collaborate with indigenous communities to understand their cultural practices and protocols</li> <li>• In groups learners <b>discuss The Pre-production stage:</b> drawing a production timeline, play/idea selection, composing the artistic product(s), budgeting, auditioning, mobilising other resources, designing posters, etc.</li> </ul> <p><b>Project-based learning: In Groups learners</b></p> <ul style="list-style-type: none"> <li>• incorporate traditional indigenous music, dance, and storytelling into the event</li> <li>• use indigenous knowledge systems to guide event planning and decision-making</li> </ul> <p><b>Activity-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Use indigenous knowledge systems to guide the development of [the artistic product(s)] being it scripts, choreography, and/or music. Collaborate with indigenous artists and performers to ensure cultural authenticity</li> </ul> <p><b>Group-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• In groups, use brainstorming to identify indigenous knowledge systems in planning Performing Arts artistic product(s).</li> </ul> <p><b>Experiential Learning:</b> Undertake community visits to gain first-hand information on indigenous knowledge systems.</p> <p><b>Initiating Talk:</b> Through group discussions;</p> <ol style="list-style-type: none"> <li>1. Assign roles to group members.</li> <li>2. Agree on the key stages and resources needed for the production of the Performing Arts artistic product(s) .</li> </ol>	<p>1.2.1.AS.2</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning <b>Level 4 Extended critical thinking and reasoning</b></p>
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• Resource persons</li> <li>• Stationery</li> </ul>	<ul style="list-style-type: none"> <li>• Synopsis, Characters, Acting, Props, Musical Instruments, Choreography,</li> </ul>

	<ul style="list-style-type: none"><li>• First Aid Kits</li><li>• IT playing recording gadgets</li></ul>	<ul style="list-style-type: none"><li>• Manuscripts sheets, music software-Finale and Sibelius</li><li>• Drama production software – Scriptwriter and Adobe Photoshop</li></ul>
--	---	---

**Subject**      **PERFORMING ARTS**  
**Strand**        **2. ARTISTIC PRACTICE**  
**Sub-Strand**    **2. REFINING AND COMPLETING ARTISTIC WORKS FOR PRESENTATION**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
<p>1.2.2.LO.1</p> <p>Apply skills and knowledge in production activities, executing a planned performing arts artistic product(s) [DANCE, MUSIC, DRAMA or, a collaboration] that identify and interrogate Indigenous knowledge systems.</p>	<p><b>Leadership and Personal Development:</b> Learners apply organisational and management skills by:</p> <ul style="list-style-type: none"> <li>• preparing a checklist and guidelines for the event.</li> <li>• assigning roles and responsibilities needed for the event.</li> <li>• monitoring and reporting activities of the production.</li> <li>• Actively taking part in the performance of dramas, songs, dances.</li> </ul> <p><b>Digital Literacy:</b> Learners make use of ICT tools in planning Performing Arts events.</p> <p><b>Cultural Identity and Global Citizenship:</b> By executing performances based on indigenous knowledge systems.</p> <p><b>Communication and Collaboration:</b> Working together to create and perform various artworks based on indigenous knowledge systems.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ creativity, imagination, experiences, cultures, etc.</li> <li>• awareness creation on the spirit of teamwork in producing artworks to avoid artistic egos.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals to the effective creation of artworks.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the habit of leadership through teamwork; respect for individuals views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p>

		<p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the creation process</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	---

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
<p>I.2.2.CS.1</p> <p>Demonstrate approaching proficiency level skills and knowledge in executing a planned performing arts artistic product(s); performing /producing/ recording it, and organising post-production activities [DANCE, MUSIC, DRAMA, or, a collaboration] that identify and interrogate indigenous knowledge systems.</p>	<p>I.2.2.LI.1</p> <p><b>Review, revise, rehearse, and fix the Performing Arts artistic product(s) planned based on indigenous knowledge systems.</b></p> <p><b>Whole-class discussion:</b></p> <ul style="list-style-type: none"> <li>• In Groups OR Individually, learners select materials; analyse and interpret; rehearse; evaluate and refine; and fix the creativity/composition/novelty.</li> <li>• As a whole class, the teacher should lead a discussion around what groups hope to achieve in their rehearsals and what success might look like (objectives and success criteria for rehearsals). This could be recorded in a rehearsal logbook so that learners begin to track systematically what they have done in each rehearsal and their progress.</li> </ul> <p><b>Activity-Based Learning:</b> Work as a group to rehearse the planned Performing Arts event. The teacher should move around the room to help groups that require support to fine tune their performance skills.</p> <p><b>Talk-for-Learning (TfL):</b> Critique each other’s performance and role in the rehearsal in order to fine-tune the production.</p>	<p>I.2.2.AS.1</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning <b>Level 4 Extended critical thinking and reasoning</b></p>
	<p>I.2.2.LI.2</p> <p><b>Perform/produce/present the planned performing arts artistic product(s)</b></p> <p><b>Activity-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Work together as a group to perform the planned Performing Arts artistic product .</li> <li>• Collaborate with other artists or companies to co-produce the event</li> <li>• Execute the planned performance, incorporating all artistic elements (e.g., music, dance, drama)</li> <li>• Engage with the audience and foster a connection with the performers</li> </ul>	<p>I.2.2.AS.2</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning <b>Level 4 Extended critical thinking and reasoning</b></p>

	<p><b>Activity-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Write notes on directing the performance of the artistic product(s)</li> <li>• Learners should constitute Committees to explore venue, prepare and set up the Box Office, prepare invitation letters, programme, brochure, poster, hand bills, etc.</li> </ul>	
1.2.2.LI.3	<p><b>Record the Performing Arts creative product(s) for post-production activities.</b></p>	1.2.2.AS.3
	<p><b>Experiential Learning:</b></p> <ul style="list-style-type: none"> <li>• If learners have access to recording equipment, the teacher should provide a whole class experience of how to operate the technology.</li> <li>• Learners should be able to work individually and in groups to edit and finalize projects (both audio and video) for presentation.</li> <li>• This can include basic functions of record and stop, how to rewind / fast forward and how to download and save / store the recording. In groups, learners should record a 1-minute clip and then download / store the recording according to a file naming convention to demonstrate that they have acquired the skills needed to record a full performance.</li> <li>• Explore how self-phones could be used for recording, etc.</li> </ul> <p><b>Digital Learning:</b></p> <ul style="list-style-type: none"> <li>• The teacher should divide the class into groups where one group is tasked with filming the other and then they swap.</li> <li>• Record the planned performing arts artistic product(s), using digital resources such as a mobile phone or camera.</li> <li>• Depending on resource allocation, groups could have more than one recording device and can experiment with the best views / angles to capture the performance. Record the planned Performing Arts event.</li> <li>• Record the planned performing arts event, using digital resources such as a mobile phone or camera (e.g., video, live stream)</li> <li>• Edit the performance for digital presentation.</li> </ul> <p><b>Talk for Learning:</b></p> <ul style="list-style-type: none"> <li>• Using interactive questioning technique as a plenary session, discuss what suitable recording equipment is available and the values and ethics involved in recording a performing artwork.</li> </ul>	<p>Level 1 Recall  Level 2 Skills of conceptual understanding  Level 3 Strategic reasoning  <b>Level 4 Extended critical thinking and reasoning</b></p>



	<ul style="list-style-type: none"> <li>Learners document a SWOT analysis to give a presentation in class on the artistic product(s) created.</li> </ul>		
<b>Teaching and Learning Resources</b>	<ul style="list-style-type: none"> <li>Attendance book</li> <li>Costumes</li> <li>Makeup kits</li> <li>Props</li> <li>Performance space</li> <li>Stationery</li> </ul>	<ul style="list-style-type: none"> <li>Music manuscripts sheets, notation software-Finale and Sibelius</li> <li>Music programming software 5 DAW (audio formats)</li> <li>Video editing software - Wondershare Filmora 9.</li> <li>Drama production software – Scriptwriter and Adobe Photoshop</li> </ul>	<ul style="list-style-type: none"> <li><b>DANCE:</b> Dance floors and mirrors, Sound systems and speakers, Lighting equipment (e.g. spotlights, strobes), Costume and prop materials, Video cameras, and editing software (for dance films and choreography)</li> <li><b>DRAMA:</b> Projection equipment (e.g. projectors, screens), Cameras (for documentation and promotion), Stage lighting and lighting boards, Sound systems and speakers, Microphones, and headsets, Costumes and props, Set design materials (e.g. fabric, wood, paint), Special effects (e.g. fog machines, pyrotechnics).</li> <li><b>MUSIC:</b> Instruments (African and Western), Microphones, Soundboards and mixers, Speakers and amplifiers</li> </ul>

**Subject PERFORMING ARTS**  
**Strand 3. ANALYSIS AND INTERPRETATION**  
**Sub-Strand 1. CRITICALLY RESPONDING TO ONE’S OWN AND OTHERS’ CREATIVE WORKS**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
<p>I.3.1.LO.1</p> <p>Apply skills and knowledge in examining and appraising own and others' artistic product(s) in [DANCE, MUSIC, DRAMA or, a collaboration] that identify and interrogate indigenous knowledge systems.</p>	<p><b>Critical Thinking:</b> Learners acquire the ability to critically analyse, examine and appraise creative works.</p> <p><b>Communication &amp; Collaboration:</b> Learners demonstrate the skill of interpreting correctly and responding to feedbacks from others. Appreciate others in discussion and actively encourage contributions from them.</p> <p><b>Cultural Identity:</b> Learners acquire skills and knowledge in their indigenous knowledge systems.</p> <p><b>Ethical and Sustainable Thinking:</b> Learners improve upon the skills of assessing the impact of ideas, opportunities and actions.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ experiences, cultures, views, etc.</li> <li>• awareness creation on divergent views and inclusiveness during discussions of artworks.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the habit of leadership through respect for individuals’ views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination</p>

		<p>among Performing Arts learners such as time allocations.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions,</li> <li>• Offer all learners equitable opportunities to contribute to Performing Arts discussions.</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one’s importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	--

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
I.3.1.CS.1	I.3.1.LI.1	I.3.1.AS.1
<p>Demonstrate approaching proficiency level skills in interpreting and understanding own and others' performing arts artistic product(s) in [DANCE, MUSIC, DRAMA or, a collaboration] based on Ghanaian indigenous knowledge systems.</p>	<p><b>Identify and evaluate the elements of production/presenting/performing the artistic product(s).</b></p> <p><b>Exploratory Learning:</b> Learners watch videos or presentations of various Performing Arts artistic product(s) to:</p> <ul style="list-style-type: none"> <li>• Identify and write down the key elements of the production.</li> <li>• Critique each element of the production and suggest ways of improvement.</li> <li>• In doing so, consider the following: <ul style="list-style-type: none"> <li>✓ The play or score performed and its relevance.</li> <li>✓ Understand why you want to organise an event.</li> <li>✓ Performance or showmanship (believability).</li> <li>✓ Use of sound and light effects.</li> <li>✓ The set design and its impact on the performance.</li> <li>✓ Audience participation and reactions.</li> </ul> </li> </ul> <p><b>Project-Based learning:</b> Guide Learners to:</p> <ul style="list-style-type: none"> <li>• develop “success criteria” for appraisal of an artistic product(s) performance.</li> <li>• Write down a report based on their discussions of video or presentation watched.</li> <li>• Write a report based on their discussions on the features of their peers’ performances in the past. For most learners, a prompt sheet of features to discuss will be all that is needed to remind them of features to draw upon – e.g., staging, lighting, and blocking, etc.</li> <li>• For learners who need support in structuring their thoughts, a template could be made which they fill in with prompt questions or sentence starters.</li> </ul> <p><b>Talk for Learning:</b> Using interactive questioning technique, learners discuss post-production activities while exhibiting values of confidence, courage, tolerance, avoid stereotyping and biases about gender roles.</p>	<p><b>Level 1 Recall</b>  Level 2 Skills of conceptual understanding  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>
	I.3.1.LI.2	I.3.1.AS.2
	<b>Identify and analyse the artistic expressions of Performing Arts artistic product(s).</b>	<b>Level 1 Recall</b>

	<p><b>Talk-for-Learning:</b> Through a group session, discuss the key findings made on the artistic expressions on the artistic product(s)</p> <ul style="list-style-type: none"> <li>• <b>DANCE &amp; DRAMA:</b> Learners realize artistic ideas and work through interpretation, sharing, and class presentation to: <ul style="list-style-type: none"> <li>i. Select, analyse and interpret artistic work for class presentation.</li> <li>ii. Develop and refine artistic techniques and work for improving artistic product(s).</li> <li>iii. Convey meaning through the presentation of artistic work.</li> </ul> </li> <li>• <b>MUSIC:</b> Analyse aurally and/or by reading the scores of music works the elements of music (including form), compositional techniques, and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.</li> </ul> <p><b>Exploratory Research:</b></p> <ul style="list-style-type: none"> <li>• Watch online videos or recordings of your own and others' performing arts events and through think-pair-share evaluate the overall performance.</li> <li>• The teacher can guide learners to practice evaluating the performance as a whole piece by asking questions in discussion such as: <ul style="list-style-type: none"> <li>a) What emotion was the whole piece trying to convey and do you think it was successful?</li> <li>b) What genre / mood was the piece? Where did you see examples of this?</li> <li>c) Are there components of the piece that stand out for you (because they work or don't work)?</li> </ul> </li> </ul> <p><b>Inquiry-based Learning:</b> Building upon analysis of performance components from the previous week:</p> <ul style="list-style-type: none"> <li>• the teacher can show a recording of others' Performing Arts artistic product(s) and invite learners to individually do an analysis of the artistic expressions used. They can use their resources from the previous week to help shape their individual appraisals and the teacher can again provide templates / writing frames / prompt questions to support students to evaluate the whole performance and not just parts. The appraisals this week should focus on the whole performance and its artistic expression.</li> </ul>	<p>Level 2 Skills of conceptual understanding  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>
	<p>I.3.1.LI.3  <b>Evaluate the aesthetics of Performing Arts artistic product(s).</b></p>	<p>I.3.1.AS.3  <b>Level 1 Recall</b></p>

	<p><b>Exploratory Research:</b></p> <ul style="list-style-type: none"> <li>a. Explain preferences, using supporting evidence and criteria to evaluate dance /music/theatre drama artistic product(s).</li> <li>b. Consider the aesthetics of the production elements in a dance /music/ drama artistic product(s).</li> <li>c. Analyse the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology</li> <li>d. Consider the aesthetics of the production elements in a drama work.</li> <li>e. Identify how compositions are appropriate for an audience or context, and how this will shape future compositions</li> </ul> <ul style="list-style-type: none"> <li>• Watch online videos of professional PA creative product(s) .</li> <li>• Through think-pair-share, evaluate the aesthetics of the piece.</li> <li>• The teacher can target questions to learners to get them to think critically about aesthetic decisions made in the performance: <ul style="list-style-type: none"> <li>a) Why is that colour scheme chosen? What do you think? What is it trying to convey?</li> <li>b) What is effective about the make-up / costumes / staging?</li> <li>c) Are there components of the aesthetics which stand out for you (because they work or don't work)?</li> </ul> </li> </ul> <p><b>Project-based learning:</b></p> <ul style="list-style-type: none"> <li>• Groups should then be given take-home assignments to work collaboratively to design a stage/costume/make-up ideas, for class presentation.</li> <li>• Their brief should be: if you were in charge of putting this show on, how would you do it differently? The teacher should invite learners to justify their aesthetic decisions.</li> </ul> <p><b>Collaborative Learning:</b> Undertake group presentations based on the aesthetic evaluations made in groups.</p>	<p>Level 2 Skills of conceptual understanding</p> <p><b>Level 3 Strategic reasoning</b></p> <p><b>Level 4 Extended critical thinking and reasoning</b></p>
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• IT playing and recording gadgets e.g., mobile phone, cameras, etc.</li> <li>• Assessment tools – [DANCE, MUSIC, and DRAMA, or a collaboration]</li> <li>• Music manuscript sheets, notation software - Finale and Sibelius</li> </ul>	

- |  |   |
|--|---|
|  | <ul style="list-style-type: none"><li>• Music programming software - 5 DAW (audio formats)</li><li>• Video editing software - Wondershare Filmora 9.</li><li>• Drama production software – Scriptwriter and Adobe Photoshop</li></ul> |
|--|---|

**Subject**      **PERFORMING ARTS**  
**Strand**        **3. ANALYSIS AND INTERPRETATION**  
**Sub-Strand**   **2. CONNECTING ARTWORKS WITH LIFE EXPERIENCES**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
<p>I.3.2.LO.1</p> <p>Apply skills in communicating and connecting own and others' artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration] to life experiences to explore new perspectives and new realisations.</p>	<p><b>Critical Thinking &amp; Problem Solving:</b> Learners acquire the ability to critically connect life experiences and to provide new insights.</p> <p><b>Communication &amp; Collaboration:</b> Learners demonstrate skills to communicate explored perspectives and new realizations. Appreciate others in discussion and actively encourage contributions from them.</p> <p><b>Cultural Identity:</b> Learners acquire skills and knowledge in their indigenous knowledge systems.</p> <p><b>Personal Development:</b> Learners improve upon their skills in assessing the impact of ideas, opportunities and actions.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals' experiences, cultures, views, etc.</li> <li>• awareness creation on divergent views and inclusiveness during discussions of artworks.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> </ul> <p><b>Leadership and Respect for Others' Views:</b> Inculcate the habit of leadership through respect for individuals' views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners</p>



		<p>devoid of unwanted segregation or discrimination among Performing Arts learners such as time allocations.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Offer all learners equitable opportunities to contribute to Performing Arts discussions</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	---

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
I.3.2.CS.1	I.3.2.LI.1	I.3.2.AS.1
<p>Demonstrate approaching proficiency level skills in communicating and connecting own and others' artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration] to life experiences to explore new perspectives and new realisations.</p>	<p><b>Identify and connect performing arts artistic product(s) to life experiences.</b></p> <p><b>Activity-Based Learning:</b> Undertake a gallery walk to review various PA artistic products(s) .</p> <ul style="list-style-type: none"> <li>• Use critical questioning approaches to connect life experiences and ideas to the artistic product(s) created and communicate the explored insights.</li> <li>• The teacher takes Learners through the following activities: <ul style="list-style-type: none"> <li>a. Explore how the AIKS and historic belief systems affect creative choices in DANCE/MUSIC/DRAMA work.</li> <li>b. Discuss how the artistic product(s) communicates new perspectives or realizations. Compare orally and in writing the process used in choreography/composition/playwrighting to that of other creative, academic, or scientific procedures</li> <li>c. Identify how compositions are appropriate for an audience or context, and how this will shape future compositions</li> <li>d. Analyse aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.</li> </ul> </li> </ul> <p><b>Exploratory Learning:</b> Design concept maps to link the artworks to everyday life experiences.</p> <p><b>Talk for Learning (TfL):</b> Through a teacher-led discussion, brainstorm the connection between various life experiences and various ideas in a performing art creative product(s).</p> <ul style="list-style-type: none"> <li>• Teacher encourages Learners to watch the Post-Production recording and respond to the video documentary played in class or taken home and describe the activities involved (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge.</li> </ul> <p><b>Project-Based Learning:</b> Individually, write down how your life experiences, ideas and perspectives are realised through a performing art artistic product(s) you have watched connected to everyday life.</p>	<p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>
	I.3.2.LI.2	I.3.2.AS.2

	<p><b>Communicate and connect one’s own and others’ life experiences to new perspectives and new realisations.</b></p> <p><b>Talk-for-Learning:</b></p> <ul style="list-style-type: none"> <li>• Through a teacher-led discussion, brainstorm on the connection between various life experiences and various ideas in the artistic product(s). s.</li> <li>• Teacher encourages Learners to describe various life experiences and activities involved (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge.</li> <li>• Learners demonstrate a correlation between DANCE, MUSIC, and DRAMA, and possibly, VISUAL ARTS: <ul style="list-style-type: none"> <li>a) cross-curricula knowledge in say Maths skills through the songs, acts, etc., pertaining to numbers, days of the week, and seasons and months of the year;</li> <li>b) about nature, weather, and the seasons.</li> <li>c) history and geography</li> <li>d) <i>rite-de-passage</i></li> <li>e) festivals when relating to the community.</li> <li>f) language arts skills when expressing themselves through L<sub>1</sub> and L<sub>2</sub> mediums, etc.</li> </ul> </li> </ul> <p><b>Project-Based Learning:</b> Individually write down how your life experiences, ideas, and perspectives realized connect to everyday life.</p>		<p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• Score sheets</li> <li>• Rubrics</li> <li>• Projector</li> <li>• Screen</li> <li>• Writing pads</li> </ul>	<ul style="list-style-type: none"> <li>• IT playing and recording gadgets e.g., mobile phone, cameras, etc.</li> <li>• Assessment tools – [DANCE, MUSIC, and DRAMA, or a collaboration]</li> <li>• Music manuscript sheets, notation software - Finale and Sibelius</li> <li>• Music programming software - 5 DAW (audio formats)</li> <li>• Video editing software - Wondershare Filmora 9.</li> <li>• Drama production software – Scriptwriter and Adobe Photoshop</li> </ul>	

