



MINISTRY OF EDUCATION

PERFORMING ARTS

For Senior High Schools

TEACHER MANUAL



YEAR THREE



NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION

MINISTRY OF EDUCATION



REPUBLIC OF GHANA

Performing Arts
For Senior High Schools

Teacher Manual
Year Three



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

PERFORMING ARTS TEACHER MANUAL

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Introduction for the Year Three Teacher Manual

The National Council for Curriculum and Assessment (NaCCA) has developed the third and final set of curriculum materials to support the implementation of the new Senior High School curriculum.

This Year Three Teacher Manual covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively support learners in their final year of Senior High School. All the necessary information for the Student Assessment Portal has been included in the Year Three Teacher Manual to simplify the development of weekly learning plans, meaning that teachers have a single reference document.

The Year Three Teacher Manual has two main objectives:

- To support learners to consolidate and deepen their understanding of the content, pedagogy, and assessment across all three years of the new Senior High School curriculum in preparation for the West Africa Senior Secondary Certificate Examination (WASSCE).
- To equip teachers with the tools and resources needed to deliver revision-focused, assessment-led lessons that build on the knowledge learners have acquired from Year One to Year Three.

In this third year, teachers will be supporting learners to prepare for the WASSCE. Each section of the Teacher Manual is therefore structured around the highest Depth of Knowledge (DoK) levels, allowing learners to build progressively on knowledge acquired from Year One to Year Three. For each week, learning tasks and pedagogy are built around the assessment, ensuring that classroom activities directly prepare learners for the demands of the examination. Two sets of sample examination papers are also provided; one administered by Week 12 as a first semester practice examination, and one by Week 20 as a mock examination, to gauge learners' competencies and identify areas requiring remediation.

To further support teachers in delivering Year Three, NaCCA, working with the Ghana Education Service, has developed a subject specific App for each subject.

The Year Three PLC sessions have been revised in response to findings from the 2025 annual evaluation survey. The survey confirmed that teachers have made strong progress in lesson planning, use of varied instructional methods, ICT integration and modes of assessment. To address the identified gap in explaining concepts clearly using examples familiar to learners, each PLC session now includes a dedicated Content Exploration segment. This ten-minute segment brings the subject group together to work through one challenging problem or concept from the week's Teacher Manual content, not to plan how to teach it, but to ensure that every teacher in the group fully understands it.

The PLC sessions in Year Three also place particular emphasis on connecting the week's content to equivalent topics taught in Years One and Two. Teachers are encouraged to note the recap weeks signposted throughout the Teacher Manual and to use the App to explore how content across all three years links together.

As in previous years, teachers are expected to integrate National Values, Gender Equality and Social Inclusion (GESI), Social and Emotional Learning (SEL), and 21st-century skills into their learning activities, assessment tasks, and rubrics and mark schemes. The subject-specific App will support teachers in doing this throughout the year.

Ghana Education Service acknowledges the dedication of the teachers who have implemented the new curriculum across Years One and Two and recognises that Year Three represents both the culmination of that effort and a critical moment for learners. The Year Three Teacher Manual and its accompanying resources have been developed to ensure that every learner, regardless of background, ability, or school context, is fully prepared to demonstrate what they know and can do in the WASSCE and to progress confidently to further studies, the world of work, and adult life.

Acknowledgements

Special thanks to Professor Samuel Ofori Bekoe, Director-General of the National Council for Curriculum and Assessment (NaCCA) and all who contributed to the successful writing of the Teacher Manuals for the new Senior High School (SHS) curriculum.

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SECTION 1 ARTISTIC KNOWLEDGE AND PRACTICES

STRAND: FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES

Sub-strand 1: Rudiments in Performing Arts

Learning Outcome: Communicate effectively about the evolution and development of performing arts (dance, music, and drama) in Ghana and the West African subregion.

Content Standard: Demonstrate advanced skills in understanding knowledge in the performing arts (DANCE, MUSIC, and DRAMA) literature related to Ghana and the West African subregion.

The weeks covered under this sub-strand are:

Week 1: Research **Dance** performing arts literature in Ghana and the West African sub-region. Apply findings to techniques and performances in its artistic products.

Week 2: Research **Music** performing arts literature in Ghana and the West African sub-region. Apply findings to techniques and performances in its artistic products.

Week 3: Research **Drama** performing arts literature in Ghana and the West African sub-region. Apply findings to techniques and performances in its 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 global topical issue.

Content standard: Demonstrate advanced knowledge and skills in performing arts artistic products (Dance, Music, drama, or collaboration) and develop a repertoire of five-to-ten-minute presentations/performances that exhibit advanced level skills in a performing arts area.

The weeks covered under this sub-strand are:

Week 4: Develop skills in rehearsing a selected repertoire of five- to ten-minute Performing Arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration], based on any global issue.

Week 5: Present/Perform a selected repertoire of five- to ten-minute artistic product(s) developed to depict any global issue, and record the performance.

Week 6: Identify and analyse the artistic expressions of Performing Arts artistic product(s).

Week 7: Communicate and connect one's own and others' life experiences to new perspectives and new realisations to the selected artistic product(s).

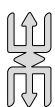
INTRODUCTION AND SECTION SUMMARY

This section aims to develop learners' understanding and practical skills in the creation, analysis, and performance of artworks within the performing arts, specifically dance, music, and drama. Over 7 weeks, learners will explore how these art forms have evolved in Ghana and the West African sub-region, focusing on the cultural significance and development of these forms. The teaching approach encourages active participation, creativity, collaboration, and experiential learning in a safe and inclusive environment. The goal is for learners to confidently communicate about the history, development, and cultural importance of performing arts in the region while honing their practical skills.

It is important for the teacher to note that weeks 1 to 3 are, in a sense, designed as review weeks, providing learners with the opportunity to recall and reinforce the foundational knowledge they acquired in previous years. During this period, learners will research and analyse various dance, music, and drama forms, applying their findings to improve their understanding of techniques, styles and socio-cultural contexts. Week 4 marks the beginning of a new sub-strand focused on developing rehearsal skills to prepare for artistic performances based on global or local social issues. Teachers are encouraged to actively support and guide learners through inquiry, collaborative research, and presentations, ensuring they effectively relate their prior knowledge to new contexts. The active involvement and support of the teacher are essential to motivate learners and deepen their understanding of the interconnections within the performing arts. From this point onward, learners will engage in developing and rehearsing 5-to-10-minute performance repertoires, culminating in a presentation and recording in subsequent weeks.

LINKS TO PREVIOUS LEARNING

Year	Week (s)	Learning Indicator (s)
1	1	Research and develop concepts for creating own dance, music, and drama based on any emerging Ghanaian topical issues.
1	21	Identify and analyse the artistic expressions of performing arts artistic products
2	1, 3 and 5	Identify and explain the functions of ICT software and other performing arts technical production equipment used for performing, presenting, producing and recording of the artistic product in Dance, Music and Drama
2	2, 4, and 6	Develop ICT software skills and apply them to techniques in Dance, music, and Drama
2	11	Explain ways by which the performing arts are connected, and relate it to the other art forms in African societies.
2	14	Research and develop the execution of a performing arts artistic product in dance, music, drama or a collaboration that reflects emerging African tropical issues, using ICT.



