



**MINISTRY OF EDUCATION**

# **PERFORMING ARTS**

## **For Senior High Schools**

**TEACHER MANUAL**



**YEAR TWO**



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

# MINISTRY OF EDUCATION



REPUBLIC OF GHANA

# Performing Arts

## For Senior High Schools

# Teacher Manual

## Year Two



NATIONAL COUNCIL FOR  
CURRICULUM & ASSESSMENT  
OF MINISTRY OF EDUCATION

## PERFORMING ARTS TEACHER MANUAL

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# Introduction

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

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

This Teacher Manual for Performing Arts is a single reference document which covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year Two of the new curriculum. It contains information for all 24 weeks of Year Two including the nine key assessments required for the Student Transcript Portal (STP).

Thank you for your continued efforts in teaching our children to become responsible citizens.

It is our belief that, if implemented effectively, this new curriculum will go a long way to transforming our Senior High Schools and developing Ghana so that we become a proud, prosperous and values-driven nation where our people are our greatest national asset.

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# SECTION 1: UNDERSTANDING THE USE OF ICT IN THE PERFORMING ARTS

## STRAND: FOUNDATION IN ARTISTIC KNOWLEDGE AND PROCESSES

### Sub-Strand 1: Rudiments in Performing Arts (Music, Dance and Drama)

**Learning Outcome:** Apply ICTs—software and other Performing Arts production equipment to develop, compose, and perform artistic products in (DANCE, MUSIC, DRAMA, or a collaboration)

**Content Standard:** 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

### Sub-Strand 2: Skills in Performance

**Learning Outcome:** Explore skills in performance by presenting a five to ten- minute artwork based on any emerging African topical issue

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

### Sub-Strand 3: Communications in the Performing Arts

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

**Content Standard:** 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

### Sub-Strand 4: Business Cycle in the Performing Arts

**Learning Outcome:** Identify processes of building brands (artists, product brands), Intellectual Property (IP), and marketing techniques (4P's: product, price, promotion and place) in the Performing Arts

**Content Standard:** *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*

### HINT



- Assign Group Project Work in Week 2. The group project will be submitted in Week 8.
- Assign learners their Portfolios by Week 3 to be submitted in week 23. Refer to Appendix A for details of the structure of the portfolio.

## INTRODUCTION AND SECTION SUMMARY

This Strand is aimed at giving learners foundational knowledge and skills in the processes of creating artistic products or artworks with the assistance of Information and Communication Technology (ICT). Hence, the teacher is encouraged to provide an environment for learners to acquire all the foundational knowledge and skills to progress in their learning. What it means is that, by the end of the eight weeks, learners should be able to demonstrate their knowledge, understanding and proficiency in the application of ICT skills to enhance creativity and productivity in the Performing Arts. They would also be able to critically think and analyse the role of ICT in the Performing Arts, and its potential to address emerging topical issues in Africa and Ghana. In all, it is expected that, by the close of week thirteen, teachers will have assisted learners in navigating the following skills in ICT:

1. Introduction to simple and speedy entry in Finale
2. Formatting and printing the score in Finale
3. Setting up a music project studio
4. MIDI/Audio recording and editing
5. Setting levels and exporting project
6. Music video editing and uploading on the internet
7. Public address systems and internet surfing
8. Concert event preparation
9. Rolling the musical concert event
10. Lighting and sound design software skills (e.g., QLab, Lightwright)
11. Video editing and projection mapping
12. Theatre management software skills (e.g., ticketing, scheduling)
13. Digital set design and modelling

**The weeks covered by the section are:**

**Week 1:** 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**.

**Week 2:** Develop ICT software skills and apply them to techniques in **Dance**.

**Week 3:** 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**.

**Week 4:** Develop ICT-software skills and apply them to composing/presenting **Music** artistic product(s) of their choice.

**Week 5:** 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**.

**Week 6:** Develop ICT software skills and apply them to techniques in **Drama**.

**Week 7:** Rehearse, using ICT software, a selected repertoire of five to ten-minute artistic product(s) developed based on an emerging Ghanaian topical issue.

**Week 8:** Present/Perform, using ICT software, a selected repertoire of five to ten-minute artistic product(s) developed that depicts any emerging Ghanaian topical issue

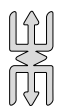
**Week 9:** Respond to, and make connections with, how the five to ten-minute artistic product(s) developed that depicts any emerging African topical issue, connects to life experiences to explore new perspectives and new realisations.

**Week 10:** Summarise the various Performing Arts processes undertaken using the appropriate terminologies associated with the processes (concept development, composition and performance).

**Week 11:** Explain ways by which the Performing Arts are connected and related to the other art forms in African society.

**Week 12:** Exhibit proficiency-level skills in the conduct of research on businesses within the performing arts sector: Event Planning, Management, Branding and Marketing.

**Week 13:** Analyse performing arts business problems, and opportunities and formulate recommendations for action to enhance the socio-economic well-being of society.



### Note

It is not expected that the teacher will teach the practical use of all technologies listed in the manual. Rather, the technologies are listed throughout as examples that the teacher can offer to learners to research / explore.

**Table 1: Performing Arts software**

<b>DISCIPLINE</b>	<b>TYPE</b>	<b>SOFTWARE</b>	<b>COST</b>	<b>PLATFORM / COMPATIBLE</b>
<b>DANCE</b>	Dance notation software	Labanotation	Free	MacOS
		Benesh Movement Notation	Free	windows
	Choreography software	DanceForms	Paid	Windows, MacOS, IPsd (iOS)
		Choreograph	Paid	Windows, MacOS, IPsd (iOS)
	Dance analysis software	Motion capture	Paid	Windows, macOS, Linux
		Kinovea	Free	Windows, macOS, Linux
	Digital dance documentation and archiving software	Shotcut	Free	Windows, macOS, Linux
		MySQL	Free	Windows, macOS, Linux
	Lighting control software	Resolume Arena	Free	Windows, macOS
		Open Lighting Architecture (OLA)	Free	Windows, macOS, Linux
	Video editing software	Shotcut	Free	Windows, macOS, Linux
		OpenShot	Free	Windows, macOS, Linux
	Sound design software	Audacity	Free	Windows, macOS, Linux
		LMMS	Free	Windows, macOS, Linux
	Motion capture systems and software	Brekel Kinect,	Free	Windows
		Brekel OpenVR Tracker	Free	Windows
	Dance floor and stage management software	QLab	Free	Windows, macOS
		Lighting Control Software	Free	Windows, macOS, Linux

DISCIPLINE	TYPE	SOFTWARE	COST	PLATFORM / COMPATIBLE	DEVICE
MUSIC	Music composition and notation software	Finale/ Sibelius	Paid	Windows, macOS	Computer
		NoteFlight	Free	Web-based	Computer, Phone (Web-based)
	Digital Audio Workstations (DAWs) and music production software	Music Maker JAM	Free	iOS, Android	Computer, Phone (web-based)
		FL Studio Mobile	Free	iOS, Android	Phone
	Sound design and editing software	Adobe Audition Rush	Free	iOS, Android	Phone
		Soundcamp	Free	iOS, Android	Phone
	Music sequencing and programming software	Walk Band	Free	iOS, Android	Phone
		FL Studio Mobile	Free	iOS, Android	Phone
	Music technology for performance enhancement	Tempo	Free	iOS, Android	Phone
		n-Track Tuner	Free	iOS, Android	Phone
	Online music collaboration and sharing platforms	Music Maker JAM	Free	iOS, Android	Phone
		Audiomack	Free	Android, iOS	Phone, Tablet
	Audio interfaces and MIDI controllers	FL Studio Mobile	Free	iOS, Android	Phone
		Yousician	Free	Windows, macOS, Android, iOS	Computer, Phone
	Live sound mixing consoles and software	Mixxx	Free	Windows, macOS, Linux	Computer, Phone
		Soundcraft Ui Mix	Free	iOS, Android	Phone
	Online Collaboration Tools	Zoom	Free	Windows, iOS, Android	Computer, Phone
		Google Workspace	Free	Windows, iOS, Android	Computer, Phone
	Digital Music Distribution	Audiomack	Free	Web-based, Android, iOS	Computer, Phone
		SoundCloud	Free	Windows, Web-based, Android, iOS	Computer, Phone

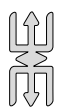
DISCIPLINE	TYPE	SOFTWARE	COST	PLATFORM/COMPATIBLE	DEVICE
DRAMA	Scriptwriting software	Trelby	Free	Windows, Linux	Computer
		Google Docs	Free	Windows, Linux, iOS, Android (Web-based)	Computer, phone, tablet
	Digital Character Development	MakeHuman	Free	Windows, macOS, Linux	Computer
		Character Creator	Free	iOS, Android	Computer, phone, tablet
	Digital Set Design	Sweet Home 3D	Free	Windows, macOS, Linux	Computer
		Autodesk Homestyler	Free	Windows, macOS, Linux, Android (Web-based)	Computer, phone, tablet

**Learners unfamiliar with the topic:** may require some extra instructions, templates or input in order to complete the tasks.

**Learners familiar with the topic:** does not require additional support to complete the Learning Task and may need to be challenged/stretched.

**Learners experienced with the topic:** can be provided with more complex/challenging tasks and can work independently, or lead the group activity.

**Learners with special needs:** may need accommodations to complete the Learning Task, especially related to ICT use.



### Note

Throughout the manual, there is a reference to learners' level of familiarity with the topic. This is to provide tips on how to differentiate for learners who may be more or less confident with what is being taught in a given week.

## SUMMARY OF PEDAGOGICAL EXEMPLARS

The Performing Arts is a practical discipline and hence should be taught as such. Teachers are to ensure a safe and conducive atmosphere where all learners will participate actively without any biases, discrimination and harassment. Therefore, teachers must be very respectful, cordial and affable with learners. The pedagogical exemplars or methods that are suggested for teaching the Performing Arts include, Collaborative Learning where learners collaborate to solve a problem and Talk for Learning (TfL) where learners engage in talk or discussion to find solutions. The others are, group work where learners work in groups; experiential learning where learners learn through experiencing real life encounters, and so on. For the gifted and talented learners, additional tasks are assigned to them to perform leadership roles as peer-teachers to guide colleague learners to have a deeper understanding of business concepts.

## ASSESSMENT SUMMARY

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

**Content:** This is the process of teaching learners to acquire knowledge and skills at their different levels at any given time. For instance, if a teacher teaches elements of the Performing Arts, some learners will be able to absorb all eight elements while others will absorb five and still others two. The teacher must ensure that at the end of the day, all learners are happy they gained something for the day.

**Process:** The process has to do with the ‘how’ to teach or deliver for learners to grasp. It is advised that the methods or strategies used should help all the types of learners in the class. Teachers are advised to use multiple approaches in planning to teach. Also, teachers should spend some bit of time supporting struggling learners in the process.

**Product/Outcome:** The product is linked to the content hence the teachers of the Performing Arts should organise test items in such a way that the test items satisfy all learners i.e., low, high and very high achievers. Teachers of the Performing Arts should accept responses as follows:

AP: Oral responses

P: Oral and written responses

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

You are encouraged to administer the recommended assessments each week, carefully record the results, and submit them to the Student Transcript Portal (STP) for documentation:

**Week 1:** Class Exercise

**Week 2:** Group Project Work

Refer to the “**Hint**” at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners’ work with rubric/marketing scheme and provide prompt feedback to learners on their performance.

**WEEK 1**

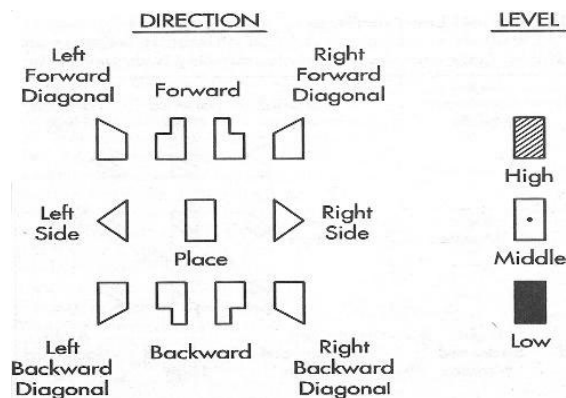
**Learning Indicator:** Identify and explain the function(s) of ICTs—software, and other Performing Arts technical production equipment used for performing / presenting / producing and recording the artistic product(s) in dance

## **Focal Area: Dance Production and Performance Enhancement Through Information and Communication Technology (IcTs) and Technical Production Equipment**

### **Introduction**

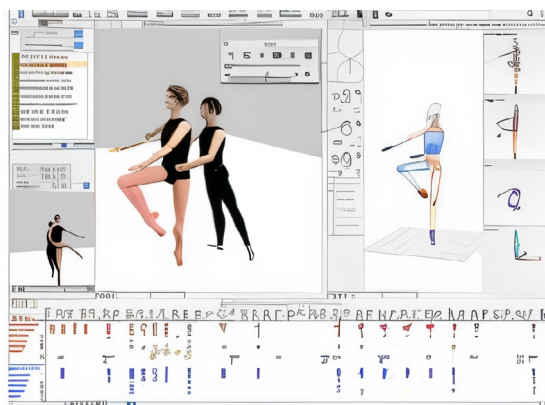
In the dynamic world of dance, technology plays an important role in enhancing creativity, productivity, and performance. From choreography and notation to lighting and sound design, various Information and Communication Technologies (ICTs) and technical production equipment are essential tools for dancers, choreographers, and technicians. Understanding the functions and applications of these technologies is needed for effective collaboration, efficient workflow and successful productions. In this context, learners will be guided to explore the various ICTs and technical production equipment used in dance, examining their roles and uses in the Performing Arts.

1. Dance notation software (e.g., Labanotation, Benesh Movement Notation)



**Figure 1.1:** Labanotation-symbols

2. Choreography software (e.g. Dance Forms, Choreograph)



**Figure 1.2:** Dance form software application.

3. Dance analysis software (e.g., Motion capture, Kinovea)
4. Digital dance documentation and archiving software (e.g., video editing, database management)
5. Lighting control software (e.g., Lightwright, Vectorworks) and lighting consoles (e.g. ETC Ion, Strand 500)



**Figure 1.3:** *Lighting consoles.*

- a. Sound design software (e.g., QLab, Adobe Audition) and sound mixing consoles (e.g. Yamaha PM1D, Avid S6)
- b. Video editing software (e.g., Adobe Premiere, Final Cut Pro) and video projection equipment (e.g., projectors, screens)
- c. Virtual reality (VR) and augmented reality (AR) software and hardware (e.g., Oculus Rift, HTC Vive)
- d. Motion capture systems and software (e.g., OptiTrack, Xsens)
- e. Dance floor and stage management software (e.g., StageManager, ShowQ)

### LEARNING TASK

1. Research to identify various ICTs – software, and technical production equipment used in the dance industry e.g., Labanotation, DanceForms, lighting consoles, soundboards, Adobe Premiere, amplifiers, costumes, dance floors, etc.
2. Categorise the identified technologies into the following functions:
  - a. Creation and Editing
  - b. Performance and Presentation
  - c. Recording and Documentation
  - d. Communication and Collaboration
  - e. Distribution and Promotion
3. Research the technology's function and how it is used in the dance industry.
4. Practice using the software's basic functions.

## PEDAGOGICAL EXEMPLAR

Teachers are encouraged to incorporate differentiated learning within the Pedagogical Exemplars, to cater for various learning needs, styles and abilities, ensuring an inclusive and effective learning experience.

**Talk-for-Learning:** guide learners to;

1. Research to identify the various ICTs- software and technical production equipment used in the dance industry.
2. Divide learners into small groups and assign each group a set of technologies to categorise. Ask each group to discuss and categorise the technologies into the appropriate functions.

Depending on how familiar learners are with the software, you may wish to support groups and / or individuals with some of the following to assist them through their learning.

a. *Learners unfamiliar with the topic*

- i. Provide a list of ICTs and technical production equipment used in the dance industry
- ii. Offer guided research and instruction on categorisation
- iii. Assign a group leader to facilitate discussion and categorisation
- iv. Encourage learners to ask questions and seek clarification

b. *Learners familiar with the topic*

- i. Provide a general overview of ICTs and technical production equipment
- ii. Ask learners to conduct independent research to identify specific technologies
- iii. Encourage collaboration and peer-to-peer learning during group work
- iv. Offer guidance and feedback on categorisation and discussion

c. *Learners experienced with the topic*

- i. Ask learners to research and categorise technologies independently
- ii. Encourage innovation and creativity in categorisation and discussion
- iii. Offer minimal guidance and support, allowing for self-directed learning

d. *Learners with special needs*

- i. Provide adapted research materials and assistive technology as needed
- ii. Offer individualised support and accommodations during group work
- iii. Encourage the use of multimedia resources and visual aids
- iv. Pair with peer buddies or assistants for support and collaboration

**Experiential Learning:** Have learners work in groups to experience the software(s) and experiment with their functions, whilst being guided by the teacher.

Depending on how familiar learners are with the software, you may wish to support groups and / or individuals with some of the following to assist them through their learning.

a. *Learners unfamiliar with the topic*

- i. Provide step-by-step instructions and demonstrations on basic software functions
- ii. Assign a group leader to guide and support novice learners
- iii. Offer additional support and scaffolding as needed
- iv. Encourage experimentation and exploration of software functions

b. *Learners familiar with the topic*

- i. Provide open-ended tasks and challenges to explore software functions
- ii. Encourage collaboration and peer-to-peer learning
- iii. Offer guidance and feedback on software usage and project development
- iv. Allow for more autonomy and independence in software exploration

c. *Learners experienced with the topic*

- i. Provide complex and challenging tasks to push software skills further
- ii. Encourage innovation and creativity in software usage
- iii. Offer minimal guidance and support, allowing for self-directed learning
- iv. Encourage leadership and mentorship roles within groups

## KEY ASSESSMENT

### DoK Level 1: Recall and Reproduction

1. Recall the names of various ICTs- software and technical production equipment used in dance.
2. Identify the basic functions of ICTs- software used in dance.

### DoK Level 2: Skills of conceptual understanding

1. Demonstrate basic skills in using specific ICTs- software and technical production equipment (e.g., operating a lighting console, using dance notation software).
2. Explain the purposes and benefits of using specific technologies in dance (e.g., ‘motion capture technology helps analyse dancer movements’).

### DoK Level 3: Strategic thinking

1. Analyse the role of ICTs-software, and technical production equipment in achieving specific artistic goals in dance (e.g., ‘how lighting design enhances the mood of a performance’).
2. Evaluate the effectiveness of different technologies in achieving specific dance-related tasks (e.g., ‘comparing different video editing software for dance documentation’).

### DoK Level 4: Extended critical thinking and reasoning

1. Design and propose innovative uses of ICTs, software, and technical production equipment to enhance dance performances or productions (e.g., “integrating VR technology into a dance piece”)
2. Investigate and discuss the ethical and social implications of using specific technologies in dance (e.g., “the impact of technology on the dance industry’s carbon footprint”).

**WEEK 2**

**Learning Indicator:** Develop ICT–software skills and apply them to techniques in **Dance**

**Focal Area: ICT Software Skills in Dance and Their Application****Introduction**

In the dynamic world of dance, technology is revolutionising the way we create, learn, and perform. By developing ICT–software skills, dancers and choreographers can unlock new possibilities for creativity, collaboration and innovation. From digital notation and analysis to virtual reality and data visualisation, software tools are transforming the dance landscape. In this exciting context, learners will be assisted to explore the intersection of dance and technology, discovering how ICT–software skills can enhance and expand dance techniques and unlock new potential for artistic expression. Learners will be guided to understand the following:

1. Dance notation software (e.g., Labanotation, Benesh Movement Notation)
2. Choreography software (e.g., DanceForms, Choreograph)
3. Dance analysis software (e.g., Motion capture, Kinovea)
4. Digital dance documentation and archiving (e.g., video editing, database management)
5. Interactive dance installations and performances (e.g., using sensors, programming languages like Max/MSP)
6. Dance data analysis and visualisation (e.g., using spreadsheet software, data visualisation tools)
7. Online dance education platforms and resources (e.g., video tutorials, online courses)
8. Digital dance collaboration tools (e.g., virtual reality, online platforms)
9. Dance technology for performance enhancement (e.g., wearable technology, motion sensing)
10. Digital dance composition and generation (e.g., using algorithms, artificial intelligence).

**PEDAGOGICAL EXEMPLARS**

**Experiential Learning:** Provide a dance class where learners can develop and apply skills in various techniques, such as:

1. Provide learners with audio editing software (e.g. Audacity, Adobe Audition).
2. Have learners work in pairs to create and refine music for improvisation and partnering dance sequences.
3. Encourage experimentation with editing techniques (e.g. cutting, looping, fading).
4. Have learners work in small groups to create a phrase that incorporates a specific rhythm and movement quality.
5. Ask learners to use audio editing software to create a soundscape for their phrase.
6. Encourage learners to experiment with editing techniques to enhance the rhythm and movement quality.

## Differentiation

1. **Learners unfamiliar with the topic:** Provide step-by-step instructions and guidance
2. **Learners familiar with the topic:** Offer challenges and encouragement to experiment
3. **Learners experienced with the topic:** Encourage innovation and creativity
4. **Learners with special needs:** Offer adapted software and assistive technology

**Problem-Based Learning:** Present a real-world brief: Create a full soundtrack for a dance performance that requires a specific rhythm and movement quality.

1. Ask learners to identify the key elements: rhythm, movement quality, and audio editing software.
2. Ask learners to brainstorm and discuss the following questions to ensure they understand how they will respond to the brief. Offer one-on-one support and guidance during brainstorming and discussion
  - a. What rhythm and movement qualities are required for the dance performance?
  - b. What audio editing software can be used to achieve this?
  - c. What ICT-software skills and techniques are needed?
  - d. How will you approach the task of creating the soundtrack as a group?
  - e. Invite learners to collaboratively create their soundtrack to respond to the specific rhythm and movement brief.

## KEY ASSESSMENT

### DoK Level 1: Recall and Reproduction

Identify the names and functions of various ICT software used in dance (e.g., video analysis software, audio editing software, graphic design software).

### DoK Level 2: Skills of conceptual understanding

1. Demonstrate basic proficiency in using ICT software for dance techniques (e.g., using video analysis software to improve dance technique, creating music with audio editing software).
2. Apply ICT software skills to create simple dance-related projects (e.g., creating a short dance video using video editing software).

### DoK Level 3: Strategic Thinking

1. Analyse how ICT-software can be used to enhance dance techniques and performances
2. Create a dance project that integrates multiple ICT-software skills (e.g., using video analysis software, audio editing software and graphic design software to create a dance piece).

### DoK Level 4: Extended critical thinking and reasoning

1. Design and propose a comprehensive dance project that showcases advanced ICT-software skills and techniques.
2. Justify the selection and use of specific ICT-software for a dance project.