# YEAR TWO

**Subject**      **PERFORMING ARTS**  
**Strand**        **I. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**  
**Sub-Strand**    **I. RUDIMENTS IN PERFORMING ARTS**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI <sup>3</sup> , SEL <sup>4</sup> and Shared National Values
<p>2.1.1.LO.1</p> <p>Apply ICTs—software and other Performing Arts production equipment to develop, compose, and perform artistic products [DANCE, MUSIC, DRAMA, or a collaboration].</p>	<p><b>Digital Literacy:</b> Learners acquire digital literacy skills that enable them to identify and use a variety of digital production tools in performing/presenting/ producing artworks.</p> <p><b>Critical Thinking and Problem Solving:</b> Apply knowledge practically in the workplace (so that they are able to translate theory into practice).</p> <p><b>Creativity &amp; Innovation:</b> Learners acquire ability to: select the most effective creative tools for work and give reasons for the choice.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ experiences in the use of ICTs Performing Arts software.</li> <li>• develop the spirit of teamwork in the use of ICTs in producing artworks.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals in the effective use of ICTs to create artworks.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the habit of leadership through teamwork; respect for individuals’ competencies in the use of Performing Arts ICT equipment and software.</p>

<sup>3</sup> Gender Equality and Social Inclusion

<sup>4</sup> Socio-Emotional Learning

		<p><b>Diversity:</b> Promote divergent skills in ICTs to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions,</li> <li>• Assign roles to everyone in groups to offer all learners equitable opportunities to work with the various ICT equipment and software to contribute to the creation of the Performing Arts process.</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management, Maintenance Culture</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p>
--	--	--

		<p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p> <p><b>Maintenance Culture:</b> The adoption of the attitude of ensuring regular servicing, repairs and maintenance of Performing Arts working assets (ICT equipment and software) to guarantee their continuous usefulness.</p>
--	--	--

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
Demonstrate accomplished level knowledge in the use of ICTs—software, and other Performing Arts (DANCE, MUSIC, DRAMA) technical production equipment for performing / presenting / producing and recording the artistic products.	<p>2.1.1.LI.1</p> <p><b>Identify and explain the function(s) of ICTs—software, and other Performing Arts technical production equipment used for performing / presenting / producing and recording the artistic product(s) in DANCE.</b></p> <p><b>Talk-for-Learning:</b> Use the pyramid discussion to identify and explain ICT skills and production equipment functions.</p> <p><b>Experiential Learning:</b> Have learners work in groups to apply their knowledge and set up a performance space, using the equipment and resources discussed earlier.</p>	<p>2.1.1.AS.1</p> <p><b>Level 1 Recall</b>            Level 2 Skills of conceptual understanding  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>
	<p>2.1.1.LI.2</p> <p><b>Identify and explain the function(s) of ICTs—software, and other Performing Arts technical production equipment used for performing / presenting / producing and recording the artistic products in MUSIC.</b></p> <p><b>Talk-for-Learning:</b> Use a think-pair-share activity to identify and explain the functions of music software (e.g., Finale, Sibelius, Logic Pro) and technical production equipment (e.g., soundboards, microphones).</p> <p><b>Experiential Learning:</b> Have learners work in groups to create a musical composition using music software, exploring its functions and capabilities.</p>	<p>2.1.1.AS.2</p> <p><b>Level 1 Recall</b>            Level 2 Skills of conceptual understanding  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>
	<p>2.1.1.LI.3</p> <p><b>Identify and explain the function(s) of ICTs—software, and other Performing Arts technical production equipment used for performing / presenting / producing and recording the artistic products in DRAMA.</b></p> <p><b>Talk-for-Learning:</b> Use a jigsaw discussion to identify and explain the functions of ICTs in drama, such as:</p> <ul style="list-style-type: none"> <li>• Software: lighting and sound design software (e.g., QLab, LightConverse)</li> <li>• Technical production equipment: stage lighting, sound systems, <b>special effects equipment</b></li> </ul>	<p>2.1.1.AS.3</p> <p><b>Level 1 Recall</b>            Level 2 Skills of conceptual understanding  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>



	<b>Experiential Learning:</b> Have learners work in groups to design and operate a lighting or sound scheme for a short drama piece using ICTs and technical production equipment.					
<b>Teaching and Learning Resources</b>	<ul style="list-style-type: none"> <li>• Rehearsal Space</li> <li>• Theatre Space</li> <li>• Dance Halls</li> </ul>	<ul style="list-style-type: none"> <li>• Music Studio</li> <li>• Light Equipment</li> <li>• Sound Equipment</li> </ul>	<ul style="list-style-type: none"> <li>• Music Software Finale</li> <li>• Sibelius</li> <li>• Cubase</li> </ul>	<ul style="list-style-type: none"> <li>• Score Editor</li> <li>• Audio city</li> <li>• Sketch-up</li> </ul>	<ul style="list-style-type: none"> <li>• CAD</li> <li>• VST Expression 2</li> <li>• Cubase</li> <li>• Drum Editor</li> <li>• Labanotation</li> </ul>	

**Subject**      **PERFORMING ARTS**  
**Strand**        **1. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**  
**Sub-Strand**   **2. SKILLS IN PERFORMANCE**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
<p>2.1.2.LO.1</p> <p>Explore skills in performance by selecting and presenting a five to ten-minute artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration] based on any emerging African topical issue.</p>	<p><b>Learning for Life:</b> Develop their abilities, gifts and talents to be able to play a meaningful role in the development of the country.</p> <p><b>Leadership:</b> Ability to manage time and resources.</p> <ul style="list-style-type: none"> <li>• Ability to mentor peers.</li> </ul> <p><b>Collaboration:</b></p> <ul style="list-style-type: none"> <li>• The abilities to learn from others; to understand and respect the needs, perspectives, and actions of others (empathy).</li> <li>• Examine alternatives in creating new things.</li> <li>• Ability to work with all group members to complete a task successfully.</li> </ul> <p><b>Cultural Identity and Global Citizenship:</b> By developing and performing artworks based on emerging African topical issues.</p> <p><b>Digital Learning:</b> Through online research on emerging African topical issues.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ creativity, imagination, experiences, cultures, etc.</li> <li>• develop the spirit of teamwork in producing artworks to avoid artistic egos.</li> <li>• interrogate and dispel misconceptions / myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals to the effective creation of artworks.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the skills of leadership through teamwork; respect for individuals’ views, beliefs, religions, and cultures.</p>

		<p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the creation process.</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p>
--	--	--

		<b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.
--	--	---

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
<p>2.1.2.CS.1</p> <p>Demonstrate accomplished level skills in ICT-software in choreography for DANCE; composing/playing musical instruments for MUSIC and script/playwriting for DRAMA; and further engagements in ensemble work for all three areas [DANCE, MUSIC, and DRAMA, or a collaboration] based on emerging African topical issues.</p>	<p>2.1.2.LI.1</p> <p><b>Develop ICT-software skills and apply them to techniques in Dance.</b></p> <p><b>Experiential Learning:</b> Provide a dance class where learners can develop and apply skills in various techniques, such as:</p> <ul style="list-style-type: none"> <li>• Ballet: barre work, centre exercises, and across-the-floor movements</li> <li>• Contemporary: floorwork, improvisation, and partnering</li> <li>• Hip-Hop: isolations, rhythmic accuracy, and freestyling</li> </ul> <p><b>Problem-Based Learning:</b> Present a choreographic challenge that requires learners to apply their developed skills and techniques, such as:</p> <ul style="list-style-type: none"> <li>• Creating a phrase that incorporates a specific rhythm and movement quality</li> <li>• Developing a solo that showcases their technical proficiency</li> <li>• Collaborating with peers to create a group piece that highlights their collective skills</li> </ul>	<p>2.1.2.AS.1</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding Level 3 Strategic reasoning <b>Level 4 Extended critical thinking and reasoning</b></p>
	<p>2.1.2.LI.2</p> <p><b>Develop ICT-software skills and apply them to composing/presenting Music artistic product(s) of their choice.</b></p> <p><b>Experiential Learning:</b></p> <ul style="list-style-type: none"> <li>• Learners work individually (self-study/self-taught/community experts support), and collaboratively with teachers, and colleagues' learners develop ICT-software skills and apply them in composing /presenting musical artistic product(s).</li> <li>• Have learners practice and apply their ICT-software skills by playing in small ensembles or as a soloist.</li> </ul> <p><b>Practice-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• <b>The teacher assists</b> learners to select the right and appropriate repertoire to practice specific techniques or songs using ICT, and gradually increasing difficulty and complexity.</li> </ul> <p><b>Problem-Based Learning:</b> Present learners with a musical challenge or project, such as:</p>	<p>2.1.2.AS.2</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>

	<ul style="list-style-type: none"> <li>• Arranging a song for an instrumental medium</li> <li>• Composing an original musical creative product(s), viz., Hymn, Short Anthem, A Jingle, A Gospel Song, etc.</li> <li>• Learning a new style or genre (e.g., jazz, classical)</li> </ul>	
2.1.2.LI.3	<p><b>Develop ICT-software skills and apply them to techniques in Drama.</b></p> <p><b>Experiential Learning:</b> Provide drama class where learners can develop skills in various techniques, such as:</p> <ul style="list-style-type: none"> <li>• Acting: improvisation, character development, scene work</li> <li>• Directing: blocking, staging, working with actors</li> <li>• Playwriting: scriptwriting, dialogue, story structure</li> </ul> <p><b>Practice-Based Learning:</b> Assign learners to practice specific drama techniques, such as:</p> <ul style="list-style-type: none"> <li>• Monologue performance</li> <li>• Scene work with a partner</li> <li>• Improvisation exercises</li> </ul>	2.1.2.AS.3 Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b>
2.1.2.LI.4	<p><b>Rehearse, using ICT-software, a selected repertoire of five to ten-minute artistic product(s) developed based on an emerging Ghanaian topical issue.</b></p> <p><b>Experiential Learning:</b></p> <ul style="list-style-type: none"> <li>• Learners go through a <b>Repertoire Selection Exercise</b>, justify their choice, and sign a <b>Contract</b> to work on the piece in the semester off school-time-tabled schedules. However, sees teachers in a <b>one-on-one practical instruction session</b> a week to evaluate and assess progress.</li> <li>• Have learners develop and rehearse a short play, dance, or music piece that addresses a current Ghanaian issue.</li> </ul> <p><b>Practice-Based Learning:</b> Assign learners to rehearse and refine their artistic product, focusing on:</p> <ul style="list-style-type: none"> <li>• Choreography and dance techniques (for dance)</li> </ul>	2.1.2.AS.4 <b>Level 1 Recall</b> <b>Level 2 Skills of conceptual understanding</b> Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning

	<ul style="list-style-type: none"> <li>• Musical arrangement and performance skills (for music)</li> <li>• Character development and acting techniques (for theatre)</li> </ul>	
2.1.2.LI.5	<p><b>Present/Perform, using ICT-software, a selected repertoire of five to ten-minute artistic product(s) developed that depicts any emerging Ghanaian topical issue and digitally record the performance.</b></p> <p><b>Performance-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Learners prepare their pieces with assistance from teachers for the entire semester.</li> <li>• Have learners present/perform their artistic product (e.g., dance, music, or drama) that addresses an emerging Ghanaian topical issue.</li> </ul> <p><b>Technology-Enhanced Learning:</b></p> <ul style="list-style-type: none"> <li>• Digitally record the performance using audio/video equipment or mobile devices.</li> </ul>	<p>2.1.2.AS.5</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>
2.1.2.LI.6	<p><b>Respond to, and make connections with, how the five to ten-minute artistic product(s) developed that depicts any emerging African topical issue connects to life experiences to explore new perspectives and new realisations.</b></p> <p><b>Talk-for-Learning:</b></p> <ul style="list-style-type: none"> <li>• Through a teacher-led discussion, brainstorm on the connection between various life experiences and various ideas in the artistic product(s).</li> <li>• Teacher encourages Learners to describe various life experiences and activities involved (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge.</li> <li>• Learners demonstrate a correlation between DANCE, MUSIC, and DRAMA, and possibly, VISUAL ARTS: <ul style="list-style-type: none"> <li>g) cross-curricula knowledge in say Maths skills through the songs, acts, etc., pertaining to numbers, days of the week, and seasons and months of the year;</li> <li>h) about nature, weather, and the seasons.</li> <li>i) history and geography</li> </ul> </li> </ul>	<p>2.1.2.AS.6</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>

	<p>j) <i>rite-de-passage</i>  k) festivals when relating to the community.  l) language arts skills when expressing themselves through L<sub>1</sub> and L<sub>2</sub> mediums, etc.</p> <p><b>Project-Based Learning:</b></p> <ul style="list-style-type: none"> <li>Individually write down how your life experiences, ideas, and perspectives realized connect to everyday life</li> </ul> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>Plan a performance schedule for producing/ presenting/ exhibiting an artistic product(s).</li> </ul>		
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>Writing Pads</li> <li>Pens</li> <li>Projector</li> <li>Screen</li> <li>Flip Chart</li> <li>Video Camera</li> <li>Musical Instruments</li> </ul>	<ul style="list-style-type: none"> <li>IT playing and recording gadgets e.g., mobile phone, cameras, etc.</li> <li>Assessment tools – [DANCE, MUSIC, and DRAMA, or a collaboration]</li> <li>Music manuscript sheets, notation software - Finale and Sibelius</li> <li>Music programming software - 5 DAW (audio formats)</li> <li>Video editing software - Wondershare Filmora 9.</li> <li>Drama production software – Scriptwriter and Adobe Photoshop</li> </ul>	<ul style="list-style-type: none"> <li>Props</li> <li>Costumes</li> <li>Make-up kits</li> <li>Time</li> <li>Space</li> </ul>



**Subject**      **PERFORMING ARTS**  
**Strand**        **1. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**  
**Sub-Strand**   **3. COMMUNICATIONS IN THE PERFORMING ARTS**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
2.1.3.LO.1		
<p>Use varying Performing Arts language forms, mechanics that communicate the emerging African topical issues meaningfully to enhance social interactions, connect to the other arts and everyday life experiences.</p>	<p><b>Communication &amp; Collaboration:</b> Learners acquire the skill of communication and collaboration by:</p> <ul style="list-style-type: none"> <li>• varying the level of detail and the language used when presenting to make it appropriate to the audience.</li> <li>• explaining ideas in a clear order with relevant detail, using correct construction and structure of speech.</li> </ul> <p><b>Creativity and Innovation:</b> By creating mind maps that link the performing arts to other artworks in African society.</p> <p><b>Cultural Identity and Global Citizenship:</b> By identifying and creating links between various artworks based on emerging African topical issues and everyday experiences.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ experiences, cultures, views, when discussing topical issues in the Performing Arts.</li> <li>• developing divergent views and inclusiveness during discussions of artworks.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the habit of leadership through respect for individuals’ views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p>

		<p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners such as time allocations.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Offer all learners equitable opportunities to contribute to Performing Arts discussions</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	---

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI			Assessment
2.1.3.CS.1	2.1.3.LI.1			2.1.3.AS.1
<p>Demonstrate accomplished 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.</p>	<p><b>Summarise the various Performing Arts processes undertaken using the appropriate terminologies associated with the processes (concept development, composition and performance).</b></p> <p><b>Talk for Learning:</b> Engage in a discussion on the various processes undertaken from the stage of researching into the emerging African topical issues through to the stages of development and performance.</p> <p><b>Activity-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Develop word clouds based on the key words associated with the processes.</li> <li>• Develop a flowchart on the key performing art processes and their features.</li> </ul>			<p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> Level 4 Extended critical thinking and reasoning</p>
	2.1.3.LI.2			2.1.3.AS.2
	<p><b>Explain ways by which the Performing Arts are connected and related to the other art forms in the African society.</b></p> <p><b>Inquiry-Based Learning:</b> Research from the internet, resource persons, the library and other sources to find out the link between the performing arts and other artworks within the African society.</p> <p><b>Activity-Based Learning:</b> Create mind maps that link the performing arts to other artworks in the African society.</p>			<p><b>Level 1 Recall</b> <b>Level 2 Skills of conceptual understanding</b> Level 3 Strategic reasoning Level 4 Extended critical thinking and reasoning</p>
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• Score sheets</li> <li>• Rubrics</li> <li>• Projector</li> <li>• Screen</li> <li>• Flip Charts</li> <li>• Writing Pads</li> </ul>	<ul style="list-style-type: none"> <li>• Glossary of DANCE Terms</li> <li>• Glossary of MUSIC Terms</li> <li>• Glossary of DRAMA Terms</li> </ul>	<ul style="list-style-type: none"> <li>• Audio-Visual Recording and playback gadgets</li> <li>• Cell phones</li> <li>• Laptops with internet connectivity</li> </ul>	

**Subject PERFORMING ARTS**  
**Strand I. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**  
**Sub-Strand 4. BUSINESS CYCLE IN THE PERFORMING ARTS**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
<p>2.1.4.LO.1</p> <p>Identify processes of building brands (artistes, product brands), Intellectual Property, and marketing techniques (4P's: product, price, promotion and place) in the Performing Arts.</p>	<p><b>Learning for Life:</b> Be able to establish and maintain innovative enterprises both individually and in collaboration with others.</p> <p><b>Problem Solving:</b> Implement strategies with accuracy.</p> <ul style="list-style-type: none"> <li>• Ability to visualise alternatives, see possibilities and identify problems and challenges.</li> </ul> <p><b>Leadership:</b> Ability to manage time and resources.</p> <ul style="list-style-type: none"> <li>• Actively assist the group identify changes or modifications necessary in the group activities and work towards carrying out those changes.</li> </ul> <p><b>Communication:</b> Effectively communicate for a variety of purposes.</p> <p><b>Creativity:</b> Create quality products.</p> <ul style="list-style-type: none"> <li>• Examine alternatives in creating new things. Being open-minded, adapting and modifying ideas to achieve creative results.</li> </ul>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals' creativity, imagination, and experiences in marketing artworks.</li> <li>• developing the spirit of teamwork and hard work in marketing artworks.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender (i.e., the female figure sells) and the role men and women play in the Performing Arts.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals to the effective marketing of the Performing Arts.</li> </ul> <p><b>Leadership and Respect for Others' Views:</b> Inculcate the habit of Performing Arts business leadership through</p>

		<p>teamwork; respect for individuals' views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the tastes and preferences of the audience in the marketing of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial approaches in treating the business of the Performing Arts for learners devoid of unwanted segregation or discrimination among learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions,</li> <li>• Assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the Performing Arts marketing process.</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management, Financial Probity, Accountability</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p>
--	--	--

		<p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p> <p><b>Financial Probity:</b> The quality of having strong moral principles; honesty and decency.</p> <p><b>Accountability:</b> The quality of taking responsibility with justifications of actions and decisions.</p>
--	--	---

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI		Assessment
2.1.4.CS.1	2.1.4.LI.1		2.1.4.AS.1
Demonstrate understanding and accomplished level skills in planning the development processes for building and managing brands, the 4Ps and Intellectual Property in the Performing Arts businesses.	<p><b>Exhibit proficiency level skills in the conduct of research on businesses within the performing arts sector: Event planning, Management, Branding and Marketing.</b></p> <p><b>Experiential Learning:</b> Take a field trip to a performing arts institution or a business person to conduct a one-on-one interview.</p> <p><b>Inquiry-based Learning:</b> Conduct on-field research about key aspects in the operations of performing arts businesses such as planning, management, branding and marketing.</p> <p><b>Project-Based Learning:</b> Work in pairs to write a report based on your on-field research activities.</p>		Level 1 Recall <b>Level 2 Skills of conceptual understanding</b> Level 3 Strategic reasoning <b>Level 4 Extended critical thinking and reasoning</b>
	<p>2.1.4.LI.2</p> <p><b>Analyse performing arts business problems, opportunities and formulate recommendations for action to enhance the socio-economic well-being of society.</b></p> <p><b>Talk-for-Learning:</b> Apply the SWOT Analysis on selected business challenges and opportunities within the performing arts.</p> <p><b>Collaborative Learning:</b> Based on your analysis, develop a presentation on how to go through the business cycle to produce an artwork for an audience.</p>		2.1.4.AS.2 Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> Level 4 Extended critical thinking and reasoning
<b>Teaching and Learning Resources</b>	<ul style="list-style-type: none"> <li>• Digital calculators</li> <li>• Book-keeping materials</li> </ul>		<ul style="list-style-type: none"> <li>• Time</li> </ul>

**Subject**      **PERFORMING ARTS**  
**Strand**        **2. ARTISTIC PRACTICE**  
**Sub-Strand**    **1. DEVELOPING ARTISTIC IDEAS AND WORKS**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI <sup>5</sup> , SEL <sup>6</sup> and Shared National Values
<p>2.2.1.LO.1</p> <p>Develop a plan to execute a performing arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration] that reflects emerging African topical issues using ICT.</p>	<p><b>Personal Development &amp; Leadership:</b> Learners demonstrate effective leadership skills through the ability to manage time and resources.</p> <p><b>Communication &amp; Collaboration:</b> Learners exhibit the ability to communicate effectively using the appropriate Performing Arts vocabulary.</p> <p><b>Creativity &amp; Innovation:</b> Learners exhibit the ability to:</p> <ul style="list-style-type: none"> <li>• examine alternatives in creating new things.</li> <li>• visualise alternatives, see possibilities and identify problems and challenges.</li> <li>• be open-minded, adapting and modifying ideas to achieve event planning results.</li> </ul> <p><b>Digital Literacy:</b> Learners make use of ICT tools in planning Performing Arts event.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ creativity, imagination, experiences, cultures, etc.</li> <li>• developing the spirit of teamwork in producing artworks to avoid artistic egos.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals to the effective creation of artworks.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the habit of leadership</p>