Note

By the end of week 4, learners should feel confident in their ability to work both independently and collaboratively within groups, effectively applying the skills, concepts, and understanding they have developed during this foundational phase.

SUMMARY OF PEDAGOGICAL EXEMPLARS

Throughout this section, learners will engage in research, collaborative projects, practical rehearsals, and analytical discussions. Pedagogical strategies include inquiry-based learning, peer review, experiential exploration/learning, flipped classroom techniques, and reflective practices. These methods aim to develop critical thinking, creativity, technical skills, and cultural awareness, preparing learners to appreciate and communicate the evolution of performing arts within their cultural context and the world at large.

ASSESSMENT SUMMARY

Assessment focus includes developing analytical and creative skills, performing collaboratively, and effectively using artistic terminology to describe processes, expressions, and cultural connections. The goal is to produce learners who can connect cultural significance, artistic development, and social impact of performing arts in Ghana and the West African region while demonstrating technical competence in their artistic pursuits.

Indicators	DOK Level	Assessment Strategy and/or Mode
Research DANCE performing arts literature in Ghana and the West African sub-region and apply findings to techniques and performances in its artistic products.	<i>DoK Level 4</i>	Research/Formative Assessment – Assessment as Learning (AaL)
Research MUSIC performing arts literature in Ghana and the West African sub-region and apply findings to techniques and performances in its artistic product(s).	<i>DoK Level 4</i>	Research/Formative Assessment – Assessment as Learning (AaL)
Research DRAMA performing arts literature in Ghana and the West African sub-region and apply findings to techniques and performances in its artistic product(s).	<i>DoK Level 4</i>	Research/Formative Assessment – Assessment as Learning (AaL)
Develop skills in rehearsing a selected repertoire of five- to ten-minute Performing Arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration], based on any global issue.	<i>DoK Level 4</i>	Performance/Summative Assessment for Learning (AfL)
Present/Perform a selected repertoire of five- to ten-minute artistic product(s) that depicts any global issue and record the performance.	<i>DoK Level 4</i>	Portfolio assessment / Summative Assessment
Identify and analyse the artistic expressions of Performing Arts artistic product(s)	<i>DoK Level 4</i>	Performance assessment/ Formative Assessment – Assessment as Learning (AaL)
Communicate and connect one's own and others' life experiences to new perspectives and new realisations to the selected artistic product(s)	<i>DoK Level 4</i>	Summative assessment – Assessment of Learning (AoL)

WEEK 1: RESEARCH

Learning Indicator: Research Dance performing arts literature in Ghana and the West African sub-region and apply findings to techniques and performances in its artistic products

Focal Area 1: Exploration of Traditional and Contemporary Dance Forms in Ghana and the West African Sub-Region

Introduction

This week, learners will research dances from Ghana and the West African sub-region, building on prior knowledge from Year 1 Week 1, where they explored creating dance, music, and drama around Ghanaian topical issues, and Year 2 Week 11, which examined the relationship between performing arts and other art forms in African society. The focus will be on the foundational principles and the evolution of dance, exploring both traditional and contemporary styles, their origins, cultural significance, and performance techniques. By the end of the lesson, learners will understand how these rudiments inform current dance techniques and styles.

Learning Tasks

Instruction: Form small groups and select one traditional Ghanaian dance (e.g., Adowa, Kpanlogo, Borborbor, or Bamaya). Each group will:

1. Research and identify the key rudiments of the chosen dance, focusing on basic steps, rhythms, gestures, instrumentation, costumes, and performance settings and all dance elements.
2. Prepare a brief demonstration (2-3 minutes) and showcase the main movements and musical elements.

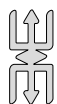
Learners will be guided to understand the following

1. **Key Traditional Dance Forms:** Identify and research the basic steps, rhythms, and gestures of various traditional dances (e.g., Adowa, Kpanlogo, Borborbor, and Bamaya). Encourage students to go beyond basic descriptions of the dance to research the specific instrumentation, costumes, and performance settings associated with each dance.



Figure 1.1: Traditional Ghanaian dances with distinct movement vocabularies, costumes, and cultural significance

2. **Contemporary Dance Influences:** Explore how traditional rudiments can be integrated and adapted in contemporary dance styles in Ghana and the sub-region. Many contemporary Ghanaian choreographers blend traditional dance movements with modern dance techniques to create new and innovative works. Research specific choreographers (e.g., Prof. Paschal Yao Younge, Nii Tete Yartey) and their approaches to the concept of fusion.



Note

Students should be encouraged to consider how traditional rhythms and gestures can be reinterpreted and used in new contexts to address contemporary and social issues and to facilitate creative and critical thinking skills.

- a. Explore the role of technology and multimedia in contemporary dance performances in Ghana and West Africa.
3. **Elements of Dance:** Define and demonstrate understanding of the elements of dance: Body, Action, Space, Time, and Energy (B.A.S.T.E.) and how they apply to the chosen research;
 - a. **Body:** Body posture, straight, regal, body parts – arms, hands, feet. The dance uses hand gestures that uses the hands and arms
 - b. **Action:** The hand tells a story by the gesture it produces, while the other parts of the body (feet) create a rhythmic sequence.
 - c. **Space:** The dance is performed on a low and high level because the dancers often perform a low curtsy and high posture or a low stamp and a high stance.
 - d. **Time:** Rhythmic dance, slow and fast tempo, short and long duration.
 - e. **Energy:** The energy and force depend on the message the dancer is seeking to produce, but often it is soft.



Figure 1.2: An infographic of the B.A.S.T.E. elements of dance

4. **Cultural Context:** Research the social, cultural, and historical significance of the dance movement and its meanings.

Pedagogical Exemplars

1. Collaborative Learning/Presentation for Learning

- a. Assign groups to research specific traditional dances and prepare a presentation that includes:
 - A demonstration of the key rudiments of a selected dance.
 - An explanation of the cultural context and significance of a selected dance.
 - Examples of contemporary adaptation.
- b. Facilitate peer review sessions where groups provide constructive feedback on each other's presentations.

Differentiation

- Learners unfamiliar with the topic: Assign dances with readily available research materials and simplified rudiments.
- Learners familiar with the topic: Challenge them to find lesser-known dance forms and explore more complex rudiments.
- Learners experienced with the topic: Encourage them to develop their own choreographic pieces that incorporate the rudiments they researched.
- Learners with special educational needs: Provide adapted research materials and presentation formats to meet individual needs.

2. Exploratory Learning

- a. Create a “movement lab” where students can experiment with the rudiments of different dances.
- b. Encourage students to improvise and create their own movements based on the principles they have learnt.
- c. Facilitate discussions on how the Elements of Dance (B.A.S.T.E.) are used to create different effects and convey meaning.