**HINT**



*Assign individual portfolio assessment by the end of Week 3 and remind learners that the portfolio will be submitted by Week 23. (Refer to **Appendix A** for a sample set of instructions provided to learners.)*

## WEEK 3

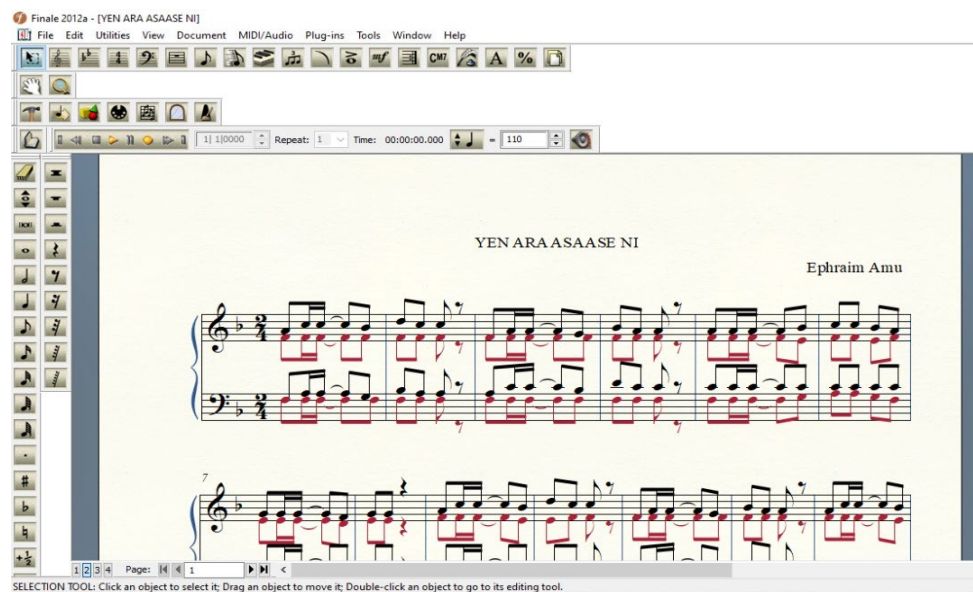
**Learning Indicator:** Identify and explain the function(s) of ICTs—software, and other Performing Arts technical production equipment used for performing/presenting/producing and recording the artistic products in MUSIC

### Focal Area: Music Production and Performance Enhancement Through Information and Communication Technology (ICTs) and Technical Production Equipment

#### Introduction

In this week, we will explore the various ICTs, software, and technical production equipment used in the music industry, examining their functions, benefits and applications. We will delve into the world of music production, performance and distribution and investigate how these technologies have transformed the music industry. Learners will be guided to understand the following:

1. Music composition and notation software (e.g., Finale, Sibelius, MuseScore)



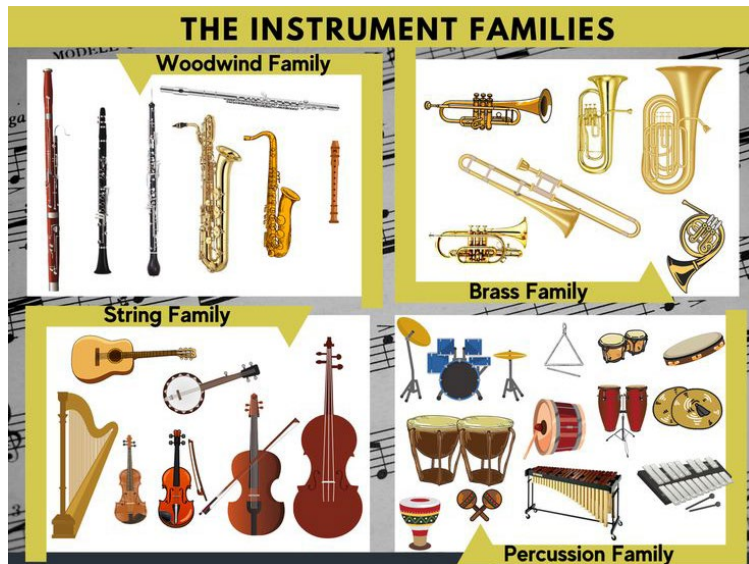
**Figure 1.4:** A *Finale* score of *Yen ara asaase ni* by Ephraim Amu

2. Digital Audio Workstations (DAWs) and music production software (e.g., Ableton Live, Logic Pro, Pro Tools).
3. Sound design and editing software (e.g., Adobe Audition, Isotope RX, FabFilter Pro).
4. Music sequencing and programming software (e.g., Max/MSP, Pure Data, SuperCollider).
5. Music technology for performance enhancement (e.g., looping pedals, effects processors).
6. Online music collaboration and sharing platforms (e.g., SoundBetter, Music Collaboration, Bandcamp).
7. Audio interfaces and MIDI controllers.
8. Live sound mixing consoles and software (e.g., Yamaha PM1D, Avid S6, Soundcraft Vi1).



**Figure 1.5:** *Sound System*

Virtual instruments and plug-ins (e.g., Native Instruments, Arturia, Toontrack)



**Figure 1.6:** *Native Instruments, Arturia, Toontrack*



**Figure 1.7:** *Arturia launch MiniBrute*

**LEARNING TASK**

1. Conduct research to identify the functions of ICTs – software and technical production equipment used in music production, performance, and recording e.g., Finale, Sibelius, Sound System, Logic Pro, Cubase, Zoom, Facebook, etc
2. Categorise the identified technologies into the following functions:
  - a. Creation and Editing
  - b. Performance and Presentation
  - c. Recording and Documentation
  - d. Communication and Collaboration
  - e. Distribution and Promotion
3. Research the technology's function and how it is used in the music industry.

**PEDAGOGICAL EXEMPLARS****Teacher Modelling**

1. The teacher begins the lesson by demonstrating the use of a selected ICT software and also shows learners how to:
  - a. Open the software and create a new document
  - b. Use the toolbar to select different tools
  - c. Use the layers panel to organise elements
  - d. Apply basic principles
2. The teacher creates a simple work in front of the learners, thinking aloud as the work is ongoing. Allow for learners to ask questions throughout and adjust the demonstration accordingly.
3. After work is completed, the teacher can ask learners to work in pairs to navigate through the software, following the same steps demonstrated by the teacher to familiarise learners with the process.

**Differentiation**

1. *Learners unfamiliar with the topic*
  - a. Provide step-by-step instructions and demonstrations
  - b. Encourage learners to focus on basic software navigation and tools
2. *Learners familiar with the topic*
  - a. Provide demonstrations with moderate complexity
  - b. Allow learners to work in pairs with minimal support
3. *Learners experienced with the topic*
  - a. Encourage learners to think critically and experiment with new techniques
  - b. Provide complex demonstrations with advanced software features

#### 4. *Learners with special needs*

- a. Provide adapted demonstrations and instructions to meet individual needs
- b. Provide extra time and support as needed

**Talk-for-Learning:** Learners are to research the different music software types to identify and explain their functions e.g., Finale, Sibelius, Logic Pro), extending to hardware - technical production equipment (e.g., soundboards, microphones) – if they complete the software research.

Have learners create process flow diagrams (with instructions), in pairs, explaining the functions of specific software (and hardware where appropriate), meaning learners are contributing to class ‘user guides’.

#### **Differentiation**

##### 1. *Learners unfamiliar with the topic*

- a. Encourage learners to focus on basic functions and terminology
- b. Offer sentence stems and frames to aid explanation (e.g., “This software is used for...”)

##### 2. *Learners familiar with the topic*

- a. Provide a handout with guiding questions related to software and equipment functions

##### 3. *Learners experienced with the topic*

- a. Provide a complex scenario or case study involving multiple software and equipment functions
- b. Encourage learners to use technical vocabulary when explaining their process / composition

##### 4. *Learners with Special Needs*

- a. Provide adapted handouts and graphic organisers to meet individual needs Offer individualised support and accommodations during pair work

**Experiential Learning:** Have learners work in groups to create a short musical composition using music software, exploring its functions and capabilities. Groups can be supported in the ways below, depending on the level of confidence they have with using the software and their musical understanding of elements of composition.

#### **Differentiation**

##### 1. *Learners unfamiliar with the topic*

- a. Provide a template or pre-made composition to modify of a well-known piece of music
- b. Focus on basic composition elements (e.g., melody, rhythm)

##### 2. *Learners familiar with the topic*

- a. Provide a prompt or theme to guide composition creation
- b. Focus on developing composition elements (e.g., harmony, timbre)

##### 3. *Learners experienced with the topic*

- a. Provide a complex prompt or theme – potentially something abstract to promote creative and varied responses
- b. Encourage learners to experiment with advanced software features

#### 4. *Learners with special needs*

- a. Offer individualised support and accommodations during group work
- b. Focus on basic composition elements and software functions

### KEY ASSESSMENT

#### DoK Level 1: Recall and Reproduction

1. Identify the names of ICTs, software, and technical production equipment used in music production, performance and recording.
2. List the functions of each technology (e.g., recording, editing, mixing, lighting, sound reinforcement).

#### DoK Level 2: Skills of conceptual understanding

1. Explain the purpose of each technology in music production, performance and recording
2. Describe how to use each technology (e.g., setting up a soundboard, using music editing software).

#### DoK Level 3: Strategic thinking

1. Analyse the benefits and limitations of using specific ICTs, software, and technical production equipment in music production, performance, and recording.
2. Compare and contrast different technologies and their applications in music production, performance and recording.

#### DoK Level 4: Extended critical thinking and reasoning

1. Design a music production, performance, or recording project that integrates multiple ICTs, software, and technical production equipment.
2. Justify the selection of specific technologies for a particular music production, performance, or recording project.

#### HINT



*Learners will perform their ongoing compositions in Week 6 as mid-semester Examination, while the final refined performing artwork will be performed at the end of the semester to form part of the End of Semester Examination. Hence, provide learners with detailed rubrics and guidelines that explain each assessment criterion. Help learners to form groups and set a clear timeline for the performance. (See Appendix B for a sample of the instructions for the Mid-semester Examination [Performance]).*

**WEEK 4**

**Learning Indicator:** Develop ICT–software skills and apply them to composing/presenting Music artistic product(s) of their choice

## **Focal Area: Ict Software Skills in Music and Their Application**

### **Introduction**

Welcome to the intersection of music and technology. The world of music has undergone a significant transformation with the advent of digital tools and software. From creating beats to editing soundscapes, technology has become an integral part of the music-making process. In this exciting landscape, musicians, composers and music technicians are constantly exploring new ways to harness the power of technology to create, collaborate and perform. In this journey, we will delve into the fascinating world of music technology, exploring the various software, hardware and equipment that are shaping the music industry today. Learners will be guided to understand the following:

1. **Music Composition Software:** Using software like Ableton Live, Finale, FL Studio, or Logic Pro to create, edit and produce music compositions.
2. **Digital Audio Workstations (DAWs):** Utilising software like Pro Tools, Cubase, or GarageBand to record, edit and mix music tracks.
3. **Music Notation Software:** Employing software like Finale, Sibelius, or MuseScore to create, edit and print music scores and sheet music.
4. **Virtual Instruments and Plug-ins:** Using software like Native Instruments, Arturia, or Toontrack to create and manipulate virtual instruments and sounds.
5. **Music Production and Post-Production:** Utilising software like Adobe Audition, Isotope RX, or FabFilter Pro to edit, restore and enhance audio tracks.
6. **Online Collaboration Tools:** Leveraging software like SoundBetter, Music Collaboration, or Bandcamp to facilitate collaboration and project management for music productions.
7. **Digital Music Distribution:** Employing software like DistroKid, CD Baby, or Tunecore to distribute and promote music online.
8. **Music Technology for Performance:** Exploring software like Max/MSP, Ableton Live, or Processing to create interactive music installations, controllers, or effects for live performances.
9. **Music Data Analysis and Visualisation:** Using software like Spotify Analytics, MusicMetrics, or Tableau to analyse and visualise music data.

### **Common Types of Musical Genres**

Before the introduction of ICT software skills in music and their application give a brief introduction to common types of musical genres. This introduction will set the stage for exploring how ICT software skills can be applied to create, produce and enhance music across these diverse genres.

## Traditional Genres

1. Classical: Orchestral music (Hymns and Anthems) from the 18th and 19th centuries
2. Jazz: Improvisational, swing and blues-influenced music from the early 20th century
3. Folk: Traditional, acoustic music from various cultures and regions
4. Blues: Soulful, emotive music with African-American roots

## Popular Genres

1. Rock: Energetic, guitar-driven music from the 1950s and 1960s
2. Pop: Catchy, commercial music with a focus on melody and hooks
3. Hip-Hop/Rap: Rhythmic, lyrical music with roots in African-American culture
4. Electronic: Music produced with electronic instruments and technology

## Cultural Genres

1. Country: Storytelling, twangy music from the southern United States
2. R&B/Soul: Soulful, groove-oriented music with roots in African-American culture
3. Reggae: Jamaican music with a distinctive rhythm and social message
4. Gospel: Spiritual, uplifting music with Christian roots

## Contemporary Genres

1. Experimental: Avant-garde, pushing the boundaries of traditional music
2. Metal: Aggressive, heavy music with powerful vocals and instrumentation
3. Dance: Music designed for clubs and dance floors

### LEARNING TASK

1. Select and practice musical pieces using ICT software.
2. Experiment with genre or instrument using ICT software.
3. Arrange musical pieces for an instrumental medium using ICT software.
4. Compose an original musical piece using ICT software.

## PEDAGOGICAL EXEMPLARS

### Experiential Learning

1. Learners work individually (self-study/self-taught/community experts support) and collaboratively with teachers, and peers develop ICT-software skills and apply them in composing / presenting musical artistic product(s).
2. Allow learners to experiment with the chosen software to create their musical product.
3. Have learners share their individual and collaborative works with others for feedback.

4. Encourage learners to work independently to experiment with their musical piece, but provide step-by-step instructions for those who may require more support.
5. Showcase learners to the rest of the class who have created interesting musical phrases and invite learners to provide feedback.

**Problem-Based Learning:** Present learners with a musical challenge or project, such as:

1. Arranging a song for an instrumental medium. Composing an original musical creative product(s), such as a Hymn, Short Anthem, A Jingle, A Gospel Song, etc.
2. And / or, take a famous musical piece and develop it into a new and entirely different genre.

### **Differentiation**

1. *Learners unfamiliar with the topic*
  - a. Provide a simplified musical challenge or project with clear instructions and guidance
  - b. Offer a limited range of options for instrumental medium or musical creative product
2. *Learners familiar with the topic*
  - a. Present a moderate musical challenge or project with some guidance
  - b. Offer a range of options for instrumental medium or musical creative product
3. *Learners experienced with the topic*
  - a. Present a complex musical challenge or project with minimal guidance
  - b. Offer a wide range of options for instrumental medium or musical creative product
4. *Learners with special needs*
  - a. Provide an adapted musical challenge or project to meet individual needs
  - b. Gradually increase complexity and difficulty as learners progress

## **KEY ASSESSMENT**

### **DoK Level 1: Recall and Reproduction**

Identify the different types of music software and their uses

### **DoK Level 2: Skills of conceptual understanding**

Apply music software skills to create a simple music composition or arrangement

### **DoK Level 3: Strategic Thinking**

Analyse and evaluate the effectiveness of different music software tools and techniques in creating music compositions

### **DoK Level 4: Extended critical thinking and reasoning**

Design and develop an original music composition or arrangement that integrates multiple music software skills and techniques.

**WEEK 5**

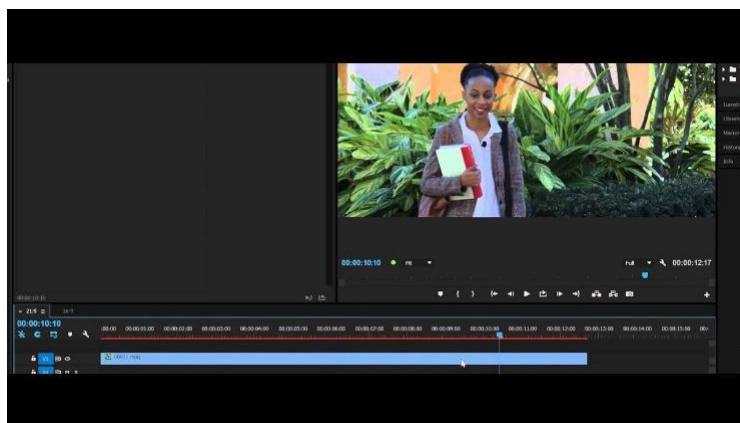
**Learning Indicator:** Identify and explain the function(s) of ICTs—software, and other Performing Arts technical production equipment used for performing / presenting / producing and recording the artistic products in DRAMA

## **Focal Area: Drama Production and Performance Enhancement Through Information and Communication Technology (ICTs) and Technical Production Equipment**

### **Introduction**

In the world of drama and performing arts, technology plays an important role in bringing productions to life. From lighting and sound design to special effects and stage automation, various ICTs (Information and Communication Technologies) and technical production equipment are essential tools for creatives and technicians. Understanding the functions and applications of these technologies is vital for effective collaboration and successful productions. In this context, we will explore the various ICTs and technical production equipment used in drama, examining their roles and uses in the performing arts. *Learners will be guided to understand the following:*

1. Lighting control software (e.g., Lightwright, Vectorworks) and lighting consoles (e.g., ETC Ion, Strand 500)
2. Sound design software (e.g., QLab, Adobe Audition) and sound mixing consoles (e.g., Yamaha PM1D, Avid S6)
3. Video editing software (e.g., Adobe Premiere, Final Cut Pro) and video projection equipment (e.g., projectors, screens)



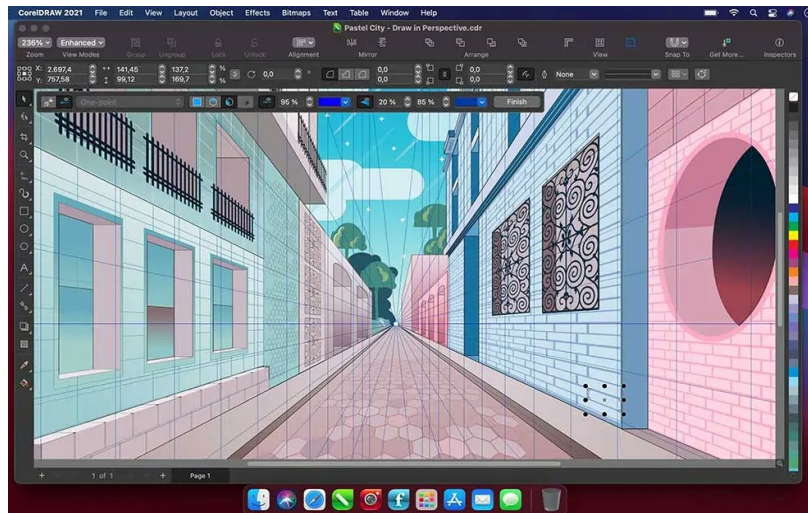
**Figure 1.8:** Video editing software (Premiere Pro)

4. Virtual reality (VR) and augmented reality (AR) software and hardware (e.g., Oculus Rift, HTC Vive)
5. Digital stage management software (e.g., StageManager, ShowQ) and communication systems (e.g., headsets, intercoms)



**Figure 1.9:** Headsets

6. Special effects software (e.g., Adobe After Effects, Nuke) and equipment (e.g., fog machines, pyrotechnics)
7. Set design software (e.g., Autodesk Maya, SketchUp) and fabrication equipment (e.g., 3D printers, laser cutters)



**Figure 1.10:** CorelDraw Graphic Design

8. Costume design software (e.g., Adobe Illustrator, Optitex) and manufacturing equipment (e.g., sewing machines, embroidery machines)
9. Stage automation software (e.g., StageMachine, automation controllers) and equipment (e.g., winches, motors)

## LEARNING TASK

1. Research and present on lighting control software (e.g., QLab, Light Converse), sound design software (e.g., Ableton Live, Logic Pro) and video projection software (e.g., Resolume, Isadora).
2. Research the functions of digital mixers, stage lighting consoles (e.g., Avolites, Hog) and special effects equipment (e.g., fog machines, strobe lights).
3. Investigate and discuss the role of ICTs in set design and construction and the integration of social media and live streaming in drama productions.

## PEDAGOGICAL EXEMPLARS

### Teacher Modelling

1. The teacher begins by demonstrating the use of the ICT software for drama and models for learners how to:
  - a. Open the software and create a new document
  - b. Use the toolbar to select different tools
  - c. Use the layers panel to organise elements
  - d. Apply basic principles
2. The teacher creates a simple work in front of the learners, thinking aloud as the work is ongoing.

**Group work:** Learners should be guided, in groups, to research the various functions of ICTs in drama, such as:

1. Software: lighting and sound design software (e.g., QLab, LightConverse)
2. Technical production equipment: stage lighting, sound systems, **special effects equipment**

Learners should be assigned, in groups, an ICT function or equipment. The teacher can provide guiding questions or prompts to groups to help structure their research and findings. Allow learners to design and present to the class their findings on ICT usage in drama productions.

**Experiential Learning:** If the technology is accessible, 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.

### Differentiation

1. *Learners unfamiliar with the topic*
  - a. Provide a pre-designed lighting or sound scheme for learners to implement
  - b. Offer step-by-step instructions and guidance on ICTs and technical production equipment
2. *Learners familiar with the topic*
  - a. Provide a basic lighting or sound scheme for learners to modify and enhance
  - b. Offer guidance on ICTs and technical production equipment as needed
3. *Learners experienced with the topic*
  - a. Challenge learners to design and operate a complex lighting or sound scheme
  - b. Encourage learners to experiment with advanced ICT features and technical production equipment
4. *Learners with special needs*
  - a. Offer assistive technology or devices to aid participation
  - b. Pair learners with a peer who can provide support and guidance

## **KEY ASSESSMENT**

### **DoK Level 1: Recall and Reproduction**

Identify the names and types of ICTs, software and technical production equipment used in drama

### **DoK Level 2: Skills of conceptual understanding**

Explain the purposes and uses of ICTs, software, and technical production equipment in drama (e.g., sound design software: creates and edits audio effects; video projection software: displays visual effects)

### **DoK Level 3: Strategic thinking**

Analyse the role of ICTs, software, and technical production equipment in enhancing drama performances (e.g., how special effects software can create realistic environments)

### **DoK Level 4: Extended critical thinking and reasoning**

Design and propose a comprehensive technical plan for a drama production, incorporating ICTs, software and technical production equipment (e.g., integrating lighting, sound, and video elements)

**WEEK 6**

**Learning Indicator:** Develop ICT–software skills and apply them to techniques in **Drama**

**Focal Area: ICT Software Skills in Drama and Their Application****Introduction**

The world of drama is undergoing a digital transformation! By developing ICT–software skills, drama practitioners can unlock new creative possibilities, enhance their craft, and bring stories to life in innovative ways. From scriptwriting to set design, lighting to post-production, software tools are revolutionising the drama landscape. In this exciting context, we will explore the intersection of drama and technology, discovering how ICT–software skills can enhance and expand drama techniques and unlock new potential for artistic expression and storytelling.