<sup>5</sup> Gender Equality and Social Inclusion

<sup>6</sup> Socio-Emotional Learning



		<p>through teamwork; respect for individuals' views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions,</li> <li>• Assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the creation process.</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p>
--	--	--

		<b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.
--	--	---

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
<p>2.2.1.CS.1</p> <p>Demonstrate accomplished level skills in pre-production activities (developing and planning) of performing arts artistic product in DANCE, MUSIC, DRAMA, or a collaboration that reflects emerging African topical issues using ICT.</p>	<p>2.2.1.LI.1</p> <p><b>Develop and plan the execution of a performing arts artistic product in DANCE, MUSIC, DRAMA, or a collaboration that reflects emerging African topical issues using ICT</b></p> <p><b>Experiential Learning:</b> In groups learners:</p> <ul style="list-style-type: none"> <li>• undertake community visits to gain first-hand information on African topical issues and ways of planning an artistic product production.</li> <li>• work together by brainstorming the meaning of African topical issues found in the community</li> <li>• write their responses in their jotters</li> <li>• research traditional ways of producing/performing artistic product(s) in Ghana and discuss the knowledge and customs they know from their own backgrounds and that of their friends and family.</li> </ul> <p><b>Initiating Talk for Learning (TfL):</b> In groups, brainstorm:</p> <ul style="list-style-type: none"> <li>• on African topical issues and ideas for event planning.</li> </ul> <p><b>Group-Based Learning:</b> In groups, brainstorm to decide on one emerging African topical issue researched into earlier.</p> <p><b>Activity-Based Learning:</b> Develop a performing arts concept or storyline for dance, music and/or drama.</p>	<p>2.2.1.AS.1</p> <p><b>Level 1 Recall</b> Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>
	<p>2.2.1.LI.2</p> <p><b>Plan the execution of the rehearsal and production of the performing arts artistic product [DANCE, MUSIC, DRAMA, or a collaboration] developed that reflects emerging African topical issues using ICT</b></p> <p><b>Experiential Learning:</b></p> <ul style="list-style-type: none"> <li>• In groups learners research and collaborate with communities to understand African topical issues, their practices and protocols</li> </ul>	<p>2.2.1.AS.2</p> <p><b>Level 1 Recall</b> Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>

	<ul style="list-style-type: none"> <li>• In groups learners <b>discuss The Pre-production stage:</b> drawing a production timeline, play/idea selection, composing the artistic product(s), budgeting, auditioning, mobilising other resources, designing posters, etc.</li> </ul> <p><b>Project-based learning: In Groups learners</b></p> <ul style="list-style-type: none"> <li>• incorporate African topical issues in music, dance, and storytelling into the event</li> <li>• use African topical issues to guide event planning and decision-making</li> </ul> <p><b>Activity-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Use African topical issues to guide the development of [the artistic product(s)] being it scripts, choreography, and/or music. Collaborate with Indigenous and local artistes and performers to ensure cultural authenticity</li> </ul> <p><b>Group-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• In groups, use brainstorming to identify African topical issues in planning Performing Arts artistic product(s).</li> </ul> <p><b>Activity-Based Learning:</b> Plan how to rehearse and produce the Performing Arts events by going through the pre-production activities.</p>	
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• Writing stationery</li> <li>• Means of transport</li> </ul>	<ul style="list-style-type: none"> <li>• IT playing and recording gadgets</li> <li>• Synopsis, Characters, Acting, Props, Musical Instruments, Choreography,</li> <li>• Manuscripts sheets, music software-Finale and Sibelius</li> <li>• Drama production software – Scriptwriter and Adobe Photoshop</li> </ul>

**Subject**      **PERFORMING ARTS**  
**Strand**        **2. ARTISTIC PRACTICE**  
**Sub-Strand**    **2. REFINING AND COMPLETING ARTISTIC WORKS FOR PRESENTATION**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competences	GESI, SEL and Shared National Values
<p>2.2.2.LO.1</p> <p>Refining, producing, or/and executing a performing arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration] that reflects emerging African topical issues using ICT.</p>	<p><b>Critical Thinking:</b> Learners demonstrate ability to:</p> <ul style="list-style-type: none"> <li>• combine information and ideas from several sources to reach a conclusion.</li> <li>• create simple logic trees to think through problems.</li> </ul> <p><b>Collaboration:</b> Learners demonstrate skills that:</p> <ul style="list-style-type: none"> <li>• identify and analyse different points of views of speaker(s).</li> <li>• allow for group work to complete a task successfully.</li> </ul>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ creativity, imagination, experiences, cultures, etc.</li> <li>• developing the spirit of teamwork in producing Performing artworks to avoid artistic egos.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals to the effective creation of artworks.</li> </ul> <p><b>Leadership and Respect for others’ views:</b> Inculcate the habit of leadership through teamwork; respect for individuals views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p>

		<p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Art learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the creation process</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one’s importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	--

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
2.2.2.CS.1	2.2.2.LI.1	2.2.2.AS.1
<p>Demonstrate accomplished level skills in producing, presenting, recording, and undertaking post-production activities of performing arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration] that reflects emerging topical African issues using ICT.</p>	<p><b>Rehearse, produce/present/perform, and fix the performing arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration] developed that reflects emerging African topical issues using ICT</b></p> <p><b>Whole-class discussion:</b></p> <ul style="list-style-type: none"> <li>• In Groups OR Individually, learners select materials; analyse and interpret; rehearse; evaluate and refine; and fix the creativity/composition/novelty.</li> <li>• As a whole class, the teacher should lead a discussion around what groups hope to achieve in their rehearsals and what success might look like (objectives and success criteria for rehearsals). This could be recorded in a rehearsal logbook so that learners begin to track systematically what they have done in each rehearsal and their progress.</li> </ul> <p><b>Activity-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Work as a group to rehearse the planned Performing Arts event. The teacher should move around the room to help groups that require support to fine tune their performance skills.</li> </ul> <p><b>Talk-for-Learning (TfL):</b></p> <ul style="list-style-type: none"> <li>• Critique each other’s performance and role in the rehearsal in order to fine-tune the production.</li> <li>• In small groups, identify the repertoire/genres of artworks developed or created based on emerging African topical issues.</li> </ul> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>• Discuss the structure, context and enumerate all the elements for each of the aspects of the performing arts in relation to the cultural belief systems.</li> </ul>	<p><b>Level 1 Recall</b>  Level 2 Skills of conceptual understanding  Level 3 Strategic reasoning  <b>Level 4 Extended critical thinking and reasoning</b></p>

	<p><b>Digital Learning</b></p> <ul style="list-style-type: none"> <li>• Create visual documentation of the performing arts creative product(s) (e.g., poster, charts, PowerPoint) for class presentation.</li> <li>• Refine the created creative product(s) (if necessary).</li> </ul>	
	2.2.2.LI.2	2.2.2.AS.2
	<p><b>Record the performing arts creative product(s) created with ICT-software for post-production activities.</b></p> <p><b>Experiential Learning:</b></p> <ul style="list-style-type: none"> <li>• If learners have access to recording equipment, the teacher should provide a whole class experience of how to operate the technology.</li> <li>• Learners should be able to work individually and in groups to edit and finalize projects (both audio and video) for presentation.</li> <li>• This can include basic functions of record and stop, how to rewind / fast forward and how to download and save / store the recording. In groups, learners should record a 1-minute clip and then download / store the recording according to a file naming convention to demonstrate that they have acquired the skills needed to record a full performance.</li> <li>• Explore how self-phones could be used for recording, etc.</li> </ul> <p><b>Digital Learning:</b></p> <ul style="list-style-type: none"> <li>• The teacher should divide the class into groups where one group is tasked with filming the other and then they swap.</li> <li>• Record the planned performing arts artistic product(s), using digital resources such as a mobile phone or camera.</li> <li>• Depending on resource allocation, groups could have more than one recording device and can experiment with the best views / angles to capture the performance. Record the planned Performing Arts event.</li> <li>• Record the planned performing arts event, using digital resources such as a mobile phone or camera (e.g., video, live stream)</li> <li>• Edit the performance for digital presentation</li> </ul>	<p><b>Level 1 Recall</b>  Level 2 Skills of conceptual understanding  Level 3 Strategic reasoning  <b>Level 4 Extended critical thinking and reasoning</b></p>



	<p><b>Talk for Learning:</b></p> <ul style="list-style-type: none"> <li>Using interactive questioning technique as a plenary session, discuss what suitable recording equipment is available and the values and ethics involved in recording a performing artwork.</li> <li>Learners document a SWOT analysis to give a presentation in class on the artistic product(s) created.</li> </ul> <p><b>Talk-for-Learning:</b></p> <ul style="list-style-type: none"> <li>Do an evaluation or appraisal of the performing arts work and production (open forum).</li> </ul>			
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>Attendance book</li> <li>Costumes</li> <li>Make-up kits</li> <li>Props</li> <li>Stationery</li> <li></li> </ul>	<ul style="list-style-type: none"> <li><b>DANCE:</b> Dance floors and mirrors, Sound systems and speakers, Lighting equipment (e.g. spotlights, strobes), Costume and prop materials, Video cameras, and editing software (for dance films and choreography)</li> <li><b>DRAMA:</b> Projection equipment (e.g. projectors, screens), Cameras (for documentation and promotion), Stage lighting and lighting boards, Sound systems and speakers, Microphones, and headsets, Costumes and props, Set design materials (e.g. fabric, wood, paint), Special effects (e.g. fog machines, pyrotechnics).</li> </ul> <p><b>MUSIC:</b> Instruments (African and Western), Microphones, Soundboards and mixers, Speakers and amplifiers</p>	<ul style="list-style-type: none"> <li>Electronic devices e.g., mobile phone, cameras, etc.</li> <li>Sound and light effects, etc.</li> <li>Music manuscripts sheets, notation software-Finale and Sibelius</li> <li>Music programming software 5 DAW (audio formats)</li> <li>Video editing software - Wondershare Filmora 9.</li> <li>Drama production software – Scriptwriter and Adobe Photoshop</li> </ul>	

**Subject**      **PERFORMING ARTS**  
**Strand**        **3. ANALYSIS AND INTERPRETATION**  
**Sub-Strand**    **1. CRITICALLY RESPONDING TO ONE’S OWN AND OTHERS’ CREATIVE WORKS**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
<p>2.3.1.LO.1</p> <p>Examine and appraise own and others' artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration] that used ICT.</p>	<p><b>Learning for Life:</b> Learners acquire the ability to think critically and creatively, anticipate consequences, recognise opportunities and take risks.</p> <p><b>Problem Solving:</b> Learners are able to acquire the ability to identify important and appropriate criteria and use them to evaluate available alternatives.</p> <p><b>Communication and Collaboration:</b> Learners are able to:</p> <ul style="list-style-type: none"> <li>• interpret correctly and respond to non-verbal communication such as facial expressions, cues and gestures.</li> <li>• identify and analyse different points of view.</li> <li>• appreciate the importance of including all team members in discussion and actively encourage contributions from them putting forward constructive comments, ideas, explanations and new ways of doing things.</li> </ul> <p><b>Digital Literacy:</b> Conduct research on the internet and other sources on criteria for appraising Performing Arts events.</p> <p><b>Cultural Identity and Global Citizenship:</b> By evaluating and analysing artworks created based on emerging African topical issues.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ experiences, cultures, views, etc.</li> <li>• awareness creation on divergent views and inclusiveness during discussions of artworks.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> </ul> <p><b>Leadership and Respect for others’ views:</b> Inculcate the habit of leadership through respect for individuals’ views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners</p>

		<p>devoid of unwanted segregation or discrimination among Performing Arts learners such as time allocations.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Offer all learners equitable opportunities to contribute to Performing Arts discussions</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management.</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one’s importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	--

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
2.3.1.CS.1	2.3.1.LI.1	2.1.3.1.AS.1
<p>Demonstrate accomplished level skills in interpreting and understanding own and others' performing arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration] based on emerging African topical issues that used ICT.</p>	<p><b>Identify and evaluate the elements of production/presenting/performing of the artistic product(s).</b></p> <p><b>Exploratory Learning:</b> Learners watch videos or presentations of various Performing Arts artistic product(s) to:</p> <ul style="list-style-type: none"> <li>• Identify and write down the key elements of the production.</li> <li>• Critique each element of the production and suggest ways of improvement.</li> <li>• In doing so, consider the following: <ul style="list-style-type: none"> <li>✓ The play or score performed and its relevance.</li> <li>✓ Understand why you want to organise an event.</li> <li>✓ Performance or showmanship (believability).</li> <li>✓ Use of sound and light effects.</li> <li>✓ The set design and its impact on the performance.</li> <li>✓ Audience participation and reactions.</li> </ul> </li> </ul> <p><b>Project-Based learning:</b> Guide Learners to:</p> <ul style="list-style-type: none"> <li>• develop “success criteria” for appraisal of an artistic product(s) performance.</li> <li>• Write down a report based on their discussions of video or presentation watched.</li> <li>• Write a report based on their discussions on the features of their peers’ performances in the past. For most learners, a prompt sheet of features to discuss will be all that is needed to remind them of features to draw upon – e.g., staging, lighting, and blocking, etc.</li> <li>• For learners who need support in structuring their thoughts, a template could be made which they fill in with prompt questions or sentence starters.</li> </ul> <p><b>Talk for Learning:</b> Using interactive questioning technique, learners discuss post-production activities while exhibiting values of confidence, courage, tolerance, avoid stereotyping and biases about gender roles.</p>	<p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>
	2.1.2.1LI2	2.1.3.1.AS.2
	<b>Identify and analyse the artistic expressions of Performing Arts product(s).</b>	Level 1 Recall

	<p><b>Talk-for-Learning:</b> Through a group session, discuss the key findings made on the artistic expressions on the artistic product(s)</p> <ul style="list-style-type: none"> <li>• <b>DANCE &amp; DRAMA:</b> Learners realise artistic ideas and work through interpretation, sharing, and class presentation to: <ul style="list-style-type: none"> <li>Select, analyse and interpret artistic work for class presentation.</li> <li>Develop and refine artistic techniques and work for improving artistic product(s).</li> <li>Convey meaning through the presentation of artistic work.</li> </ul> </li> <li>• <b>MUSIC:</b> Analyse aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques, and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.</li> </ul> <p><b>Exploratory Research:</b></p> <ul style="list-style-type: none"> <li>• Watch online videos or recordings of your own and others' performing arts events and through think-pair-share evaluate the overall performance.</li> <li>• The teacher can guide learners to practice evaluating the performance as a whole piece by asking questions in discussion such as: <ol style="list-style-type: none"> <li>What emotion was the whole piece trying to convey and do you think it was successful?</li> <li>What genre / mood was the piece? Where did you see examples of this?</li> <li>Are there components of the piece that stand out for you (because they work or don't work)?</li> </ol> </li> </ul> <p><b>Inquiry-based Learning:</b> Building upon analysis of performance components from the previous week:</p> <ul style="list-style-type: none"> <li>• the teacher can show a recording of others' Performing Arts artistic product(s) and invite learners to individually do an analysis of the artistic expressions used.</li> </ul> <p>They can use their resources from the previous week to help shape their individual appraisals and the teacher can again provide templates / writing frames / prompt questions to support students to evaluate the whole performance and not just parts. The appraisals this week should focus on the whole performance and its artistic expression.</p> <p>2.1.3.ILI3</p>	<p>Level 2 Skills of conceptual understanding  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>
	<p><b>Evaluate the aesthetic qualities of the artistic Performing Arts products(s)</b></p>	<p>Level I Recall</p>

	<p><b>Collaborative Learning/Talk for Learning:</b> A class analysis and discussion (interpretation) of the aesthetics of own and others' Performing Arts production(s)/event(s).</p> <p><b>Talk for Learning: use the following strategies to generate discussions about artistic products</b></p> <ul style="list-style-type: none"> <li>• Host a debate where students argue for or against the aesthetic qualities of an artistic product, promoting critical thinking and effective communication.</li> <li>• Use think-pair-share to have students evaluate the aesthetic qualities of an artistic product in pairs, then share their thoughts with the larger group.</li> <li>• Conduct a fishbowl discussion where students sit in a circle and discuss the aesthetic qualities of an artistic product, while others observe and take notes.</li> </ul> <p><b>Exploratory Learning: Allow learners to:</b></p> <ul style="list-style-type: none"> <li>• Investigate and analyze an artistic product, identifying and evaluating its aesthetic qualities through observation, research, and experimentation.</li> <li>• Play a sorting game where they categorize artistic products based on their aesthetic qualities, such as colour palette, composition, or emotional resonance.</li> <li>• Participate in a simulation where they make artistic decisions and evaluate the aesthetic qualities of their artistic product, considering factors like audience impact and artistic intention.</li> </ul>	<p>Level 2 Skills of conceptual understanding  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• IT playing and recording gadgets e.g., mobile phone, cameras, etc.</li> <li>• Assessment tools – [DANCE, MUSIC, and DRAMA, or a collaboration]</li> <li>• Music manuscript sheets, notation software - Finale and Sibelius</li> <li>• Music programming software - 5 DAW (audio formats)</li> <li>• Video editing software - Wondershare Filmora 9.</li> <li>• Drama production software – Scriptwriter and Adobe Photoshop</li> </ul>	<ul style="list-style-type: none"> <li>• Rubrics</li> </ul>

**Subject**      **PERFORMING ARTS**  
**Strand**        **3. ANALYSIS AND INTERPRETATION**  
**Sub-Strand**   **2. CONNECTING ARTWORKS WITH LIFE EXPERIENCES**

Learning Outcomes	21st Century Skills and Competencies	GESI, SEL and Shared National Values
<p>2.3.2.LO.1</p> <p>Communicate and connect own and others' artistic products [DANCE, MUSIC, DRAMA, or a collaboration] to life experiences to explore new perspectives and new realizations.</p>	<p><b>Critical Thinking:</b> Ability to combine information and ideas from several sources to reach a conclusion. Provide new insight into the understanding of artworks.</p> <p><b>Collaboration:</b> Identify and analyse different points of view of speaker(s).</p> <ul style="list-style-type: none"> <li>• Ability to work with all group members to complete a task successfully.</li> </ul> <p><b>Communication:</b> Speak clearly and explain ideas. Share a narrative or extended answer while speaking to a group.</p> <ul style="list-style-type: none"> <li>• Putting forward constructive comments, ideas, explanations and new ways of doing things.</li> </ul> <p><b>Digital Learning:</b> By researching online and watching videos or recording performing arts events.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals' experiences, cultures, views, etc.</li> <li>• awareness creation on divergent views and inclusiveness during discussions of artworks.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> </ul> <p><b>Leadership and Respect for others' views:</b> Inculcate the habit of leadership through respect for individuals' views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination</p>

		<p>among Performing Arts learners such as time allocations.</p> <p><b>SEL:</b> Make use of Socio-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Offer all learners equitable opportunities to contribute to Performing Arts discussions.</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	--



Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
<p>2.3.2.CS.1</p> <p>Demonstrate accomplished level skills in communicating and connecting own and others' artistic products [DANCE MUSIC, DRAMA, or a collaboration] to life experiences for the exploration of perspectives and new realisations.</p>	<p>2.3.2.LI.1</p> <p><b>Identify and connect performing arts artistic product(s) to life experiences.</b></p> <p><b>Activity-Based Learning:</b> Undertake a gallery walk to review various PA artistic products(s) .</p> <ul style="list-style-type: none"> <li>• Use critical questioning approaches to connect life experiences and ideas to the artistic product(s) created and communicate the explored insights.</li> <li>• The teacher takes Learners through the following activities: <ul style="list-style-type: none"> <li>a. Explore how the AIKS and historic belief systems affect creative choices in DANCE/MUSIC/DRAMA work.</li> <li>b. Discuss how the artistic product(s) communicates new perspectives or realizations. Compare orally and in writing the process used in choreography/composition/playwrighting to that of other creative, academic, or scientific procedures</li> <li>c. Identify how compositions are appropriate for an audience or context, and how this will shape future compositions</li> <li>d. Analyse aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.</li> </ul> </li> </ul> <p><b>Exploratory Learning:</b> Design concept maps to link the artworks to everyday life experiences.</p> <p><b>Talk for Learning (TfL):</b> Through a teacher-led discussion, brainstorm the connection between various life experiences and various ideas in a performing art creative product(s).</p> <ul style="list-style-type: none"> <li>• Teacher encourages Learners to watch the Post-Production recording and respond to the video documentary played in class or taken home and describe the activities involved (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge.</li> </ul> <p><b>Project-Based Learning:</b> Individually, write down how your life experiences, ideas and perspectives are realised through a performing art artistic product(s) you have watched connected to everyday life.</p>	<p>2.3.2.AS.1</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>