Differentiation

- Learners unfamiliar with the topic: Provide structured movement prompts and guidance.
- Learners familiar with the topic: Encourage them to explore more abstract concepts and challenging movements.
- Learners experienced with the topic: Challenge them to develop their own choreographic sequences.
- Learners with special educational needs: Provide adapted movement prompts and individualised support

3. Flipped Classroom

- a. Assign students to watch video performances of traditional and contemporary dances before class.
- b. In class, lead discussions on the rudiments, techniques, and cultural context observed in the videos.
- c. Have students analyse how the elements of dance (B.A.S.T.E.) are used in the performances.

Differentiation

- Learners unfamiliar with the topic: Provide curated playlists with simpler dances and clear explanations.
- Learners familiar with the topic: Assign more challenging performances and encourage critical analysis.
- Learners experienced with the topic: Have them research the choreographers and cultural influences behind the performances.

- Learners with special educational needs: Provide captioned videos and adapted viewing guides.

Key Assessment – Individual Research

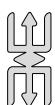
1. Develop a chart comparing the rudiments of at least three different traditional dances, highlighting similarities and differences in movement, rhythm, and cultural significance.
2. Use your response to one dance from question 1 to explain briefly how the identified traditional dance rudiments can be adapted and used in a contemporary dance piece.
3. Create a short choreographic piece (solo or group) that integrates rudiments from both traditional and contemporary dance forms, demonstrating understanding of cultural context and elements of dance.
 - 3a. Accompany your response with a written analysis that details strengths and areas of improvement in your final product.

PLC Session 1

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



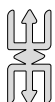
Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **individual research**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the research (NTS 3k-3q).

10 minutes**Content Exploration**

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).

**Note**

- *This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?*
- *If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.*
- *Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.*

30 minutes**Enactment**

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes**Reflection**

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 2: RESEARCH

Learning Indicator: *Research Music performing arts literature in Ghana and the West African sub-region and apply findings to techniques and performances in its artistic product(s)*

Focal Area: **Exploration of Traditional and Contemporary Music Forms in Ghana and the West African Sub-Region**

Introduction

This week builds on learners' prior knowledge from Year 1 Week 1, where they explored creating dance, music, and drama around Ghanaian topical issues, and Year 2 Week 11, which focused on the relationship between performing arts and other art forms in African society. The focus will be on exploring the foundation and evolution of music in Ghana and West Africa, exploring traditional styles like Highlife, Palm-Wine, and Kpanlogo, alongside contemporary genres such as Afrobeats and Gospel. Learners will analyse how these music forms originated, their cultural significance, and performance techniques. The goal is to understand how the fundamental elements of music shape current compositions and deepen their appreciation for the history and artistry of West African music.



Figure 2.1: *An image of a traditional Ghanaian musical performance, showing various instruments*

Learning Tasks

1. **Think:** Based on your prior knowledge of music from Ghana/West Africa (or music in general), write an individual reflection of 50 words that tells what elements you think might stay the same between traditional and contemporary music. What elements might change or evolve?
 2. **Pair:** Share your ideas with a partner and discuss for 5 minutes the potential relationships between traditional and contemporary music, focusing on elements like rhythm, melody, instrumentation, or themes.
 3. **Share:** Be prepared to share a key idea from your discussion with the whole class.
-
1. **Key Traditional Music Forms:** Identify and research the basic melodic structures, rhythmic patterns, and instrumental arrangements of various traditional music forms (e.g., Highlife, Palm-Wine music, Kpanlogo music, and Gospel).
 - a. Highlife: Understand its origins, the influence of jazz and other Western genres, and its role in Ghanaian independence movements. Investigate key figures like E.T. Mensah and how their music reflected the changing society.



Figure 2.2: *An image of E.T. Mensah, pioneer of Highlife music:*

- b. Palm-Wine Music: Explore the origins of palm-wine music and its development in the bars and social gatherings of West Africa. Analyse the lyrical content and its reflection of daily life.



Figure 2.3: *An image of a palm wine music gathering, showing musicians and listeners*

- c. Kpanlogo Music: A Ga dance-drumming form linked to social gatherings and youth empowerment, Kpanlogo music is associated with specific rhythms and percussion instruments. Investigate its function and meaning.
 - d. Ghanaian Gospel Music: A modern style that combines foreign harmonic and structural elements with indigenous musical expressions. How is this music used in church or everyday life? How has it influenced and been influenced by the gospel music industry in other parts of the world?
- 2. Contemporary Music Influences:** Explore how traditional rudiments are incorporated and adapted in contemporary music styles in Ghana and the sub-region (e.g., Afrobeats, Hip-life, and Gospel).
- a. How do contemporary artists sample or reinterpret traditional rhythms, melodies, and vocal styles?
 - b. Research specific artists and their creative processes in blending the old and the new.
 - c. Examine the use of modern technology (DAWs, sampling, synthesisers) in the creation and distribution of contemporary Ghanaian music.



Figure 2.4: *An image of a modern recording studio*

3. **Elements of Music:** Define and demonstrate understanding of the elements of music: Rhythm, melody, harmony, timbre, texture, and form and how they apply to the chosen research.
 - a. Rhythm: Analyse the rhythmic patterns and their origins in traditional drumming.
 - b. Melody: Explore the use of pentatonic scales or other characteristic melodic structures.
 - c. Harmony: Investigate the use of traditional harmonies or the adoption of Western harmonic progressions.
 - d. Timbre: Identify the sounds of traditional instruments (e.g., kora, balafon, atenteben flute) and how they are used in both traditional and contemporary settings.
 - e. Texture: Describe the layers of sound in different musical textures (monophony, homophony, polyphony).
 - f. Form: How songs are structured. Some of which include
 - i. Call and Response: A leader sings a phrase, and the group responds.
 - ii. Cyclical Form: Repetitive patterns that loop, often with subtle variations.
 - iii. Strophic Form: Multiple verses with the same melody but different lyrics.
 - iv. Through-composed: No repeated sections, continuous development.
 - v. Additive Rhythmic Structures: Complex rhythms built by layering simpler patterns.
 - vi. Interlocking Patterns: Different rhythmic or melodic lines that fit together precisely.
 - vii. Antiphonal Structure: Alternating sections between two groups of performers.
 - viii. Ostinato-based Forms: Repetitive musical phrases as a foundation for improvisation.
 - ix. Responsorial Form: Similar to call and response, but with more extended “call” sections.
 - x. Polyrhythmic Structures: Multiple rhythms played simultaneously.
 - xi. Dirge Form: Slow, mournful songs often used in funeral contexts.
 - xii. Praise Song Structure: Songs that build up in intensity, often used to honor the deceased.
4. **Cultural Context:** Research the social, cultural, and historical significance of the music, and interpretations
 - a. How is music used in traditional ceremonies, festivals, and storytelling?

- b. What role does music play in expressing social commentary or political messages?
- c. How has music been used to promote cultural identity and national unity?
- d. Discuss the impact of colonialism, globalisation, and migration on Ghanaian music.

Pedagogical Exemplars

1. Collaborative Learning/Presentation for Learning

- a. Assign groups to research specific traditional music forms and prepare a presentation that includes:
 - A demonstration of key melodic or rhythmic rudiments.
 - An explanation of the cultural context and significance.
 - Examples of contemporary adaptations.
- b. Facilitate peer review sessions where groups provide constructive feedback on each other's presentations.