Learners will be guided to understand the following:

1. **Scriptwriting software:** Using software like Final Draft, Celtx to develop scripts
2. **Digital Character Development:** Utilising software like Adobe Photoshop, Illustrator, or character mapping tools to create and develop digital characters, profiles and backstories.
3. **Digital Dramaturgy:** Employing software like digital archives, research databases, or mind mapping tools to conduct research, analyse texts and develop dramaturgical concepts.
4. **Digital Set Design:** Using software like Autodesk Maya, Blender, or SketchUp to create virtual sets and environments for dramatic performances.
5. **Virtual Lighting Design:** Utilising software like Lightwright, Vectorworks, or QLab to design and simulate lighting plots for theatrical productions.
6. **Digital Sound Design:** Employing software like Adobe Audition, Ableton Live, or QLab to create and edit sound effects, music, and soundscapes for dramatic performances.
7. **Video Editing for Performance:** Using software like Adobe Premiere, Final Cut Pro, or iMovie to edit and enhance video footage for dramatic performances, documentation, or analysis.
8. **Online Collaboration Tools:** Leveraging software like Google Docs, Trello, or Asana to facilitate collaboration and project management for dramatic productions.

**LEARNING TASK**

1. Create an interactive drama experience using software such as Adobe Captivate or Articulate Storyline.
2. Create a digital costume design portfolio using software such as Adobe Illustrator or Procreate.
3. Create a digital set design using software such as Adobe Photoshop or SketchUp.
4. Edit a scene from a play using video editing software such as Adobe Premiere or Final Cut Pro.

5. Design and implement a lighting plan for a scene using software such as QLab or Lighting Console.
6. Design and implement a special effect for a scene using software such as Adobe After Effects or Blender.

## PEDAGOGICAL EXEMPLARS

**Experiential Learning:** Take learners on a field trip to a professional theatre or multimedia performance. If a trip is not possible, the teacher should provide a video of a performance where visual and audio effects are easily identifiable for discussion and analysis.

1. Have them observe and experience the use of ICT software in a live performance
2. Encourage learners to ask questions and engage in discussion with professionals
3. Have learners reflect on their experiences and observations with a partner
4. Discuss the role of ICT software in enhancing the performance as a class
5. Challenge learners to analyse and critique the use of ICT software in the performance
6. Identify key techniques and software used and create a mind map as a class which details what was used and what the effect was.

**Practice-Based Learning:** Using an excerpt from a play, or based upon a devised piece from previous lessons, guide learners with the following:

1. Provide access to software and equipment for hands-on experience and encourage trial and error, and exploration of new techniques.
2. Support learners through the creation/design/edit tasks (written above) based upon available equipment and technology.
3. Support and stretch learners with some of the techniques listed below.
  - a. *Learners unfamiliar with the topic*
    - i. Provide step-by-step instructions and guidance on software and equipment
    - ii. Offer pre-made templates and examples to work from
  - b. *Learners familiar with the topic*
    - i. Encourage learners to experiment with new techniques and software features
    - ii. Provide access to tutorials and online resources for additional support
  - c. *Learners experienced with the topic*
    - i. Challenge learners to create a complex lighting and special effect plan
    - ii. Encourage learners to research and incorporate new software and technologies
  - d. *Learners with special needs*
    - i. Pair learners with a peer who can provide support and guidance
    - ii. Focus on basic skills and techniques

## KEY ASSESSMENT

### DoK Level 1: Recall and Reproduction

Identify the different types of drama software and their uses

### DoK Level 2: Skills of conceptual understanding

Apply drama software skills to create a simple lighting or sound design for a scene

### DoK Level 3: Strategic thinking

Analyse and evaluate the effectiveness of different drama software tools and techniques in creating lighting and sound designs

### DoK Level 4: Extended critical thinking and reasoning

Justify the selection and use of specific drama software tools and techniques to achieve dramatic goals and effects.

#### HINT



*The recommended assessment for Week 6 is mid-semester examination. Refer to Appendix B at the end of the section for the mid-semester Performance assessment sheet.*

**WEEK 7**

**Learning Indicator:** Rehearse, using ICT-software, a selected repertoire of five to ten-minute Artistic Product(S) Developed Based on an Emerging Ghanaian Topical Issue

## **Focal Area: Rehearse Using Ict-Software in Selected Performing Arts Products**

### **Introduction**

In the vibrant cultural landscape of Ghana, art has always played a vital role in expressing the nation's hopes, dreams, and challenges. Now, with the power of ICT-software, artists can amplify their creative voices like never before. By harnessing the potential of technology, dance, music, and drama, practitioners can craft compelling artistic products that address the most pressing issues of our time. From gender equality to climate change, social justice to mental health, artistic expression can inspire, educate and mobilise communities to take action. In this exciting journey, we will explore the intersection of art, technology, and social impact, as we rehearse and develop a repertoire of artistic products that showcase the best of Ghana's creative spirit. Learners will be guided in the following:

### **Dance**

Choreographing a contemporary dance piece using software like DanceForms or Labanotation, exploring themes like:

1. Gender equality
2. Climate change
3. Mental health

Creating a traditional Ghanaian dance piece using software like Adobe Premiere or Final Cut Pro, addressing issues like:

1. Cultural preservation
2. Heritage conservation
3. Community development

### **Music**

Composing a song using software like FL Studio or Ableton Live, Finale, focusing on themes like:

1. Political freedom
2. Social justice
3. Education empowerment

Producing a music video using software like Adobe After Effects or Blender, tackling topics like:

1. Drug abuse

2. Road safety
3. Health awareness

## Drama

Writing and rehearsing a short play using software like Celtx or Fade In, exploring themes like:

1. Teenage pregnancy
2. Cyberbullying
3. Body positivity

Developing a monologue or solo performance using software like Adobe Audition or GarageBand, addressing issues like:

1. Mental health
2. Gender-based violence
3. Environmental conservation

### LEARNING TASK

1. Recap ICT software for rehearsal (e.g., video editing software, audio editing software)
2. Research and choose a repertoire (e.g., play, poem, song) that aligns with the Ghanaian topical issue
3. Plan a rehearsal schedule, and timeline and set achievable goals and targets
4. Engage in peer review sessions to share rehearsal progress, receive feedback, and identify areas for improvement.

## PEDAGOGICAL EXEMPLARS

### Experiential Learning

1. Learners go through a **Repertoire Selection Exercise**, justify their choice, and sign a **Contract** to work on the piece in the semester off school-time-tabled schedules. However, learners should organise with the teacher a **one-on-one practical instruction session** a week to evaluate and assess progress.
2. Have learners develop and rehearse a short play, dance, or music piece addressing a Ghanaian issue.

**Practice-Based Learning:** Assign learners to rehearse and refine their artistic product, focusing on:

1. Using ICT software (e.g., Celtx, Fade In) to write a script for a 5-10 minute artistic product (e.g. short film, play, skit) addressing an emerging Ghanaian topical issue (e.g. environmental degradation, social justice).
2. Using ICT software (e.g., Audacity, Adobe Audition) to design and edit audio elements (e.g., music, sound effects, dialogue) for the artistic product.

- Using ICT software (e.g., Zoom, Google Meet) to rehearse and perform the artistic product virtually.

**Collaborative Learning:** In a Collaborative Learning environment, Learners will;

- work in groups to create a detailed rehearsal schedule and timeline for their selected artistic product.
- set achievable goals and targets for each rehearsal session, considering factors such as the time required for script reading, choreography, character development, and technical rehearsals.
- The groups will utilise project management tools (e.g., Google Sheets, Trello) to structure their plans, ensuring efficient coordination and time management. This process fosters collaboration and accountability while preparing learners for organised rehearsal practices.

**Talk for Learning:** Through Talk for Learning, learners will;

- engage in peer review sessions where they will share their rehearsal progress with classmates.
- Each learner or group will present a segment of their rehearsal, allowing for audience engagement and feedback.
- take notes during feedback sessions to ensure they can address the insights given. This practice not only enhances their rehearsal process but also builds a supportive community of learners who contribute to each other's artistic growth.

This structured feedback session will encourage constructive criticism, focusing on areas for improvement, such as performance delivery, emotional expression, and adherence to the intended theme.

## KEY ASSESSMENT

### DoK Level 1: Recall and Reproduction

Recall the basic functions and tools of ICT software for rehearsal (e.g. video editing software, audio editing software)

### DoK Level 2: Skills of conceptual understanding

Apply ICT software skills to rehearse a selected repertoire based on a topical issue, using software tools to edit, refine, and enhance the performance.

### DoK Level 3: Strategic Thinking

Analyse and evaluate the effectiveness of ICT software tools and techniques in rehearsing a selected repertoire

### DoK Level 4: Extended critical thinking and reasoning

- Design and develop an original artistic product, using ICT software to rehearse and refine the performance
- Justify the selection and use of specific ICT-software tools and techniques to achieve artistic goals and effects, related to the emerging Ghanaian topical issue.

## WEEK 8

**Learning Indicator:** 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

### Focal Area: Presentation of Selected Performing Art Products Supported by Ict Software

#### Introduction

The stage is set, and the spotlight is on. In this exciting showcase, we bring together the power of art and technology to address the most pressing issues facing Ghana today. Through the magic of ICT software, dance, music, and drama come alive in innovative ways, transporting audiences to new dimensions of creativity and social impact. From virtual reality experiences to live-streamed performances, our artists will push boundaries and inspire change. Support learners to present a repertoire of artistic products that not only entertain but also educate and mobilise. Create an atmosphere where colleague learners (audience) will be mesmerised, moved, and motivated to take action on the emerging topical issues that shape our nation’s future. Learners may be guided in the following:

#### Dance

Live streaming a dance performance using software like YouTube Live or Facebook Live, addressing topics like:

1. Gender-based violence
2. Climate change
3. Mental health awareness

Creating a virtual reality (VR) dance experience using software like Unity or Unreal Engine, exploring themes like:

1. Cultural heritage preservation
2. Social justice
3. Environmental conservation

#### Music

Hosting a virtual concert using software like Zoom or Google Meet, performing songs that tackle issues like:

1. Political accountability
2. Education reform
3. Health awareness

#### Virtual meeting on zoom

Producing a music video using software like Adobe Premiere or Final Cut Pro, addressing topics like:

1. Drug abuse
2. Road safety
3. Women's empowerment

## Drama

Live-streaming a play or skit using software like OBS Studio or XSplit, exploring themes like:

1. Teenage pregnancy
2. Cyberbullying
3. Body positivity

Creating an augmented reality (AR) drama experience using software like Adobe Aero or Google ARCore, addressing issues like:

- a. Mental health
- b. Gender equality
- c. Community development

## LEARNING TASK

1. Refine the artistic product for presentation/performance, and be familiar with ICT software for presentation/performance, such as video conferencing software and digital art platforms.
2. Coordinate logistics for presentations/performance, including scheduling, venue and equipment, and be well-prepared and ready to present/perform.
3. Connect the artistic product effectively to an emerging Ghanaian topical issue, explain the inspiration and message behind the work, and make the connection clear and meaningful.

## PEDAGOGICAL EXEMPLARS

**Talk for Learning:** Through Talk for Learning sessions, learners will

1. Engage in discussions about their artistic products, sharing feedback and ideas for refinement.
2. Work with ict software such as zoom for video rehearsals and platforms like canva or presi for creating visual presentations that accompany their performance.
3. The focus will be on developing a cohesive narrative and honing skills like voice modulation and stage presence while using these digital tools to enhance their presentation skills.

**Project-Based Learning:** In a Project-Based Learning approach, learners will;

1. Take on roles within a team to coordinate all logistical aspects of their presentation. This includes scheduling rehearsals, selecting a venue (physical or virtual) and ensuring all necessary equipment (microphones, projectors, etc.) Is available and functional.
2. Create a detailed checklist in a digital project management tool like trello or asana, allowing them to systematically prepare for their performance while maintaining clear communication with their peers.

**Experiential Learning:** Utilising Experiential Learning, learners will

1. Delve into an emerging Ghanaian topical issue, such as youth unemployment or environmental challenges.
2. Brainstorm ideas and draw inspiration from real-life experiences, interviews, or documentaries related to the topic.
3. Through workshops, explore how to effectively convey the message behind their artistic product, ensuring that the connection to the topical issue is impactful.
4. Develop a short presentation with supporting visuals using software like Adobe Spark, clearly articulating their inspiration and the social significance of their work.

## DOK KEY ASSESSMENT

### DoK Level 1: Recall and Reproduction

1. Identify the type of performance (dance, music or drama)
2. Recall performing artwork facts (e.g., title, author, year created)
3. Recall basic ICT-software tools and features

### DoK Level 2: Skills of conceptual understanding

Apply technical skills to use ICT-software for presentation/performance

### DoK Level 3: Strategic Thinking

Use ICT-software to design and develop an original artistic product that effectively depicts an emerging Ghanaian topical issue

### DoK Level 4: Extended critical thinking and reasoning

Use ICT-software to create an innovative and original artistic product that addresses a complex aspect of an *emerging* Ghanaian topical issue

#### HINT



*For Week 9 assessment mode, which is multiple-choice questions (MCQs), develop a series of MCQs that assess learners' ability to connect and respond to the artistic products created, specifically how these products relate to emerging African topical issues and their life experiences. Refer to Appendix C for samples.*

# WEEK 9

**Learning Indicator:** 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

## Focal Area: Exploring Artistic Connections

### Introduction

In this week's lesson, we will dive into the transformative process of responding to art, and how it can deepen our understanding of ourselves and others, foster empathy and compassion, encourage personal reflection and growth and broaden our perspectives and understanding of the African Culture. Learners will be guided through the following;

### Observe and Describe

1. Watch a dance performance and describe the movements, gestures, and facial expressions.
2. Listen to a musical piece and describe the melody, harmony and rhythm.
3. Watch a play and describe the characters, plot and setting.

### Make Connections

1. Reflect on a dance performance that reminded you of a personal experience or emotion
2. Identify a song that resonates with your current mood or situation.
3. Connect a character's journey in a play to your own life struggles or triumphs.

### Analyse and Interpret

1. Analyse the themes and messages in a musical or play.
2. Interpret the choreographer's intentions behind a dance piece.
3. Consider the historical or cultural context of a performance.

**Les Misérables**  
A Musical by  
ALAIN BOUBLIL and CLAUDE-MICHEL SCHÖNBERG

English text by  
HERBERT KRETZMER

Editing and Piano Reduction by  
PETER WASHTELL  
from the Orchestral Score by JOHN CAMERON

**Prologue**

key signature (in this case, Ab major, or F relative minor)

tempo (shown traditionally and as a bpm range)

time signature

clefs

Andante  $J=80-84$

Figure 1.11: Music Analysis

## Explore New Perspectives

Ask yourself questions like:

1. How did the performance challenge my assumptions or beliefs?
2. What did I learn about myself and my experiences through the performance?
3. How did the performance broaden my understanding of different cultures or perspectives?

### LEARNING TASK

1. Brainstorm the connection between various life experiences and various ideas in the artistic product(s).
2. Describe the various life experiences and activities involved (culturally, historically, musically, dramatically, artistically, etc.) and make connections with personal interests, experiences, ideas and knowledge.
3. Demonstrate a correlation between dance, music, drama, and possibly, visual arts.
4. Write down how your life experiences, ideas and perspectives realised connect to everyday life

## PEDAGOGICAL EXEMPLARS

**Collaborative Learning:** In a Collaborative Learning environment, learners will

1. engage in a brainstorming session utilising mind-mapping techniques.
2. explore the connections between their personal life experiences and the themes presented in their artistic products, such as migration, urbanisation, or cultural identity.
3. use digital tools like Miro or Padlet, to visually document their ideas and experiences, identifying common threads that link their artistic expression to broader societal issues.

Learners who are experienced could provide an example of their own response and connection to the pieces presented to class to less experienced learners to help scaffold the activity. Alternatively, teachers could use prompt questions to direct learners to be able to identify how they could make these connections.

**Experiential Learning:** Through Experiential Learning, learners will

1. reflect on their life experiences, focusing on how cultural, historical and artistic elements shape their perspectives.
2. conduct interviews with family members or community leaders to gather stories related to the topical issue they are exploring.
3. present their findings in small groups, linking their interests with these experiences. This can include discussing how specific music genres, dance styles, or art forms resonate with their identities and knowledge.

**Reflective Learning:** In a Reflective Learning framework, learners will

1. write reflective essays or journals discussing how their life experiences, ideas and realisations connect to everyday life.

2. consider questions like: How do these experiences influence their perspectives? What new insights have they gained regarding the African topical issue explored in the pieces performed by their peers? This reflective process will help learners recognise the relevance of artistic expression to their daily lives and social environments.

For learners with additional needs or less experience, teachers may consider the use of templates to structure the learners' reflective accounts. Questions given as examples above may be used to prompt reflection.

## **KEY ASSESSMENT**

### **DoK Level 1: Recall and Reproduction**

1. Identify the emerging African topical issue depicted in the artistic product
2. State a connection between the artistic product and personal experience

### **DoK Level 2: Skills of conceptual understanding**

Apply knowledge of the topical issue to analyse the artistic product

### **DoK Level 3: Strategic Thinking**

Analyse how the artistic product relates to multiple personal experiences

### **DoK Level 4: Extended critical thinking and reasoning**

Design a new artistic product that addresses a related topical issue

## WEEK 10

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

### Focal Area: Mapping the Creative Journey; from Concept to Performance or Summarising Performing Arts Processes

#### Introduction

In the realm of Performing Arts, the creative journey from idea to stage involves a rich tapestry of intricate processes. These processes, refined through skill and artistic expertise, transform initial concepts into outstanding performances. In this week, Performing Arts teachers will guide learners to summarise the various Performing Arts processes, exploring the terminologies and techniques employed in concept development, composition and performance.

When summarising performing arts processes, it's essential to use appropriate terminologies to accurately convey the various stages involved. Learners will be guided in the following;

#### Concept Development

1. Brainstorming: Generating ideas and exploring themes
2. Research: Gathering information and inspiration
3. Scripting/Libretto: Writing the narrative or lyrics
4. Storyboarding: Visualising the sequence of events



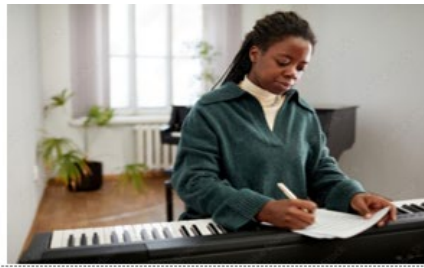
**Figure 1.12:** A person researching in a library

#### Composition

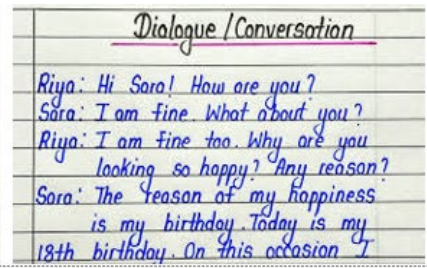
1. Music: Creating the score, melody, and harmony
2. Choreography: Designing movement sequences and dance phrases
3. Playwriting: Writing the dialogue and stage directions



Dance choreography



Composing music



Dialogue of a play

Figure 1.13: Examples of Composition

## Performance

1. Rehearsals: Practicing and refining the performance
2. Staging: Blocking scenes, setting lighting and sound cues
3. Costuming and Makeup: Designing and applying costumes and makeup
4. Execution: Presenting the final performance

Remember to adapt the terminology to the specific performing art form (music, dance, drama) and process you're summarising

### LEARNING TASK

1. Brainstorm the various processes undertaken from the stage of researching the stimulus (such as an emerging African topical issue) through to the stages of development and performance.
2. Organise the processes into three main categories:
  - a. Concept Development (e.g., brainstorming, research, idea generation)
  - b. Composition (e.g., scriptwriting, choreographing, music composition)
  - c. Performance (e.g., rehearsals, staging, presentation)
3. Create word clouds that visually connect key terms related to performing arts processes, such as creativity, improvisation and scriptwriting, using either digital tools or manual methods.
4. Create a flowchart, using either digital tools like Lucidchart or manual methods like paper and pencils, to illustrate the key performing art processes, such as concept development, composition, and performance and their respective features.

## PEDAGOGICAL EXEMPLARS

**Collaborative Learning:** In a Collaborative Learning environment, learners will

1. participate in a brainstorming session to explore the various processes involved in developing their artistic products.
2. discuss the stages from researching emerging African topical issues to the final performance.
3. Utilise sticky notes or a digital platform like Miro, to document each step, identifying key activities such as idea generation, research methods (interviews, surveys) and feedback sessions. This collaborative dialogue will allow them to see how each stage contributes to the artistic process.

Teachers should encourage the use of appropriate mediums based on learners' abilities. For example, learners with less experience or additional needs may find flash card or sticky notes more accessible with more proficient learners comfortable in the use of digital tools.

Provide instructions for the use of digital tools to support accessibility.

**Experiential Learning:** Through Experiential Learning, learners will

1. organise their earlier brainstorming ideas into three main categories: Concept Development, Composition, and Performance. They will create a chart or visual representation (e.g., a poster) that details processes and activities under each category. For instance:
  - a. Concept Development: Brainstorming, research, idea generation, thematic exploration.
  - b. Composition: Scriptwriting, choreographing, music composition, designing visual elements.
  - c. Performance: Rehearsals, staging, technical preparations, final presentation.

**Creative Learning:** Utilising Creative Learning, learners will

1. generate word clouds to visualise key terms related to the performing arts processes.
2. use digital tools like WordArt or TagCrowd, or create them manually using markers and large sheets of paper.
3. collaboratively select terms such as “creativity,” “improvisation,” “scriptwriting,” “rehearsals,” and “choreography,” reflecting the importance of vocabulary in summarising their learning journey. This activity will also reinforce their understanding of the specific language associated with performing arts.

**Analytical Learning:** Within an Analytical Learning framework, learners will

1. create a flowchart to illustrate the key performing arts processes: Concept Development, Composition and Performance.
2. use digital tools like Lucidchart or manual methods with paper and pencil, to outline the features and steps within each category. For example:
  - a. Concept Development: Research - Idea Generation - Brainstorming Sessions
  - b. Composition: Scriptwriting - Choreographing - Music Composition
  - c. Performance: Rehearsals - Staging - Final Presentation

Depending how familiar learners are with the software suggested within these pedagogies, you may wish to support groups or individuals to scaffold the activities. Learners' proficiency should be considered in the use of adaptations.

## FOR EACH OF THESE PEDAGOGIES

1. *Learners unfamiliar with the topic*
  - a. Assign a group leader to facilitate discussion and categorisation
  - b. Encourage learners to ask questions and seek clarification
2. *Learners familiar with the topic*
  - a. Encourage collaboration and peer-to-peer learning during group work
  - b. Offer guidance and feedback on categorisation and discussion

3. *Learners experienced with the topic*

- a. Encourage innovation and creativity in categorisation and discussion
- b. Offer minimal guidance and support, allowing for self-directed learning

4. *Learners with special needs*

- a. Offer individualised support and accommodations during group work
- b. Encourage the use of multimedia resources and visual aids
- c. Pair with peer buddies or assistants for support and collaboration

## **KEY ASSESSMENT**

### **DoK Level 1: Recall and Reproduction**

List the three main processes in Performing Arts.

### **DoK Level 2: Skills of conceptual understanding**

1. Summarise the key steps in concept development.
2. Describe the tasks involved in composition
3. Explain the stages of performance.

### **DoK Level 3: Strategic Thinking**

1. Analyse how the processes work together.
2. Compare and contrast different approaches to composition.
3. Evaluate the importance of each process in creating a successful performance.