	<p>2.3.2.LI.2</p> <p><b>Communicate and connect one’s own and others’ life experiences to new perspectives and new realisations.</b></p> <p><b>Talk-for-Learning:</b></p> <ul style="list-style-type: none"> <li>• Through a teacher-led discussion, brainstorm on the connection between various life experiences and various ideas in the artistic product(s).</li> <li>• Teacher encourages Learners to describe various life experiences and activities involved (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge.</li> <li>• Learners demonstrate a correlation between DANCE, MUSIC, and DRAMA, and possibly, VISUAL ARTS: <ul style="list-style-type: none"> <li>a) cross-curricula knowledge in say Maths skills through the songs, acts, etc., pertaining to numbers, days of the week, and seasons and months of the year;</li> <li>b) about nature, weather, and the seasons.</li> <li>c) history and geography</li> <li>d) rite-de-passage</li> <li>e) festivals when relating to the community.</li> <li>f) language arts skills when expressing themselves through L<sub>1</sub> and L<sub>2</sub> mediums, etc.</li> </ul> </li> </ul> <p><b>Project-Based Learning:</b> Individually write down how your life experiences, ideas, and perspectives realised connect to everyday life.</p>	<p>2.3.2.AS.2</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• The artworks</li> <li>• Stationery</li> </ul>	<ul style="list-style-type: none"> <li>• Electronic devices e.g., mobile phone, cameras, etc.</li> </ul>

# YEAR THREE

**Subject**      **PERFORMING ARTS**  
**Strand**        **I. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**  
**Sub-Strand**   **I. RUDIMENTS IN PERFORMING ARTS**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI <sup>5</sup> , SEL <sup>6</sup> and Shared National Values
<p>3.1.1.LO.1</p> <p>Communicate effectively about the evolution and development of performing arts [DANCE, MUSIC, and DRAMA] in Ghana and the West-African sub-region.</p>	<p><b>Communication &amp; Collaboration.</b> Learners learn by communication and collaboration:</p> <ul style="list-style-type: none"> <li>• through display of artistic non-verbal communication such as facial expressions, cues, gestures etc.</li> <li>• by varying the levels of details and the language used during presentations to make it appropriate to the audience.</li> <li>• by working together to research and develop stories for performance of their own creative works.</li> </ul> <p><b>Critical Thinking &amp; Problem Solving:</b> Learners solve problems through critical thinking by demonstrating a thorough understanding of a generalised concept and facts specific to emerging issues.</p> <p><b>Leadership and Personal Development:</b> Learners acquire leadership and psycho-social skills through the various roles taken in the research processes.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect and embrace divergent views, experiences, and cultures during discussions on the evolution and development of performing arts in Ghana and the West-African sub-region.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> </ul> <p><b>Leadership and Respect for Others' Views:</b> Inculcate the habit of leadership through respect for individuals' views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p>

		<p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners such as time allocations.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Offer all learners equitable opportunities to contribute to Performing Arts discussions</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to the success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	---

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
<p>3.1.1.CS.1</p> <p>Demonstrate advanced skills in understanding knowledge in the performing arts [DANCE, MUSIC, and DRAMA] literature related to Ghana and the West African sub-region.</p>	<p>3.1.1LI.1</p> <p><b>Research DANCE performing arts literature in Ghana and the West African Sub-Region and apply it to techniques and performances in its artistic product(s)</b></p> <p><b>Collaborative Learning/ Presentation for Learning:</b>  Teacher guides Learners to select genres of interest for their research.  Students work in pairs and/or small groups to:</p> <ul style="list-style-type: none"> <li>• Research knowledge-base of selected dance(s) using the following steps: <ol style="list-style-type: none"> <li>I. <i>Ideas about Music.</i> <ol style="list-style-type: none"> <li>a. Believe System in the music-culture.</li> <li>b. Aesthetics of the music-culture.</li> <li>c. Contexts of music-culture</li> <li>d. History of the music-culture</li> </ol> </li> <li>II. <i>Social Organisation of the music-culture.</i></li> <li>III. <i>Repertoires of the music-culture.</i> <ol style="list-style-type: none"> <li>a. Style</li> <li>b. Genres</li> <li>c. Texts</li> <li>d. Compositions</li> <li>e. Transmission</li> <li>f. Movement</li> </ol> </li> <li>IV. <i>Material culture of the music-culture.</i></li> </ol> </li> <li>• Research and learn the dance steps and techniques</li> <li>• Practice and refine their performance</li> <li>• Teach and learn from each other</li> <li>• Give a class presentation on the research undertaken.</li> <li>• Collate into a single report for the archives.</li> </ul> <p><b>Exploratory Learning:</b>  Explore and experiment with different dance styles and techniques (e.g., improvisation, contemporary, breaking). Students work individually and/or in small groups to:</p> <ul style="list-style-type: none"> <li>• Investigate and research different dance styles</li> </ul>	<p>3.1.1.AS.1</p> <p>Level 1 Recall  Level 2 Skills of conceptual understanding  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>

	<ul style="list-style-type: none"> <li>• Experiment with new techniques and movements</li> <li>• Reflect on their discoveries and create a personal dance piece</li> </ul> <p><b>Flipped Classroom:</b> Learn and practice dance techniques at home (e.g., watching videos, practicing steps). In-class activities:</p> <ul style="list-style-type: none"> <li>• Review and refine techniques</li> <li>• Apply techniques to choreographed pieces</li> <li>• Receive feedback and guidance from the teacher</li> </ul>	
3.1.1LI.2	<p><b>Research MUSIC performing arts literature in Ghana and the West African Sub-Region and apply it to techniques and performances in its artistic product(s)</b></p>	3.1.1.AS.2
	<p><b>Collaborative Learning/ Presentation for Learning:</b> Teacher guides Learners to select MUSIC artistic product(s) of interest for their research, viz., traditional music, African art (Classical) music, popular music, solo musical art-works, opera, etc. Students work in pairs and/or small groups to:</p> <ul style="list-style-type: none"> <li>• Research knowledge-base of selected MUSIC artistic product(s) using the following steps:</li> <li>• Research and explain the structural elements of the artistic product—<i>key signature, time signature, tempo, dynamics, rhythmic and melodic phrases organisation, harmonic and cadential progressions</i> used in a composition, and the <i>medium</i> used for an audience</li> <li>• Listen and watch videos, and then analyse aurally and/or by reading the scores of musical works the elements of music including form, compositional techniques and procedures; relating them to aesthetic effectiveness—style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.</li> <li>• Listen and watch videos of artistic product(s) and identify how compositions are appropriate for an audience or context, and how this will shape future compositions</li> <li>• Integrate conventions and knowledge from different art forms and other disciplines to develop a cross-cultural collaborative performing arts artistic product(s).</li> <li>• Discuss orally and/or in writing the insights relating to knowledge gained through the research process, the synergy of collaboration, and the transfer of learning from this project to other learning situations.</li> </ul> <p><b>Exploratory Learning:</b></p>	<p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>

	<ul style="list-style-type: none"> <li>• Provide various materials, viz., scores, CDs, electronic video files [MP4 &amp;MP5], and audio electronic files [MP3], allowing students to experiment and discover their preferred artistic product(s).</li> <li>• Allow students to choose their artistic product(s) and learning pace, with tailored feedback and guidance.</li> </ul> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>• Create a music ensemble with peers, choose a song to perform, and document the process.</li> <li>• Pair students to learn and practice a duet, promoting peer feedback and support.</li> </ul> <p><b>Flipped Classroom:</b> Learn and practice MUSIC artistic product(s) at home (e.g., watching videos, practicing steps). In-class activities:</p> <ul style="list-style-type: none"> <li>• Review and refine techniques</li> <li>• Apply techniques to compose new pieces</li> <li>• Receive feedback and guidance from the teacher</li> </ul>	
	<p><b>3.1.1LI.3</b></p> <p><b>Research DRAMA performing arts literature in Ghana and the West African Sub-Region and apply it to techniques and performances in its artistic product(s)</b></p> <p><b>Collaborative Learning/ Presentation for Learning:</b> Teacher guides Learners to select the SCRIPT/PLAYWRITING of interest for their research. Students work in pairs and/or small groups to: Research knowledge-base of selected SCRIPT/PLAYWRITING using the following steps:</p> <ul style="list-style-type: none"> <li>• Research, identify, explain and discuss the elements involved with the cross-cultural drama work—acting, synopsis, scenery, properties, lighting, sound, costuming, instrumentation, sound effects, and make-up; also singing, drumming, dancing, costuming, and sculpture.</li> <li>• Review the original SCRIPT/PLAYWRITING selected for the research with respect to its content and context and its relationship to personal perspectives.</li> <li>• Reflect on and analyse the variables that contributed to changes in the SCRIPT/PLAYWRITING and that affect one’s personal growth.</li> <li>• Investigate various SCRIPT/PLAYWRITING-related careers through a variety of research methods and techniques. Select those careers of most interest. Develop and implement a Capstone Project that reflects a possible career choice.</li> </ul>	<p><b>3.1.1.AS.3</b></p> <p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>



	<ul style="list-style-type: none"> <li>• <b>Project-Based Learning:</b>Create and perform an original play, applying drama techniques like character development, scriptwriting, and stage design.</li> <li>• Assign roles in a scripted play, encouraging students to work together to rehearse and perform.</li> </ul> <p><b>Exploratory Learning:</b></p> <ul style="list-style-type: none"> <li>• Provide various drama games and exercises, allowing students to explore and discover different techniques like improvisation, mime, or puppetry.</li> <li>• Allow students to choose a specific drama technique to master, with tailored guidance and feedback.</li> </ul> <p><b>Problem-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Present a scenario or theme, challenging students to create a drama piece addressing the issue.</li> </ul> <p><b>Flipped Classroom:</b> Deliver drama theory and technique lessons at home through videos, and use class time for practical application and feedback.</p>	
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• Musical Scores , Play Directing Notes, Dance Choreography Sketches, CDs, electronic video files [MP4 &amp;MP5], and audio electronic files [MP3], etc.</li> <li>• Rubrics</li> <li>• Writing pads</li> <li>• Projector</li> <li>• Screen</li> <li>• Cell phones</li> </ul>	<ul style="list-style-type: none"> <li>• IT playing and recording gadgets e.g., mobile phone, cameras, etc.</li> <li>• Assessment tools – [DANCE, MUSIC, and DRAMA, or a collaboration]</li> <li>• Music manuscript sheets, notation software - Finale and Sibelius</li> <li>• Music programming software - 5 DAW (audio formats)</li> <li>• Video editing software - Wondershare Filmora 9.</li> <li>• Drama production software – Scriptwriter and Adobe Photoshop</li> </ul>

**Subject**      **PERFORMING ARTS**  
**Strand**        **1. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**  
**Sub-Strand**    **2. SKILLS IN PERFORMANCE**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competences	GESI, SEL and Shared National Values
<p>3.1.2.LO.1</p> <p>Explore skills in performance by presenting a five to ten-minute artistic product(s) [DANCE, MUSIC, DRAMA, or, a collaboration] based on emerging global topical issues.</p>	<p><b>Personal Development and Leadership:</b> Develop their abilities, gifts and talents to be able to play a meaningful role in the development of the country.</p> <ul style="list-style-type: none"> <li>• Ability to manage time and resources</li> <li>• Ability to mentor peers</li> </ul> <p><b>Collaboration:</b> The abilities to learn from others; to understand and respect the needs, views, perspectives, and actions of others (empathy).</p> <ul style="list-style-type: none"> <li>• Examine alternatives in creating new things.</li> <li>• Ability to work with all group members to complete a task successfully.</li> </ul> <p><b>Creativity and Innovation:</b> By developing one’s own artworks based on selected global issues.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect and embrace individuals’ skills in performance, creativity and imagination.</li> <li>• embrace the spirit of teamwork in producing artworks.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the performance of global topical issues.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the skills of leadership through teamwork; respect for individuals views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p>

		<p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the creation process.</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	--

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
<p>3.1.2.CS.1</p> <p>Demonstrate advanced knowledge and skills in Performing Arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration] and develop a repertoire of five to ten-minute presentations/performances that exhibit advanced level skills in the Performing Arts area.</p>	<p>3.1.2.LI.1</p> <p><b>Develop skills in rehearsing a selected repertoire of five to ten-minute Performing Arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration], based on any global issue.</b></p> <p><b>Individual and Group Work:</b></p> <ul style="list-style-type: none"> <li>Learner(s) go through a <b>Repertoire Selection Exercise</b>, justify their choice, and sign a <b>Contract</b> to work on the piece in the semester off school-time-tabled schedules. However, see teachers in a one-on-one practical instruction session a week to evaluate and assess progress.</li> </ul> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>Research and select a global issue and piece(s)</li> <li>Learners prepare their pieces for the entire semester.</li> <li>Assign roles (e.g., choreographer, composer, playwright)</li> <li>Learner(s) OR Group(s) work individually (self-study/self-taught/community experts support), and collaboratively with teachers, and colleagues' learners to develop skills and apply them in the selected repertoire as [DANCE, MUSIC or DRAMA, or a collaboration].</li> <li>Plan for the presentation or the performance of the five to ten-minute repertoire of artistic products prepared.</li> <li>Do group rehearsals of the selected repertoire and document your SWOT analysis for Class Presentation.</li> </ul> <p><b>Exploratory Learning:</b></p> <p>Explore different artistic expressions [DANCE, MUSIC, and DRAMA] to convey a message about a global issue. Students work individually or in small groups to:</p> <ul style="list-style-type: none"> <li>Investigate and research different artistic styles and techniques</li> </ul>	<p>3.1.1.2.AS.1</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>

	<ul style="list-style-type: none"> <li>• Experiment with different forms of expression</li> <li>• Create and rehearse a 5-10 minute artistic product</li> <li>• Reflect on their process and final product</li> </ul>	
3.1.2.LI.2		3.1.1.2.AS.2
	<p><b>Present/Perform a selected repertoire of five to ten-minute artistic product(s) developed that depicts any global issue and record the performance.</b></p> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>• Learner(s) OR Group(s) work individually (self-study/self-taught/community experts support), and collaboratively with teachers, and colleagues' learners to develop skills and apply them in the selected repertoire as [DANCE, MUSIC or DRAMA, or a collaboration].</li> <li>• Plan for the presentation or the performance of the five to ten-minute repertoire of artistic products prepared.</li> </ul> <p><b>Activity-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Present/Perform the five to ten-minute artwork, document and digitally record the performances.</li> <li>• Learners may/or may not present their pieces in a practical examination before a jury, or an examination panel at this point.</li> </ul> <p><b>Project-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Create a multimedia performance [MUSIC, DANCE, DRAMA, and/or MEDIA] addressing a global issue, like climate change or social justice, etc.</li> <li>• Develop a performance piece that showcases knowledge and understanding of a global issue, culminating in a recorded presentation.</li> </ul> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>• Divide students into groups to co-create a performance piece(s), promoting shared responsibility and collective creativity.</li> </ul> <p><b>Exploratory Learning:</b></p>	<p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>

	<ul style="list-style-type: none"> <li>• Provide various art forms and materials, allowing students to experiment and discover their preferred medium for expressing global issues. <ul style="list-style-type: none"> <li>(a) Drum language.</li> <li>(b) Bamboo Flute (Ατέντεβεν).</li> <li>(c) Xylophone (Gyile)</li> </ul> </li> </ul> <p><b>Flipped Classroom:</b></p> <ul style="list-style-type: none"> <li>• Deliver global issue awareness and art technique lessons at home, and use class time for performance development and recording.</li> </ul> <p><b>Activity-based Learning:</b> Perform a ten-minute musical piece on the selected global issue.</p>	
	3.1.2.LI.3	3.1.1.2.AS.3
	<p><b>Identify and analyse the artistic expressions of Performing Arts artistic product(s).</b></p> <p><b>Talk-for-Learning:</b> Through a group session, discuss the key findings made on the artistic expressions on the artistic product(s)</p> <ul style="list-style-type: none"> <li>• <b>DANCE &amp; DRAMA:</b> Learners realise artistic ideas and work through interpretation, sharing, and class presentation to: <ol style="list-style-type: none"> <li>Select, analyse and interpret artistic work for class presentation.</li> <li>Develop and refine artistic techniques and work for improving artistic product(s).</li> <li>Convey meaning through the presentation of artistic work.</li> </ol> </li> <li>• <b>MUSIC:</b> Analyse aurally and/or by reading the scores of musical works the elements of music (including form), compositional techniques, and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.</li> </ul> <p><b>Exploratory Research:</b></p> <ul style="list-style-type: none"> <li>• Watch online videos or recordings of your own and others' performing arts events and through think-pair-share evaluate the overall performance.</li> <li>• The teacher can guide learners to practice evaluating the performance as a whole piece by asking questions in discussion such as: <ol style="list-style-type: none"> <li>What emotion was the whole piece trying to convey and do you think it was successful?</li> </ol> </li> </ul>	<p>Level 1 Recall  Level 2 Skills of conceptual understanding  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>

	<p>b) What genre / mood was the piece? Where did you see examples of this?  c) Are there components of the piece that stand out for you (because they work or don't work)?</p> <p><b>Inquiry-based Learning:</b> Building upon analysis of performance components from the previous week:</p> <ul style="list-style-type: none"> <li>• the teacher can show a recording of others' Performing Arts artistic product(s) and invite learners to individually do an analysis of the artistic expressions used.</li> <li>• They can use their resources from the previous week to help shape their individual appraisals and the teacher can again provide templates / writing frames / prompt questions to support students to evaluate the whole performance and not just parts. The appraisals this week should focus on the whole performance and its artistic expression.</li> </ul> <p><b>Collaborative Learning:</b> Do a group PowerPoint presentation based on the analysis.</p>	
3.1.2.LI.4	<p><b>Communicate and connect one's own and others' life experiences to new perspectives and new realisations to the selected artistic product(s)</b></p> <p><b>Talk-for-Learning:</b></p> <ul style="list-style-type: none"> <li>• Through a teacher-led discussion, brainstorm on the connection between various life experiences and various ideas in the artistic product(s).</li> <li>• Teacher encourages Learners to describe various life experiences and activities involved (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge.</li> <li>• Learners demonstrate a correlation between DANCE, MUSIC, and DRAMA, and possibly, VISUAL ARTS: <ol style="list-style-type: none"> <li>a) cross-curricula knowledge in say Maths skills through the songs, acts, etc., pertaining to numbers, days of the week, and seasons and months of the year;</li> <li>b) about nature, weather, and the seasons.</li> <li>c) history and geography</li> <li>d) rite-de-passage</li> <li>e) festivals when relating to the community.</li> <li>f) language arts skills when expressing themselves through L<sub>1</sub> and L<sub>2</sub> mediums, etc.</li> </ol> </li> </ul>	3.1.1.2.AS.4
		<p>Level 1 Recall  Level 2 Skills of conceptual understanding  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>

	<b>Project-Based Learning:</b> Individually write down how your life experiences, ideas, and perspectives realized connect to everyday life.		
<b>Teaching and Learning Resources</b>	<ul style="list-style-type: none"> <li>• Musical Scores, Play Directing Notes, Dance Choreography Sketches, CDs, electronic video files [MP4 &amp;MP5], and audio electronic files [MP3], etc.</li> <li>• Rubrics</li> <li>• Writing pads</li> <li>• Projector</li> <li>• Screen</li> <li>• Cell phones</li> </ul>	<ul style="list-style-type: none"> <li>• IT playing and recording gadgets e.g., mobile phone, cameras, etc.</li> <li>• Assessment tools – [DANCE, MUSIC, and DRAMA, or a collaboration]</li> <li>• Music manuscript sheets, notation software - Finale and Sibelius</li> <li>• Music programming software - 5 DAW (audio formats)</li> <li>• Video editing software - Wondershare Filmora 9.</li> <li>• Drama production software – Scriptwriter and Adobe Photoshop</li> </ul>	<ul style="list-style-type: none"> <li>• Make-up kits</li> <li>• Space</li> <li>• Flat files</li> </ul>



**Subject**      **PERFORMING ARTS**  
**Strand**        **1. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**  
**Sub-Strand**    **3. COMMUNICATIONS IN THE PERFORMING ARTS**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
3.1.3.LO.1		
<p>Use varying Performing Arts language forms, mechanics that communicate the emerging Global topical issues meaningfully to enhance social interactions, connect to the other arts and everyday life experiences.</p>	<p><b>Communication &amp; Collaboration:</b> Learners acquire the skill of communication and collaboration by:</p> <ul style="list-style-type: none"> <li>• varying the level of detail and the language used when presenting to make it appropriate to the audience.</li> <li>• explaining ideas in a clear order with relevant detail, using correct construction and structure of speech.</li> </ul> <p><b>Critical Thinking and Problem Solving:</b> Through brainstorming to identify areas that the Performing Arts are related to other art forms in the global society.</p> <p><b>Creativity and Innovation:</b> By working to create concept maps to show the interconnectedness between the performing arts and the other art forms in the global society.</p> <p><b>Glocal Citizenship:</b> Creating links between various artworks and everyday life experiences.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ experiences, cultures and views during discussions on global topical issues.</li> <li>• embrace divergent views and inclusiveness during discussions on Ghanaian topical issues relating to Performing Arts.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the habit of leadership through respect for individuals’ views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p>

		<p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners such as time allocations.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Offer all learners equitable opportunities to contribute to Performing Arts discussions</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management.</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	---