Differentiation

- **Learners unfamiliar with the topic:** Assign well-documented music forms with readily available resources.
- **Learners familiar with the topic:** Challenge them to find less-known music forms and explore complex musical structures.
- **Learners experienced with the topic:** Encourage them to create their own musical compositions that incorporate the rudiments they researched.
- **Learners with special educational needs:** Provide adapted research materials and presentation formats.

2. Exploratory Learning

- a. Create a “music lab” where students can experiment with the rudiments of different musical forms.
- a. Encourage students to improvise and create their own melodies or rhythms based on the principles they've learned.
- b. Facilitate discussions on how the elements of music are used to create different effects and convey meaning.

Differentiation

- **Learners unfamiliar with the topic:** Provide structured musical prompts and guidance.
- **Learners familiar with the topic:** Encourage them to explore more abstract concepts and challenging musical techniques.
- **Learners experienced with the topic:** Challenge them to develop their own musical arrangements or compositions.
- **Learners with special educational needs:** Provide adapted musical prompts and individualised support.

3. Flipped Classroom

- a. Assign students to listen to recordings or watch videos of traditional and contemporary music performances before class.

- b. In class, lead discussions on the rudiments, techniques, and cultural context observed in the recordings.
- c. Have students analyse how the elements of music are used in the performances.

Differentiation

- Learners unfamiliar with the topic: Provide curated playlists with simpler music and clear explanations.
- Learners familiar with the topic: Assign more challenging performances and encourage critical analysis.
- Learners experienced with the topic: Have them research the artists, composers, and cultural influences behind the music.
- Learners with special educational needs: Provide transcriptions, lyric sheets, and adapted listening guides.

Key Assessment: Group Research Project

1. Develop a chart comparing the rudiments of at least three different traditional music forms, highlighting similarities and differences in melodic structures, rhythmic patterns and instrumental arrangements.
 2. Write an essay analysing how traditional music rudiments are adapted and used in a specific contemporary music piece, discussing the artist's creative choices and their impact on the overall meaning.
 3. Compose a short musical piece (solo or group) that integrates rudiments from both traditional and contemporary music forms. Demonstrate understanding of cultural context and elements of music in your composition.
- 3a. Write a reflection explaining the choices you made in the composition.

HINT



Assign Group Research Project to learners and give them reasonable time to complete it. Use the SS App to generate the project as well as the rubric. Learners' projects should be marked immediately and scores entered into the SAP.

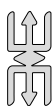
PLC Session 2

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous session, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand.
 - b. identify three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - a. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q).

- b. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

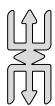
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Use your app to plan and administer the mode of assessment for the Student Assessment Portal (SAP).
- a. The key assessment for the week is **group research project**. Chat with your app to plan this assessment by reviewing or developing the assessment items/tasks and marking schemes/rubrics for the project (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or topic/idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - all teachers in the group work through the problem individually for 3–4 minutes
 - the group then works through it together the problem, step by step
 - highlight the most common errors made at each step (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
- Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - After the enactment, ask for structured feedback from the group
 - was the concept explained in a way that a learner with no prior knowledge could follow?
 - were the examples grounded in contexts familiar to Ghanaian learners?
 - did any misconceptions surface and if so, how were they addressed?

5 minutes**Reflection**

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 3: RESEARCH

Learning Indicators: Research **DRAMA** performing arts literature in Ghana and the West African sub-region and apply findings to techniques and performances in its artistic product(s)

Focal Area: Exploration of Traditional and Contemporary Drama Forms in Ghana and the West African Sub-Region

Introduction

This week, we will explore drama in Ghana and the West African sub-region, building on previous knowledge gained from Year 1, week 1, where learners explored creating dance, music, and drama around Ghanaian topical issues; Year 2, week 11, which focused on the relationship between performing arts and other art forms in African society; and Year 2, week 14, which explored researching and developing the execution of a performing arts artistic product in dance, music, drama, or a collaboration that reflects emerging African topical issues using ICT. We are going to focus on the foundations and evolution of drama, including both the old and traditional forms as well as the newer, contemporary styles. We will consider the origins of these dramatic forms, their cultural importance, and how they are performed. Our goal is to understand how the fundamental elements of drama, such as character, plot, dialogue, and staging, influence and shape the techniques we see today. By the end of this week, learners will be able to identify key traditional drama forms, analyse how these forms have influenced contemporary drama, understand the core elements of drama, and research the cultural context of these dramatic expressions. This knowledge will provide a deeper appreciation for the rich history and artistry of drama in Ghana and West Africa.

Learning Tasks

Scenario: Why do people create and perform dramas (plays, stories, performances) in any culture? What purposes might drama serve?

1. In your notebooks, list at least three different reasons why drama might be important to a community or to individuals. Explain each reason briefly.



Figure 3.1: An image of a traditional Ghanaian dramatic performance, showing performers in costume

1. Key Traditional Drama Forms: Identify and research the basic storytelling techniques, character archetypes, ritualistic elements, and performance styles of various traditional drama forms (e.g., Ananse stories, festival dramas, ritual performances).

- a. Ananse Stories (Anansem): Explore the role of Ananse the spider as a trickster figure, a cultural hero, and a symbol of resistance. Investigate the storytelling techniques used to impart moral lessons and social values. How does this translate to the stage or into modern drama scripts?
- b. Festival Dramas: Investigate the significance of festivals in Ghanaian cultures and the dramatic performances that are integral to these events. Analyse the themes, characters, and ritual elements involved.
- c. Ritual Performances: Examine the use of drama in religious or spiritual rituals. Research the purpose, symbolism, and performance styles involved in these sacred events.
- d. Traditional Storytelling: Explore other cultural storytelling techniques.



Figure 3.2: *An image of an Ananse story-telling session*

2. Contemporary Drama Influences: Explore how traditional rudiments are incorporated and adapted in contemporary drama styles in Ghana and the sub-region (e.g., Concert Party, Modern Theatre and Film).

- a. Concert Party: Research the history of Concert Party and its role in popular entertainment and social commentary. Analyse the blending of music, dance and drama in this unique performance style.
- b. Modern Theatre: Investigate the work of Ghanaian playwrights (e.g., Ama Ata Aidoo, Efua Sutherland) and their approaches to addressing contemporary social issues through drama.
- c. Explore the use of drama in Ghanaian cinema and its impact on national identity and cultural expression. Identify recurring themes, characters and storytelling techniques. How has traditional drama influenced these more modern art forms?

3. Elements of Drama: Define and demonstrate understanding of the elements of drama: plot, character, theme, dialogue, spectacle, and music/sound and how they apply to the chosen research.

- a. Plot: Analyse the structure of traditional and contemporary dramatic narratives, identifying key conflicts, turning points and resolutions.