### **DoK Level 4: Extended critical thinking and reasoning**

1. Design a new performance piece, demonstrating an understanding of all three processes.
2. Create a detailed plan for a performance, including concept development, composition and performance stages.
3. Reflect on the effectiveness of past performance, identifying areas for improvement in each process.

**WEEK 11**

**Learning Indicator:** Explain ways by which the Performing Arts are connected and related to the other art forms in African society

## **Focal Area: Connections of Performing Arts and Other Art Forms in African Society**

### **Introduction**

In the vibrant tapestry of African culture, the Performing Arts are intricately woven into the fabric of society, seamlessly intersecting with other art forms to create a rich and diverse cultural heritage. Music, dance and drama are not standalone entities but integral threads that intertwine with visual arts, literature, film and folklore to form a beautiful mosaic of artistic expression. This interconnectedness is deeply rooted in African tradition, where Performing Arts has always played a significant role in storytelling, community building, and cultural preservation. Learners will be guided in the following;

1. Music influences Dance: Traditional African music informs dance movements, rhythms, and expressions.



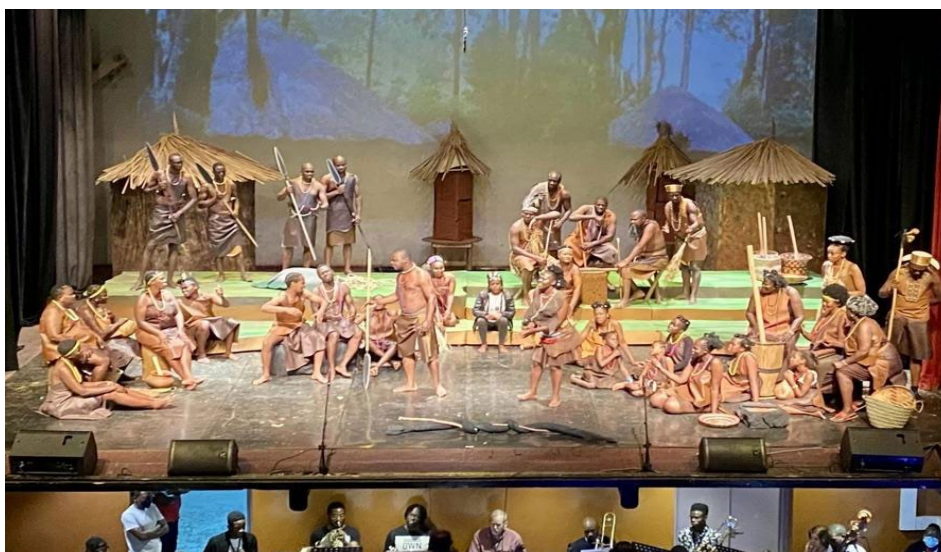
**Figure 1.14:** An image of traditional African musicians and dancers performing together.

2. Dance inspires Visual Arts: Dance costumes, masks and props are designed with visual art techniques.



**Figure 1.15:** A photo of elaborate dance costumes showcasing visual art techniques.

3. Theatre draws from Literature: African folklore, stories and poetry are adapted into theatrical performances.



**Figure 1.16:** *Theatrical performance based on African folklore or literature.*

4. Music and Dance inform Fashion: Traditional attire and adornments are worn during performances, influencing fashion design.
5. Storytelling connects all: Oral traditions and storytelling are woven through music, dance, theatre, and visual arts.

These connections demonstrate the interconnectedness of African art forms, showcasing the Performing Arts as an integral part of the continent's vibrant cultural tapestry.

## LEARNING TASK

1. Carry out research to identify links between the performing arts and other artforms within African society.
2. Create a Mind Map starting with a central idea, adding related ideas as branches, creating connections, using visuals and adding keywords to clarify relationships, resulting in a comprehensive and visually appealing map.
3. Explore and add connections between performing arts and other African artforms, including how Traditional African music influences contemporary genres, African dance inspires modern choreography and Theatrical performances drawn from African folklore.

## PEDAGOGICAL EXEMPLARS

**Inquiry-based Learning:** In an Inquiry-based Learning setting, learners will

1. engage in a research project to explore the links between performing arts and various other artforms within African society.
2. investigate how traditional practices, such as music, dance and storytelling, intertwine with the performing arts.
3. gather information from articles, documentaries, and interviews with local artists, aiming to uncover themes such as cultural identity, community values and artistic expression.

Present their findings to the class and take part in a discussion to share their conclusions and deepen understanding.

4. For learners who are less familiar with the topic or research methodologies, provide a specific prompt question for them to answer through their research. Teachers should provide guidance on appropriate sources of information and model search tools. Learners who are familiar or experienced with these processes could be partnered with less proficient learners to support.
5. Learners who are experienced in the topic could be challenged to lead their presentations and group discussions.

**Creative Learning:** Utilising a Creative Learning approach, learners will

1. create a Mind Map that visually represents the relationships between performing arts and other art forms in African society. Starting with a central idea, “Performing Arts in African Society,” learners will branch out to related ideas such as Traditional Music, Dance, Visual Arts and Literature.
2. use colours, images and keywords to clarify the connections and relationships, such as how music influences dance choreography or storytelling influences performances. Digital tools like MindMeister or manual drawing methods can be employed to create an engaging and comprehensive map.
3. Encourage innovation and creativity. For learners who are more experienced they should be encouraged to use software to present their ideas. Step by step instructions should be provided on the use of digital tools to help scaffold the activity for less proficient learners.
4. Manual techniques or adaptations should be offered to support accessibility for those learners with specific needs.

**Collaborative Learning:** In a Collaborative Learning environment, learners will

1. work in small groups to explore connections between performing arts and other African artforms. Each group will research specific links, such as:
  - a. Traditional African Music to Contemporary Genres: Investigating how traditional rhythms and instruments inform modern genres like Afrobeat and Hip-Hop.
  - b. African Dance to Modern Choreography: Understanding how traditional dance styles influence contemporary dance performances and choreography around the world.
  - c. Theatrical Performances and African Folklore: Exploring how tales and themes from African folklore are integrated into contemporary theatre productions, emphasising moral lessons and cultural heritage. Groups will present their findings to the class, fostering a rich discussion around the dynamic relationships between these art forms.
  - d. Teachers should ensure that learners of different abilities are mixed within each group. Learners who are experienced in the topic may be tasked with supporting peers or leading in elements of the discussion.
  - e. For learners who are unfamiliar with the topic, teachers could provide specific prompt questions, or examples for music/dance/performance to scaffold the activity.

## **KEY ASSESSMENT**

### **DoK Level 1: Recall and Reproduction**

1. List ways in which Performing Arts are connected to other art forms in African society.
2. Identify examples of African art forms that combine Performing Arts with other art forms

### **DoK Level 2: Skills of conceptual understanding**

1. Describe how different African art forms influence each other
2. Explain the role of Performing Arts in African cultural celebrations and ceremonies.

### **DoK Level 3: Strategic Thinking**

1. Analyse how different African art forms are used to convey cultural values and beliefs
2. Evaluate the impact of colonialism on the connection between Performing Arts and other art forms in African society.

### **DoK Level 4: Extended critical thinking and reasoning**

1. Design a multidisciplinary art piece that combines Performing Arts with other African art forms to convey a specific message or theme.
2. Create a proposal for a cultural festival that showcases the connections between Performing Arts and other art forms in African society, including music, dance, theatre and visual arts.

**WEEK 12**

**Learning Indicator:** Exhibit proficiency level skills in the conduct of research on businesses within the performing arts sector: Event Planning, Management, Branding and Marketing

## **Focal Area: Investigating Best Practices in Event Planning, Management, Branding and Marketing**

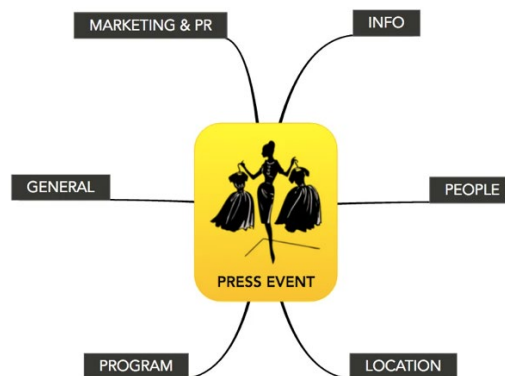
### **Introduction**

In the spotlight of the performing arts sector, successful events and organisations rely on a harmonious blend of creative expression and business acumen (*expertise*). Effective event planning, management, branding and marketing are the unsung heroes (driving forces) behind the curtain, ensuring that shows go on, audiences are engaged and reputations shine.

This week, learners will be introduced to investigating best practices in Event Planning, Management, Branding, and Marketing in the Performing Arts.

### **1. Event Planning**

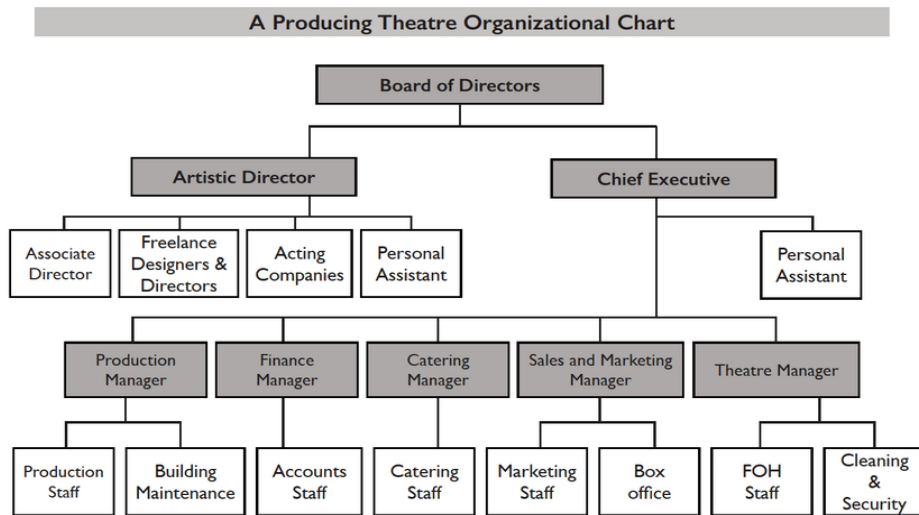
- a. Identify and analyse successful event planning strategies in the performing arts industry
- b. Evaluate the effectiveness of event marketing and promotion techniques
- c. Research venue management and logistics



**Figure 1.17:** Mind Map indicating event planning strategies

### **2. Management**

- a. Investigate leadership and management structures in performing arts organisations
- b. Analyse financial management and budgeting strategies
- c. Research human resource management and talent development



**Figure 1.18:** An organisational chart or diagram showing leadership and management structures

### 3. Branding

- Examine branding strategies and the development of brand identity in the performing arts sector
- Investigate the role of social media in building brand awareness
- Research audience engagement and loyalty strategies



**Figure 1.19:** A brand identity example from a performing arts organisation

### 4. Marketing

- Research marketing campaigns and promotional strategies in the performing arts industry
- Analyse the impact of digital marketing on ticket sales and audience engagement
- Investigate market research and audience analysis methods

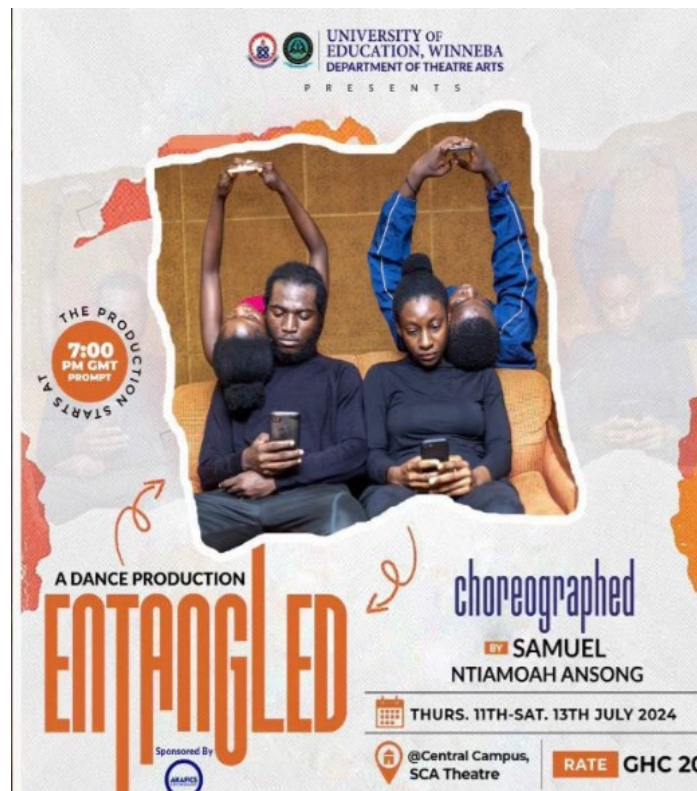


Figure 1.20: Infographic illustrating a marketing campaign

## LEARNING TASK

1. Interview performing arts professionals, such as actors, musicians, dancers, directors and producers to gain valuable insights into experiences, challenges and advice.
2. Share experiences on what you learned from the interview and how it can be applied to your own lives and careers.
3. Investigate key aspects of performing arts businesses' operations, such as planning, management, branding and marketing.
4. Analyse your findings and present the research report highlighting key takeaways and insight into the operations of Performing Arts businesses

## PEDAGOGICAL EXEMPLARS

**Experiential Learning:** In an Experiential Learning approach, learners will

1. Plan and conduct interviews with professionals in the performing arts sector, including actors, musicians, dancers, directors and producers.
2. Prior to the interviews, learners will prepare a set of open-ended questions centred on the professionals' experiences, challenges and advice for aspiring artists and managers.
3. After conducting the interviews, learners will compile their notes, reflecting on the insights gained and considering how these lessons can inform their understanding of the industry.

This hands-on experience allows learners to connect theory with real-world practices.

To support accessibility, teachers may organise a professional in the industry to come in to class to be interviewed by all learners.

Alternatively, for learners with limited experience in the topic, or learners with additional needs, teachers may provide print or video/audio interviews with professionals sharing their experiences of working in the industry. Examples of prompt questions could be provided to stimulate discussion.

Experienced learners could be challenged to think about how they could apply their learnings to their own career plans.

**Talk for Learning:** Through a Talk for Learning session, learners will

1. Gather to share their experiences and insights from the interviews conducted with performing arts professionals.
2. Each learner will summarise their key findings and discuss how the advice and experiences shared can be applied to their own lives and potential careers within the performing arts sector.

This discussion will foster a collaborative environment where learners can build on each other's insights and consider diverse perspectives within the industry.

Learners with less experience or with additional needs could be provided with prompt questions to stimulate the discussion.

Experienced learners could be challenged to lead the discussion.

**Project-Based Learning:** Utilising a Project-Based Learning approach, learners will

1. engage in thorough investigations into the key aspects of performing arts businesses, focusing on areas such as event planning, management, branding and marketing.
2. research the essential components of successful businesses in this field through case studies, articles, and industry reports.
3. work in small groups to analyse different businesses, encouraging collaboration to enhance their understanding of operational principles.
4. focus on synthesising information regarding effective event planning strategies, management techniques, branding approaches, and marketing initiatives.

The final report will be presented to the class or relevant stakeholders, possibly using visual aids such as slideshows or infographics to enhance the clarity of their analysis.

This exercise reinforces learners' analytical skills while providing practical insights into the operational dynamics of the performing arts sector.

For learners who are less familiar with the topic or research methodologies, teachers may provide a specific brief for learners to answer through their research. Teachers should provide guidance on appropriate sources of information and model search tools. Learners who are familiar or experienced with these processes could be partnered with less proficient learners to support.

Learners who are experienced in the topic could be challenged to lead their presentations and group discussions.

## KEY ASSESSMENT

### DoK Level 1: Recall and Reproduction

1. List the key aspects of event planning, management, branding, and marketing in the performing arts sector.
2. Identify the different types of businesses within the performing arts sector

### DoK Level 2: Skills of conceptual understanding

1. Describe the event planning process in a performing arts business
2. Explain the role of management in a performing arts business.
3. Identify branding strategies used in the performing arts sector.
4. Describe marketing techniques used to promote performances and events.

### DoK Level 3: Strategic Thinking

1. Analyse the impact of effective event planning on the success of a performance or event in the performing arts sector.
2. Evaluate the role of management in ensuring the smooth operation of a performing arts business.
3. Develop a marketing strategy to promote a performing arts event or production.

### DoK Level 4: Extended critical thinking and reasoning

1. Conduct a comparative analysis of the business strategies of different performing arts businesses, identifying best practices and areas for improvement.
2. Design and implement a research study to investigate the impact of a specific marketing strategy on audience engagement in the performing arts sector.

#### HINT



*The recommended assessment for Week 12 is end of semester examination. Refer to Appendix D for further information about the structure of the exams.*

## WEEK 13

**Learning Indicator:** Analyse performing arts business problems, and opportunities and formulate recommendations for action to enhance the socio-economic well-being of society

### Focal Area: **Analysing and Addressing Performing Arts Business Challenges**

#### Introduction

The Performing Arts industry, a vibrant tapestry of creativity and entertainment, faces a unique set of business challenges that can impact its very survival. From navigating financial constraints to embracing digital transformation, the path to success is fraught with obstacles. This week, teachers will guide learners in analysing and addressing Performing Arts business challenges through the following;

#### Problems

1. Money Issues: Performing arts organisations often struggle financially.
2. Decreasing Audiences: Fewer people attend performances, threatening the industry's future.
3. Limited Resources: Insufficient infrastructure, technology, and skilled workers hinder growth.
4. Lack of Diversity: Limited representation and accessibility restrict the industry's impact.

#### Opportunities

1. Technology: Digital tools can be leveraged to enhance audience engagement and revenue.
2. Community Collaboration: Partner with local groups to promote inclusivity and social cohesion.
3. Innovation: Encourage artistic innovation and entrepreneurship.
4. Cultural Exchange: Showcase performing arts as a tool for cultural understanding.

#### Recommendations

1. Diversify Income: Explore new funding sources and invest in digital marketing.
2. Build Community Partnerships: Collaborate with local organisations to promote inclusivity and audience development.
3. Invest in Arts Education and Training: Develop skills programs and mentorship initiatives.
4. Embrace Technology and Innovation: Invest in digital infrastructure and artistic innovation.

**LEARNING TASK**

1. Analyse a specific challenge or opportunity within the Performing Arts sector by conducting a SWOT Analysis, identifying strengths, weaknesses, opportunities, and threats.
2. Present findings to the class and compare and contrast the different SWOT analyses with others.
3. Present a specific artwork or performance, outlining the business cycle (conceptualisation to distribution).

**PEDAGOGICAL EXEMPLARS**

**Analytical Learning:** In an Analytical Learning framework, learners will

1. select a specific challenge or opportunity within the Performing Arts sector (e.g., the impact of digital streaming on live performances, funding shortages, or the rise of community-based art initiatives).
2. conduct a SWOT analysis to identify strengths (e.g., local talent, cultural richness), weaknesses (e.g., limited funding, marketing challenges), opportunities (e.g., online platforms, collaborations), and threats (e.g., competition, economic downturns).
3. present their SWOT findings in small groups, fostering a collaborative environment that encourages critical thinking and discussion on industry challenges and potential pathways forward.

Teachers should ensure that groups are made up of learners of mixed ability and mixed genders.

Learners who are more experienced could lead the presentation.

For learners who are less experienced, or learners with additional needs, teachers may present an exemplar SWOT analysis to model the structure and approach in order to scaffold the activity.

**Collaborative Learning:** In a Collaborative Learning session, learners will

1. present their individual or group SWOT analyses to the class.
2. engage in a comparative discussion, highlighting similarities and differences between the analyses conducted by various groups. This conversation will allow learners to reflect on how diverse perspectives inform understanding of the performing arts landscape and to identify common themes or unique insights.

Facilitated prompts can encourage learners to think critically about how different conditions influence the sector's dynamics and how they might adapt their strategies accordingly. Teachers should encourage contributions from learners of all abilities, framing questions according to their experience or ability to give them the opportunity to make meaningful contributions.

**Experiential Learning:** Leveraging Experiential Learning, learners will

1. Select a specific artwork or performance and outline its complete business cycle from conceptualisation to distribution.
2. Research the steps involved, including idea development, funding, marketing strategies, rehearsals, performance execution, and post-performance evaluation.
3. Develop a presentation based on their findings and share with the wider class.

Presentations can take various creative forms, such as video presentations, visual timelines, or interactive exhibitions, allowing learners to showcase their understanding of the performing arts business cycle engagingly.

This analysis will help illustrate real-world applications of their earlier learning and provide concrete examples of how to navigate the complexities of the performing arts industry.

For learners with additional needs or who are less familiar with the topic or research methodologies, teachers may provide a specific brief for learners to answer through their research to break down the areas for investigation. Teachers should provide guidance on appropriate sources of information and model search tools. Visual prompts, summarising the business cycle could be used to help scaffold the activity. Learners who are familiar or experienced with these processes could be partnered with less proficient learners to support.

Learners who are experienced in the topic could be challenged to lead their presentations and group discussions.

Experienced learners should be challenged to be innovative and creative in their presentations and the use of digital media,

## **KEY ASSESSMENT**

### **DoK Level 1: Recall and Reproduction**

1. Identify key performing arts business problems.
2. List potential opportunities for performing arts businesses.

### **DoK Level 2: Skills of conceptual understanding**

1. Describe the impact of performing arts businesses on socio-economic well-being.
2. Explain the role of marketing, finance, and management in addressing performing arts business problems.

### **DoK Level 3: Strategic Thinking**

1. Analyse a specific performing arts business problem and propose potential solutions.
2. Formulate a business plan for a new performing arts venture, including a budget, target audience, and revenue streams.

### **DoK Level 4: Extended critical thinking and reasoning**

1. Design a comprehensive strategy to address a complex performing arts business problem (e.g., revitalising a struggling theatre, or developing a new arts district).
2. Conduct a cost-benefit analysis of a proposed performing arts project, including potential socio-economic impacts.
3. Develop a policy brief outlining recommendations for government support of the performing arts sector, including rationale and potential outcomes.

## SECTION 1 REVIEW

Section one provided the opportunity for learners to understand the *use of ICT in the Performing Arts*. Within the first eight weeks, the teacher introduced to learners the basic Performing Arts software and equipment for developing and producing artworks. Learners also had the opportunity to be assisted in the use of ICT tools to research on topical issues. Learners were also given the chance to apply these basic skills in ICT to develop and digitalise created concepts in dance music and drama. Finally, learners were guided in rehearsal processes for the performance of their artistic works to an audience.

This section also explored how to communicate Performing Arts processes and the connection between Performing Arts and other art forms in African society. Learners also had the opportunity to develop understanding of the process for developing, managing and building brands in Performing Arts businesses and the challenges and opportunities facing the industry in modern Ghana.