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
<p>3.1.3.CS.1</p> <p>Demonstrate advanced 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.</p>	<p>3.1.3.LI.1</p> <p><b>Summarize the various Performing Arts processes undertaken using the appropriate terminologies associated with the processes (concept development, composition, performance, etc.).</b></p> <p><b>Initiating Talk for Learning:</b> Brainstorm on knowledge acquired in the performing arts e.g., genres, elements and techniques, dramaturgy, etc.</p> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>• In small groups, discuss the intents of the choreographer, composer and playwright of artworks.</li> <li>• Write the intents out in a jotter.</li> <li>• Do the analysis and interpretation based on the elements and other techniques to communicate new perspectives realised.</li> <li>• Do a class presentation.</li> </ul>	<p>3.1.3.AS.1</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>
	<p>3.1.3.LI.2</p> <p><b>Explain ways by which the Performing Arts are connected and related to other art forms in the Global Society.</b></p> <p><b>Initiating Talk for Learning:</b> Have learners:</p> <ul style="list-style-type: none"> <li>• participate in a panel discussion, exploring connections between performing arts and other art forms, such as visual arts, music, and literature.</li> <li>• compare and contrast different art forms, identifying similarities and differences in themes, techniques, and cultural contexts.</li> <li>• pitch ideas for interdisciplinary artistic projects, demonstrating understanding of connections and relationships between art forms.</li> </ul> <p>Brainstorm on areas the Performing Arts are related to other art forms in the global society.</p> <p><b>Activity-Based Learning:</b> In small groups, create concept maps to show the interconnectedness between the performing arts and the other art forms in the global society.</p>	<p>3.1.3.AS.2</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>

<b>Teaching and Learning Resources</b>	<ul style="list-style-type: none"> <li>• Score sheets</li> <li>• Rubrics</li> <li>• Projector</li> <li>• Screen</li> <li>• Flip Charts</li> <li>• Writing Pads</li> </ul>	<ul style="list-style-type: none"> <li>• Glossary of DANCE Terms</li> <li>• Glossary of MUSIC Terms</li> <li>• Glossary of DRAMA Terms</li> </ul>	<ul style="list-style-type: none"> <li>• Audio-Visual Recording and playback gadgets</li> <li>• Cell phones</li> <li>• Laptops with internet connectivity</li> </ul>	
--	---	---	--	--

**Subject**      **PERFORMING ARTS**  
**Strand**        **I. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**  
**Sub-Strand**   **4. PERFORMING ARTS BUSINESS CYCLE**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
<p>3.1.4.LO.1</p> <p>Identify and apply the factors and/or elements of the Performing Arts in product planning and management, branding, marketing techniques, business contracts and copyright issues in the Performing Arts Business.</p>	<p><b>Learning for Life:</b> Develop the abilities, gifts and talents to be able to play a meaningful role in the development of the country.</p> <p><b>Leadership:</b> Ability to manage time and resources.</p> <ul style="list-style-type: none"> <li>• Ability to mentor peers</li> </ul> <p><b>Collaboration:</b> The abilities to learn from others; to understand and respect the needs, perspectives, and actions of others (empathy).</p> <ul style="list-style-type: none"> <li>• Examine alternatives in creating new things.</li> <li>• Ability to work with all group members to complete a task successfully.</li> </ul>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ creativity, imagination, and experiences in marketing artworks.</li> <li>• embrace the spirit of teamwork and hard work in marketing artworks.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender (i.e., the female figure used for branding of products) and the role men and women play in the Performing Arts.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals to the effective marketing of the Performing Art.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the habit of Performing Arts business leadership through</p>

		<p>teamwork; respect for individuals' views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the tastes and preferences of the audience in the marketing of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial approaches in treating the business of the Performing Arts for learners devoid of unwanted segregation or discrimination among learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotion</li> <li>• Assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the Performing Arts marketing process</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management, Financial Probity, Accountability</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p>
--	--	--

		<p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p> <p><b>Financial Probity:</b> The quality of having strong moral principles; honesty and decency.</p> <p><b>Accountability:</b> The quality of taking responsibility with justifications of actions and decisions.</p>
--	--	--

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
3.1.4.CS.1	3.1.4.LI.1	3.1.4.AS.1
<p>Demonstrate understanding of knowledge and advanced level skills in event planning, management, business contract and law, media communication, stagecraft, product branding, product life cycle, and marketing techniques in Performing Arts business.</p>	<p><b>Exhibit high proficiency in explaining business concepts in the Performing Arts Sector.</b></p> <p><b>Activity-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Students generate and develop business ideas for the performing arts sector, applying business concepts and principles.</li> <li>• Students pitch business ideas to a mock investor panel, demonstrating understanding of business concepts and funding strategies.</li> <li>• Do “Pick and Explain Game” on business concepts in the performing arts sector including: <ul style="list-style-type: none"> <li>- Planning and management.</li> <li>- Copyright issues</li> <li>- Branding and marketing</li> <li>- Business contracts</li> </ul> </li> </ul> <p><b>Talk for Learning:</b></p> <ul style="list-style-type: none"> <li>• Students analyse business case studies, sharing insights and perspectives on performing arts business concepts.</li> <li>• Students engage with industry experts, asking questions and discussing business concepts and their application in the performing arts sector.</li> <li>• debate topics related to performing arts business, demonstrating understanding and critical thinking.</li> <li>• Students observe and participate in a discussion on business concepts, exploring their application in the performing arts sector.</li> </ul>	<p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>
	<p>3.1.4.LI.2</p> <p><b>Apply knowledge of performing arts business concepts to develop a business plan to solicit funding for a Performing Arts project.</b></p>	<p>3.1.4.AS.2</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding</p>



	<p><b>Exploratory Learning:</b></p> <ul style="list-style-type: none"> <li>• Learners research and explore different funding options, creating pitches and proposals for their performing arts projects.</li> <li>• Learners analyze successful performing arts projects, identifying business strategies and funding models.</li> </ul> <p><b>Group Work / Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>• Brainstorm to identify the business opportunity in the Performing Arts on which to write the proposal.</li> <li>• Learners develop a business plan for a performing arts project, sharing responsibilities and expertise.</li> <li>• Students interview professionals in the performing arts industry, gaining insights into business concepts and funding strategies.</li> </ul> <p><b>Project-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Write and refine the proposal.</li> <li>• Do class presentations on the proposals for peer review.</li> </ul>			<p><b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• Score sheets</li> <li>• Rubrics</li> <li>• Projector</li> <li>• Screen</li> </ul>	<ul style="list-style-type: none"> <li>• Business Ideas</li> <li>• Flip Charts</li> <li>• Writing Pads</li> </ul>	<ul style="list-style-type: none"> <li>• Audio-Visual Recording and playback gadgets</li> <li>• Cell phones</li> <li>• Laptops with internet connectivity</li> </ul>	

**Subject**      **PERFORMING ARTS**  
**Strand**        **2. ARTISTIC PRACTICE**  
**Sub-Strand**    **1. CONCEIVING AND DEVELOPING NEW ARTISTIC IDEAS AND WORKS**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
3.2.1.LO.1		
<p>Develop a plan to execute a performing arts artistic product [DANCE, MUSIC, DRAMA, or a collaboration] that reflects emerging global topical issues.</p>	<p><b>Personal Development &amp; Leadership:</b> Learners demonstrate effective leadership skills through the ability to manage time and resources.</p> <p><b>Communication &amp; Collaboration:</b> Learners exhibit the ability to communicate effectively using the appropriate Performing Arts vocabulary.</p> <p><b>Creativity &amp; Innovation:</b> Learners exhibit the ability to:</p> <ul style="list-style-type: none"> <li>• examine alternatives in creating new things.</li> <li>• visualise alternatives, see possibilities and identify problems and challenges.</li> <li>• be open-minded, adapting and modifying ideas to achieve event planning results.</li> </ul> <p><b>Digital Literacy:</b> Learners make use of ICT tools in planning Performing Arts event.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ creativity, imagination, experiences, cultures, etc.</li> <li>• embrace the spirit of teamwork in producing artworks to avoid artistic egos.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals to the effective creation of artworks.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the habit of leadership through teamwork; respect for individuals views, beliefs, religions, and cultures.</p>

		<p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the creation process</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	--

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
3.2.1.CS.1	3.2.1.LL.1	3.2.1.AS.1
<p>Demonstrate advanced level skills in pre-production activities (developing and planning) of performing arts artistic product(s) [DANCE, MUSIC, DRAMA or a collaboration] that identify and interrogate emerging global topical issues.</p>	<p><b>Research, identify, and interrogate emerging global topical issues that affect the production/presentation of artistic product(s) planning and execution.</b></p> <p><b>Experiential Learning:</b> In groups learners:</p> <ul style="list-style-type: none"> <li>• undertake community visits to gain first-hand information on <b>emerging global topical issues</b> and ways of planning an artistic product(s) production.</li> <li>• work together by brainstorming the meaning of <b>emerging global topical issues</b> found in the community</li> <li>• write their responses in their jotters</li> <li>• research traditional ways of producing / performing artistic product(s) in Ghana and discuss the knowledge and customs they know from their own backgrounds and that of their friends and family.</li> </ul> <p><b>Initiating Talk for Learning (TfL):</b> In groups, brainstorm:</p> <ul style="list-style-type: none"> <li>• on <b>emerging global topical issues</b> ideas for event planning.</li> <li>• to identify the <b>emerging global topical issues</b> suitable for planning Performing Arts events.</li> </ul> <p><b>Project Based Learning (PBL):</b> Guide learners to discuss and design plans for a Performing Arts artistic product(s) event which takes into account their research and discussion on <b>emerging global topical issues</b> and customs.</p> <p><b>Experiential Learning:</b> Undertake community visits to gain first-hand information on <b>emerging global topical issues</b> and ways of planning an artistic product(s) production.</p> <p><b>Group-Based Learning:</b> In groups, brainstorm to identify the <b>emerging global topical issues</b> suitable for planning Performing Arts events.</p> <p><b>Initiating Talk for Learning (TfL):</b> Discuss to agree on the specific <b>emerging global topical issues</b> ideas for event planning.</p>	<p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>

<p>Demonstrate advanced level skills and knowledge in executing a planned performing arts artistic product(s); performing /producing/ recording it, and organising post-production activities in [DANCE, MUSIC, DRAMA, or, a collaboration] that identifies and interrogate emerging global issues.</p>	<p>3.2.1.LI.2</p> <p><b>Plan an artistic Performing Arts product(s) [Dance, Music, Drama or Collaborated] based on emerging global issues</b></p> <p><b>Whole-class discussion:</b></p> <ul style="list-style-type: none"> <li>• In Groups OR Individually, learners select materials; analyse and interpret; rehearse; evaluate and refine; and fix the creativity/composition/novelty.</li> <li>• As a whole class, the teacher should lead a discussion around what groups hope to achieve in their rehearsals and what success might look like (objectives and success criteria for rehearsals). This could be recorded in a rehearsal logbook so that learners begin to track systematically what they have done in each rehearsal and their progress.</li> </ul> <p><b>Activity-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Work as a group to rehearse the planned Performing Arts event. The teacher should move around the room to help groups that require support to fine tune their performance skills.</li> </ul> <p><b>Talk-for-Learning (TfL):</b> Critique each other’s performance and role in the rehearsal in order to fine-tune the production.</p> <p><b>Project-Based learning:</b> Based on your research, select an emerging global topical issue and develop a storyline/concept for composing a dance, music and/or drama pieces.</p>	<p>3.2.1.AS.2</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• Stationery</li> <li>• Camera</li> </ul>	<ul style="list-style-type: none"> <li>• African instruments, etc.</li> <li>• Time</li> </ul>

**Subject      PERFORMING ARTS**  
**Strand        2. ARTISTIC PRACTICE**  
**Sub-Strand    2. REFINING AND COMPLETING ARTISTIC WORKS FOR PRESENTATION**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
<p>3.2.2.LO.1</p> <p>Apply comprehensive knowledge and exhibit advanced level skills of pre-production, production and post-production activities of the performing arts artistic product [DANCE, MUSIC, DRAMA or a collaboration] that identify and interrogate cultural, historic, and global belief systems.</p>	<p><b>Leadership:</b> Ability to mentor peers.</p> <p><b>Collaboration:</b></p> <ul style="list-style-type: none"> <li>• The abilities to learn from others; to understand and respect the needs, perspectives, and actions of others (empathy).</li> <li>• Examine alternatives in creating new things.</li> <li>• Ability to work with all group members to complete a task successfully.</li> </ul>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ creativity, imagination, experiences, cultures, etc.</li> <li>• embrace the spirit of teamwork in producing artworks to avoid artistic egos.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> <li>• identify injustice, especially in recognition of the contributions of different groups and individuals to the effective creation of artworks.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the habit of leadership through teamwork; respect for individuals’ views, beliefs, religions, and cultures.</p>

		<p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Assign roles to everyone in groups to offer all learners equitable opportunities to contribute to the creation process</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p>
--	--	--

		<b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.
--	--	---



Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
3.2.2.CSI	3.2.2.LI.1	3.2.2.AS.1
<p>Demonstrate advanced level skills in making comprehensive decisions about the creation of novel artistic products [DANCE, MUSIC, DRAMA or a collaboration] in a collaborative and integrated environment of performing artistes; presenting, producing and recording their master performance that identify and interrogate cultural, historic, and global belief systems.</p>	<p><b>Conducts research to inform and refine artistic work, demonstrating</b></p> <p><b>Experiential Learning: Have learners</b></p> <ul style="list-style-type: none"> <li>• Research and analyse the work of a professional artist, exploring their creative process, techniques, and presentation style.</li> <li>• Learners conduct hands-on research in a lab setting, exploring technical aspects of their artistic medium, such as lighting, sound, or software.</li> </ul> <p><b>Talk for Learning: Have learners</b></p> <ul style="list-style-type: none"> <li>• Observe and participate in a discussion on research and artistic work, considering technical, artistic, and presentation aspects.</li> <li>• Discuss and analyse research findings, exploring artistic influences, styles, and movements.</li> </ul> <p><b>Collaborative Learning:</b></p> <ul style="list-style-type: none"> <li>• Work together on a research project, exploring artistic influences, styles, and movements.</li> <li>• Work together to research and create a presentation or display, considering audience engagement and visual impact.</li> </ul>	<p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>
	<p>3.2.2.LI.2</p> <p><b>Perform/produce/present the planned performing arts artistic product(s)</b></p> <p><b>Activity-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Work together as a group to perform the planned performing arts event.</li> <li>• Write notes on directing the performance of the artistic product(s)</li> <li>• Learners should constitute Committees to explore venue, prepare and set up the Box Office, prepare invitation letters, programme, brochure, poster, hand bills, etc.</li> <li>• Collaborate with other artists or companies to co-produce the event</li> </ul>	<p>3.2.2.AS.2</p> <p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>

	<ul style="list-style-type: none"> <li>Execute the planned performance, incorporating all artistic elements (e.g., music, dance, drama)</li> </ul> <p><b>Talk for Learning:</b></p> <ul style="list-style-type: none"> <li>Learners document a SWOT analysis to give a presentation in class on the artistic product(s) created.</li> </ul>	
	<p>3.2.2.LI.3</p> <p><b>Record a refined and complete artistic work, for post-production activities</b></p> <p><b>Experiential Learning: Provide learners the opportunity to</b></p> <ul style="list-style-type: none"> <li>Participate in a workshop on editing and post-production techniques to refine their recorded artistic work. This can include basic functions of record and stop, how to rewind / fast forward and how to download and save / store the recording.</li> <li>Record each other's artistic work, taking turns as the artist and the recording engineer, to develop technical and artistic skills.</li> <li>Explore and experiment with different recording technologies and software to find the best fit for their artistic work.</li> </ul> <p><b>Digital Learning:</b></p> <ul style="list-style-type: none"> <li>Depending on resource allocation, groups could have more than one recording device and can experiment with the best views / angles to capture the performance. Record the planned Performing Arts event.</li> <li>Record the planned performing arts event, using digital resources such as a mobile phone or camera (e.g., video, live stream)</li> <li>Edit the performance for digital presentation</li> </ul> <p><b>Talk for Learning:</b></p> <ul style="list-style-type: none"> <li>Using interactive questioning technique as a plenary session, discuss what suitable recording equipment is available and the values and ethics involved in recording a performing artwork.</li> </ul>	<p>3.2.2.AS.3</p> <p>Level 1 Recall  <b>Level 2 Skills of conceptual understanding</b>  <b>Level 3 Strategic reasoning</b>  <b>Level 4 Extended critical thinking and reasoning</b></p>

<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• Attendance book</li> <li>• Costumes</li> <li>• Makeup kits</li> <li>• Props</li> <li>• Performance space</li> <li>• Stationery</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• Music manuscripts sheets, notation software-Finale and Sibelius</li> <li>• Music programming software 5 DAW (audio formats)</li> <li>• Video editing software - Wondershare Filmora 9.</li> <li>• Drama production software – Scriptwriter and Adobe Photoshop</li> </ul>	<ul style="list-style-type: none"> <li>• <b>DANCE:</b> Dance floors and mirrors, Sound systems and speakers, Lighting equipment (e.g. spotlights, strobes), Costume and prop materials, Video cameras, and editing software (for dance films and choreography)</li> <li>• <b>DRAMA:</b> Projection equipment (e.g. projectors, screens), Cameras (for documentation and promotion), Stage lighting and lighting boards, Sound systems and speakers, Microphones, and headsets, Costumes and props, Set design materials (e.g. fabric, wood, paint), Special effects (e.g. fog machines, pyrotechnics).</li> <li>• <b>MUSIC:</b> Instruments (African and Western), Microphones, Soundboards and mixers, Speakers and amplifiers</li> </ul>
---	---	--	--

**Subject**      **PERFORMING ARTS**  
**Strand**        **3. ANALYSIS AND INTERPRETATION**  
**Sub-Strand**    **1. CRITICALLY RESPONDING TO ONE'S OWN AND OTHERS' CREATIVE WORKS**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
<p>3.3.1.LO.1</p> <p>Examine and appraise own and others' artistic product(s) [DANCE, MUSIC, DRAMA or a collaboration]</p>	<p><b>Learning for Life:</b> Learners acquire the ability to think critically and creatively, anticipate consequences, recognise opportunities and take risks.</p> <p><b>Problem Solving:</b> Learners are able to acquire the ability to identify important and appropriate criteria and use them to evaluate available alternatives.</p> <p><b>Communication:</b> Learners are able to:</p> <ul style="list-style-type: none"> <li>• interpret correctly and respond to non-verbal communication such as facial expressions, cues and gestures.</li> <li>• identify and analyse different points of view of one another.</li> <li>• appreciate the importance of including all team members in discussion and actively encourage contributions from them.</li> <li>• putting forward constructive comments, ideas, explanations and new ways of doing things.</li> </ul>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals' experiences, cultures, views, etc.</li> <li>• embrace divergent views and inclusiveness during discussions of Performing Artworks.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> </ul> <p><b>Leadership and Respect for Others' Views:</b> Inculcate the habit of leadership through respect for individuals' views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p> <p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners</p>

		<p>devoid of unwanted segregation or discrimination among Performing Arts learners such as time allocations.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Offer all learners equitable opportunities to contribute to Performing Arts discussions</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration.</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time; punctuality and regularity during the Performing Arts creation process.</p>
--	--	---

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
3.3.1.CS.1	3.3.1.LI.1	3.3.1.AS.1
<p>Demonstrate advanced level skills in interpreting and understanding own and others' Performing Arts artistic products [DANCE, MUSIC, DRAMA or a created identify and interrogate emerging global topical issues.</p>	<p><b>Identify, analyse, and evaluate the elements and artistic expressions of production/presenting/performing the artistic product(s)</b></p> <p><b>Exploratory Learning:</b> Learners watch videos or presentations of various Performing Arts artistic product(s) to:</p> <ul style="list-style-type: none"> <li>• Identify and write down the key elements of the production.</li> <li>• Critique each element of the production and suggest ways of improvement.</li> <li>• In doing so, consider the following: <ul style="list-style-type: none"> <li>✓ The play or score performed and its relevance.</li> <li>✓ Understand why you want to organise an event.</li> <li>✓ Performance or showmanship (believability).</li> <li>✓ Use of sound and light effects.</li> <li>✓ The set design and its impact on the performance.</li> <li>✓ Audience participation and reactions.</li> </ul> </li> </ul> <p><b>Project-Based learning:</b> Guide Learners to:</p> <ul style="list-style-type: none"> <li>• develop “success criteria” for appraisal of an artistic product(s) performance.</li> <li>• Write down a report based on their discussions of video or presentation watched.</li> <li>• Write a report based on their discussions on the features of their peers’ performances in the past. For most learners, a prompt sheet of features to discuss will be all that is needed to remind them of features to draw upon – e.g., staging, lighting, and blocking, etc.</li> <li>• For learners who need support in structuring their thoughts, a template could be made which they fill in with prompt questions or sentence starters.</li> </ul> <p><b>Talk for Learning:</b></p> <ul style="list-style-type: none"> <li>• Using interactive questioning technique, learners discuss post-production activities while exhibiting values of confidence, courage, tolerance, avoid stereotyping and biases about gender roles.</li> <li>• Through a group session, discuss the key findings made on the artistic expressions on the artistic product(s)</li> </ul>	<p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>

- **DANCE & DRAMA:** Learners realise artistic ideas and work through interpretation, sharing, and class presentation to:
  - i. Select, analyse and interpret artistic work for class presentation.
  - ii. Develop and refine artistic techniques and work for improving artistic product(s).
  - iii. Convey meaning through the presentation of artistic work.
- **MUSIC:** Analyse aurally and/or by reading the scores of musicals works the elements of music (including form), compositional techniques, and procedures, relating them to aesthetic effectiveness, style, mood, and context; and explain how the analysis provides models for personal growth as composer, performer, and/or listener.