- b. **Character:** Explore the use of archetypes, stereotypes and complex characters in Ghanaian drama.
- c. **Theme:** Investigate the recurring themes and social issues addressed in Ghanaian plays and performances (e.g., colonialism, corruption, identity, gender roles).
- d. **Dialogue:** Analyse the use of language, dialect and storytelling techniques in dramatic dialogue.
- e. **Spectacle:** Explore the visual and auditory elements of dramatic performances (e.g., costumes, set design, lighting, and music).
- f. **Music/Sound:** Discuss the role of music, sound effects and traditional instruments in creating atmosphere and enhancing dramatic impact.



Figure 3.3: An image of the six Aristotelian elements of drama.

- 4. Cultural Context:** Research the social, cultural and historical significance of the drama and its meanings.
 - a. How has drama been used to challenge authority, promote social change, or preserve cultural traditions?
 - b. What role does drama play in shaping national identity and promoting cross-cultural understanding?
 - c. Discuss the impact of colonialism, globalisation and political changes on Ghanaian drama.

Pedagogical Exemplars

1. Collaborative Learning/Presentation for Learning

- a. Assign groups to research specific traditional drama forms and prepare a presentation that includes:
 - A demonstration of key storytelling techniques or character archetypes.
 - An explanation of the cultural context and significance.
 - Examples of contemporary adaptations (if applicable).
- b. Facilitate peer review sessions where groups provide constructive feedback on each other's presentations.

Differentiation

- Learners unfamiliar with the topic: Assign well-documented drama forms with readily available resources.

- Learners familiar with the topic: Challenge them to find less-known drama forms and explore complex dramatic structures.
- Learners experienced with the topic: Encourage them to create their own dramatic scenes or adaptations that incorporate the rudiments they have researched.
- Learners with special educational needs: Provide adapted research materials and presentation formats.

2. Exploratory Learning

- a. Create a “drama lab” where students can experiment with the rudiments of different dramatic forms.
- b. Encourage students to improvise and create their own characters, dialogues and scenes based on the principles they have learned.
- c. Facilitate discussions on how the elements of drama are used to create different effects and convey meaning.

Differentiation

- Learners unfamiliar with the topic: Provide structured dramatic prompts and guidance.
- Learners familiar with the topic: Encourage them to explore more abstract concepts and challenging dramatic techniques.
- Learners experienced with the topic: Challenge them to develop their own dramatic scripts or performances.
- Learners with special educational needs: Provide adapted dramatic prompts and individualised support.

3. Flipped Classroom

- a. Assign students to read plays, watch performances, or view films of traditional and contemporary drama before class.
- b. In class, lead discussions on the rudiments, techniques, and cultural context observed in the performances.
- c. Have students analyse how the elements of drama are used in the works.

Differentiation

- Learners unfamiliar with the topic: Provide curated selections with simpler works and clear explanations.
- Learners familiar with the topic: Assign more challenging performances and encourage critical analysis.
- Learners experienced with the topic: Have them research the playwrights, directors, and cultural influences behind the drama.
- Learners with special educational needs: Provide script excerpts, subtitles, and adapted viewing guides.

Key Assessment: Research Work

1. Develop a chart comparing the rudiments of at least three different traditional drama forms, with emphasis on similarities and differences in storytelling techniques, character development and structure.

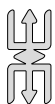
2. Create a short dramatic piece (solo or group) that integrates rudiments from both traditional and contemporary drama forms you have researched. In your response, demonstrate your understanding of cultural context and elements of drama.
 - 2a. Write a reflection explaining the choices you made in your dramatic piece.

PLC Session 3

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

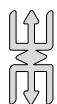
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **research work**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the research (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- *This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?*
- *If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.*
- *Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.*

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
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 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

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 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 4: REHEARSAL

Learning Indicator: *Develop skills in rehearsing a selected repertoire of five- to ten-minute Performing Arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration], based on any global issue*

Focal Area: **Developing Rehearsal Skills for Performance**

Introduction

This week's learning will provide students with the skills necessary to effectively rehearse a five- to ten-minute performing arts piece, which may include Dance, Music, Drama, or a collaborative effort. The performance will address a selected global issue, prompting students to connect their artistic expression with real-world challenges. In this week's learning, students will learn how dedicated and purposeful rehearsal can improve their performance, promote good collaboration, and grow their understanding and communication of the identified global issue.

Learning Task

Scenario: Imagine your group is rehearsing a piece that addresses a serious global issue. The piece involves music, drama, and movement. The group is talented, but tensions are rising due to creative differences, time constraints, and differing skill levels.

1. Create a concept map that states at least three identified challenges that you foresee this group facing during rehearsals. For each challenge, briefly describe:
 - a. The challenge itself.
 - b. Why this challenge could negatively impact the rehearsal process and the final performance.
 - c. One specific strategy the group could use to address this challenge effectively

1. Understanding the Rehearsal Process:

- a. Defining the purpose of rehearsal: solidifying performance, refining techniques, building ensemble cohesion, and exploring artistic interpretation.
- b. Stages of rehearsal: initial readings/explorations, blocking/choreography, technical rehearsals, dress rehearsals, and final performance preparation.



Figure 4.1: *The modern rehearsal process*

2. Effective Rehearsal Techniques

- a. Time management: creating a rehearsal schedule, setting goals for each session, and maximising productivity.
- b. Communication: clear and respectful communication, active listening, and providing and receiving constructive feedback.
- c. Focus and concentration: minimising distractions, staying present, and maintaining commitment.
- d. Repetition and refinement: understanding the importance of repetition in mastering skills and improving performance quality.
- e. Problem-solving: identifying and addressing challenges related to staging, timing, interpretation, and collaboration.

3. Collaboration in Rehearsal

- a. Building ensemble: developing trust, mutual respect, and a shared sense of purpose within the group.
- b. Shared decision-making: involve all group members in the creative process to promote a feeling of ownership.
- c. Conflict resolution: developing strategies for resolving disagreements constructively and maintaining a positive rehearsal environment.



Figure 4.2: *A visual representation of collaboration in rehearsal*

4. Connecting Performance to Global Issues

- a. Research and understanding: in-depth exploration of a chosen global issue, its causes, consequences, and potential solutions.
- b. Artistic interpretation: translating research and understanding into meaningful artistic expression through movement, music, drama, or a combination of these.
- c. Communicating the message: ensuring the performance effectively conveys the intended message about the global issue to the audience.

Lesson Activities

Introduction to Rehearsal Techniques

1. Discuss in groups of 10: What past experiences have you had with rehearsals (in any context)? What worked well? What were some of the challenges?
2. Research and share with other groups the concept of rehearsal as a process of discovery and refinement, not repetition or routine.
3. Present various rehearsal techniques (time management strategies, communication protocols, and methods for giving and receiving feedback).

Rehearsal session

1. Divide students into small groups and assign each group a short, simple task (e.g., choreographing a brief sequence of movements, creating a short musical phrase, or staging a short dramatic scene). Have them rehearse the task for 20 minutes, focusing on applying the rehearsal techniques discussed.
 - a. After the rehearsal period, each group performs their piece and reflects on their rehearsal process. What techniques did they find most helpful? What challenges did they encounter, and how did they overcome them?
2. Students work in their performance groups to develop a rehearsal plan for their chosen piece. The plan should include:
 - a. The specific global issue they are addressing.
 - b. Their artistic concept or approach.
 - c. A detailed rehearsal schedule with specific goals for each session.
 - d. A clear division of responsibilities among group members.
 - e. Strategies for addressing potential challenges.