## APPENDIX A: STRUCTURE AND MARK SCHEME FOR PORTFOLIO ASSESSMENT

### *Purpose of the portfolio*

To provide a comprehensive record of learners' academic achievements, progress, and growth over time. The portfolio will be compiled throughout the academic year. This comprehensive portfolio of assessments will be administered in week 1 and collected at the end of week 22 of the second semester, scored and recorded. Portfolio task

### *Task*

Showcase Portfolio (as detailed on page 28 of the Teacher Assessment Manual and Toolkits)

Encourage learners to take ownership of their portfolio, a critical component of the performing arts course. The portfolio, which can be either physical or digital, will be a comprehensive collection of the learners' work, including their reflections and self-assessments. The following items will form part of the portfolio:

1. **Projects:** Music compositions, Choreography, Literary works (e.g., scripts, poetry)
2. **Presentations:** Oral presentations, Multimedia presentations, Poster presentations
3. **Synopsis:** Summary of creative projects, Artistic statements, Conceptual outlines
4. **Pictures:** Photos documenting the creative process, Images of final products or performances, Visual aids used in presentations
5. **Videos:** Recordings of performances, Behind-the-scenes footage, Video diaries or reflections
6. **Reflections and Self-Assessments:** Written reflections on projects, Self-assessment forms
7. **Feedback and Critiques:** Peer feedback summaries, Instructor critiques, Responses to feedback and revisions made
8. **Research Materials:** Research notes, Sources of inspiration (articles, images, music)
9. **Collaborative Work:** Group project contributions, Evidence of teamwork (e.g., meeting notes, role distribution), Joint presentations
10. **Creative Journals:** Idea development notes
11. **Awards and Recognitions:** Certificates of achievement, Letters of recognition, Competition results, Gamification awards

### *How to administer*

Collect evidence related to the outcomes being assessed;

1. Select the best and appropriate evidence and label each piece of evidence according to the learning outcome being demonstrated.
2. Be guided on how to write a one or two-page reflective essay/memo that explains why they selected the particular examples, how the pieces demonstrate their achievement of the program outcomes, and/or how their knowledge/ability/attitude changed.

## Marking Schemes

<b>Portfolio Component</b>	<b>Marks</b>
1 copy of Projects (Music compositions, Choreography, Literary works)	2
2 Presentations (Oral, Multimedia, Poster)	2
1 Synopsis (Summary, Artistic statements, Conceptual outlines)	1
2 Pictures (Process photos, final product images, visuals)	2
1 Videos (Performances, BTS, video diaries)	1
1 Reflections and Self-Assessments	2
3 copies of Feedback and Critiques	2
2 copies of Research Materials	2
1 Collaborative Work	1
2 copies of Creative Journals	2
3 Awards and Recognitions	3
<b>Total</b>	<b>20 Marks</b>

## Feedback

Give detailed feedback on the entire portfolio to individual learners, allowing them to come up with their challenges and strength, etc.



## APPENDIX B: STRUCTURE AND RUBRIC FOR GROUP PROJECT

### HINT



Teachers are to give a group project work to learners this week. Provide learners with detailed rubrics and guidelines that explain each assessment criterion. Help learners to form groups and set a clear timeline for the performance. Refer to Appendix B for the rubric of the group project. The project should be completed and submitted in week 6.

### Task

Select a relevant and emerging topical issue in Africa. Conduct comprehensive research on the chosen issue, analyse your findings, and create a performing artwork such as a musical piece, dance, or drama that addresses the issue. The final composition should be performed before an audience, with the performance lasting for not more than 10 minutes.

### Timeline:

The performance will be executed in the 6th week as the mid-semester examination.

### Teacher responsibilities

1. Prepare and clarify the task to learners. Explain the task.
2. Secure space and equipment; ensure safety, inclusivity, and accessibility.
3. Deliver task brief, timeline (4–6 )
4. Offer workshops on question formulation, source evaluation, and concept development; monitor checkpoints.
5. Use the rubric for ongoing feedback; arrange moderation and feedback loops; support self/peer reflections.
6. Adapt group sizes, outputs, and timelines to meet diverse learner needs.

### Rubric for group project task

Criteria	Excellent	Very good	Good	Satisfactory
Selection of Issue	Issue is highly relevant, emerging, and clearly situated within Africa's current social/political/cultural landscape. Definition is precise with timely significance and potential impact.	Issue is highly relevant, emerging, and clearly situated within Africa's current social/political/cultural landscape. Definition is precise with timely significance but without potential impact.	Issue is highly relevant, emerging, and clearly situated within Africa's current social/political/cultural landscape. Without any precise definition, timely significance and potential impact.	Issue is highly relevant, emerging, and clearly situated but not within Africa's current social/political/cultural landscape. No precise definition, no timely significance and potential impact.

<i>Research Questions</i>	<i>Develops 4 sharp, focused questions beginning with What/Why/How; questions clearly align with the issue and guide investigation.</i>	<i>Develops 3 sharp, focused questions beginning with What/Why/How; questions clearly align with the issue and guide investigation</i>	<i>Develops 2 sharp, focused questions beginning with What/Why/How; but questions do not clearly align with the issue and do not guide investigation</i>	<i>Develops 1 sharp, focused questions beginning with What/Why/How; but questions do not clearly align with the issue and do not guide investigation</i>
<i>Findings</i>	<i>Demonstrates depth and breadth from multiple credible sources; findings are synthesised, critically analysed, and clearly connected to the performance concept; informs artistic choices.</i>	<i>Demonstrates depth and breadth from multiple credible sources; findings are synthesised, critically analysed, and clearly connected to the performance concept; but do not inform artistic choices</i>	<i>Demonstrates depth and breadth from multiple credible sources; findings are synthesised, critically analysed, but not clearly connected to the performance concept and do not inform artistic choices</i>	<i>Demonstrates depth and breadth from multiple credible sources; findings are synthesised, critically analysed, but not clearly connected to the performance concept and do not inform artistic choices</i>
<i>Performance</i>	<i>Artwork is highly original and artistically strong; communicates the issue with clarity and impact; seamless integration of concept, form, and technical execution; 10 minutes exceptional audience engagement.</i>	<i>Artwork is highly original and artistically strong; communicates the issue with clarity and impact; seamless integration of concept, form, and technical execution; less than 10 minutes; exceptional audience engagement.</i>	<i>Artwork is highly original and artistically strong; communicates the issue with clarity and impact; without the integration of concept, form, and technical execution less than 10 minutes exceptional audience engagement.</i>	<i>Artwork is highly original and artistically strong; communicates the issue without clarity and impact, without the integration of concept, form, and technical execution and less than 10 minutes exceptional audience engagement.</i>
<i>Teamwork</i>	<i>balanced workload; clear roles/responsibilities; excellent communication; evidence of conflict resolution and inclusive participation and cohesive final output.</i>	<i>balanced workload; clear roles/responsibilities; excellent communication; evidence of conflict resolution and without any inclusive participation and cohesive final output.</i>	<i>balanced workload; clear roles/responsibilities; excellent communication; without evidence of conflict resolution and any inclusive participation and cohesive final output.</i>	<i>Balanced workload; clear roles/responsibilities; excellent communication; without evidence of conflict resolution and any inclusive participation and cohesive final output.</i>

**Total** – 20 marks



## APPENDIX C: SAMPLE MULTIPLE CHOICE QUESTIONS

A sample of Multiple-choice questions to assess learners' ability to connect and respond to the artistic products created.

Examples of Areas to be considered are:

1. Identification of Themes
2. Interpretation of Artistic Expression
3. Connection to Life Experiences
4. Understanding the Message
5. Relating to Personal Experience
6. Reflecting on Cultural Identity
7. Analysing Artistic Choices
8. Cultural Significance
9. Response to Artistic Interpretation
10. Personal Connection

### 1. *Identifying Themes*

What theme would most likely be explored in a piece of art about urbanisation in Africa?

- A. Missing rural life
- B. Advances in technology
- C. Global connections and cultural exchanges
- D. Increase in traditional practices

**Correct Answer: A) Missing rural life**

### 2. *Interpretation of Artistic Expression*

In a song about African youth struggling to find jobs, which musical feature would best show a sense of urgency?

- A. Fast speed and strong beats
- B. Long, held notes
- C. Simple, minimal background music
- D. Slow speed and soft sounds

**Correct Answer: A Fast speed and strong beats**

### 3. *Connection to Life Experiences*

How will a dance about the experiences of Africans moving to other countries connect with your own life or community?

- A. It could show how technology has improved in your community.
- B. It could talk about the difficulties of keeping old traditions.

- C. It might make you feel like you are missing home.
- D. It might relate to your experiences working with people from different cultures.

**Correct Answer: C. It might make you feel like you are missing home.**

#### **4. Understanding the Message**

What is the main message of a drama which shows how political problems affect family life in an African country?

- A. The importance of traditional rituals today
- B. The need for education for future generation.
- C. The potential for economic growth after conflict
- D. The strength and resilience of family bonds

**Correct Answer: D. The strength and resilience of family bonds**

#### **5. Relating to Personal Experience**

Which part of a song about environmental damage in Africa would likely speak to someone who has seen deforestation in their community?

- A. A repetitive melody that mirrors the destruction cycle
- B. Descriptions of the beauty of untouched forests.
- C. The call for community action to stop deforestation.
- D. The use of traditional instruments to represent nature.

**Correct Answer: C. The call for community action to stop deforestation**



## APPENDIX D: END OF SEMESTER EXAMINATION STRUCTURE

The end-of-semester examination will consist of two parts: **Part A and Part B.**

### 1. Part A: Practical Component

This is the performance aspect of the examination, carrying 50 marks. Learners, in their groups, will present their created artistic works before a panel of assessors. Artistic works will be based on African topical issues. Each group performance will last for not longer than 15 minutes.

The assessment will focus on creativity, thematic relevance, teamwork, and the integration of ICT in the performance.

### 2. Part B: Written Component

Part B is divided into two sections:

#### Section A: Objective Questions

Learners will answer 40 objective questions in this section. The questions will cover all topics treated during the semester. The time allocated is 1 hour.

*(Refer to the sample Specification Table in Appendix F for the distribution of questions to the topics.)*

#### Section B: Essay Questions

Learners will choose and answer any two questions from four given options. Each question will assess learners' ability to apply concepts, analyse themes and provide in-depth responses on topics studied during the semester.

Time allocated: 1 hour.

This section carries 30 marks.

**Total Marks: 120**

Total Examination Time: Part A- 15 minutes per group



#### Note

Distribution of Questions in the aspects of the Performing Arts

- a. *General knowledge in the Performing Arts = 10 questions*
- b. *Music Specific = 10 Questions*
- c. *Dance Specific = 10 Questions*
- d. *Drama Specific = 10 Questions*

***Total = 40 Questions***

**Test Specification Table**  
**Semester 1 Examination (Multiple Choice)**  
**PAPER 1 – 1 Hour**

S/N	Strands	Sub-Strand	Week	Focal Areas	DoK 1	DoK 2	DoK 3	DoK 4	Total
	Foundations in Artistic Knowledge and Processes	Rudiments in Performing Arts	1	Dance production and performance enhancement through Information and Communication Technology (ICTs) and technical production equipment.	2	2	2	4	6
2			ICT software skills in dance and their application	2	2	4			
3			Music Production and Performance Enhancement through Information and Communication Technology (ICTs) and Technical Production Equipment.	2	2	2	6		
4			ICT software skills in music and their application.	2	2	4			
5			Drama production and performance enhancement through Information and Communication Technology (ICTs) and technical production equipment.	2	2	2	6		
6			ICT software skills in drama and their application	2	2	4			
		Skills in Performance	7	Rehearse using ICT-Software in selected Performing Arts products	1	1	1	2	
8			Presentation of selected Performing Art products supported by ICT software	1	1	2			
9			Exploring Artistic connections.						
10			Mapping the Creative Journey; from Concept to Performance OR Summarising Performing Arts Processes	1	1	2			
11			Connections of Performing Arts and Other Art Forms in African Society.	1	1	2			
12			Investigating best practices in Event Planning, Management, Branding, and Marketing	1	1	2			
	Performing Arts Business Cycle.	Business Cycle in the Performing Arts		<b>Total</b>	<b>10</b>	<b>16</b>	<b>14</b>	<b>40</b>	

## SECTION 2: ARTISTIC PRACTICE, ANALYSIS AND INTERPRETATION OF THE PERFORMING ART

### STRAND: ARTISTIC PRACTICE

#### Sub-Strand 1: Developing Artistic Ideas and Works

**Learning Outcome:** *Develop a plan to execute a performing arts artistic product(s) in [ DANCE, MUSIC, DRAMA, or a collaboration) that reflects emerging African topical issues using ICT*

**Content Standard:** *Demonstrate accomplished level skills in pre-production activities (developing and planning) of performing arts artistic products in DANCE, MUSIC, DRAMA, or a collaboration that reflects emerging African topical issues using ICT*

#### Sub-Strand 2: Refining and Completing Artistic Works for Presentation

**Learning Outcome:** *Refining, producing, or/and executing a performing arts artistic product(s) in [DANCE, MUSIC, DRAMA, or a collaboration) that reflects emerging African topical issues using ICT*

**Content Standard:** *Demonstrate accomplished level skills in producing, presenting, recording, and undertaking post-production activities of performing arts artistic product(s) in [DANCE, MUSIC, DRAMA, or a collaboration) that reflects emerging topical African issues using ICT*

### STRAND: ANALYSIS AND INTERPRETATION

#### Sub-Strand 1: Critically Responding to One's Own and Others' Creative Works

**Learning Outcome:** *Examine and appraise own and others' artistic product(s) in [DANCE, MUSIC, DRAMA, or a collaboration) that used ICT*

**Content Standard:** *Demonstrate accomplished level skills in interpreting and understanding one's own and others' performing arts artistic product(s) in [DANCE, MUSIC, DRAMA, or a collaboration) based on emerging African topical issues that used ICT.*

#### Sub-Strand 2: Connecting Artworks with Life Experiences

**Learning Outcome:** *Communicate and connect your own and others' artistic products in [DANCE, MUSIC, DRAMA, or a collaboration) to life experiences to explore new perspectives and new realisations*

**Content Standard:** Demonstrate accomplished level skills in communicating and connecting one's own and others' artistic products in [DANCE MUSIC, DRAMA, or a collaboration) to life experiences for the exploration of perspectives and new realisations

## INTRODUCTION AND SECTION SUMMARY

Section II: Artistic Practice, Analysis, and Interpretation of the Performing Arts focuses on cultivating skills in creating, refining, and analysing performing arts products that address emerging topical African issues, leveraging Information and Communication Technology (ICT). This section comprises two strands: Artistic Practice and Analysis and Interpretation. Hence, the teacher is encouraged to provide an environment for learners to acquire the needed knowledge and skills to progress in their learning. In all, it is expected that, by the close of week twenty-four, teachers will have assisted learners in the following areas:

The weeks covered by the section are:

**Week 14:** 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.

**Week 15:** Plan the execution of the rehearsal and production of the performing arts artistic product in DANCE, MUSIC, DRAMA, or a collaboration) developed that reflects emerging African topical issues using ICT.

**Week 16:** Rehearse, produce/present/perform, and fix the performing arts artistic product(s) in [DANCE, MUSIC, DRAMA, or a collaboration) developed that reflects emerging African topical issues using ICT.

**Week 17:** Perform artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration) developed that reflects emerging African topical issues using ICT.

**Week 18:** Record the performing arts creative product(s) created with ICT-software for post-production activities.

**Week 19:** Identify and evaluate the elements of production / presenting / performing of the artistic product(s).

**Week 20:** Identify and analyse the artistic expressions of Performing Arts artistic product(s).

**Week 21:** Identify aesthetic expressions of Performing Arts artistic product(s) DANCE, MUSIC, DRAMA, or a collaboration)

**Week 22:** Identify and connect performing arts artistic product(s) to life experiences.

**Week 23:** Communicate and connect one's own and others' life experiences to new perspectives and new realisations.

**Week 24:** Gather artistic performing arts products DANCE, MUSIC, DRAMA, or a collaboration) to develop Portfolio(s)

## SUMMARY OF PEDAGOGICAL EXEMPLARS

The Performing Arts is a practical discipline and hence should be taught as such. Teachers are to ensure a safe and conducive atmosphere where all learners can participate actively without any biases, discrimination and harassment. Therefore, teachers must be very respectful, cordial and affable with learners. The pedagogical exemplars or methods that are suggested for teaching the Performing Arts include, Collaborative Learning where learners collaborate to solve a problem and Talk for Learning (TfL) where learners engage in talk or discussion to find

solutions. The gifted and talented learners can be supported by providing additional tasks to perform to develop some additional skills.

## ASSESSMENT SUMMARY

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

**Content:** This is the process of teaching learners to acquire knowledge and skills at their different levels at any given time. For instance, if a teacher teaches elements of the Performing Arts, some learners will be able to absorb all eight elements while others will absorb five and still others two. The teacher's duty is to ensure that at the end of the day all learners are happy they gained something for the day.

**Process:** The process has to do with the 'how' to teach or deliver for learners to grasp. It is advised that the methods or strategies used should help all the type of learners in the class. Teachers are advised to use multiple approaches in planning to teach. Also, teachers should spend some time supporting struggling learners in the process.

**Product/Outcome:** The product is linked to the content hence teachers of the Performing Arts should organise test items in such a way that the test items satisfy all learners i.e. low, high and very high achievers. Teachers of the Performing Arts should accept responses as follows:

AP: Oral responses

P: Oral and written responses

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

**WEEK 14**

**Learning Indicator:** 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

## **Focal Area: Develop and Plan the Execution of a Performing Arts Artistic Product Reflecting Emerging Topical African Issues Using Ict**

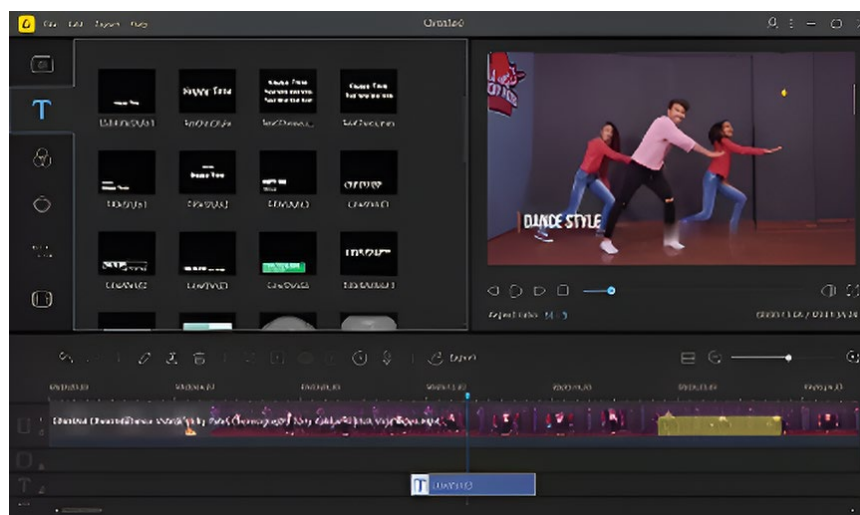
### **Introduction**

In the vibrant landscape of African performing arts, a new era of creativity and innovation is unfolding. As technology continues to shape our world, artists are harnessing the power of Information and Communication Technology (ICT) to tell stories, explore identities and address pressing issues. This week, under the guidance of the Performing Arts teacher, learners will embark on an exciting journey to develop and plan the execution of a performing arts artistic product that reflects emerging African topical issues. By leveraging the possibilities of ICT, learners will create a unique and impactful experience that showcases their artistic vision and addresses the pressing issues facing the continent.

Developing and Planning the Execution of a Performing Arts Artistic Product using ICT

### **Dance**

1. Create a digital dance routine using software or apps
2. Use video editing software to enhance and share your dance performance



**Figure 2.1:** A dancer using video editing software.

### **Music**

1. Compose music using software or apps
2. Record and edit your music performance using audio software

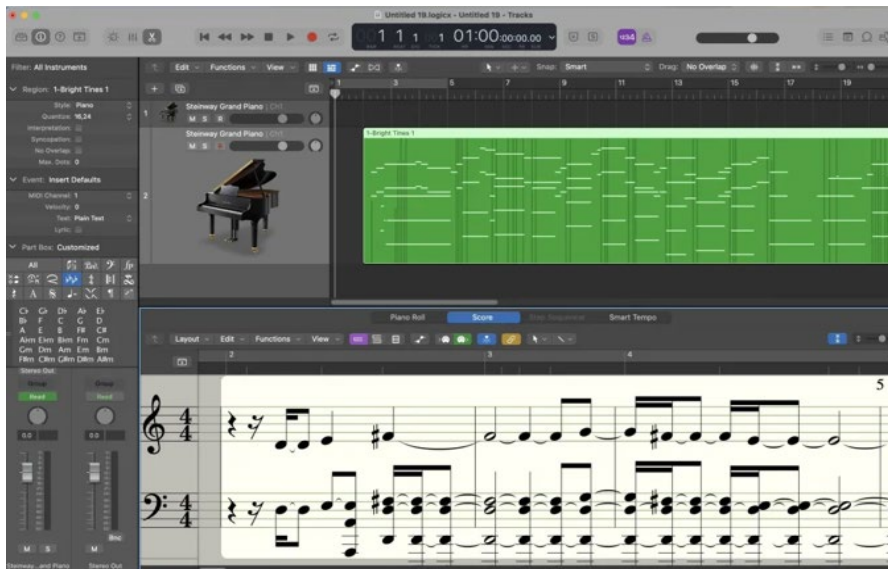


Figure 2.2: Music composition software

## Drama

1. Write and produce a short play or skit using digital tools
2. Use video editing software to enhance and share your drama performance

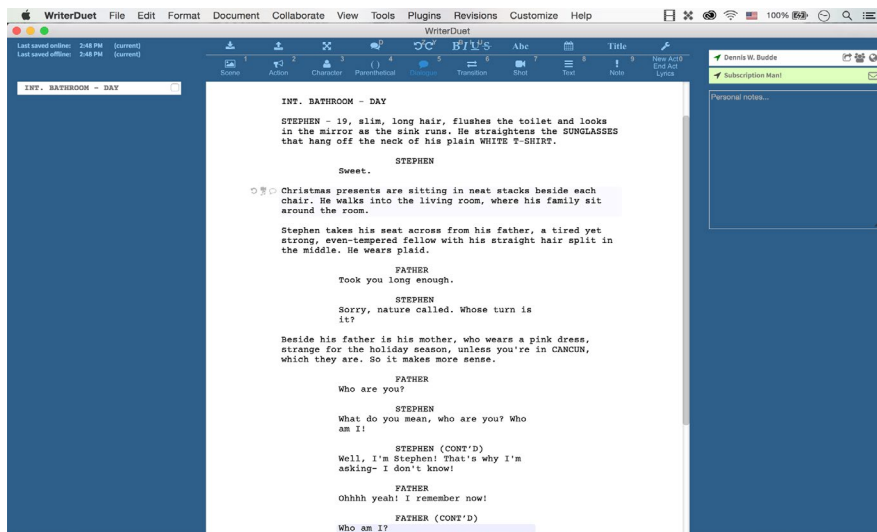


Figure 2.3: Celtx screenplay writing app

## Plan and Execute

1. Define your concept and theme
2. Develop a script, choreography, or music composition
3. Rehearse and refine your performance
4. Use ICT tools to enhance and share your performance

## Develop a Project Plan

1. Create a timeline and schedule
2. Set milestones and deadlines

3. Assign tasks and responsibilities to team members
4. Establish a budget and resource allocation

### Coordinate the Team

1. Assemble a team of dancers, musicians, actors, technicians and ICT experts
2. Define roles and responsibilities
3. Establish communication channels and collaboration tools
4. Plan rehearsals and technical tests



**Figure 2.4:** *Teamwork*

### Test and Refine

1. Test the technical aspects and digital elements
2. Refine the performance and technical aspects based on feedback
3. Ensure compatibility and functionality of all components

#### LEARNING TASK

1. Carry out field trips within the local community to:
  - a. Gather information on African topical issues
  - b. Learn about artistic product production
  - c. Engage with local artists, experts, or community members
2. Brainstorm on topical African issues relevant to the community, ideas for event planning and production, and concepts for dance, music and/or drama performances to generate creative and meaningful ideas for your performing arts project.
3. Develop a performing arts concept or storyline that:
  - a. Integrates African topical issues
  - b. Showcases dance, music and/or drama skills
  - c. Engages the audience and conveys a meaningful message

## PEDAGOGICAL EXEMPLARS

**Experiential Learning:** Through Experiential Learning, learners will;

1. organise visits to local communities to gather information on emerging African topical issues.
2. conduct informal interviews and engage in conversations with community members, local artists, and experts to gain insights into the challenges and cultural themes relevant to the community.
3. document their findings through photographs, notes and audio recordings, which will serve as valuable resources for the subsequent tasks.