**Exploratory Research:**

- Watch online videos or recordings of your own and others' performing arts events and through think-pair-share evaluate the overall performance.
- The teacher can guide learners to practice evaluating the performance as a whole piece by asking questions in discussion such as:
  - a) What emotion was the whole piece trying to convey and do you think it was successful?
  - b) What genre / mood was the piece? Where did you see examples of this?
  - c) Are there components of the piece that stand out for you (because they work or don't work)?

**Inquiry-based Learning:** Building upon analysis of performance components from the previous week:

- the teacher can show a recording of others' Performing Arts artistic product(s) and invite learners to individually do an analysis of the artistic expressions used.
- They can use their resources from the previous week to help shape their individual appraisals and the teacher can again provide templates / writing frames / prompt questions to support students to evaluate the whole performance and not just parts. The appraisals this week should focus on the whole performance and its artistic expression.

**Collaborative Learning:** Do a group PowerPoint presentation based on SWOT analysis.

	<p><b>Talk for Learning:</b></p> <ul style="list-style-type: none"> <li>• In groups, brainstorm on the elements of production of own and others' Performing Arts events.</li> <li>• Identify and write the elements of production in a jotter.</li> </ul> <p><b>Collaborative Learning</b></p> <ul style="list-style-type: none"> <li>• Do group analysis and interpretation of the elements of production of own and others' Performing Arts events.</li> <li>• Do class presentations using visual and audio-visual aids such as infographics, charts, digital photos, PowerPoint, etc.</li> </ul>			
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• Attendance book</li> <li>• Costumes</li> <li>• Makeup kits</li> <li>• Props</li> <li>• Performance space</li> <li>• Stationery</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• Music manuscripts sheets, notation software-Finale and Sibelius</li> <li>• Music programming software 5 DAW (audio formats)</li> <li>• Video editing software - Wondershare Filmora 9.</li> <li>• Drama production software – Scriptwriter and Adobe Photoshop</li> </ul>	<ul style="list-style-type: none"> <li>• <b>DANCE:</b> Dance floors and mirrors, Sound systems and speakers, Lighting equipment (e.g. spotlights, strobes), Costume and prop materials, Video cameras, and editing software (for dance films and choreography)</li> <li>• <b>DRAMA:</b> Projection equipment (e.g. projectors, screens), Cameras (for documentation and promotion), Stage lighting and lighting boards, Sound systems and speakers, Microphones, and headsets, Costumes and props, Set design materials (e.g. fabric, wood, paint), Special effects (e.g. fog machines, pyrotechnics).</li> <li>• <b>MUSIC:</b> Instruments (African and Western), Microphones, Soundboards and mixers, Speakers and amplifier</li> </ul>	



**Subject**  
**Strand**  
**Sub-Strand**

**PERFORMING ARTS**  
**3. ANALYSIS AND INTERPRETATION**  
**2 CONNECTING ARTWORKS WITH LIFE EXPERIENCES**

Learning Outcomes	21 <sup>st</sup> Century Skills and Competencies	GESI, SEL and Shared National Values
<p>3.3.2 LO1</p> <p>Connect personal interests, experiences, ideas, and knowledge to creating, performing, and responding to critiquing of artistic products [DANCE, MUSIC, DRAMA or a collaboration] .</p>	<p><b>Personal Development:</b> Develop their abilities, gifts and talents to be able to play a meaningful role in the development of the country.</p> <p><b>Leadership:</b> Ability to manage time and resources. Ability to mentor peers.</p> <p><b>Collaboration:</b></p> <ul style="list-style-type: none"> <li>• The abilities to learn from others; to understand and respect the needs, perspectives, and actions of others (empathy).</li> <li>• Examine alternatives in creating new things.</li> <li>• Ability to work with all group members to complete a task successfully.</li> </ul> <p><b>Digital Literacy:</b> By working in groups of three to develop PowerPoint presentations, researching online and watching videos of various artworks.</p>	<p><b>GESI:</b> Learners having experienced a teaching approach that ensures gender equality and social inclusion, where they work with each other in an inclusive way; cross-sharing knowledge and understanding among groups and individuals lead them to:</p> <ul style="list-style-type: none"> <li>• respect individuals’ experiences, cultures, views, etc.</li> <li>• embrace divergent views and inclusiveness during discussions of Performing Artworks.</li> <li>• interrogate and dispel misconceptions/myths, stereotypes and biases about gender and the role men and women play in the Performing Arts.</li> </ul> <p><b>Leadership and Respect for Others’ Views:</b> Inculcate the habit of leadership through respect for individuals’ views, beliefs, religions, and cultures.</p> <p><b>Diversity:</b> Promote divergent views to ensure inclusivity in the learning of the Performing Arts.</p>

		<p><b>Equity:</b> Develop fair and impartial opportunities or resources for learners devoid of unwanted segregation or discrimination among Performing Arts learners such as time allocations.</p> <p><b>SEL:</b> Make use of Social-Emotional activities such as:</p> <ul style="list-style-type: none"> <li>• Consolidated project report/ presenting project reports aloud, holding class/group meetings, talk about managing emotions</li> <li>• Offer all learners equitable opportunities to contribute to Performing Arts discussions</li> </ul> <p><b>National Core Values:</b> Friendliness, Tolerance, Humility, Time Management.</p> <p><b>Friendliness:</b> Belongingness to a creative working group, leading to effective collaboration</p> <p><b>Tolerance:</b> Accepting people and their creative views leading to success of creative tasks.</p> <p><b>Humility:</b> The quality of having a modest view of one's importance in the Performing Arts.</p> <p><b>Time Management:</b> Respect for time. Punctuality and regularity during the Performing Arts creation process.</p>
--	--	---

Content Standards	Learning Indicators and Pedagogical Exemplars with 21 <sup>st</sup> Century Skills and Competencies, and GESI	Assessment
3.3.2.CS.1	3.3.2.LI.1	3.3.2.AS.1
<p>Demonstrate advanced level skills or ability to put-together and relate knowledge and personal experiences to the making of artistic products [DANCE, MUSIC, DRAMA, or a collaboration] and discussing how artistic products communicate new perspectives or realisations.</p>	<p><b>Identify, communicate and connect one’s own and others' life experiences to performing arts artistic product(s) to new perspectives and new realisations</b></p> <p><b>Activity-Based Learning:</b> Undertake a gallery walk to review various PA artistic products(s)</p> <ul style="list-style-type: none"> <li>• Use critical questioning approaches to connect life experiences and ideas to the artistic product(s) created and communicate the explored insights.</li> <li>• The teacher takes Learners through the following activities: <ul style="list-style-type: none"> <li>a. Explore how the emerging global issues and historic belief systems affect creative choices in DANCE/MUSIC/DRAMA work.</li> <li>b. Discuss how the artistic product(s) communicates new perspectives or realizations. Compare orally and in writing the process used in choreography/composition/playwrighting to that of other creative, academic, or scientific procedures</li> <li>c. Identify how compositions are appropriate for an audience or context, and how this will shape future compositions</li> <li>d. Analyse aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.</li> </ul> </li> </ul> <p><b>Exploratory Learning:</b></p> <ul style="list-style-type: none"> <li>• Design concept maps to link the artworks to everyday life experiences.</li> </ul> <p><b>Talk for Learning (TfL):</b> Through a teacher-led discussion, brainstorm the connection between various life experiences and various ideas in a performing art creative product(s).</p> <ul style="list-style-type: none"> <li>• Teacher encourages Learners to watch the Post-Production recording and respond to the video documentary played in class or taken home and describe the activities involved (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge.</li> </ul>	<p>Level 1 Recall Level 2 Skills of conceptual understanding <b>Level 3 Strategic reasoning</b> <b>Level 4 Extended critical thinking and reasoning</b></p>

	<p><b>Project-Based Learning:</b> Individually, write down how your life experiences, ideas and perspectives are realised through a performing art artistic product(s) you have watched connected to everyday life.</p> <p><b>Talk-for-Learning:</b></p> <ul style="list-style-type: none"> <li>• Through a teacher-led discussion, brainstorm on the connection between various life experiences and various ideas in the artistic product(s).</li> <li>• Teacher encourages Learners to describe various life experiences and activities involved (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge.</li> <li>• Learners demonstrate a correlation between DANCE, MUSIC, and DRAMA, and possibly, VISUAL ARTS: <ul style="list-style-type: none"> <li>a. cross-curricula knowledge in say Maths skills through the songs, acts, etc., pertaining to numbers, days of the week, and seasons and months of the year;</li> <li>b. about nature, weather, and the seasons.</li> <li>c. history and geography</li> <li>d. <i>rite-de-passage</i></li> <li>e. festivals when relating to the community.</li> <li>f. language arts skills when expressing themselves through L<sub>1</sub> and L<sub>2</sub> mediums, etc.</li> </ul> </li> </ul> <p><b>Project-Based Learning:</b></p> <ul style="list-style-type: none"> <li>• Individually write down how your life experiences, ideas, and perspectives realized connect to everyday life.</li> </ul>		
<p><b>Teaching and Learning Resources</b></p>	<ul style="list-style-type: none"> <li>• Attendance book</li> <li>• Costumes</li> <li>• Makeup kits</li> <li>• Props</li> <li>• Performance space</li> <li>• Stationery</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>• Music manuscripts sheets, notation software-Finale and Sibelius</li> <li>• Music programming software 5 DAW (audio formats)</li> <li>• Video editing software - Wondershare Filmora 9.</li> </ul>	<ul style="list-style-type: none"> <li>• DANCE: Dance floors and mirrors, Sound systems and speakers, Lighting equipment (e.g. spotlights, strobes), Costume and prop materials, Video cameras, and editing software (for dance films and choreography)</li> <li>• DRAMA: Projection equipment (e.g. projectors, screens), Cameras (for documentation and promotion), Stage lighting and lighting boards, Sound systems and speakers, Microphones, and headsets, Costumes and props, Set design materials (e.g. fabric,</li> </ul>

		<ul style="list-style-type: none"> <li>• Drama production software – Scriptwriter and Adobe Photoshop</li> <li>•</li> </ul>	<ul style="list-style-type: none"> <li>wood, paint), Special effects (e.g. fog machines, pyrotechnics).</li> <li>• MUSIC: Instruments (African and Western), Microphones, Soundboards and mixers, Speakers and amplifiers</li> <li>•</li> </ul>
--	--	---	---

# APPENDIX I

## REPERTOIRE LIST FOR MUSIC AND DANCE PERFORMANCE SKILLS

**Subject PERFORMING ARTS**

**Strand I. FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**

**Sub-Strand 2. SKILLS IN PERFORMANCE**

### Voice Pieces

Level of Difficulty	Voice Category	Pieces in Western Style	Pieces in African Style
Level 1	High Voice (Soprano & Tenor)	1. Passing By - Edward Purcell 2. Where the bee sucks (Dr. Anne)	1. Yaanom montie (J.H.K. Nketia) 2. Da tuu (A.A. Mensah) 3. Tso wo dzodzzenyenye la dem [A] (M.Q. Adjahoe)
	Low Voice (Alto & Bass)	1. Who is Sylvia Franz Schubert 2. I love (Ichliebedich) L.V. Beethoven	1. Wo ho te sen? (J.H.K. Nketia) 2. Onipa beyee bi (J.H.K. Nketia) 3. Go le mimlimtolitoli (M.Q. Adjahoe)
	High Voice (Soprano & Tenor)	1. Ave Maria- (Franz Schubert) 2. Fairest Isle- (Franz Schubert) 3. Blow, blow thou winter wind (Dr. Arne)	1. Wonya Amane a na wohu wo djofo (J.H.K. Nketia) 2. Dwabeneheneba Foriwa (J.H.K. Nketia)
	Low Voice (Alto & Bass)	1. When Daises Pied 2. To Music (Franz Schubert)	1. Tso wo dzodzzenyenye la dem [B] (M.Q. Adjahoe)
Level 2	High Voice (Soprano & Tenor)	1. The last Rose of Summer [Old Irish Air] (Carl Deis) 2. Good bye (F.P. Tosti, edited by Carl Deis)	1. Gyaе Nsemkeka (F. Amu) 2. Yeda Nyame ase (Newlove Annan)
	Low Voice (Alto & Bass)	1. Where' re you walk (G.F. Handel) 2. But the Lord is Mindful of His own (F. Mendelssohn)	1. Onipa beyee bi (J.H.K. Nketia) 2. Mpere nto Akyamfoetuo (J.H.K. Nketia)
	High Voice (Soprano & Tenor)	1. Come let us all this day 2. Come Happy Spring 3. Art thou troubled (G. F Handel)	1. Merekosehwanni (J.H.K Nketia)

Level of Difficulty	Voice Category	Pieces in Western Style	Pieces in African Style
	Low Voice (Alto & Bass)	1. O Rest in the Lord (F. Mendelssohn) 2. Bless this House	1. Dee medweneenei (Hukporti)
Level 3	High Voice (Soprano & Tenor)	1 O for the wings of a dove 2. My heart ever faithful G.F. Handel)	1. Mo Agya No a oko (J.H.K Nketia) 2. Me Nyame bra o (J.A. Amuah)
	Low Voice (Alto & Bass)	1. O thou that Tellest (G. F. Handel)	1. Akwaaba Dwom (E. Amu) 2. Dwene ho ansa (Charcli Emma)
	Low Voice (Alto & Bass)	1. Thou shalt break them G.F. Handel) 2. If all with your Hearts (F. Mendelsohn)	1. Maye dza Mbotum (A. Entsua-Mensah) 2. Mbeda Nyame Ase (J.A. Amuah)
		1. The trumpet shall sound (G.F. Handel) 2. Punis Angelicus (C. Franck)	1. Wope no yie a wobre (Caroline Larbi) 2. Megyee wo a annigye (Sara Essel)
	High Voice (Soprano & Tenor)	1. Flocks may graze in tranquil safety (J.S. Bach) 2. He was despised (G.F. Handel)	1. Vɔwɔwɔ Megali o (M.Q. Adjahoe) 2. Bɔne Ben? (J.A. Amuah) 3. Onipa (Newlove Annan)
	Low Voice (Alto & Bass)	1. Thou art gone up on high (G.F. Handel)	1. Tonyegbedo (Charles Go) 2. Mawue na me Mawue taa me (E. Amu)
Level 4	High Voice (Soprano & Tenor)	1. Comfort ye my people Every Valley) G.F. Handel) 2. The Erl King (F. Schubert)	1. Bone Ben? (J.A. Amuah) 2. Onipa (Newlove Annan)
	Low Voice (Alto & Bass)	1. The People that walked in darkness 2. O thou that tellest (G.F. Handel)	1. Mawue na me Mawue taa me (E. Amu) 2. Tie yen sufre (Newlove Annan)
	High Voice (Soprano & Tenor)	1. Flocks may graze in tranquil safety (J.S. Bach) 2. He was despised (G.F. Handel)	1. Bɔne Ben? (J.A. Amuah) 2. Onipa (Newlove Annan)
	Low Voice (Alto & Bass)	1. Thou art gone up on high (G.F. Handel)	1. Bonwere Ketewene (E. Amu) 2. Teka kyerebokurow (Holda Quansah)
	High Voice (Soprano & Tenor)	1. Comfort ye my people, Every Valley (G.F. Handel) 2. The Erl King (F. Schubert)	1. Yeda Nyame ase (Newlove Annan) 2. Nye Nuto Fe Deɖevie, Toboli (M.Q. Adjahoe) 3. Nɔfe Nyui na woɖea dɔ (M. Adjahoe)
	Low Voice	1. The People that walked in darkness	1. Mawue na me Mawue taa me (E. Amu)

Level of Difficulty	Voice Category	Pieces in Western Style	Pieces in African Style
	(Alto & Bass)	2. O thou that tellest (G.F. Handel)	2. Tie yen sufre (Newlove Annan)

### Level of Difficulty

for purposes of this course, there are six levels of difficulty:

Level 1 – *easy*; may include changes of tempo, key, and meter; modest ranges.

Level 2 – *moderately easy*; contains moderate technical demands, expanded ranges, and varied interpretive requirements.

Level 3 – *moderately difficult*; requires well-developed technical skills, attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

Level 4 – *difficult*; requires advanced technical and interpretive skills; contains key signatures with numerous sharps or flats, usual meters, complex rhythms, subtle dynamic requirements

Level 5 – *very difficult*; suitable for musically mature learners of exceptional competence.

### Atenteben – Repertoire

Some Beginners Titles	Books with Atenteben-Repertoire
1. Nyontsere,	Adjahoe, M.Q. (2016). <i>Anthology of Bb Atenteben Music for Colleges and Universities</i> . University of Cape Coast Press, Cape Coast
2. Tutu gbɔvi,	
3. Mele niya.	Adjahoe, M.Q. (2016). <i>New Trends in Bb Atenteben Music for Colleges and Universities</i> . University of Cape Coast Press, Cape Coast
4. Nyontsere,	
5. Akwasi Fori	Aduonum, K. (1981). <i>Atenteben Tutor</i> . Cape Coast: University of Cape Coast, Music Department.
6. Sii Sii Sii	Ebeli, Eva (2017). <i>Music for the Atenteben</i> . Vol. II. Accra: Sundel Services.
7. Ama Adoma,	Ebeli, Eva (2017). <i>My First Book of Playing Atenteben</i> . Accra: WGCBC Publications.
8. Klopatse,	
9. Otonoko	Gorlin, D. (2000). <i>Songs of West Africa: A collection of over 80 traditional folk songs and chants in 6 languages with translations, annotations</i> . Alokli West African Dance. Retrieved February 10, 2010 <a href="http://www.3wstore.com/amazon_store/item/0970443900">www.3wstore.com/amazon_store/item/0970443900</a>
10. Fa w'akwan hye Yehowa Nsa	
11. Paanoo Hyew (F Major)	Mensah, A.A. (1971) <i>Folk Songs for Schools</i> . Accra: Ghana Publishig Corporation.
12. Tuu Tuu Gbɔvi (F Major)	Mereku C. W. K. (2013). <i>We Sing and Learn: A Legacy of Songs for Ghanaian Schools</i> . Sunyani: Kuapaye Ent. Ltd.
13. Tuu Tuu Gbɔvi (G Major)	
14. Sii Sii Sii (G Major)	Mereku, C.W.K. (1984) <i>Six Atenteben Pieces Compiled by Eva Ebeli</i> (2002). Winneba: UEW Music Department.
15. Nyonkyɛɛ (G Major)	Vordzorgbe, Pius, P. Y. (2014). <i>The Joy of Atenteben</i> . Vol. I. Accra: Black Mask Ltd.



<p>16. Nyatsiame by C.W.K. Mereku (Duet in C Major)</p> <p>17. Atenteben Tribute by E. Amu</p> <p>18. Atenteben Prelude by J H. Kwabena Nketia</p> <p>19. Atentenata in C by C.W.K. Mereku</p>	<p>Younge, P. Y. (2011). <i>Music and dance traditions of Ghana: History, performance and teaching</i>. Jefferson, NC: McFarland &amp; Company, Inc.</p>
--	--

## Xylophone (*Gyile*) Repertoire

Some Beginners Titles	Books with Gyile Repertoire
<ol style="list-style-type: none"> <li>1. Daana nuori tmeɛ</li> <li>2. Ti berra yeɛfaa ib</li> <li>3. Lielee bang zimaɛ i</li> <li>4. N seneɛ woo</li> <li>5. Boneɛ soru ti yi de</li> <li>6. Vaa ir wa</li> <li>7. Dee n danna</li> <li>8. Yezue enone me na</li> <li>9. Kristabie wa ngoge</li> <li>10. Fo ber wullu yi</li> <li>11. Akuunwanyɔng</li> <li>12. Ate Kyille</li> <li>13. Dɛpɛɛɛma</li> <li>14. Yang Yang K'ole</li> <li>15. Zɔng Bɛ Nyɛɛ Yee</li> </ol>	<p>Adjahoe, M.Q. (2016). <i>You Can Read and Play the Fourteen-Slab Gyile (Xylophone)</i>. University of Cape Coast Press, Cape Coast</p> <p>Mereku C.W.K. (2013). <i>We sing and learn: a legacy of songs for Ghanaian schools</i>. Sunyani, Ghana: Kuapaye Ent. Ltd</p> <p>Mereku, C.W.K., Ohene-Okantah, M. &amp; Addo G.W. (2005). <i>Teaching music and dance in junior secondary schools: A handbook for JSS 1, 2 &amp; 3 Teachers</i>. Accra: Adwinsa Publications.</p>

## APPENDIX II

### GLOSSARY OF PERFORMING ARTS TERMS:

#### DANCE AND DRAMA TERMS

<b>acting</b>	The imitation of an action. It is the outward expression of the inner feeling of characters in a play or story.
<b>analysis</b>	Detailed examination of the elements or structure of a play, dance or music.
<b>apron</b>	The projecting strip of stage for playing scenes and in front of the stage curtains.
<b>aside</b>	Moving to one side of the stage to deliver dialogue directly to an audience.
<b>balance</b>	Distribution of weight on stage in drama. Different elements applied in correct proportions in dance.
<b>blocking</b>	The placement and specific movements of actors on stage, usually planned by the director.
<b>body positions</b>	A western concept of the four positions of feet or the five positions of the arms in dance.
<b>body profile</b>	Outline of a person's face or as seen from one side.
<b>characterisation</b>	This is the role and nature of a character in a play. It is the playwright's means of differentiating one personage from another.
<b>characters</b>	These are the human and non-human entities in a play or story to drive actions of the story or play.
<b>choreography</b>	The art of composing a dance to portray life, as self-expression or to tell a story.
<b>costume</b>	A garment clothes worn by an actor, dancer or performer for a particular role.
<b>cultural troupes</b>	Any group of actors, dancers, musicians who come together to rehearse and perform to entertain.
<b>dance</b>	It is movements in response to rhythm.
<b>dance drama</b>	A type of dance that combines acting and dance movement to reach an audience.
<b>drama</b>	This simply means a script or play - written in dialogue with stage directions purposely to be acted before an audience.
<b>drumming</b>	Striking with sticks or beating with the palms on a membranophone.
<b>dynamics</b>	In drama it is the flow of a performance. In dance it is the force, energy or the tension in the movement.
<b>form</b>	The structure of a play, dance or music.
<b>harmony</b>	Flawless combination of sequentially arranged movements, actions or events in a play.
<b>improvise</b>	Produce or create dance, music or drama using whatever resources available.
<b>kpanlogo</b>	A traditional dance of the Ga people of Accra in Ghana.
<b>make-up</b>	Materials such as cosmetics and costumes that an actor, dancer or musician uses to portray a role.
<b>masking</b>	Conceal an action on stage, or part of an actor or dancer from the audience.