Developing a rehearsal plan

1. Students use the rehearsal plans they developed to guide their rehearsals.
 - a. The teacher's role is to facilitate, observe, and provide ongoing feedback.
 - b. Encourage students to experiment with different approaches, solve problems collaboratively, and refine their work over time.
 - c. Incorporate peer feedback sessions, where groups can observe each other's rehearsals and offer constructive criticism.
 - d. Provide resources and support as needed (e.g., access to rehearsal spaces, equipment, and materials; guidance on research and artistic development).

Dress Rehearsal and Performance

1. Schedule a formal dress rehearsal where each group performs their piece in its entirety, as if it were the actual performance.
 - a. Provide feedback on the dress rehearsal, focusing on overall impact, pacing, technical elements, and communication of the message.
 - b. Students make final adjustments based on the feedback received.
 - c. The final performance is presented to an audience (e.g., the class, other classes, or the wider school community).

Pedagogical Exemplars

Individual and Group Work

Students will participate in structured rehearsal sessions, alternating between individual practice and group integration.

Individually, students will:

- Practice specific techniques (e.g., dance choreography, musical passages, and dramatic monologues).
- Memorise their parts.
- Refine their expressive skills.

In groups, students will:

- Coordinate their individual contributions into a cohesive performance.
- Block scenes or movements.
- Work on timing and pacing.
- Develop ensemble dynamics.

Collaborative Learning

Students will engage in peer-led rehearsal sessions, where they take turns directing and providing feedback to each other.

Groups will

- Rotate rehearsal roles (e.g., director, performer, stage manager).
- Provide constructive feedback using specific criteria.
- Work together to solve rehearsal challenges.
- Document the rehearsal process, including feedback given and received.

Exploratory Learning

Students will explore different ways to interpret and communicate a chosen global issue through their performance.

Groups will

- Brainstorm various artistic approaches (e.g., realism, symbolism, abstraction).
- Experiment with different performance styles and techniques.
- Research and incorporate diverse cultural perspectives on the global issue.
- Reflect on how their artistic choices impact the audience's understanding and emotional response.

Differentiation

- Provide students with a range of global issues to choose from, catering to their interests and levels of understanding.
- Offer flexible grouping options, allowing students to work with peers who have similar or complementary skills.
- Provide differentiated levels of support during the rehearsal process, offering more guidance to students who need it and encouraging more independent work from those who are ready.

- Allow students to choose the performing arts medium that best suits their strengths and interests (dance, music, drama, or a combination).
- Offer options for how students document their learning, such as written reflections, video logs, or oral presentations.

Materials

- Rehearsal spaces.
- Any necessary equipment (e.g., sound systems, instruments, props, costumes).
- Materials for creating performance elements (e.g., art supplies, fabric, found objects).
- Research resources on global issues (e.g., books, articles, websites, documentaries).
- Sample rehearsal schedules and planning templates.
- Feedback forms for peer assessment.

Extension Activities

- Students can research and incorporate multimedia elements into their performances (e.g., video projections, soundscapes).
- Students can collaborate with other classes or community organisations to present their performances to a wider audience.
- Students can create a documentary or presentation about their rehearsal process and the global issue they addressed in their performance.
- Students can develop a workshop or presentation to teach younger students about the performing arts and how they can be used to raise awareness about social issues.

Key Assessment: Performance

1. In groups of 10, create a ten-minute performance that addresses a chosen emerging global issue (e.g., climate change, inequality, or mental health). Your performance must have a combination of at least two different artistic forms (e.g., dance and music, music and drama, or drama and dance).
 - a. Individually, develop a rehearsal plan for your artistic product that focuses on an emerging global issue.
 - b. Prepare an oral presentation explaining how the group collaboratively selected and researched the global issue, and state what methods were employed to ensure that each member contributed effectively.
2. Write an individual reflection on the specific artistic elements you chose to communicate the issue within your performance.

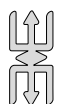
PLC Session 4

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).

3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

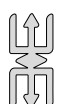
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **performance**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the performance (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.

- b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes**Reflection**

- 7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
- 8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
- 9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 5: PERFORMANCE

Learning Indicator: *Present/perform a selected repertoire of five- to ten-minute artistic product(s) that depicts any global issue and record the performance*

Focal area: Presentation, Performance, and Recording of Artistic Products

Introduction

This week builds on students' ICT skills developed in Year 2, where they explored how digital tools support dance, music, and drama and applied these tools to enhance their artistic techniques. Previously, they gained practical experience in using technical equipment and software. The present focus shifts to the presentation, performance, and recording of students' developed artistic products (Dance, Music, Drama, or collaborations) from weeks 1 to 4 of this section, which depicts a global issue. Students will apply advanced performing arts skills to effectively communicate their chosen issue to an audience and create a high-quality recording of their work.

Learning tasks

1. Research on performance execution, technical production and recording.
2. Identify performing arts technical equipment and how to operate it.

The learning is structured around the following key stages:

1. Performance Preparation

- a. Refine and polish the 5- to 10-minute artistic product.
 - Emphasise advanced performance skills:
 - o Stage presence and audience engagement
 - o Technical proficiency
 - o Clarity and expression
 - o Dynamic pacing and flow
 - o Effective use of performance space
- b. Ensure a cohesive and impactful presentation of the global issue.
- c. Coordinate all technical elements:
 - Sound design and operation
 - Lighting design and execution
 - Set and prop management
 - Costume and makeup

2. Performance and Recording

- a. Present the artistic product to a live audience.
- b. Record the performance to a high standard.

- Recording considerations
 - o Camera angles and movement
 - o Audio quality and capture
 - o Lighting for video
 - o Overall visual composition
 - o Documentation
- c. Manage the performance and recording process efficiently.



Figure 5.1: An image of a multi-camera setup recording a performance

3. Post-Performance Analysis and Reflection

- a. Review and analyse the recorded performance.
- b. Evaluate the effectiveness in communicating the global issue.
- c. Reflect on artistic choices and their impact.
- d. Analyse the application of advanced performing arts skills.
- e. Assess the overall success of the performance.



Figure 5.2: An image of a postmortem discussion after a performance

Pedagogical Exemplars

1. Collaborative Learning

- a. Group Performance and Production.
- b. Students, in groups, present their artistic product to a live audience. Groups collaborate on performance execution, technical production, and recording. Students provide peer feedback.

2. Activity-Based Learning

- a. Performance and Recording Workshop.
- b. Students participate in hands-on activities, including performance exercises, technical workshops (sound, lighting, video), and practical sessions on managing the performance and recording process.

3. Project-Based Learning

- a. Performance and Recording Project.
- b. Students manage the entire process as a project, including planning, executing, recording, ensuring technical quality, and delivering a final recorded performance.

4. Exploratory Learning

- Artistic Interpretation and Performance Choices.
- Students explore different artistic approaches, experiment with performance styles, make choices related to movement, music, drama, and collaboration, and reflect on the impact of these choices on the audience.