This interaction will also help learners learn about the production process of artistic products in the local context.

Teachers may provide prompt questions for learners with additional needs or who are less experienced. For those learners who may find it difficult to access relevant people within their own community, teachers may provide print or audio/video interviews of professionals from the industry.

**Collaborative Learning:** In a Collaborative Learning workshop, learners will

1. gather to brainstorm relevant African topical issues identified during their community visits.
2. collectively discuss ideas for event planning and production, focusing on how to creatively weave these themes into dance, music and drama performances.
3. utilise brainstorming techniques such as mind mapping or group discussions to stimulate creative thinking.
4. Decide on a topical issue that will be the basis of their performance piece.

The objective is to generate meaningful ideas that resonate with the community and can form the basis for their artistic project.

Teachers should encourage contributions from all learners, targeting questions at those learners who may have less experience or with additional needs. More experienced learners should be partnered with less experienced learners to help engage them in discussions.

Teachers may provide examples of issues for learners to consider to prompt discussion and help scaffold the activity for less proficient learners (or those with additional needs).

**Activity-based Learning:** Engaging in Activity-based Learning, learners will

1. develop a performing arts concept or storyline that integrates the identified African topical issues and showcases their skills in dance, music, and drama.
2. outline how the performance will engage the audience and convey a meaningful message.
3. use ICT tools like storyboarding software or digital presentation platforms to visualise their ideas and construct a narrative arc that highlights key themes.

The final concept should focus on creating a resonant performance that encourages audience reflection on the issues addressed.

For less experienced learners, or learners with additional need, teachers should provide support and instructions on the use of relevant software.

Teachers may consider providing prompts or themes to guide the development of learners' concepts where required.

Learners with more experience should be encouraged to explore more complex themes.

## KEY ASSESSMENT

### DoK Level 1: Recall and Reproduction

1. Identify emerging African topical issues
2. Create a simple timeline of a performance plan using an ICT tool

### DoK Level 2: Skills of conceptual understanding

1. Use ICT tools to plan and organise a performance (e.g., create a script, choreograph a dance, or compose music)
2. Demonstrate an understanding of how the concept of the performance reflects an emerging African topical issue

### DoK Level 3: Strategic Thinking

1. Design a performance that integrates dance, music, drama, or collaboration to address an emerging African topical issue
2. Use ICT tools to research and plan a performance (e.g., create a multimedia presentation, a website, or a social media campaign)
3. Justify the artistic decisions made in the performance plan

### DoK Level 4: Extended critical thinking and reasoning

1. Create an innovative performance plan that pushes the boundaries of dance, music, drama, or collaboration to address an emerging African topical issue
2. Use ICT tools to design and implement a complex performance plan (e.g., incorporate virtual or augmented reality, create an interactive website, or develop a mobile app)

#### HINT



*Learners, in their groups, will conduct a case study on African topical issues, gathered through interviews and community engagement, and present their findings in Week 15. (Refer to Appendix E for sample instructions).*

**WEEK 15**

**Learning Indicator:** Plan the execution of the rehearsal and production of the performing arts artistic product in [DANCE, MUSIC, DRAMA, or a collaboration] developed that reflects emerging African topical issues using ICT

## Focal Area: **Effective Rehearsal Strategies for a Successful Performance**

### Introduction

As the curtains prepare to rise on our performing arts artistic product, the crucial phase of rehearsals begins. This critical period lays the foundation for a successful performance, where creativity, technique and technology converge. Learners should be guided on the planning of effective rehearsal strategies that are essential to harness the full potential of artistic vision, ensuring a cohesive and impactful presentation that resonates with the audience.

### Rehearsal Planning

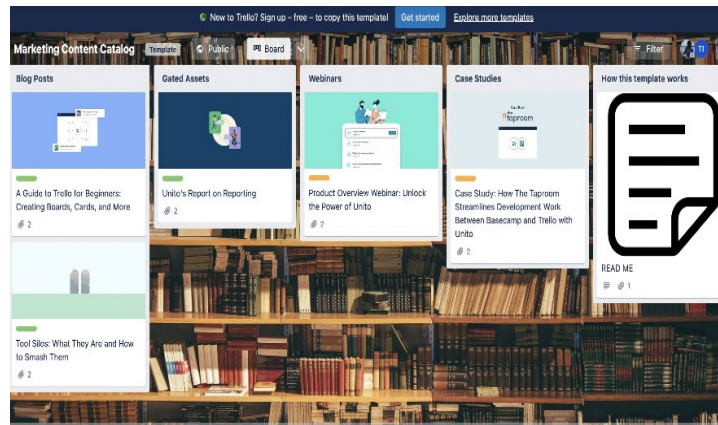
1. Collaborate Online: Use video conferencing tools like Zoom or Google Meet for remote rehearsals.
2. Share Resources: Use cloud storage like Google Drive or Dropbox to share scripts, scores, and choreography.
3. Use Rehearsal Software: Utilise software like RehearsalMate or StageManager to organise and track progress.
4. Communicate Effectively: Use messaging apps like WhatsApp or Slack to coordinate with team members.



**Figure 2.5:** *Google Meet*

### Production Planning

1. Design Virtual Sets: Use software like SketchUp or Autodesk to create digital set designs.
2. Coordinate Logistics: Use project management tools like Trello or Asana to organise tasks and timelines.
3. Promote the Show: Use social media platforms like Facebook or Instagram to promote the production.
4. Sell Tickets Online: Use ticketing platforms like Eventbrite or Ticketmaster to sell tickets.



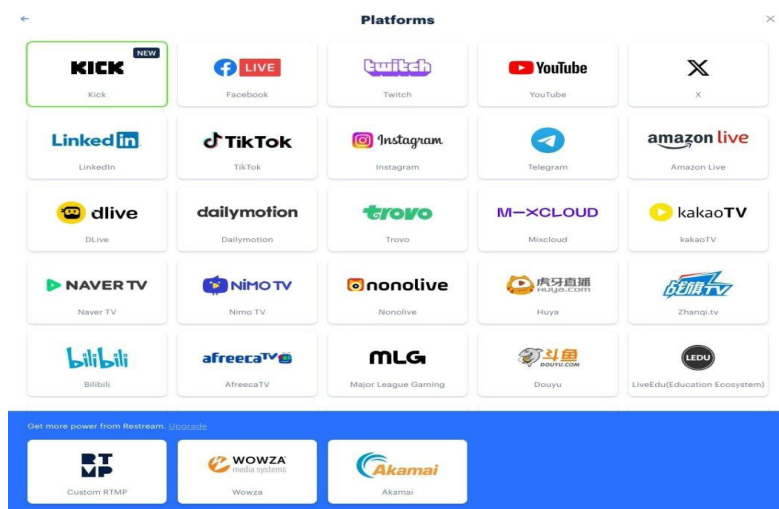
**Figure 2.6:** Project management software

## Execution

1. Rehearse Virtually: Use virtual reality or augmented reality tools to rehearse in a simulated environment.
2. Refine and Polish: Use video editing software like Adobe Premiere or Final Cut Pro to refine performances.
3. Technical Rehearsals: Use software like QLab or LightConverse to integrate technical elements.
4. Dress Rehearsals: Use virtual reality or augmented reality tools to practice in a simulated Environment

## Production

1. Live Stream: Use live streaming platforms like YouTube Live or Facebook Live to broadcast the performance.
2. Virtual Reality Experience: Use VR headsets to create an immersive experience for the audience.
3. Interactive Elements: Use interactive tools like polls or quizzes to engage the audience.
4. Evaluate and Improve: Use data analytics tools to evaluate the production's success and plan for future improvements.



**Figure 2.7** Live streaming Platforms

**LEARNING TASK**

1. Research and collaborate with communities to understand African topical issues, engage in pre-production processes and connect theory to practice.
2. Incorporate African topical issues in music, dance and drama into event planning and decision-making.
3. Plan how to rehearse and produce the Performing Arts piece.

**PEDAGOGICAL EXEMPLARS**

**Experiential Learning:** In an Experiential Learning framework, learners will

1. conduct field research by collaborating with local communities to gain a deeper understanding of the African topical issues they intend to address in their artistic product. This may involve organising community forums or discussion groups where learners can listen to community members share their experiences and insights.
2. document these interactions and reflect on how the feedback informs their artistic vision.
3. connect these learnings to relevant theory in the performing arts, allowing them to bridge the gap between theoretical knowledge and practical application.

**Activity-based learning:** In Activity-based learning, learners will:

1. use ongoing reflection to ensure the topical issue they intend to address in their production is woven through all aspects of the planned performance.
2. Collaborate with indigenous or local artists/performers to ensure cultural authenticity in the planned performance

**Collaborative Learning:** Through a Collaborative Learning approach, learners will

1. participate in a workshop dedicated to integrating African topical issues into the planning and decision-making processes for their performance.
2. work in groups to brainstorm ideas on how to incorporate these issues into all facets of the event, including the themes of the performance, marketing strategies and audience engagement techniques.
3. identify how all elements of the production—such as set design, costumes and promotional materials—can reflect the social issues at hand.

**Activity-Based Learning:** Using Activity-Based Learning methodology, learners will

1. create a comprehensive plan for rehearsing and producing their performing arts artistic product.
2. outline a rehearsal schedule that includes key milestones such as initial read-throughs, choreography sessions and full run-throughs, alongside timelines for set construction and technical rehearsals.
3. use project management tools like Gantt charts or digital planners (e.g., Google Calendar) to layout their plans.
4. consider logistical aspects such as securing a rehearsal space, coordinating schedules with collaborators, and gathering necessary equipment and materials.

Additionally, they will reflect on how to adapt their rehearsal strategies based on feedback from community engagement to ensure their performance is culturally relevant and resonant.

## KEY ASSESSMENT

### DoK Level 1: Recall and Reproduction

Create a simple plan for rehearsing and producing a performing arts product that reflects emerging African topical issues using ICT.

### DoK Level 2: Skills of conceptual understanding

1. Apply skills and concepts to plan the execution of rehearsals and production, including:
2. Scheduling rehearsals and production timelines, selecting appropriate ICT tools for production and presentation.

### DoK Level 3: Strategic Thinking

1. Refine the performance plan to ensure effective integration of African topical issues and ICT
2. Anticipate and address potential challenges and conflicts
3. Consider audience engagement and feedback mechanisms

### DoK Level 4: Extended critical thinking and reasoning

Design and develop an innovative plan that integrates emerging African topical issues and ICT in a unique and impactful way showcasing the creative use of ICT tools and resources

#### HINT



- Learners will create and plan the execution of their rehearsal before putting the work on stage in Week 18 as mid-semester performance project examination. The final refined work will be performed at the end of the semester to form part of the End of Semester Examinations. Learners need to be given the task ahead of time to prepare.
- Provide learners with detailed rubrics and guidelines that explain each assessment criterion. Help learners to form groups and set clear timelines for the performance. See Appendix B for a sample of the instructions for the Mid-semester Examination (Performance).

**WEEK 16**

**Learning Indicator:** Rehearse, produce/present/perform, and fix the performing arts artistic product(s) in [DANCE, MUSIC, DRAMA, or a collaboration] developed that reflects emerging African topical issues using ICT

## **Focal Area: Refining and Perfecting Performing Arts Skills Through Rehearsals and Production**

### **Introduction**

In this pivotal phase, we will refine our craft, sharpen our skills and harness the potential of ICT to create an immersive experience that resonates with our audience. Through intensive rehearsals, precise production and captivating performance, we will transform our artistic product into a showcase of the powerful fusion of creativity, technology and social relevance. The Performing Arts teacher will guide learners to shape, share, and perfect their performing arts masterpieces.

### **Rehearse**

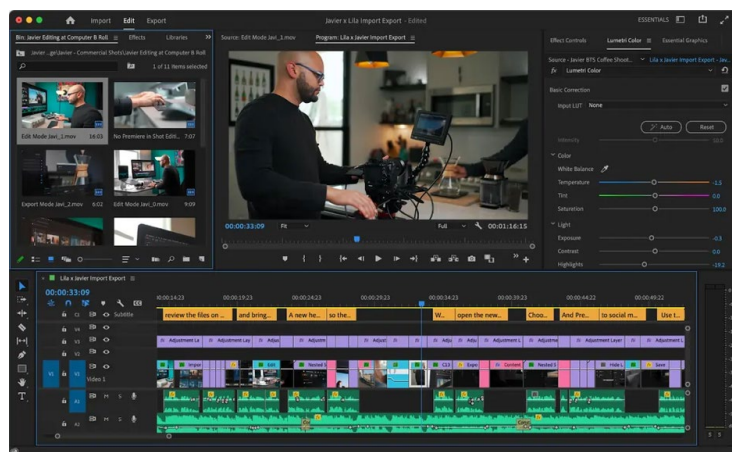
1. Use video conferencing tools like Zoom or Google Meet for remote rehearsals
2. Utilise rehearsal software like RehearsalMate or StageManager to organise and track progress
3. Share resources like scripts, scores and choreography through cloud storage like Google Drive or Dropbox
4. Communicate effectively with team members through messaging apps like WhatsApp or Slack

### **Produce/Present/Perform**

1. Design virtual sets using software like SketchUp or Autodesk
2. Coordinate logistics using project management tools like Trello or Asana
3. Promote the show through social media platforms like Facebook or Instagram
4. Sell tickets online using ticketing platforms like Eventbrite or Ticketmaster
5. Live stream the performance using platforms like YouTube Live or Facebook Live
6. Use virtual reality or augmented reality tools to create an immersive experience for the audience

### **Fix**

1. Use video editing software like Adobe Premiere or Final Cut Pro to refine performances
2. Integrate technical elements using software like QLab or LightConverse
3. Practice in a simulated environment using virtual reality or augmented reality tools
4. Evaluate and improve the production using data analytics tools
5. Collaborate with team members to fix any technical issues or artistic decisions



**Figure 2.8:** Video Editing Software

## LEARNING TASK

1. Participate in a class discussion to identify the groups aims for rehearsing and what success might look like.
2. Set objectives and track progress in a rehearsal logbook.
3. Participate in group rehearsals, collaborating and refining performance skills.
4. Engage in peer critique, reflection, and constructive feedback on performances and artworks related to emerging African topical issues.
5. Rehearse and finalise the Performing Arts event.
6. Actively participate in a group discussion on the relationship between performing arts and cultural belief systems.
7. Create and refine digital visual documentation of performing arts creative products.

## PEDAGOGICAL EXEMPLARS

**Reflective Learning:** In a Reflective Learning environment, learners will

1. maintain a rehearsal logbook to set clear objectives for their performance and track their progress over time.
2. outline specific goals for each rehearsal such as mastering choreography, improving vocal techniques, or enhancing character portrayal.
3. note reflections on each session, including successes, challenges and areas for improvement.

This process fosters self-awareness and accountability while enabling learners to monitor their development and make adjustments as needed.

**Collaborative Learning:** Through Collaborative Learning, learners will

1. engage in group rehearsals, where collaboration and collective refinement of performance skills are emphasised.
2. work in pairs or small groups to practice scenes, choreography, or music pieces, providing each other with support and suggestions.

This approach will include practising communication techniques, such as active listening and giving constructive criticism, fostering a sense of community and shared learning as they prepare for the final performance.

Teachers should move around the groups to provide feedback or apply directed questioning to prompt reflection on the progress of the rehearsal/development of the piece.

**Talk for Learning:** In a Talk for Learning session, learners will

1. participate in structured peer critique opportunities following practice performances.
2. present their work to the group and receive constructive feedback related to the portrayal of emerging African topical issues.

The teacher will facilitate discussions focusing on what resonated with the audience, what elements effectively conveyed the issues and suggestions for enhancements. This process will encourage reflective thinking and the ability to give and receive feedback constructively.

**Experiential Learning:** Leveraging Experiential Learning, learners will

1. engage in the final preparations for their performing arts event. This phase will involve comprehensive rehearsals that simulate the actual performance environment, including staging, sound checks and technical runs.
2. refine their performance based on previous feedback, focusing on integrating all technical elements (lighting, sound, visuals) while ensuring that the artistic expression remains authentic to the topical issues addressed.

This rehearsal process emphasises real-world application and readiness for performance.

**Dialogic Learning:** In a Dialogic Learning format, learners will

1. engage in a group discussion exploring the relationship between performing arts and cultural belief systems.
2. reflect on how the themes presented in their artistic products relate to cultural narratives, traditions, and societal values.

This discussion will encourage learners to draw connections between their performances and the cultural contexts from which they arise, fostering a deeper understanding of how the performing arts can reflect and influence societal beliefs and practices.

Teachers should encourage contributions from all learners in the groups, prompting learners with less experience or additional needs to elaborate on their responses. For example, can you say more about that?

**Digital Learning:** Through Digital Learning, learners will

1. create and refine digital visual documentation of their performing arts creative products.
2. use tools such as video editing software (e.g., Adobe Premiere, iMovie) or digital presentation platforms (e.g., PowerPoint, Prezi) to compile footage of rehearsals, interviews with cast members, and snapshots of the creative process.

This documentation will serve as an artistic portfolio and reflect on the journey of creating the performance while showcasing the connections to emerging African issues addressed through their work.

## **KEY ASSESSMENT**

### **DoK Level 1: Recall, recognise**

1. List the basic elements of dance, music, drama, or collaboration.
2. Reproduce a simple performance or presentation using ICT tools.

### **DoK Level 2: Skills of conceptual understanding**

Apply basic skills and concepts to rehearse and produce a performing arts product (e.g., choreograph a short dance, compose a simple melody, script a brief scene).

### **DoK Level 3: Strategic Thinking**

Use critical thinking to refine the performing arts product, incorporating emerging African topical issues (e.g., create a dance that addresses social justice, compose music that reflects cultural heritage).

### **DoK Level 4: Extended critical thinking and reasoning**

1. Design and develop an innovative performing arts product that integrates emerging African topical issues and ICT tools
2. Critique and reflect on the product's impact and potential for social change, considering diverse perspectives and cultural contexts.

**WEEK 17**

**Learning Indicator:** Perform artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration] developed that reflects emerging African topical issues using ICT

## Focal Area: **Performing Artistic Products**

### Introduction

Performing Artistic Products encompasses the creative and artistic expression of ideas, emotions and stories through various performance mediums, including Dance, Music, Drama and interdisciplinary collaborations. This week learners will perform their original artistic works that showcase human experience, imagination, and skill.

### Performing Artistic Products can include:

1. Dance performances that convey emotions and narratives through movement and choreography



**Figure 2.9:** *A dance performance.*

2. Music compositions and performances that evoke emotions and ideas through sound and rhythm



**Figure 2.10:** *Music performance*

3. Drama and theatre productions that tell stories and explore human experiences through acting, scriptwriting and direction



**Figure 2.11:** *A theatrical performance.*

4. Interdisciplinary collaborations that combine multiple art forms, such as dance-theatre, music-dance, or drama-music fusion

### LEARNING TASK

Learners will perform the product they have created/composed/choreographed/written such as:

1. a dance piece that explores a social issue or personal experience.
2. an original musical score for a film, play, or dance performance.
3. a music performance that incorporates improvisation and audience participation.
4. an original play that explores a social issue or personal experience.
5. an interdisciplinary performance that combines dance, music, and drama.
6. a drama performance that incorporates multimedia elements (e.g., video, lighting, sound effects).

### PEDAGOGICAL EXEMPLARS

**Talk for Learning:** In a Talk for Learning session, learners can

1. participate in a whole class discussion on what a successful performance looks like
2. brainstorm the criteria for evaluation both from the perspective of the audience, the performers, the crew

**Activity-based learning:** In an Activity-based session, learners can:

1. perform their planned performance product exploring contemporary issues in African society.

2. work as an interdisciplinary team to showcase the planning, rehearsal and execution of their groups' concepts

The final performance will incorporate audience feedback, allowing for a reflective discussion afterwards.

Teachers should encourage respectful audience engagement and feedback.

## **KEY ASSESSMENT**

### **DoK Level 2: Skills of Conceptual Understanding**

1. Apply basic skills to choreograph and perform a short dance piece that explores a specific social issue or personal experience, integrating simple movement techniques and thematic concepts.
2. Utilise foundational music composition skills to perform a simple score for a film, play, or dance performance, ensuring the score reflects the themes related to an emerging African topical issue.

### **DoK Level 3: Strategic Thinking**

1. Use critical thinking to design and perform a music piece that incorporates improvisation and invites audience participation, focusing on themes related to cultural identity or community engagement derived from an emerging African issue.
2. Employ strategic thinking to write and direct an original play that effectively explores a social issue or personal experience, ensuring that the script, staging, and performance choices reflect thoughtful engagement with the topic.

### **DoK Level 4: Extended Critical Thinking and Reasoning**

1. Design and produce an innovative interdisciplinary performance that combines dance, music, and drama to address emerging African topical issues, utilising ICT tools for enhancing production elements such as sound, visuals, and audience interaction.
2. Critically analyse and develop a drama performance that incorporates multimedia elements (e.g., video, lighting, sound effects) while reflecting on the performance's potential impact on audience perceptions of the chosen social issue, considering diverse community perspectives and cultural contexts.

**WEEK 18**

**Learning Indicator:** Record the performing arts creative product(s) created with ICT-software for post-production activities

## Focal Area: **Digital Performance Design**

### Introduction

Digital Performance Design is the creative and technical process of using digital tools and software to enhance, transform and showcase performing arts products. This focal area combines artistic expression with technical skills, enabling learners to refine their creative vision and present their work in innovative and engaging ways.