**mime**

A silent form in which a character presents a story with only movements and gestures. It is also a short, usually improvised and may be comical or serious and often topical.

**mimicking**

Imitation of any living thing especially for entertaining or ridiculing.

**neo-traditional**

A blend of traditional and modern practices.

**one act play**

A play that has only one act usually occur a few scenes. Full plays have several acts.

**plot**

This is the sequential arrangement of events in a story or play; beginning, middle and end.

**poetry**

A literary work that makes use of a combination of special words which express feelings and ideas by the use of a distinct style and rhythm.

**posture**

A position of a person's body or parts especially for the purpose of communicating a character.

**props**

Objects on the stage related to performance e.g. furniture, decoration, accessories, etc.

**proscenium**

A type of theatre that has a picture-framed stage.

**theatre**

**protagonist**

The main character in a story or play.

**rehearsal**

Preparation for any stage performance.

**rhythm**

Regular repeated patterns movement or actions.

**scenery**

Painted back-cloths, flats or stage structures, etc. used to represent a location in a theatre or stage.

**skit**

A very short play or dramatisation.

**stage-lighting**

The process of illuminating the stage in a theatre or performance/acting space.

**synopsis**

A gist, summary of a story, plays or dance performance.

**tempo**

How fast or slow a play or dance performance (is).

**theatre games**

Warm up exercises used to build the concentration of actors or dancers and as a means of rehearsing dramatic materials.

**thrust stage**

The stage that has audience sitting in all three sides.

## MUSIC TERMS

**absolutism**

An aesthetic philosophical viewpoint that states "musical meaning lies exclusively within the context of the work itself."

**aerophones**

Instruments played by blowing air through the instrument, e.g. *Wia* or *Atenteben*,

**aesthetic**

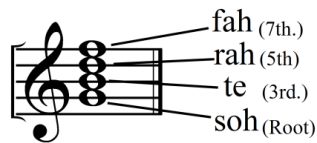
A description of how beautiful a piece of music is to you; the emotional values music elicits in you; or making a judgement of the sentiments and taste of a piece of music (viewpoints—absolutist, formalist, referentialist and expressionist).

**appreciation**

**report**

<b>African diaspora indigenous musician</b>	A renowned Ghanaian traditional musician who has left his original homeland and settled overseas either in the west (occidental) or in the east (oriental), e.g., Guy Warren (aka Kofi Ghanaba), Kakraba Lobi,
<b>African diaspora popular musician</b>	A renowned Ghanaian popular musician who has left his original homeland and settled overseas either in the west or in the east, e.g., Nana Acheapong, Kwesi Pee, Ancient Awuah
<b>allegory</b>	A story, poem, or picture that can be interpreted to reveal a hidden meaning, typically of moral or political one.
<b>allegro</b>	An Italian word that describes or direct the tempo, or speed, of music. It means lively, cheerful or brisk.
<b>arpeggios</b>	The notes of a chord played in rapid succession, either ascending or descending.
<b>art musician</b>	A musician who has formal/informal music education or training and writes or performs classical music.
<b>ascending</b>	Singing or playing musical notes of the scale arranged from the lowest pitch to the highest.
<b>atenteben</b>	A bamboo flute invented by Ephraim Amu. Originally, the flute is an indigenous instrument that belongs to the Kwahu people in Ghana. It is popularly known for its solemn sound for playing funeral dirges.
<b>audiation</b>	Refers to comprehension and internal realization of music, or the sensation of an individual hearing or feeling sound when it is not physically present.
<b>axatse</b>	Rattle in an Anlo ensemble, e.g., Agbadza, Gahu, Astiagbeko, Kinka.
<b>bass drum</b>	The largest or biggest drum in the school marching band.
<b>beat</b>	It is the basic unit of time, the pulse, of the mensural level. The beat is often defined as the rhythm listeners would tap their toes to when listening to a piece of music, or the numbers a musician counts while performing. The arithmetic or numeral values of the note against the crochet beat are as follows: Crotchet = 1 beat, Minim = 2 beats, Quaver = 1/2 beat and Semibreve = 4 beats.
<b>cadence</b>	A cadence is "a melodic or harmonic configuration that creates a sense of resolution [finality or pause]." A harmonic cadence is a progression of two chords that concludes a phrase, section, or piece of music. In other words, they punctuate musical phrases. E.g. perfect, imperfect, interrupted and plagal.
<b>castanet</b>	It is known in Akan as <i>Frikyiwa</i> . It is a small metallic musical instrument used for time lines.
<b>choral groups</b>	A body of singers who perform together as a group is called a <i>choir</i> or <i>chorus</i> . The former term is very often applied to groups affiliated with a church (whether or not they actually occupy the choir) and the second to groups that perform in theatres or concert halls, but this distinction is far from rigid.
<b>chordophones</b>	Instruments from which sound is made by a vibrating chord or string, e.g. Goji.
<b>choreography</b>	The art of composing, writing, acting, or producing plays; a literary composition intends to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance is
<b>combo</b>	A small group of musicians who play together or dance or perform jazz music.

<b>concert</b>	A concert is a live music performance in front of an audience. The performance may be by a single musician, sometimes then called a recital, or by a musical ensemble, such as an orchestra, choir, or band.
<b>conducting</b>	The art (or method) of controlling an orchestra, or operatic performance, or choir by means of gestures; the control including the beating of time, ensuring of correct entries, and the shaping of individual phrasing is
<b>Conducting patterns</b>	Strokes or hand patterns made by a conductor to help performers feel different pulses and beats.
<b>crescendo</b>	An Italian word that describes or direct the dynamics, or loudness, of music. It means gradually increasing in loudness.
<b>cymbals</b>	A musical instrument consisting of a slightly concave round brass plate which is either struck against another one or struck with a stick to make a ringing or clashing sound.
<b>descending</b>	Singing or playing musical notes of the scale arranged from the highest pitch to the lowest.
<b>diminuendo</b>	An Italian word that describes or direct the dynamics, or loudness, of music. It means gradually decreasing in loudness.
<b>dominant seventh chord</b>	It is a chord composed of a root, major third, perfect fifth, and minor seventh. It can be also viewed as a major triad with an additional minor seventh. It is denoted using popular music symbols by adding a superscript "7" after the letter designating the chord root.



<b>duet</b>	Music for two voices of instruments.
<b>durational symbols</b>	The symbols that represent time and action in musical space are semibreve, minim, crotchet, quaver, semiquaver, demi-semiquaver and hemi-demi-semiquaver.
<b>durational values</b>	Are symbols that represent time and action in musical space: they delineate and mark off varying values of sound (and silence) in a composition. It is the length of time a pitch, or tone, is sounded. Additionally, they are proportional to one another as to how they may be divided from larger into smaller values. Also see <i>beat</i> .
<b>dynamics</b>	The variation in loudness between notes or phrases. Some symbols used to represent dynamics are <i>p</i> , <i>pp</i> , <i>mf</i> , <i>f</i> , <i>ff</i> , etc.
<b>echo clap/shout elements of Music</b>	Clapping back a rhythmic pattern immediately after a given pattern. <i>Rhythm</i> : Long and short notes combine to make rhythm. <ul style="list-style-type: none"> <li>• Duration: how long or short a sound (or silence) last.</li> <li>• Tempo: the speed of the music (Note: Tempo indications are often designated by Italian terms): <ol style="list-style-type: none"> <li>a) Largo = slow</li> </ol> </li> </ul>

- b) Adagio = slow
- c) Andante = steady walking tempo
- d) Moderato = moderate
- e) Allegro = fast
- f) Presto = very fast

*Dynamics:* Loud sounds, Soft sounds

*Pitch:* How high or low a sound is.

*Tempo:* Speed of music – Fast or slow

*Form and Structure of music:* How a piece of music is organised, e.g. AB (Binary form) a piece of music that two sections, ABA (Ternary Form) is a three sectional music. *Call and response* – In most African songs, singers are divided into two. The first group is made up of one person known as the *Cantor (call)*, while the rest of the singers forming the second group is known as the *Chorus (response)*. The cantor leads the singing while the chorus sings after the cantor.

*Texture:* How different sounds or instruments are combined in a piece of music, and the nature of sounds produced by each instrument.

*Timbre:* (pronounced “Tam – ba”) Tone colour or quality of sound that allows one to distinguish between one instrument and another, e.g. trumpet, piano, etc.

*Melody:* A combination of different sounds or pitches and rhythm. If you can sing, hum or whistle any song or tune that is melody.

*Harmony:* Two, three or four sounds played or sung at the same time.

**enquiry**

(a). a request for information. (b). a systematic investigation often of a matter of public interest. (c). examination into facts or principles: research. Any process that has the aim of augmenting knowledge, resolving doubt, or solving a problem.

**expressionism**

An aesthetic philosophical viewpoint that states "the expressionist would argue that these same relationships (absolutism, formalism and referentialism) are in some sense capable of exciting feelings and emotions in the listener."

**flute**

It is a family of musical instruments in the woodwind group. Unlike woodwind instruments with reeds, a flute is an aerophone or reedless wind instrument that produces its sound from the flow of air across an opening. Flute is an orchestral instrument.

**form in music**

The structure of musical piece.

**formalism**

An aesthetic philosophical viewpoint that states "the meaning of music lies in the perception and understanding of the musical relationships set forth in the work of art and that meaning in music is primarily intellectual."

**forte**

An Italian word that describes or direct the dynamics, or loudness/softness, of music. It means loud.

**game songs**

Songs children sing during play/games, e.g. stone passing game songs.

<b>harmony</b>	Simultaneous occurring pitches (tones, notes) or chords. Notes sounded vertically.
<b>idiophone</b>	Self-sounding instruments, i.e. sound is produced through the vibration of the body of the instrument, e.g. bell, castanet, <i>Axatse</i> , <i>Gankogui</i> , etc.
<b>improvisation</b>	Created spontaneously or without specific or scripted preparation.
<b>indigenous genres</b>	Dances from the local community.
<b>instrumentation</b>	The arrangement or a composition of a piece of music for particular instruments.
<b>internalize</b>	Ability to hear sound in your mind. Also see <i>Audiation</i> .
<b>intervals</b>	The distance between any note and the next note whether black or white. Intervals are measured by the number of letter names from the lowest note upwards both notes included in the count, e.g. C – G may be measured as C D E F G that is 5 notes in all, therefore the interval is a 5 <sup>th</sup> . C – E is C D E and that is a 3 <sup>rd</sup> because 3 notes or letters are involved.
<b>key signature</b>	The time signature (also known as meter signature, metre signature, or measure signature) is a notational convention used in Western musical notation to specify how many beats (pulses) are contained in each measure (bar), and which note value is equivalent to a beat.
<b>largo</b>	An Italian word that describes or direct the tempo, or speed, of music. It means very slow. It is usually considered to be slower than <i>adagio</i> , and with great dignity.
<b>manuscript sheet</b>	Sheet for the notation of music usually ruled in five lines called the staff.
<b>melodic contour</b>	The rise and fall of pitches in a melody.
<b>melodic instruments</b>	Musical instruments that only play a note at a time, i.e., melodically, e.g., trumpet, <i>atenteben</i> .
<b>melodic patterns</b>	Sing a known song and clap out every word you sing and that gives you the melodic patterns.
<b>membranophones</b>	Drums made with parchment heads or membrane (animal skin). Sound is produced by striking or scraping the membrane with the hand or an object like stick.
<b>musical score</b>	A written form of a musical composition put on a manuscript sheet.
<b>octave</b>	An octave or perfect octave is the interval between one musical pitch and another with double its frequency. E.g., from C to C <sup>1</sup> or say G to G <sup>1</sup> .
<b>ostinato</b>	It is a motif or phrase that persistently repeats in the same musical voice (especially in the bass), frequently in the same pitch.
<b>patriotic songs</b>	Songs sung to show love for one's country or the passion which inspires one to serve his or her country.
<b>piano</b>	An Italian word that describes or direct the dynamics, or loudness/softness, of music. It means soft.
<b>poco a poco</b>	An Italian word that describes or direct the tempo, or speed, of music. It means 'little by little' or gradually.



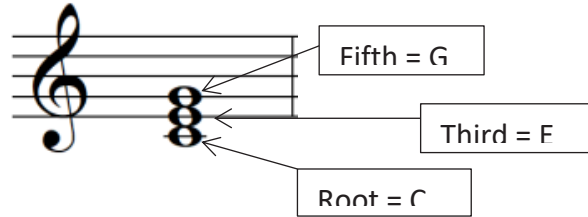
<b>pop music bands</b>	Popular music is <u>music</u> with wide appeal that is typically distributed to large audiences through the <u>music industry</u> . These forms and styles can be enjoyed and performed by people with little or no <u>musical training</u> . It stands in contrast to both <u>art music</u> and <u>traditional or "folk" music</u> .
<b>referentialism</b>	An aesthetic philosophical viewpoint that states "musical meanings refer to the extra musical world of concepts, actions, emotional states, and character."
<b>rehearsal</b>	An activity in the performing arts that occurs as preparation for a performance in music, theatre, dance and related arts, such as opera, musical theatre and film production. The term "rehearsal" typically refers to ensemble activities undertaken by a group of people.
<b>rests</b>	They are intervals of silence in pieces of music, marked by symbols indicating the length of the pause. Each rest symbol and name correspond with a particular note value, indicating how long the silence should last, generally as a multiplier of a measure or whole note.
<b>rhythm</b>	It is defined as the division of music into regular metric portions; the regular pulsation of music. The movement of the music in time. A pattern of different duration over the steady background of the beat.
<b>rhythmic patterns</b>	The various rhythms played by individual instruments in drum music (Adowa, Agbadza, Kpanlogo, Kundum, Bawa) are all rhythmic patterns.
<b>scale</b>	An alphabetical succession of sounds ascending and descending from a starting note. E.g.: C D E F G A B (d r m f s l t d). A scale gets its name from where it starts. The white piano keys from C to C form a C major scale. These eighth notes (C, D, E, F, G, A, B, and then C again) represent the C major scale.
<b>snare drum</b>	A percussion instrument that produces a sharp staccato sound when the head is struck with a drum stick, due to the use of a series of stiff wires held under tension against the lower skin.
<b>solfege</b>	In music, solfège or solfeggio, also called sol-fa, solfa, solfeo, among many names, is a music education method used to teach aural skills, pitch and sight-reading of Western music. It is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears ( <i>do, re, me, fa, so, la, te, do</i> ).
<b>solo</b>	Music or one voice or one instrument.
<b>sound</b>	The sounds are produced by instruments in which the periodic vibrations can be controlled by the performer. Sound wave can be described by five characteristics: wavelength, amplitude, time-period, frequency and velocity or speed.
<b>staff</b>	(plural: staves) Uses five parallel lines and four spaces to notate (write down) the pitches of music.
<b>syncopation</b>	It is a term relating to rhythm which has "off-the-beat" accents.
<b>time signature</b>	It is a notational convention used in Western musical notation to specify how many beats are contained in each measure, and which note value is equivalent to a beat.

**treble clef**

A clef indicates which note names go on which lines (and spaces between the lines) on the staff. Clefs are written at the start of the staff. Treble Clef designates the second line from the bottom as G. The lines in treble clef represent the pitches E, G, B, D, and F. The spaces are F, A, C, and E.

**triads**

A triad is a three-note chord built of two third intervals stacked on top of each other. The three notes are called root, third and fifth from bottom to top. In the chord below, the two third intervals are C to E and E to G.



**triangle**

It is an idiophone type of musical instrument in the percussion family. It is a bar of metal, usually steel but sometimes other metals such as beryllium copper, bent into a triangle shape. The instrument is usually held by a loop of some form of thread or wire at the top curve.

**trio**

Music for three voices or instruments.

<b>triangle</b>	It is an idiophone type of musical instrument in the percussion family. It is a bar of metal, usually steel but sometimes other metals such as beryllium copper, bent into a triangle shape. The instrument is usually held by a loop of some form of thread or wire at the top curve.
<b>trio</b>	Music for three voices or instruments.

## DANCE

**AB.** A two-part compositional form with an A theme and a B theme; the binary form consists of two distinct, self-contained sections that share either a character or quality (such as the same tempo, movement quality, or style).

**ABA.** A three-part compositional form in which the second section contrasts with the first section. The third section is a restatement of the first section in a condensed, abbreviated, or extended form.

**Action.** A movement event.

**Aesthetic criteria.** Standards on which to make judgments about the artistic merit of a work of art.

**Alignment.** The relationship of the skeleton to the line of gravity and the base of support.

**Axial movement.** Any movement that is anchored to one spot by a body part using only the available space in any direction without losing initial body contact. Movement is organized around the axis of the body rather than designed for travel from one location to another; also known as *nonlocomotor movement*.

**Call and response.** A structure that is most often associated with African music and dance forms, although it is also used elsewhere. One soloist/group performs with the second soloist/group entering “in response” to the first.

**Canon.** Choreographic form that reflects the musical form of the same name, in which individuals and groups perform the same movement/phrase beginning at different times.

**Choreographic Structure.** The specific compositional forms in which movement is structured to create a dance.

**Classical.** Dance that has been developed into highly stylized structures within a culture. Generally developed within the court or circle of power in a society.

**Discuss.** To engage in oral, written, or any other appropriate form of presentation.

**Dynamics.** The expressive content of human movement, sometimes called qualities or efforts. Dynamics manifest the interrelationships among the elements of space, time, and force/energy. See also *movement quality*.

**Elements.** The use of the body moving in space and time with force/energy.

**Elevation.** The body’s propulsion into the air away from the floor, such as in a leap, hop, or jump.

**Folk.** Dances that are usually created and performed by a specific group within a culture. Generally, these dances originated outside the courts or circle of power within a society.

**Form.** The overall structural organization of a music composition (eg. AB, ABA, call and response, rondo, theme and variations, sonata-allegro) and the interrelationships of music events within the overall structure.

**Improvisation.** Movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance. Provides the dancer with the opportunity to bring together elements quickly, and requires focus and concentration. Improvisation is instant and simultaneous choreography and performance.

**Levels.** The height of the dancer in relation to the floor (low, middle and high).

**Locomotor movement.** Movement that travels from place to place, usually identified by weight transference on the feet. Basic locomotor steps are the walk, run, leap, hop, and jump and the irregular rhythmic combinations of the skip (walk and hop), slide (walk and leap) and gallop (walk and leap).

**Movement quality.** The identifying attributes created by the release, follow-through, and termination of energy, which are key to making movement become dance. Typical terms denoting qualities include sustained, swing, percussive, collapse, and vibratory and effort combinations such as float, dab, punch, and glide.

**Movement theme.** A complete idea in movement that is manipulated and developed within a dance.

**Musicality.** The attention and sensitivity to the musical elements of dance while creating or performing.

**Nonlocomotor movement.** See *axial movement*.

**Palindrome.** A choreographic structure used with a phrase or longer sequence of movement in which the phrase, for example, is first performed proceeding from movement 1 to movement 2, etc. when the last movement of the phrase is completed, the phrase is retrograded from the penultimate movement to the first movement. (A commonly used example in prose is “Able was I ere I saw Elba.” In this example, the letters are the same forward to the “r.” in “ere” as they are backward to the “r.”)

**Personal space.** The “space bubble” or the kinesphere that one occupies, it includes all levels, planes, and directions both near and far from the body’s centre.