5. Flipped Classroom

- a. Pre-Performance Preparation and Post-Performance Analysis.
- b. Before the performance, students review professional performance recordings and research recording methods. Afterwards, they analyse their own recording and participate in class discussions.

Key Assessment: Portfolio (Digital recording)

1. Create and submit a digital recording of your group's 10 minutes performance you did in week 4.
2. Write a production portfolio that will be submitted at the end of the semester documenting your technical choices made towards the development of your artistic product. Your response must consider the following:
 - a. technical production choices (lighting, sound, camera angles, costume and makeup design, and space, where it applies)
 - b. application of Year 2 ICT skills acquired
 - c. assess the relationship between artistic intent and digital execution.
3. Submit a written appraisal of 500 words analysing how your group's integration of digital technology impacted the effective presentation of your 10 minutes global issue performance.

Assessment Requirements

Your appraisal should:

- a. Focus on specific digital technologies used (software, hardware, platforms)
- b. Provide concrete examples with specific moments from your performance

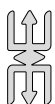
- c. both successful and challenging aspects of digital integration
- d. Connect technical elements directly to the communication of your global issue
- e. Consider audience response to the digital elements
- f. Balance discussion of both artistic and technical considerations
- g. Suggest specific improvements based on your analysis

PLC Session 5

45 minutes

Planning & Reviewing the Learning Plan

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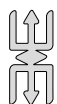
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10 minutes

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WEEK 6: ANALYSIS

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

Focal Area: **Analysis of Artistic Expressions in Performing Arts.**

Introduction

This week's learning will provide students with the knowledge to identify and analyse artistic expressions within various performing arts contexts. Revisiting the foundational analytical skills developed in Year 1, Week 21, where learners first identified and analysed artistic expressions in performing arts products, we will now extend these critical capabilities. That earlier work provided learners with the basic frameworks for recognising how performers communicate through movement, sound, characterisation, and other expressive elements, which are skills we will refine and apply to more artistic performances. The lessons will emphasise the development of several key skills: critical thinking, analytical skills, and the ability to interpret and evaluate the artistic choices made by performers and performance creators.

Learning Tasks

Research on a specific aspect of artistic expression (e.g., the use of symbolism in drama, the role of rhythm in dance and dynamics in music)

1. Introduction to Artistic Expressions

a. Defining Artistic Expression

- Explain that artistic expression is the way performers and creators communicate ideas, emotions, and experiences through their art.
- Emphasise that it involves the use of various artistic elements and techniques to convey meaning and evoke a response from the audience.
- Discuss how artistic expression can be both intentional and unintentional.

Introducing the fundamental elements of dance, music, and drama:

Dance

- o Movement: Explain the use of body movement, including its quality, speed, direction, and pathways.
- o Space: Discuss how dancers use the stage or performance area, including levels, shapes, and proximity.
- o Time: Explain the use of rhythm, tempo, and duration in dance.
- o Energy: Describe how dancers use force and dynamics to convey different emotions and intentions.

Music

- o Melody: Explain the sequence of pitches that create a musical idea.
- o Harmony: Discuss the combination of different pitches to create chords and chord progressions.

- o Rhythm: Explain the pattern of sounds and silences in music, including beat, metre, and tempo.
- o Timbre: Describe the unique sound quality of different instruments or voices.
- o Dynamics: Explain the use of loudness and softness in music.
- o Form: Discuss the overall structure of a musical piece (e.g., verse-chorus, sonata form).

Drama

- o Language: Explain the use of spoken words, including dialogue, monologue, and soliloquy.
- o Character: Discuss the people portrayed in a dramatic work, including their motivations, relationships, and development.
- o Plot: Explain the sequence of events in a story, including exposition, rising action, climax, falling action, and resolution.
- o Setting: Describe the time and place where the story occurs.
- o Theme: Explain the central idea or message of the dramatic work.

Spectacle: Discuss the visual elements of a performance, such as costumes, sets, and lighting.

- **Role of the Artist**

- o Discuss the artist's role as a communicator, storyteller, and social commentator.
- o Explain how artists use their work to express personal experiences, explore universal themes, and challenge societal norms.
- o Emphasise the importance of artistic intention and audience interpretation in the creation of meaning.

2. Analysing Dance

Movement Analysis

- o Explain how to describe and analyse movement using specific vocabulary (e.g. locomotor, non-locomotor, axial, gesture).
- o Discuss the Laban Movement Analysis system as a tool for understanding movement qualities (e.g., effort, shape, space, time).
- o Provide examples of how different movement qualities can convey different emotions or ideas.

Choreographic Analysis

- o Discuss how choreographers use the elements of dance to create patterns, phrases, and overall structures.
- o Explain how to analyse the relationship between movement and music, including rhythm, phrasing, and dynamics.
- o Discuss the use of choreographic devices such as repetition, variation, contrast, and development.

Expressive Qualities

- o Explain how dancers use their bodies and movements to communicate emotions, ideas, and narratives.
- o Discuss the role of facial expression, gesture, and body language in conveying meaning.

- o Analyse how different dance styles (e.g., ballet, modern, jazz, hip hop) employ different expressive qualities.

3. Analysing Music

a. Musical Elements

- Provide in-depth explanations of melody, harmony, rhythm, timbre, dynamics, and form.
- Use musical examples to illustrate each element and how they contribute to the overall sound and effect of a piece.
- Explain how composers manipulate these elements to create different moods, textures, and structures.

b. Musical Structure

- Consider how contrast, repetition, variation and development contribute to musical structures.
- Discuss common musical forms such as binary, ternary, rondo, sonata, and theme and variations.
- Explain how musical form contributes to the coherence and unity of a piece.
- Analyse how composers use form to create expectations, surprise, and resolution.

c. Emotional and Narrative Qualities

- Explore how music can evoke a wide range of emotions in listeners.
- Discuss the use of musical elements to create specific moods, atmospheres, and dramatic effects.
- Analyse how music can tell stories, depict characters, and convey abstract ideas.

4. Analysing Drama

a. Dramatic Elements

- Provide detailed explanations of language, character, plot, setting, and theme.
- Discuss the different types of dramatic language (e.g., prose, verse) and their effects.
- Explain how characters are developed through dialogue, action, and relationships.
- Analyse different plot structures (e.g., linear, nonlinear) and their impact on the audience.
- Discuss the role of setting in creating mood, atmosphere, and context.
- Explain how themes are explored and developed throughout a play.

b. Dramatic Structure

- Explain the typical structure of a play, including exposition, rising action, climax, falling action, and resolution.
- Discuss how playwrights use dramatic devices such as conflict, suspense, irony, and foreshadowing to engage the audience.
- Analyse how different dramatic genres (e.g., tragedy, comedy, melodrama) employ different structural conventions.

c. Themes, Ideas, and Social Commentary

- Explore how dramatic works address universal themes such as love, loss, power, and identity.

- Discuss how plays can reflect and critique social, political, and cultural issues.
- Analyse how playwrights use their work to raise questions, challenge assumptions, and promote dialogue.