### Key Aspects

1. Using digital software for editing, post-production and visual effects



**Figure 2.12:** *An editor editing a new project.*

2. Designing and refining digital performances, including multimedia and interactive elements



**Figure 2.13:** *An interactive space that combines digital multimedia*

3. Showcasing and sharing digital performance products, including online platforms and digital exhibitions
4. Integrating technical skills with artistic expression and creative vision

## Career Connections

1. Digital performance designer
2. Multimedia artist
3. Video Editor
4. Sound designer
5. Visual effects artist

### LEARNING TASK

1. Edit a video or audio recording of a performance using digital software (e.g., Adobe Premiere, Final Cut Pro, Audacity).
2. Apply effects, transitions and colour correction to enhance the visual and auditory experience
3. Create and edit an original soundtrack or sound effects for a performance or multimedia presentation.
4. Use software (e.g., Audacity, Logic Pro) to record, edit and mix audio elements.
5. Use social media and online marketing strategies to promote and share the work.

## PEDAGOGICAL EXEMPLARS

Depending on how familiar learners are with the software or technologies listed in the pedagogies, teachers may wish to support groups and / or individuals with some of the following to assist them through their learning.

### *Learners unfamiliar with the topic*

1. Provide step-by-step instructions and demonstrations on basic software/technology functions
2. Assign a group leader to guide and support novice learners
3. Offer additional support and scaffolding as needed
4. Encourage experimentation and exploration of software/technology functions

### *Learners familiar with the topic*

1. Encourage collaboration and peer-to-peer learning
2. Offer guidance and feedback on software usage
3. Allow for more autonomy and independence in software exploration

### *Learners experienced with the topic*

1. Offer minimal guidance and support, allowing for self-directed learning
2. Encourage leadership and mentorship roles within groups

**Experiential Learning:** In an Experiential Learning workshop, learners will

1. gain hands-on experience by editing a video or audio recording of their performance using digital software such as Adobe Premiere, Final Cut Pro, or Audacity.
2. learn the practical skills necessary for video/audio editing and reflect on the editing process's importance in enhancing the final artistic product.

Instructors will guide learners through the technical aspects of the software, including importing footage, trimming clips and arranging sequences.

**Creative Learning:** Using a Creative Learning approach, learners will

1. explore various effects, transitions and colour correction techniques to enhance the visual and auditory experience of their edited performance.
2. experiment with different styles, such as adding crossfade transitions or adjusting colour balances to evoke specific moods and messages within the performance.

This hands-on exploration allows learners to express their artistic vision while learning how technical adjustments can significantly impact audience perception.

**Collaborative Learning:** Through Collaborative Learning, learners will

1. work in groups to create and edit an original soundtrack or sound effects for their performance or multimedia presentation.
2. Using software like Audacity or Logic Pro, learners will brainstorm sound elements that reflect the themes of their performance while collaboratively mixing and layering audio tracks.

This group endeavour encourages teamwork, creativity and critical listening skills as learners refine their auditory elements to align with their artistic vision.

**Project-Based Learning:** Utilising a Project-Based Learning methodology, learners will

1. conduct a project focused on audio production, using software such as Audacity or Logic Pro to record, edit and mix various audio elements.
2. Each learner will contribute sounds, voiceovers, or music relevant to their production.

The project will emphasise the iterative process of recording (including experimentation with microphone placement and recording techniques), editing (cutting, fading) and mixing (balancing levels and adding effects) to create a polished audio track that enhances the overall performance.

**Talk for learning:** Through a Talk for Learning session learners will:

1. engage in a plenary discussion to evaluate the use of different recording equipment and technologies
2. assess the ethical considerations involved in recording a performance piece
3. appraise performance artworks through the forum of a class wide discussion

Teachers should encourage participation from learners of all levels of ability. Targeted questioning or prompts could be used for learners with less experience or with additional needs. Encourage an atmosphere of respect and consideration of different interpretations and ideas.

## KEY ASSESSMENT

### DoK Level 1: Recall and Reproduction

1. Demonstrate technical skills in the use of recording or editing equipment/software
2. Apply digital tools and software in post-production activities (e.g., Adobe Premiere, After Effects, Audacity)

### DoK Level 2: Skills of conceptual understanding

1. Apply technical skills to record and edit a digital performance product
2. Demonstrate understanding of artistic concepts (e.g., composition, lighting, sound design)

### DoK Level 3: Strategic Thinking

1. Analyse and evaluate digital performance products used in post-production
2. Demonstrate understanding of digital performance design principles

### DoK Level 4: Extended critical thinking and reasoning

1. Record an original digital performance product that demonstrates technical skill and artistic expression
2. Apply digital *performance* design principles to create a cohesive and engaging product through post production processes

#### HINT



*This week's recommended mode of assessment is mid-semester examination. Develop assessment tasks/items based on the learning indicator(s) on assessment for the week. Refer to Appendix B for the mid-semester Performance assessment sheet.*

**WEEK 19**

**Learning Indicator:** Identify and evaluate the elements of production/presenting/performing of the artistic product(s)

**Focal Area: Artistic Production and Presentation****Introduction**

Artistic Production and Presentation is the process of bringing an artistic vision to life through technical, creative and aesthetic elements. This focal area explores the crucial aspects of production, presenting and performing artistic products, including dance, music, drama and multimedia performances.

**Some key aspects include:**

1. Technical elements: lighting, sound, stage design, special effects



**Figure 2.14:** *A stage with light*

2. Creative elements: choreography, direction, performance quality, scriptwriting
3. Aesthetic elements: visual appeal, emotional impact, thematic resonance, style

**What is Artistic Production?**

Artistic production refers to the process of creating artistic works, such as paintings, sculptures, performances, music, literature and other creative expressions.

**Key Aspects**

1. Conceptualisation: Developing ideas and concepts for the artwork.
2. Planning: Researching, sketching and preparing for the creative process.
3. Execution: Bringing the idea to life through various mediums and techniques.
4. Refinement: Revising and perfecting the artwork.
5. Presentation: Sharing the final product with an audience.

## Artistic Production Process

1. Inspiration: Finding ideas and motivation.
2. Experimentation: Trying new techniques and mediums.
3. Creation: Building and developing the artwork.
4. Evaluation: Assessing and refining the artwork.
5. Presentation: Displaying or performing the final piece.

## Artistic Production Skills

1. Creativity: Generating new ideas and perspectives.
2. Technical skills: Mastering various artistic techniques and mediums.
3. Critical thinking: Analysing and evaluating artistic decisions.
4. Communication: Conveying artistic vision and intent.
5. Collaboration: Working with others in the creative process.

## Artistic Production Tools and Materials

1. Digital tools: Software, computers, cameras, etc.
2. Performance equipment: Instruments, stages, lighting, etc.
3. Literary tools: Writing software, printing presses, etc.

## What is Artistic Presentation?

Artistic presentation refers to how an artwork is showcased, displayed or performed to convey its intended message, emotion, or experience.

## Key Aspects

1. Display and Exhibition: Physical or virtual presentation of artworks.
2. Performance and Execution: Live presentation of music, dance, theatre, or other performances.
3. Communication and Engagement: Connecting with the audience and conveying artistic intent.
4. Contextualisation and Curation: Placing artworks in a meaningful context and selecting works for exhibition.

## Artistic Presentation Skills

1. Visual merchandising: Arranging artwork to create a visually appealing display.
2. Stage management: Coordinating logistics for performances.
3. Public speaking and communication: Effectively conveying artistic vision and intent.
4. Audience Engagement: Interacting with and involving the audience.

## Artistic Presentation Tools and Materials

1. Display cases and fixtures
2. Lighting and sound equipment
3. Stage and performance spaces
4. Digital platforms and software
5. Print and online promotional materials

## Best Practices

1. Know your audience
2. Create a clear and concise message
3. Use effective visual and communication tools
4. Provide context and background information
5. Encourage audience engagement and participation

### LEARNING TASK

1. Identify and write down the key elements of production
2. Evaluate the elements of production.
3. Develop “success criteria” for the appraisal of an artistic product(s) performance

## PEDAGOGICAL EXEMPLARS

**Analytical Learning:** In an Analytical Learning workshop, learners will

1. collaboratively identify and document the key elements of an artistic production. This may include aspects such as:
  - a. Concept Development: The idea or theme of the performance.
  - b. Script/Choreography: The written text or dance movements.
  - c. Casting/Performance: Selection of performers and their roles.
  - d. Rehearsal Techniques: Methods and strategies employed during practice.
  - e. Technical Elements: Lighting, sound design, set design and costumes.
  - f. Engagement: Audience participation and reactions
2. work in small groups to create a comprehensive list of these elements, providing definitions and descriptions for each.

This activity encourages critical thinking and an understanding of how each element influences the overall artistic product.

For learners with less experience, or with additional needs, teachers could produce a template with prompts for each aspect to scaffold the activity.

**Reflective Learning:** Utilising Reflective Learning, learners will

1. evaluate the identified elements of production through structured discussions and activities. This can involve:
  - a. Assessing how effectively each element contributed to the overall impact of the performance.
  - b. Discussing areas of strength and weakness in the production process (e.g., Was the choreography engaging? Did the lighting enhance the mood?).
  - c. Gathering feedback from peers and instructors who observed the performance, focusing on how well the elements aligned with the intended artistic vision.

Learners will document their evaluations, which will serve as a foundation for understanding areas needing improvement and recognising successful aspects of the production.

Teachers should consider the use of recording technologies to enable voice capture as well as written accounts for learners who require this adaptation.

**Project based Learning:** In Project-based Learning session, learners will

1. work together to develop “success criteria” for appraising the performance of an artistic product. These criteria may include:
  - a. Artistic Expression: How well did the performance convey the intended message or theme?
  - b. Technical Execution: Were sound, lighting and staging effectively managed?
  - c. Engagement: Did the performance captivate the audience’s attention?
  - d. Cohesion: How well did all elements work together in harmony?
2. brainstorm, refine and prioritise their criteria, ensuring they represent various perspectives and standards for evaluation.

This collaborative effort not only enriches their understanding but also establishes clear benchmarks for assessing their work and future performances.

For learners with additional needs, or with less experience, teachers may produce a report template for learners to complete with prompt questions or sentence starters.

Teachers should ensure that within groups there are learners of mixed abilities in order that those learners with more experience can mentor or support less confident or experienced learners.

**KEY ASSESSMENT****DoK Level 1: Recall and Reproduction**

1. Identify technical skills used in the production of performance artworks
2. List artistic elements
3. Reproduce existing artistic products

**DoK Level 2: Skills of conceptual understanding**

1. Apply technical skills to create an artistic product
2. Demonstrate understanding of artistic elements

3. Analyse artistic products, identifying technical and artistic elements

**DoK Level 3: Strategic Thinking**

1. Evaluate the effectiveness of technical and artistic elements in an artistic product
2. Analyse the production and presentation elements of a live performance or recording
3. Identify strengths and weaknesses in artistic products

**DoK Level 4: Extended critical thinking and reasoning**

1. Create an original artistic product that demonstrates technical skill and artistic expression
2. *Apply* technical and artistic elements to create a cohesive and engaging product
3. Demonstrate ability to adapt and apply knowledge in new contexts

**HINT**



*There will be poster assessment in Week 20 and learners have to be given specific instructions for developing their individual posters (Individual Project) for assessment. Refer to **Appendix E** for a sample of the instructions.*

## WEEK 20

**Learning Indicator:** Identify and analyse the artistic expressions of Performing Arts artistic product(s)

### Focal Area: **Artistic Expression and Interpretation**

#### Introduction

Artistic Expression and Interpretation is the process of understanding and analysing the artistic intentions, messages, and meanings conveyed through Performing Arts artistic products. This focal area explores how artists express themselves and communicate ideas, emotions and themes through various art forms.

#### Key Aspects

1. Artistic intentions and messages
2. Themes and emotions in artistic products
3. Director's vision and choreographer or composer's intent
4. Actor's interpretation and performance quality
5. Audience interpretation and response

#### Career Connections

1. Artistic Director
2. Choreographer
3. Composer
4. Performer
5. Critic and Reviewer
6. Arts Educator

#### LEARNING TASK

##### Dance, Music, Drama

1. Select a piece to watch or listen to (Dance, Music, Drama) that conveys a specific message or theme. Write a critical review of the performance (dance, music, drama), focusing on artistic expression and interpretation.
2. Select an interdisciplinary piece that combines two or more art forms to convey a specific message or theme.
3. Write a critical review of the interdisciplinary performance, focusing on artistic expression and interpretation.

## PEDAGOGICAL EXEMPLARS

**Talk for Learning:** In a Talk for Learning workshop, learners will

1. Work in groups to present their findings on the following forms of performance
2. DANCE & DRAMA
  - a. Select, analyse and interpret an artistic work (drama, script, choreography, dance).
  - b. Analyse compositional and artistic techniques, aesthetic effectiveness, style, mood and context. Discuss how this supports your own development as an artist.
3. 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.

**Analytical Learning:** Utilising Analytical Learning, learners will

1. attend a performance (dance, music or drama) and subsequently write a critical review focusing on artistic expression and interpretation.
2. learn how to structure their reviews by discussing various elements, such as:
  - a. The clarity and effectiveness of the theme conveyed in the performance.
  - b. The skill level and engagement of the performers.
  - c. How successfully the artistic choices (e.g., choreography, musical composition, staging) supported the message.

Through guided questions learners will analyse their observations and articulate thoughtful critiques, enhancing their understanding of the criteria for evaluating artistic work. Learners should address questions 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 stood out for you (because they worked, or didn't work)?

If learners are not able to attend a performance, teachers could show a recording in class in order for this activity to be accessible to all learners.

**Inquiry based learning:** Through inquiry-based learning learners will:

1. Build upon their analysis of performance components from the previous weeks' lessons
2. Analyse the artistic expressions used in a performance piece shown in class, or that they have watched outside of school
3. Use their resources from the previous week to help shape their individual appraisals
4. Teachers may 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.

## **KEY ASSESSMENT**

### **DoK Level 1: Recall and Reproduction**

1. Recall artistic expressions and interpretations in artistic products.
2. Identify artistic intentions and messages.
3. Reproduce existing artistic products with an understanding of artistic expressions and interpretations.

### **DoK Level 2: Skills of conceptual understanding**

1. Analyse artistic expressions and interpretations in artistic products.
2. Apply understanding of artistic intentions and messages to create new artistic products.
3. Demonstrate understanding of artistic expressions and interpretations through performance or presentation.

### **DoK Level 3: Strategic Thinking**

1. Evaluate the effectiveness of artistic expressions and interpretations in artistic products.
2. Analyse the impact of artistic intentions and messages on the audience.
3. Compare and contrast different artistic expressions and interpretations.

### **DoK Level 4: Extended critical thinking and reasoning**

1. Create original artistic products that demonstrate an understanding of artistic expressions and interpretations.
2. Apply knowledge of artistic expressions and interpretations to solve problems or communicate ideas.
3. Demonstrate ability to adapt and apply knowledge in new contexts.

**WEEK 21**

**Learning Indicator:** Identify aesthetic expressions of Performing Arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration]

## Focal Area: **Aesthetic Expression of Performing Arts Work**

### Introduction

Aesthetic expression is the heartbeat of Performing Arts, pulsing through every movement, melody and gesture. It is the creative force that transforms mere technique into artistic expression, elevating the ordinary to the extraordinary. In the realm of Performing Arts, aesthetic expression is the language that speaks directly to our emotions, intellect and imagination. Through the careful consideration of elements such as movement, melody, harmony, rhythm, plot, character development, and design, artists craft a unique visual and sensory experience that resonates with audiences. This exploration of aesthetic expression in Performing Arts invites you to delve into the creative process, analysing and appreciating the artistic choices that bring performances to life.

### Dance

1. Movement quality (e.g., fluid, staccato, lyrical)



**Figure 2.15:** *Dancers demonstrating different movement qualities*

2. Choreographic structure (e.g., narrative, abstract, improvisational)



**Figure 2.16:** *Dance demonstrating Choreographic structure*

3. Spatial relationships (e.g., proximity, distance, levels)
4. Gesture and facial expression
5. Costume and set design

## Music

1. Melody (e.g., contour, interval, rhythm)

Figure 2.17: Melody

2. Harmony (e.g., chord progressions, tonality)

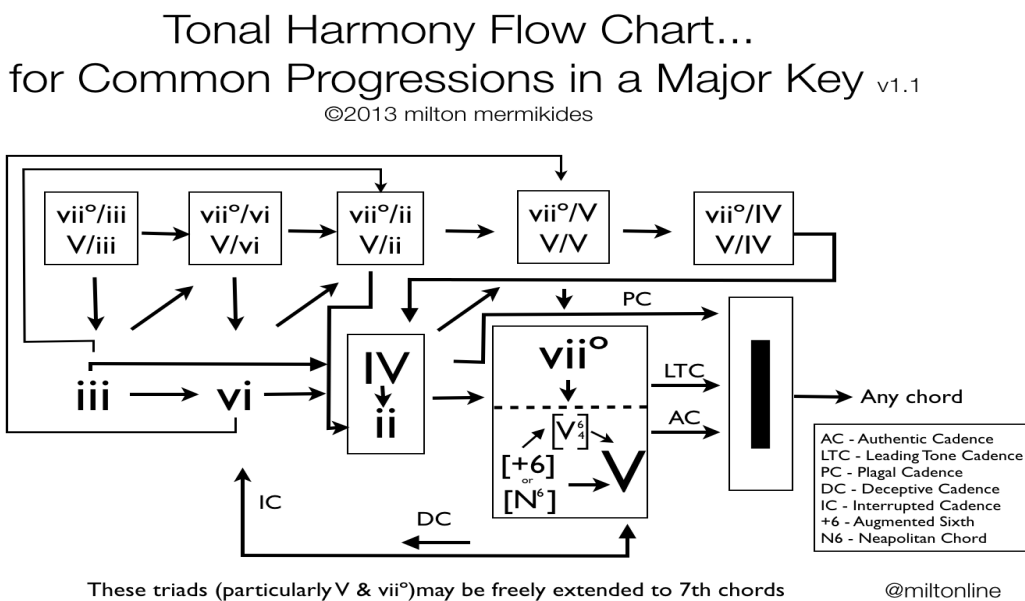


Figure 2.18: Chord Progressions

3. Rhythm (e.g., meter, tempo, phrasing)
4. Timbre (e.g., instrumental texture, vocal quality)

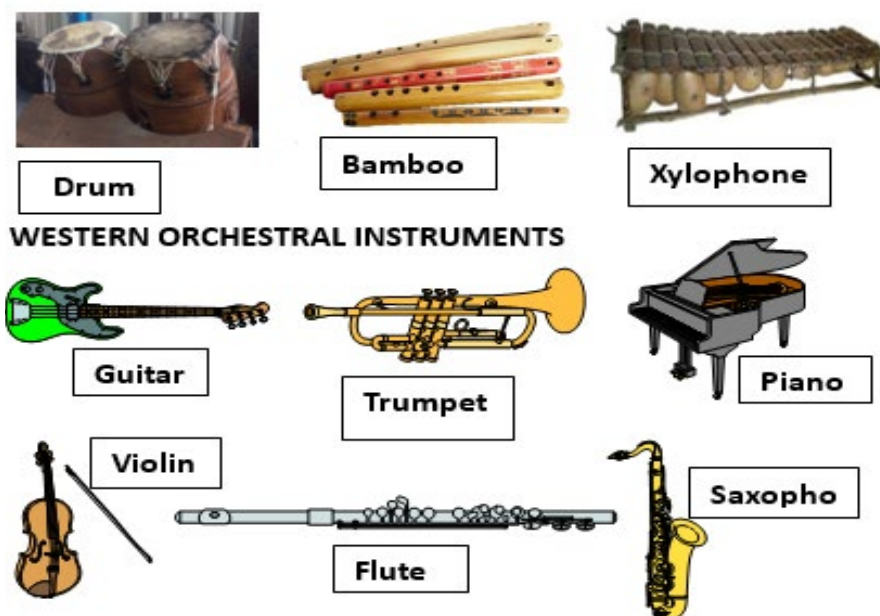


Figure 2.19: Musical instruments.

5. Form (e.g., sonata, rondo, variation)

## Drama

1. Character development (e.g., motivation, conflict, resolution)
2. Plot structure (e.g., exposition, rising action, climax)
3. Dialogue and language use
4. Stage directions and blocking
5. Set and costume design



Set Design



Costume Design

Figure 2.20: Set and Costume Design.

## LEARNING TASK

1. Identify the aesthetic expressions of a Performing Arts artistic product
2. Create a multimedia presentation (e.g., video, podcast, infographic) that showcases aesthetic expressions of a Performing Arts artistic product (e.g., dance, music, drama).

## PEDAGOGICAL EXEMPLARS

**Analytical Learning:** In an Analytical Learning context, learners will

1. engage in a detailed examination of a selected Performing Arts artistic product (such as a dance performance, musical piece or theatrical production) to identify its aesthetic expressions. Learners will focus on various elements, including:
  - a. Movement Dynamics: In dance, how the body moves (fluidity, sharpness, rhythm).
  - b. Musical Elements: In music, consider melody, harmony, rhythm and instrumentation.
  - c. Dramatic Devices: In drama, analyse character development, dialogue, stagecraft and emotional expressiveness.
2. document their observations through notes or concept maps, highlighting specific examples and discussing how these aesthetic elements contribute to the overall artistic experience.

This task encourages critical thinking and invites individual interpretation of artistic works.

For learners with additional needs, or less experience in the topic, teachers may use targeted questioning to support learners' analysis. Prompt questions, or sentence starters within a template could be used to help scaffold the activity for learners who require more support.

## Creative Learning: Utilising Creative Learning, learners will

1. create a multimedia presentation (video, podcast, or infographic) to showcase the aesthetic expressions identified in their chosen Performing Arts artistic product. Learners will follow these steps:
  - a. Content Selection: Choose key aesthetic elements to highlight based on their earlier analysis.
  - b. Presentation Format: Decide on the format of the multimedia presentation. For instance:
    - c. Video: Compile footage of the performance, along with narration or interviews discussing the aesthetics.
    - d. Podcast: Record a discussion that highlights different aspects of the performance's aesthetics, integrating music clips or sound effects.
    - e. Infographic: Create a visual representation using graphics and text that succinctly illustrates key aesthetic elements and their effects.
    - f. Editing and Refinement: Incorporate tools such as video editing software (e.g., Adobe Premiere, iMovie) for videos or graphic design platforms (e.g., Canva) for infographics, to enhance the quality and presentation of their work.
2. present their multimedia projects to the class, allowing for feedback and discussion that encourages peer engagement and reflection on the different forms of aesthetic expression in the performing arts.

Ensure groups are made up of learners with mixed levels of experience and ability. Learners with more experience have the opportunity to mentor or support their peers within this activity.

Teachers should provide support on the use of technologies as required.

## **KEY ASSESSMENT**

### **DoK Level 1: Recall and Reproduction**

Identify and name basic aesthetic elements

### **DoK Level 2: Skills of conceptual understanding**

Apply knowledge of aesthetic elements to analyse simple Performing Arts pieces

### **DoK Level 3: Strategic Thinking**

Compare and contrast different aesthetic expressions in various Performing Arts pieces

### **DoK Level 4: Extended critical thinking and reasoning**

Design and justify aesthetic choices in a Performing Arts piece, demonstrating an understanding of how they contribute to the overall artistic vision.