**Phrase.** A brief sequence of related movements that has a sense of rhythmic completion

**Projection.** A confident presentation of one’s body and energy to vividly communicate movement and meaning to an audience, performance quality.

**Reordering.** A choreographic process in which known and defined elements (specific movements, movement phrases, etc) are separated from their original relationship and restructured in a different pattern.

**Rhythmic acuity.** The physical, auditory recognition of various complex time elements.

**Style.** A distinctive manner of moving; the characteristic way dance is done, created, or performed that identifies the dance of a particular performer, choreographer, or period.

**Traditional dance.** The term “traditional” is used to denote those dances and dance forms that have arisen out of the tradition of a people, such as the dances of Yeve, or the folk dances of indigenous peoples of Kpando or other ethnic areas in Ghana.

**Warmup.** Movements and/or movement phrases designed to raise the core body temperature and bring the mind into focus for the dance activities to follow.

## **DRAMA**

**Action:** The core of a theatre piece; the sense of forward movement created by the sense of time and/or the physical and psychological motivations of characters.

**Aesthetic criteria:** Criteria developed about the visual, aural, and oral aspects of the witnessed event, derived from cultural and emotional values and cognitive meaning.

**Aesthetic qualities:** The emotional values and cognitive meanings derived from interpreting a work of art, the symbolic nature of art.

**Alliteration:** Alliteration is a poetic device in which the same consonant sound is repeated in close succession. In other words, alliteration is used when similar consonant sounds in words are placed close to each other. For example, in the statement, “stop staring and stir the starch Stanley”, the repetition of the consonant sound /s/ makes the line alliterative. Other examples are: loose-lips, weary-ways, boisterous-book etc. Alliteration is a sound effect device in poetry (see assonance).

**Allusion:** Allusion is an indirect reference in a literary work to someone, something or an event in history, the Bible, mythology or to another work of literature. In allusion a writer may make an implicit reference to an event in history, for example, the Slave Trade, in order to throw light on servitude. Another writer may make a passing or casual reference to someone or an event in the Bible, literature or classical Roman and Greek mythology. Allusions may be historical, Biblical, literary, classical among others. An allusion is often a kind of appeal to a reader to share some experience or knowledge with the writer. It enriches the work by association and gives it depth.

- Assonance:** Assonance refers to the repetition of similar vowel sounds in words which occur in succession in a line or in adjacent lines in a poem. For example, in the line “squeezing beneath my freezing bed”, the repetition of the vowel; sound /i/ in the words, illustrates the use of assonance. Like alliteration, assonance is a sound effect device in poetry.
- Artistic choices:** Selections made by theatre artists about situation, action, direction, and design in order to convey meaning.
- Classical:** A dramatic form and production techniques considered of significance in earlier times, in any culture or historical period.
- Constructed meaning:** The personal understanding of dramatic/artistic intentions and actions and their social and personal significance, selected and organized from the aural, oral, and visual symbols of a dramatic production.
- Drama:** The art of composing, writing, acting, or producing plays; a literary composition intend to portray life or character or to tell as story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance.
- Dramatizations:** The act of creating character, dialogue, action, and environment for the purpose of exploration, experimentation, and study in a setting where there is no formal audience observation except for that of fellow students and teachers.
- Environment:** Physical surroundings that establish place, time, and atmosphere/mood; the physical conditions that reflect and affect the emotions, thoughts, and actions of characters.
- Formal production:** The staging of a dramatic work for presentation of or an audience.
- Improvisation:** The spontaneous use of movement and speech to create a character or object in a particular situation.
- Informal production:.** The exploration of all aspects of a dramatic work (such as visual, oral, aural) in a setting where experimentation is emphasized. Similar to classroom dramatizations with classmates and teachers as the usual audience.
- Metaphor:** A metaphor is a comparison between two different things without the use of as or like. There is a transfer of attributes in the use of metaphor based on a comparison. For example, the statement “John was a lion in the fight”, is

metaphorical. In this statement, John has been compared to a lion and by this comparison the fierce, wild and brutal attributes of a lion have been transferred to John. A mental picture is created about how John fought. (see simile).

**New art forms.** The novel combination of traditional arts and materials with emerging technology (such as performance art, videodiscs, virtual reality).

**Personification:** Personification is the figure of speech by which animals, abstract ideas, or inanimate things are referred to as if they were human. In the statement, “All nature mourned the death of the King”, “nature” has been given a human attribute (mourning). It has therefore been personified. Personification attributes human qualities to nonhuman objects or entities. The statement, “the surf flung its arm around the swimmers and enveloped them with love” is also an example of personification. In this example “surf” has been personified.

**Pun:** Pun is a figure of speech which involves a play upon words. In pun a writer uses words that have the same sound but different meanings. For example, in the statement,

“I am a cobbler of soles  
But I can cobble souls”,

The words “soles” and “souls” have the same sound but different meanings. The two lines illustrate the use of Pun. The term “Paronomasia” is the Greek term for pun.

**Repetition:** In repetition, words, phrases, questions or statements are repeated in a piece of literary work for the purpose of emphasis. In poetry, a line or lines may be repeated for emphasis and for sound effect. Take a look at the poem below:

Water, water everywhere  
And all the boards did shrink  
Water, water everywhere  
Nor any drop to drink

Lines one and three of the above extract are repeated for emphasis and for sound effect.

**Role:** The characteristic and expected social behaviour of an individual in a given position (eg. mother, employer). Role portrayal is likely to be more predictable and one-dimensional than character portrayal.

**Rhyme:** Rhyme is a sound effect device in poetry. It refers to identity in sound of some part, especially of the end of words. If one word rhymes with another or if two words rhyme, they have a very similar sound. The sound of the endings of the rhyming words are the same or identical. The following are some words that rhyme: Say-day, measure-pleasure, puff-

rough. It is worth noting that a poem that rhymes has a rhyme scheme. This is the pattern of rhymes used in the poem or stanza, usually marked by small letters to symbolize correspondences. Take a look at the poem below:

I will complain, yet praise: (a)

I will bewail, approve; (b)

And all my sour-sweet days (a)

I will lament and love. (b)

The lines of the above poem rhyme. Line one rhymes with line three and line two rhymes with line four. The rhyme scheme of the above poem is “abab”.

There are different types of rhyme. Some of them are: end-rhyme, internal rhyme, identical rhyme etc.

**Script.** The written dialogue, description, and directions provided by the playwright.

**Simile:** A simile is a comparison between two different things, actions, or feelings, using the words “as” or “like”. For example, “He was still as a statue” or “He was still like a statue”. Statues are permanently motionless. So by comparing the posture of the human being to a statue, there is a mental picture created of how stationary the subject “He” was. There is the transfer of qualities in the use of simile. For instance, in the statement, “My love is like a red rose”, love acquires colour and fragrance. Love can also hurt. This is with reference to the thorns of the rose flower. Simile has been used in this instance to convey love.

**Symbolism:** Symbolism is the representation of an idea or something by a symbol. In symbolism, what the symbol stands for, means something more or something else. For example, the flag is a symbol of nationhood, the cross is a symbol of Christianity, the dove may symbolize peace etc.

**Tension:** The atmosphere created by unresolved, disquieting, or inharmonious situations that human beings feel compelled to address.

**Text:** The basis of dramatic activity and performance; a written script or an agreed-upon structure and content for an improvisation.



**Theatre:** The imitation/representation of life, performed for other people; the performance of dramatic literature; drama, the milieu of actors and playwrights, the place that is the setting for dramatic performances.

**Theatre literacy:** The ability to create, perform, perceive, analyze, critique, and understand dramatic performances.

## **VISUAL ARTS TERMS**

**abstract:** It is an artwork in which the artist changes the way something looks so that it does not look like the real object it represents. An idea or concept which does not look like the original.

**aesthetic:** Standards applied in making judgment about the merit of an artwork.

**appraise/appraisal:** Determine the worth of; assess; estimate the nature, quality, importance of things. The act of examining someone or something in order to judge their qualities, success, or needs:

**appreciate/ appreciation:** Understanding how good or useful someone or something is. Recognition and enjoyment of the good qualities of someone or something.

**appliqué:** An artwork or design made by cutting pieces of one material and fixing them to the surface of another.

**artefact:** An object made or used by human beings, especially during a specific period of the past.

**artwork:** The outcome product or result of using a creative process to design and make objects for aesthetic purposes and to communicate ideas through visual language. Any of the art forms, such as drawing, painting, sculpture, or other artistic productions.

**artist:** A person who designs and makes artworks.

**assemblage:** A three-dimensional composition made by combining (assembling) a variety of objects, often found objects.

**balance:** A state of equilibrium referring to the balance of weight or the arrangement of elements in a design. Designs may be balanced on both sides from the centre (symmetrical) or balanced off the centre (asymmetrical).

**batik:** It is a technique of decorating fabric using a wax-resist dyeing method. Batik is made either by drawing or stamping the motifs using wax.

**bead making:** It is a form of art whereby glass or clay is fired with a hole in it to make beautiful jewellery. It is also the art of arranging beads into different designs to form necklaces, bracelets, crowns, rings, earrings, anklets and so on.

**bisque:** An unglazed pottery ware that has been fired at a low temperature to make handling easier.

**calligraphy:** Beautiful handwriting made with a quill, reed pen or brush.

**carving:** A sculpting technique, in which the sculptor cuts, chips or whittles away part of a solid mass of material e.g. wood, clay or stone, to create a sculpture. Carving is also referred to as a subtractive process.

- casting:** A sculpting technique in which liquid substance (metal or clay) is poured into a mould and allowed to harden.
- ceramics/pottery:** Artworks made out of clay and then 'fired' to make them permanent.
- ceremonial art:** Art made to honour a person or event.
- clay:** Sticky earth that is used in pottery and ceramics. It is wet, and it hardens after drying or heating.
- coiling:** A method of forming pottery from rolls of clay.
- collage:** Artwork made by attaching pieces of paper or other material to a flat surface.
- colour:** The hue, tint and shade of pigment. Colour has three properties: hue, value, and intensity.
- colour wheel:** A circle diagram that shows how colours are related.
- complementary colours:** These are colours opposite one another on the colour wheel, e.g. red and green, blue and orange, and yellow and violet
- composition:** The arrangement or organisation of elements in a work of art.
- contour drawings:** The drawing of an object as though the drawing tool is moving along all the edges and ridges of the form.
- construction techniques:** Different ways of putting materials together (e.g. stapling, cutting, gluing, taping, etc.).
- contrast:** The difference between two or more elements in a design or the degree of difference between the lightest and darkest parts of a picture.
- cool colours:** Colours suggesting coolness, e.g. blue, green, and violet. They remind us of cool things like water or the forest. Artists use them to create moods.
- creativity:**
- design:** The plan, conception, or organization of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.
- distortion:** Condition of being twisted or bent out of shape. In art, distortion is often used as an expressive technique.
- dominance:** The importance of the emphasis of one aspect in relation to all other aspects of a design.
- drawing:** A two-dimensional artwork made with a pencil or crayon.
- drawing techniques:** Different ways of drawing, such as hatching, stippling, contour, blending, or shading:  
*Hatching:* drawing repeating parallel lines to create a texture or value  
*Cross hatching:* drawing repeating crossing lines to create a texture or value  
*Contour:* drawing the outlines of a shape or form  
*Blending—smudging* to create a texture or value  
*Shading:* creating various gradations of value,
- elements of design/art:** Sensory components used to create works of art: line, colour, shape/form, texture, value, space.
- emphasis:** Special stress given to an element to make it stand out. Emphasis is what we notice first in an artwork.
- engraving:** The method of cutting or incising a design into a material, usually metal, with a sharp tool.

<b>expressive art:</b>	Ideas that express moods. Art created to show feeling or emotion.
<b>figurative:</b>	Pertaining to representation of form or figure in art.
<b>foreground:</b>	Part of a two-dimensional artwork that appears to be nearer the viewer or in the front. Middle ground and background are the parts of the picture that appear to be farther and farthest away.
<b>focal point:</b>	The place in a work of art on which attention becomes centred because of an element that has been emphasised in a way.
<b>form:</b>	A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).
<b>frottage:</b>	Designs and textural effects that are created by placing paper over objects that have raised textured surfaces and rubbing the paper with pencil or crayon.
<b>function:</b>	The purpose and use of a work of art.
<b>functional art:</b>	The art that is made to be used or serve a purpose.
<b>gallery:</b>	A place for displaying or selling artworks.
<b>genre:</b>	The representation of people, subjects, and scenes from everyday life.
<b>gesture drawing:</b>	The drawing of lines quickly and loosely to show movement in a subject.
<b>glaze:</b>	In ceramics, it is the thin, glossy coating fired onto pottery. In painting, it is a thin layer of transparent paint.
<b>green ware:</b>	Bone-dry, unfired pottery.
<b>hand-building:</b>	Making clay forms by a non-mechanical process, such as pinching, coiling, and slab building.
<b>harmony:</b>	The principle of design that combines elements in a work of art to emphasise the similarities of separate but related parts.
<b>hue:</b>	The name of a colour (e.g., red, blue, yellow, orange).
<b>illustration:</b>	A picture specifically designed for the purpose of communicating commercial ideas, such as images for CD covers or books.
<b>incise:</b>	To remove (subtract) clay by cutting into the surface.
<b>installation art:</b>	The hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Installation art now includes art as a concept.
<b>intensity:</b>	Also called Chroma or saturation. It refers to the brightness of a colour (colour is full in intensity only when it is pure and unmixed). Colour intensity can be changed by adding black, white, grey, or an opposite colour on the colour wheel.
<b>landscape:</b>	A work of art that shows an outdoor scene.
<b>leather-hard:</b>	The condition of a clay body when much of the moisture has evaporated and shrinkage has just ended but the clay is not totally dry. Joining slabs, carving, or burnishing is done at this stage.
<b>line:</b>	A point moving in space. Line can vary in width, length, curvature, colour, or direction.

<b>loom:</b>	A frame or machine for weaving fabrics.
<b>larquette:</b>	A small model (as of a sculpture or a building).
<b>mass:</b>	The outside size and bulk of a form, such as a building or a sculpture; the visual weight of an object.
<b>media:</b>	Plural of Medium, it refers to materials used to make art; categories of art (e.g., painting, sculpture, film).
<b>medium:</b>	A material used to produce art; for example, paint, clay, fibre. The plural of medium is Media.
<b>middle ground:</b>	Area of a two-dimensional work of art between the foreground and background.
<b>mixed media:</b>	A work of art for which more than one type of art material is used to create the finished piece.
<b>modelling:</b>	A sculptural technique of manipulating a soft material to create a three-dimensional form.
<b>monochromatic:</b>	A colour scheme involving the use of only one hue that can vary in value or intensity.
<b>mood:</b>	The state of mind or feeling communicated in a work of art, frequently through colour.
<b>mosaic:</b>	An art work that is created by pasting a surface with very tiny pieces of other materials.
<b>motif:</b>	A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.
<b>movement:</b>	The principle of design that deals with the creation of action.
<b>multimedia:</b>	Computer programmes that involve users in the design and organisation of text, graphics, video, and sound in one presentation.
<b>mural:</b>	A painting, generally drawn or painted directly onto an interior or exterior wall.
<b>narrative art:</b>	An artwork that tells a story or shares information.
<b>negative (space):</b>	The empty space or shape containing or surrounding an image in a two or three-dimensional artwork. They represent areas not occupied by objects.
<b>neutral colours:</b>	The colours black, white, grey, and variations of brown. They are included in the colour family called Earth colours.
<b>non-objective:</b>	Having no recognisable object as an image. Also called non-representational.
<b>observational:</b>	Skills learned while observing first-hand, the object, figure, or place. They are required for achieving good drawings.
<b>pattern:</b>	Anything repeated in a predictable combination. A line, shape, or colour repeated again and again.
<b>performance art:</b>	A type of art in which events are planned and enacted before an audience for aesthetic reasons.
<b>perspective:</b>	A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface.
<b>point of view:</b>	The angle from which the viewer sees the objects or scene.
<b>portfolio:</b>	A systematic, organized collection of students' work.
<b>portrait:</b>	A work of art that shows a specific person or group of people.
<b>positive (space):</b>	The actual Shape or space that an image occupies in a design or composition.
<b>primary colours:</b>	Refers to the colours red, yellow, and blue. From these all-other colours are created. They are colours that cannot be made from other colours.
<b>printmaking:</b>	The transferring of an inked image from one surface (from the plate or block) to another (usually paper).

<b>principles of design:</b>	The organisation of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, variety, unity).
<b>proportion:</b>	The size or amount of one thing compared to that of another thing.
<b>realistic art:</b>	Artworks that show things the way they really look.
<b>reflection:</b>	Personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.
<b>relief:</b>	A type of sculpture in which forms project from a flat background; areas of relief may be concave or convex: <i>Bas-relief</i> – a low relief. <i>High relief</i> – a sculptural relief that stands out or protrudes from the background <i>Additive relief</i> – a type of relief in which elements are added and protrude from a surface. <i>Subtractive relief</i> – a type of relief in which elements are carved, etched or inscribed into a surface.
<b>resist:</b>	An art process using two or more materials that do not mix, such as, crayon and watercolour or wax and dye.
<b>rhythm:</b>	Intentional, regular repetition of lines of shapes to achieve a specific repetitive effect or pattern.
<b>rubric:</b>	A guide for judgement or scoring; a description of expectations.
<b>scale:</b>	Relative size, proportion used to determine measurements or dimensions within a design or work of art.
<b>scoring:</b>	In pottery/ceramics, scratching the surfaces of both pieces of clay before joining them together; in paperwork, the incising of the surface to enable precise folding.
<b>screen printing:</b>	A printmaking technique in which a screen is used as the printing block or plate.
<b>sculpture:</b>	A three-dimensional work of art either in the round (to be viewed from all sides) or in <i>bas relief</i> (low relief in which figures protrude slightly from the background).
<b>secondary colours:</b>	Colours that are a mixture of two primary colours. Red and yellow make orange, yellow and blue make green, and blue and red make violet.
<b>shade:</b>	Colour with black added to it.
<b>shape:</b>	A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.
<b>silhouette:</b>	Outline drawing of a shape filled in with a solid colour.
<b>sketch:</b>	A drawing without much detail, usually completed in a short time.
<b>slab building:</b>	A hand-building method with clay using flat rolled out sheets of clay.
<b>slip:</b>	Liquid or fluid clay used in joining clay pieces and also for surface decoration.
<b>smudging:</b>	Merging colours applied to a surface with a graphite pencil, brush, crayon, coloured pencil or other medium; sometimes called feathering or blending.
<b>soft sculpture:</b>	Sculpture made with fabric and stuffed with soft material.
<b>solvent:</b>	The liquid that controls the thickness or the thinness of paint.

<b>space:</b>	The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.
<b>still life:</b>	Arrangement or work of art showing a collection of inanimate objects.
<b>structure:</b>	The way in which parts are arranged or put together to form a whole.
<b>style:</b>	A set of characteristics of the art of a culture, a period, or school of art. It is the characteristic expression of an individual artist.
<b>subtractive:</b>	Refers to sculpting method produced by removing or taking away from the original material (the opposite of additive).
<b>symbol:</b>	An image that represents something else.
<b>texture:</b>	The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.
<b>theme:</b>	An idea based on a particular subject.
<b>three-dimensional:</b>	Having height, width, and depth. Also referred to as 3-D.
<b>tint:</b>	A colour mixed with white to make it lighter.
<b>tone:</b>	Colour shaded or darkened with grey (black plus white).
<b>two-dimensional:</b>	Having height and width but not depth. Also referred to as 2-D.
<b>unity:</b>	Total visual effect in a composition achieved by the careful blending of the elements of art according to the principles of design.
<b>value:</b>	Lightness or darkness of a hue or neutral colour. A value scale shows the range of values from black to white.
<b>variety:</b>	A principle of art concerned with combining one or more elements of art in different ways to create interest.
<b>virtual:</b>	An image produced by the imagination and not existing in reality.
<b>visual arts:</b>	The study of and creation of symbolic and/or realistic creative expressions using visual imagery to communicate personal, cultural, historical and/or universal thoughts, ideas, feelings and beliefs to satisfy the human need. They include drawing, painting, pottery, calabash arts, leatherworks, beadmaking, photography, sculpture, weaving, architecture, etc. that can evoke emotional aesthetic and intellectual responses.
<b>visual literacy:</b>	Includes thinking and communication. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from a visual image.
<b>visual metaphor:</b>	Images in which characteristics of objects are likened to one another and represented as that other. They are closely related to concepts about symbolism.
<b>volume:</b>	The space within a form (e.g.in architecture, volume refers to the space within a building).
<b>warm colours:</b>	Colours suggesting warmth: red, yellow, and orange. They are colours that remind us of warm things like sun or fire; artists use them to create moods.
<b>warp:</b>	In weaving, lengthwise yarns held in place and crossed by weft (width wise) yarns.
<b>water colour:</b>	Transparent pigment mixed with water. Paintings done with this medium are known as watercolours.

**weaving:** The technique of making a basket, doormat, fabric, etc. by interlacing yarns, fibres or weavers under and over each other by hand or on a loom

**weft:** In weaving, the yarns that are carried over and under the warp yarns.

**yarn:** Fibres spun into strands for weaving, knitting or embroidery.

**zone of focus:** The area in an image that appears with the most clarity.