**WEEK 22**

**Learning Indicator:** Identify and connect performing arts artistic product(s) to life experiences

**Focal Area: Connecting Performing Arts to Life Experiences****Introduction**

This focal area invites you to explore the powerful connections between performing arts products - such as dance, music, drama and collaborative works - and your own life experiences. Through this journey, you will discover how artistic expressions reflect and shape cultural, social, and personal experiences.

1. **Reflection:** Reflect on your personal experiences, emotions, and connections to the performing arts product (e.g., dance, music, drama, or collaboration).
2. **Analysis:** Analyse the artistic product's themes, emotions, and messages, and identify how they relate to your life experiences.
3. **Connection-making:** Make connections between the artistic product and your life experiences, exploring how the product resonates with or challenges your perspectives
4. **Empathy and understanding:** Develop empathy and understanding by considering how others may connect with the artistic product and its themes.
5. **Expression and sharing:** Express and share your connections and insights through writing, discussion, or creative expression.

Some examples of performing arts artistic products and their connections to life experiences include:

- a. A dance piece about social justice resonating with personal experiences of activism or advocacy.
- b. A musical composition evoking emotions and memories of a significant life event.
- c. A theatrical performance exploring themes of identity and community, connecting to personal experiences of belonging or exclusion.

By following these steps and exploring the connections between performing arts artistic products and life experiences, you can deepen your understanding of the arts and their relevance to your life.

**LEARNING TASK**

1. Undertake a gallery walk to review various performing arts artistic products (dance, music, drama, or collaboration).
2. Connect life experiences and ideas to artistic products.
3. Write a reflection (approx. 2-3 pages) that addresses the following:
  - a. How do AIKS (Attitudes, Interests, Knowledge, and Skills) and historical belief systems affect creative choices in the artistic product?

- b. How does the artistic product communicate new perspectives or realisations?
  - c. How is the composition appropriate for its audience or context, and how will this shape future compositions?
  - d. Analyse the elements of music (including form) in a musical work, relating them to style, mood, and context.
4. Design a concept map to link the artistic product to everyday life experiences.
  5. Participate in a teacher-led discussion to brainstorm connections between life experiences and ideas in the artistic product.
  6. Watch the post-production recording and respond to the video documentary, describing the activities involved and connecting them to personal interests, experiences, ideas, and knowledge.

## PEDAGOGICAL EXEMPLARS

**Experiential Learning:** In an Experiential Learning activity, learners will

1. partake in a gallery walk where they review various performing arts artistic products such as dance performances, music compositions and dramatic pieces. Each display will include elements like video clips, written descriptions and performance excerpts.
2. use guided questions to reflect on the emotions, themes and stories portrayed in each product.
3. Consider the following questions as they review each product:
  - a. How do AIKS (Attitudes, Interests, Knowledge, and Skills) and historical belief systems affect creative choices in the artistic product?
  - b. How does the artistic product communicate new perspectives or realisations?
  - c. How is the composition appropriate for its audience or context, and how will this shape future compositions?
  - d. Analyse the elements of music (including form) in a musical work, relating them to style, mood, and context

This interactive exploration encourages learners to engage with the art and think critically about its meaning and impact in relation to their own lives.

**Reflective Learning:** During a Reflective Learning session, learners will

1. take time to connect their life experiences and ideas to the performing arts and artistic products encountered during the gallery walk. They can journal or facilitate group discussions about the resonance of themes, emotions and narratives present in the artworks.
2. address the following prompts:
  - a. AIKS and Historical Belief Systems (a): Analyse how attitudes, interests, knowledge and skills, along with historical belief systems, influence the creative choices of the artistic product they reviewed.

- b. **Communication of New Perspectives (b):** Discuss how the artistic product communicates new perspectives or realisations, including insights gained from personal reflections or community discussions.
- c. **Composition Appropriateness (d):** Evaluate how the composition is suitable for its audience or context and how this analysis may shape their future creative endeavours.
- d. **Analysis of Musical Elements (e):** In a musical work, analyse specific elements, including form, relating them to the style, mood, and contextual significance of the piece.

3. Reflect on how their analysis of each product will shape their development as an artist

This task helps learners draw personal parallels and articulate how their backgrounds, experiences and cultural contexts influence their interpretations and connections to the arts.

Teachers may provide additional prompts for reflection, sentence starters or report templates for learners with additional needs or less experience who require support. Teachers should consider the use of recording technologies to enable voice capture as well as written accounts for learners who require this adaptation.

**Creative Learning:** Through a Creative Learning activity, learners will

1. design a concept map that visually links the performing arts artistic products to their everyday life experiences. Starting with a central theme or artistic product, learners will branch out to include personal experiences, cultural influences, emotions, and relevant societal issues. Various digital tools like Lucidchart or manual methods using poster paper and markers can be utilised.

This visual representation will help learners clearly articulate and organise their connections.

**Talk for Learning:** In a Talk for Learning format, learners will

1. engage in a teacher-led discussion focused on brainstorming connections between life experiences and ideas in the artistic products observed during the gallery walk.

This group dialogue fosters an inclusive environment for sharing diverse perspectives.

The teacher will facilitate the discussion by posing probing questions, encouraging learners to share insights and reflect on how their individual experiences shape their interpretation of the arts. Teachers should encourage contributions from learners of all abilities and levels of experience.

**Reflective Learning:** After watching a post-production recording or video documentary of their own or a selected performance, learners will

1. engage in Reflective Learning by responding to the video.
2. summarise the activities involved in the production, discuss key takeaways from the editing process and explore how the artistic choices were informed by their personal interests, experiences, ideas and knowledge.

This activity encourages learners to analyse the art-making process critically while reflecting on the significance of their contributions.

Teachers may provide additional prompts for reflection, sentence starters or report templates for learners with additional needs or less experience who require support.

Teachers should consider the use of recording technologies to enable voice capture as well as written accounts for learners who require this adaptation.

## **KEY ASSESSMENT**

### **DoK Level 1: Recall, recognise**

Describe the main theme or idea of an artistic product.

### **DoK Level 2: Skills of conceptual understanding**

Identify and explain the use of three specific artistic elements.

### **DoK Level 3: Strategic Thinking**

Compare and contrast different artistic products or styles.

### **DoK Level 4: Extended critical thinking and reasoning**

Design and implement a complex performance or artistic product that integrates multiple skills and concepts connected to life experiences.

**WEEK 23**

**Learning Indicator:** Communicate and connect one's own and others' life experiences to new perspectives and new realisations

**Focal Area: Interconnected Arts and Empathetic Reflections****Introduction**

In this week, we'll delve into the power of communication and connection, learning to share our own life experiences and listen to those of others. Through this exchange, we'll uncover new realisations, foster empathy and understanding and develop a deeper appreciation for the complexities of human experience.

**Sharing Life Experiences**

1. Exploring personal experiences and emotions through artistic expressions
2. Sharing experiences and listening to others' perspectives

**Interconnected Arts Practice**

1. Brainstorming connections between life experiences and artistic products
2. Describing experiences and connecting them to personal interests, knowledge and artistic expressions

**Reflective Journaling and Empathy and Understanding**

1. Identifying correlations between artistic subjects and other subjects (e.g., math, nature, history, language arts)
2. Reflecting on how empathetic understanding enhances personal growth and connections

**Effective Communication in Interconnected Arts**

1. Developing active listening and clear expression skills
2. Practicing empathetic responses and constructive feedback

**LEARNING TASK**

1. Brainstorm connections between life experiences and ideas in the artistic product(s).
2. Describe various life experiences and activities involved (culturally, musically, dramatically, artistically, etc.) and connect with personal interests, experiences, ideas and knowledge.
3. Identify and explain correlations between DANCE, MUSIC and DRAMA and possibly VISUAL ARTS, with other subjects, such as:
  - a. Maths skills (e.g., numbers, days of the week, seasons, months)
  - b. Nature, weather and seasons

- c. History and geography
- d. Rite of passage
- e. Festivals and community
- f. Language arts skills (e.g., L1 and L2 mediums)

## PEDAGOGICAL EXEMPLARS

**Collaborative Learning:** In a Collaborative Learning setting, learners will

1. engage in a brainstorming session to identify connections between their life experiences and the themes presented in various artistic products (dance, music and drama).
2. work in small groups to discuss how personal stories, cultural backgrounds and significant experiences resonate with the messages conveyed in artistic performances.
3. Using tools like mind mapping (either digitally through platforms like Miro or physically with poster paper), learners will document their ideas and share insights, fostering a rich exchange of perspectives and promoting inclusivity.
4. Teachers should ensure that learners of different abilities are mixed within each group. Learners who are experienced in the topic may be tasked with supporting peers or leading in elements of the discussion.
5. For learners who are unfamiliar with the topic, teachers could provide specific prompt questions

**Project based Learning:** Through Project based Learning, learners will

1. describe their various life experiences and activities that relate to cultural, musical, dramatic and artistic contexts. This could include narrating their participation in community events, family traditions, or artistic endeavours.
2. write a personal narrative or create a presentation connecting these experiences to their interests, values and knowledge.

This Learning Task encourages learners to articulate how their backgrounds inform their understanding of the arts and promote personal realisation about the significance of culture in expression.

**Interdisciplinary Learning:** In an Interdisciplinary Learning framework, learners will

1. identify and explain correlations between dance, music, drama and possibly visual arts with other subjects.
2. Each learner or group can focus on a specific area, such as:
  - a. Math Skills: Discuss how rhythm and timing in dance and music involve numerical patterns (e.g., counting beats) and spatial awareness (e.g., patterns in choreography).
  - b. Nature, Weather and Seasons: Explore how music and dance reflect seasonal changes (e.g., harvest festivals, spring celebrations) and natural phenomena.
  - c. History and Geography: Examine how dances and musical styles are rooted in historical contexts and geographical locations, shaping cultural identity.
  - d. Rite of Passage: Analyse how performing arts are used to commemorate significant life events (such as weddings, and coming-of-age ceremonies) across cultures.

- e. **Festivals and Community:** Discuss how local festivals incorporate performing arts to foster community and celebrate cultural heritage.
- f. **Language Arts Skills:** Relate how the performance arts utilise language (lyrics in music, dialogue in drama) and enhance communication skills in L1 and L2 mediums.

Learners can present their findings through posters, infographics or presentations, demonstrating how these disciplines intersect and enrich their understanding of various subjects.

Learners who are experienced in the topic could be challenged to lead their presentations and group discussions or support those learners with less experience.

Experienced learners should be challenged to be innovative and creative in their presentations and the use of digital media,

## **KEY ASSESSMENT**

### **DoK Level 1: Recall, recognise**

Identify one emotion or theme in the artwork

### **DoK Level 2: Skills of conceptual understanding**

Identifies and describes two emotions or themes in the artwork

### **DoK Level 3: Strategic Thinking**

Analyses how the artwork's elements and techniques evoke emotions and themes

### **DoK Level 4: Extended critical thinking and reasoning**

Designs and proposes a new artwork or project that builds upon the original, strengthening its emotions and themes.

**WEEK 24**

**Learning Indicator:** Gather artistic performing arts products [DANCE, MUSIC, DRAMA, or a collaboration] to develop Portfolio(s)

**Focal Area: Portfolio Development****Introduction**

In the vibrant world of performing arts, showcasing your talents and achievements is crucial for success, and a well-crafted portfolio is the key to unlocking new opportunities, collaborations, and career advancement. As a dancer, musician, actor, or interdisciplinary artist, a strong portfolio is essential for achieving your goals, whether it's acing auditions and applications, attracting the attention of directors, choreographers, and industry professionals, securing grants and funding, or promoting your work and artistic brand. The performing arts teacher would guide learners through;

**Key Components of a Strong Portfolio**

1. **Performance Videos or Recordings:** High-quality recordings of your performances, showcasing your talents and skills



**Figure 2.21:** An image of live Performance recording with personal gadget.

2. **Artist Statement or Bio:** Clear and concise written statement outlining your artistic vision, experience, and goals
3. **Photos:** Relevant and high-quality photos of your performances, productions, or exhibitions
4. **Reviews and Testimonials:** Quotes or reviews from directors, choreographers, critics, or peers highlighting your strengths and achievements
5. **Organised Layout:** Easy-to-navigate and visually appealing layout, making it simple for viewers to find and understand your content

## Tips for Building a Strong Portfolio

1. **Regular Updates:** Regularly refine and update your portfolio to showcase your growth and evolution as an artist
2. **Tailor to Career Goals:** Customise your portfolio to align with your specific career goals and target audience
3. **Seek Feedback:** Ask peers and professionals for feedback and guidance on improving your portfolio
4. **Clear Language:** Use simple and clear language in your artist statement and bio, avoiding jargon and technical terms

### Digital Portfolio Platforms

1. **Website Builders:** Wix, Squarespace, and other website builders offering customisable templates and easy-to-use interfaces
2. **Online Portfolio Builders:** Behance, Contently, and other platforms designed specifically for creating and showcasing portfolios
3. **Blogging Platforms:** WordPress, Blogger, and other blogging platforms offering flexibility and customisation options

### LEARNING TASK

1. Create a new portfolio or update your existing one to showcase your artistic talents and skills
2. Write a clear and concise artist statement or bio that outlines your artistic vision, experience, and goals.
3. Choose a digital platform (website builder, online portfolio builder, or blogging platform) to host your portfolio.
4. Seek feedback from peers and professionals on your portfolio and artist statement
5. Identify your specific career goals and target audience

## PEDAGOGICAL EXEMPLARS

To support these pedagogies, teachers should provide examples of good quality portfolio entries, for example artist statements or bio. These can be used to help scaffold the activity for learners with less experience or additional needs, but also showcases best practice in the industry for all learners.

Teachers should model the use of portfolio building platforms and produce instructions that learners can refer to. These may be of differing levels of depth depending on the level of experience of the learners or level of need.

**Experiential Learning:** In an Experiential Learning workshop, learners will

1. create a new portfolio or update their existing one to showcase their artistic talents and skills.

2. bring together various artistic products such as performance videos, photographs, written scripts, reviews and music recordings.
3. guided on how to organise their portfolio effectively, categorising works by themes, styles or performance types.

This hands-on activity enables learners to reflect on their development as artists and thoughtfully present their journey.

**Reflective Learning:** Utilising Reflective Learning, learners will

1. write a clear and concise artist statement or bio that outlines their artistic vision, experience and goals.

Learners will be provided with prompts and examples to help them articulate their unique perspectives, what inspires them and how they wish to impact their audiences through their art. This self-reflection enhances their ability to communicate their identity as artists and define their purpose within the performing arts.

Teachers should provide templates for reflective accounts or exemplars for learners to refer to where additional support is required.

Teachers should consider the use of recording technologies to enable voice capture as well as written accounts for learners who require this adaptation.

**Collaborative Learning:** In a Collaborative Learning environment, learners will

1. research and choose a suitable digital platform (such as a website builder, online portfolio builder, or blogging platform) to host their portfolio.
2. work in groups to discuss the pros and cons of various platforms, considering factors like user-friendliness, design options, customisation capabilities and accessibility.
3. Each learner will then select their preferred platform and begin creating their online presence, learning skills in digital literacy and online presentation.

**Talk for Learning:** Engaging in a Talk for Learning session, learners will

1. present their portfolios and artist statements to peers and invite feedback.
2. engage in discussions about their artistic choices and the effectiveness of their communication.
3. gain insights into areas of improvement, clarity and overall presentation.

This collaborative critique fosters a supportive community where constructive feedback promotes growth and confidence in their artistic endeavours.

**Goal-Setting Workshop:** In a Goal-Setting Workshop, learners will

1. identify their specific career goals and target audience.
2. analyse whom they wish to reach with their art, considering demographics, interests and community engagement.

By clarifying these goals, learners can better tailor their portfolios and artistic expressions to align with their career ambitions, equipping them with a focused vision for their future in the performing arts.

Guided activities will help them reflect on their aspirations, whether it is pursuing performance, directing, teaching or production.

## KEY ASSESSMENT

### DoK Level 1: Recall and Reproduction

Identify the key components of a performance portfolio.

### DoK Level 2: Skills of conceptual understanding

Create a simple performance portfolio that showcases your artistic skills and abilities.

### DoK Level 3: Strategic Thinking

Analyse a professional performance portfolio and explain how it effectively showcases the artist's skills and abilities.

### DoK Level 4: Extended critical thinking and reasoning

Design and create a comprehensive performance portfolio that demonstrates your artistic vision and goals, and present it to a panel of industry professionals.

#### HINT



*The recommended mode of assessment for Week 24 is end of semester examination. Refer to Appendix F for additional information on how to conduct the assessment.*

## SECTION 2 REVIEW

Upon completing Section II: Artistic Practice, Analysis, and Interpretation of the Performing Arts, learners have gained a comprehensive understanding of artistic practice, developed skills in creating and refining performing arts products using ICT, enhanced critical thinking and analytical skills, connected artistic expressions to emerging African issues, fostered cultural awareness and sensitivity, and prepared themselves for professional practice, community engagement, and social commentary through performing arts.

Introduce the class exercise providing clear guidelines and expectations, etc. For more information, refer to pages 168–169 within this Teacher Assessment Manual and Toolkits.  
**Timeliness:** Emphasising the importance of giving feedback soon after the assignment is completed so that it's fresh in the learner's mind.

**Specificity:** Recommending that feedback be specific, referring to particular aspects of the assignment and avoiding vague or general statements.

**Constructive Tone:** Advising teachers to frame feedback in a positive and encouraging way, focusing on both strengths and areas for improvement.

**Actionable Suggestions:** Providing concrete and actionable steps learners can take to improve their work. For instance, "To strengthen your argument, provide more specific examples," instead of just saying "Argument is weak."

**Differentiation:** Suggesting how to tailor feedback to different learners' needs, providing extra support for those who are struggling and challenging those who excel.

**Methods of Delivery:** Exploring different methods of feedback delivery, such as written comments, oral discussions, or peer review sessions.



## APPENDIX E: STRUCTURE AND RUBRIC FOR INDIVIDUAL PROJECT

### HINT

Remember to assign individual project task to learners this week. Refer to Appendix E for the Rubric and the project task. Learners are expected to submit the project by week 17.

**Task:** Choose a particular challenge or opportunity relevant to the Performing Arts sector (e.g., the impact of digital media on live performances, funding issues for community arts programmes, etc.) and conduct an analysis to identify the Strengths, Weaknesses, Opportunities, and Threats (SWOT).

### Rubric for individual project

Criteria	4 Marks	3 Marks	2 Marks	1 Mark
Strengths	Strengths includes 4 or more of the following: Resources, capabilities, brand reputation, skilled team members, advanced technology, successful campaigns, customer loyalty and sales growth.	Strengths includes 3 of the following: Resources, capabilities, brand reputation, skilled team members, advanced technology, successful campaigns, customer loyalty and sales growth.	Strengths includes 2 of the following: Resources, capabilities, brand reputation, skilled team members, advanced technology, successful campaigns, customer loyalty and sales growth.	Strengths includes only 1 of the following: Resources, capabilities, brand reputation, skilled team members, advanced technology, successful campaigns, customer loyalty and sales growth
Weakness	Weakness includes 4 or more of the following: lack of experience limited resources, ineffective processes unstable technology, Meagre Resources, unskilled team members, etc.	Weakness includes 3 of the following: lack of experience limited resources, ineffective processes unstable technology, Meagre Resources, unskilled team members, etc.	Weakness includes 2 of the following: lack of experience limited resources, ineffective processes unstable technology, Meagre Resources, unskilled team members, etc.	Weakness includes 1 of the following: lack of experience limited resources, ineffective processes unstable technology, Meagre Resources, unskilled team members, etc.

<b>Criteria</b>	<b>4 Marks</b>	<b>3 Marks</b>	<b>2 Marks</b>	<b>1 Mark</b>
<b>Opportunities</b>	4 of the following opportunities are identified: new markets, technological advancements, changing customer needs a strong online presence	3 of the following opportunities are identified: new markets, technological advancements, changing customer needs a strong online presence	2 of the following opportunities are identified: new markets, technological advancements, changing customer needs a strong online presence	1 of the following opportunities are identified: new markets, technological advancements, changing customer needs a strong online presence
<b>Threats</b>	Threats include 4 or more of the following: Competition, economic downturns, regulations, potential risks, competition, market changes or regulations.	Threats include 3 of the following: Competition, economic downturns, regulations, potential risks, competition, market changes or regulations.	Threats include 2 of the following: Competition, economic downturns, regulations, potential risks, competition, market changes or regulations.	Threats include only 1 of the following: Competition, economic downturns, regulations, potential risks, competition, market changes or regulations.
<b>Adaptability, Honesty, and Time Management</b>	Presence of all the 4 of the following: The task is completed within the given time; The response adjusts to suggestions given; Honesty (provides genuine, transparent information).	Presence of 3 of the following: The task is completed within the given time The response adjusts to suggestions given honesty (provides genuine, transparent information)	Presence of any 2 of the following: The task is completed within the given time The response adjusts to suggestions given honesty (provides genuine, transparent information)	None of the following is applicable. The task is completed within the given time The response adjusts to suggestions given honesty (provides genuine, transparent information)

**Total – 20 marks**



## APPENDIX F: TEST SPECIFICATION TABLE FOR SEMESTER 2 EXAMS (MULTIPLE CHOICE)

### PAPER 1 – 1 Hour

S/N	Strands	Sub-Strand	Week	Focal Areas	DoK 1	DoK 2	DoK 3	DoK 4	Total	
	<b>Artistic Practice</b>	<b>Developing Artistic Ideas and Works</b>	13	<i>Analysing and Addressing Performing Arts Business Challenges</i>		2	2		4	
			14	<i>Develop and plan the execution of a Performing Arts artistic product using ICT</i>	2	1	1		4	
		<b>Refining and completing artistic works for presentation.</b>	15	<i>Effective Rehearsal Strategies for a Successful Performance</i>	1	1	1		3	
			16	<i>Refining and perfecting performing arts skills through rehearsals and production.</i>		1	1		2	
	<b>Analysis and interpretation</b>	<b>Critically responding to one's own and others' creative works.</b>	17	<i>Performing Artistic Products</i>	2	2			4	
			18	<i>Digital Performance Design</i>		2	2		4	
		<b>Connecting Artworks with life experiences</b>	19	<i>Artistic Production and Presentation</i>	2	2	2		6	
			20	<i>Artistic Expression and Interpretation</i>	1	1			2	
				21	<i>Aesthetic expression of Performing Arts work</i>	1	1	1		3
		<b>Communications in the performing arts</b>	22	<i>Connecting Performing Arts to Life Experiences</i>	1		1		2	
			23	<i>Interconnected Arts and empathetic reflections</i>	1	1			2	
			24	<i>Portfolio Development</i>	1	3			4	
				<b>Total</b>	<b>12</b>	<b>17</b>	<b>11</b>		<b>40</b>	



**Note**

Distribution of Questions in the aspects of the Performing Arts

- a. *General knowledge in the Performing Arts = 10 questions*
- b. *Music Specific = 10 Questions*
- c. *Dance Specific = 10 Questions*
- d. *Drama Specific = 10 Questions*

**Total = 40 Questions**

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