5. Interdisciplinary Performance

a. Integration of Art Forms

- Discuss the different ways in which dance, music, and drama can be combined in a single performance.
- Analyse how the different art forms can enhance and complement each other.
- Provide examples of interdisciplinary performances and discuss their artistic goals and achievements.

b. Interaction of Artistic Forms

- Explore how the elements of each art form (e.g., movement, music, language) interact in an interdisciplinary context.
- Analyse how the different forms can create new meanings and expressive possibilities.
- Discuss the challenges and opportunities of blending different artistic styles and conventions.

c. Challenges and Opportunities

- Discuss the logistical and artistic challenges of creating and performing interdisciplinary work.
- Explore the potential for interdisciplinary performance to break down traditional art form boundaries and create innovative new works.
- Analyse the impact of interdisciplinary performance on the audience experience.

6. Cultural and Historical Context

a. Influence on Artistic Expression

- o Explain how cultural values, beliefs, and traditions shape the creation and interpretation of performance.
- o Discuss how historical events and social movements can influence artistic expression.
- o Analyse how performances can reflect and challenge the cultural and historical contexts in which they are created.

b. Performances as Cultural Artifacts

- Discuss how performances can serve as cultural documents that provide insights into a society's values, beliefs, and worldview.
- Analyse how performances can preserve and transmit cultural heritage.

c. Artists and Traditions

- Introduce students to the work of many artists from different cultural backgrounds and historical periods.
- Explore a variety of performance traditions from around the world.
- Analyse how different cultural perspectives and artistic traditions have shaped the evolution of performing arts.
- Explore how performances can be used to promote cultural understanding and dialogue.

1. Global Issues in Performance

a. Representation of Global Issues:

- o Discuss how performing arts can be used to raise awareness about global issues such as climate change, inequality, and mental health.
- o Analyse how artists use their work to depict the causes and consequences of these issues.
- o Explore how performances can give voice to marginalised communities and promote social justice.

b. Effectiveness of Performance:

- Evaluate the effectiveness of different performance strategies in communicating global issues.
- Discuss how artists can use their work to engage audiences emotionally, intellectually, and ethically.
- Analyse the impact of performances on audience attitudes, beliefs, and behaviors.

c. Role of the Artist

- Discuss the role of the artist as a social commentator, activist, and change agent.
- Explore the ethical responsibilities of artists in addressing global issues.
- Analyse how artists can use their work to inspire action and promote positive social change

Pedagogical Exemplars

Talk-for-Learning

- Emphasises structured classroom talk to enhance understanding and critical thinking.
- Encourages students to articulate their ideas, share interpretations, and engage in constructive dialogue.
- Provides opportunities for students to use discipline-specific language and terminology.
- Structured Performance Discussions:
 - o Students participate in structured discussions about the artistic expressions in a performance, using specific vocabulary and supporting their claims with evidence from the performance.

Exploratory Research

- Promotes student-driven investigation into the historical, cultural, and social contexts of performing arts.
- Develops students' research skills, including identifying credible sources, analysing information, and synthesising findings.
- Encourages students to explore the works of diverse artists and examine the evolution of different performance styles.
- Research Projects on Artistic Expression:
 - o Students conduct research on a specific aspect of artistic expression (e.g., the use of symbolism in drama, the role of rhythm in dance) and present their findings to the class.

Inquiry-Based Learning

- Centres learning around student-generated questions and investigations.
- Encourages students to explore their own interests and develop a deeper understanding of the

subject matter through active inquiry.

- Fosters critical thinking, problem-solving, and analytical skills.
- Student-Led Performance Analysis:
 - o Students formulate their own questions about a performance and then analyse the performance to find answers, drawing on their knowledge of artistic expression.

Collaborative Learning

- Emphasises group work and peer interaction to facilitate learning.
- Promotes teamwork, communication, and shared responsibility.
- Allows students to learn from each other, build on each other's ideas, and develop their interpersonal skills.
- Collaborative Performance Interpretation:
 - o Students work in groups to analyse a complex performance, sharing their interpretations and constructing a shared understanding of the artistic expressions at work.

Key Assessment: Mid-Semester Examination

Performance Options

1. Sarafina by Howard University

(<https://youtu.be/VAiywdZj8sg?si=uJGij45eyL-0JaO9>)



2. Firestorm by Abibigromma (Ghana National Theatre Company)

(<https://youtu.be/bl--Bj2yV44?si=YYp9FSun4GjPO1TI>)



3. Sikayena by Ghana National Theatre Company

(<https://www.youtube.com/watch?v=9IAjdk4-zAA>)



4. The fall of Kumbi by University of Education, Winneba

(<https://www.youtube.com/watch?v=RVASBh59S6Q>)



5. Aayalolo by University of Education, Winneba

(<https://www.youtube.com/watch?v=r8rVI9fKe1s>)



1. Select one recorded performance from the provided list and answer the following questions:
 - a. Write a 200 words analytical essay that examines the artistic expressions within the performance. In your analysis;
 - i. Identify at least three specific artistic elements used in the performance
 - ii. Explain how these elements contribute to the overall meaning and aesthetic appeal
 - iii. Consider any relevant cultural or historical contexts
 - iv. How might you apply these analytical skills to your own creative work?
2. Create a mind map. How has your understanding of artistic expression in performance evolved since Year 1?

HINT



Conduct **Mid-semester Examination**. It should cover contents taught from Week 1 to 5. Refer to the **Table of Specification and Structure of the Paper**. Learners' papers should be marked immediately and scores entered into the SAP.

Structure of Mid-Semester Examination

Section A: 25 Multiple-choice questions

Section B: 2 Essay Questions

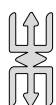
Table of specification for item construction for section A and B

Week	Learning Indicator	Types of questions	DoK Levels				Total
			1	2	3	4	
1	Research Dance performing arts literature in Ghana and the West African sub-region and apply findings to techniques and performances in its artistic products	MCQs	2	2	-		4
		ESSAY	-	-	-		-
2	Research Music performing arts literature in Ghana and the West African sub-region and apply findings to techniques and performances in its artistic product(s)	MCQs	2	2	2		6
		ESSAY	-	-	1		1
3	Research DRAMA performing arts literature in Ghana and the West African sub-region and apply findings to techniques and performances in its artistic product(s)	MCQs	-	2	1		3
		ESSAY	-	-	-		
4	Develop skills in rehearsing a selected repertoire of five- to ten-minute Performing Arts artistic product(s) [DANCE, MUSIC, DRAMA, or a collaboration], based on any global issue	MCQs	3	2	1		6
		ESSAY					
5	Present/perform a selected repertoire of five- to ten-minute artistic product(s) that depicts any global issue and record the performance	MCQs	1	3	2		6
		ESSAY			1		1
		Total	8	11	8		27

PLC Session 6**45 minutes****Planning & Reviewing the Learning Plan**

1. Begin the session by recapping lessons from the previous session, focusing on how learning was applied.

2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand.
 - b. identify three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q).
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

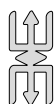
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Use your app to plan and administer the mode of assessment for the Student Assessment Portal (SAP).
 - a. The key assessment for the week is **mid-semester examination**. Chat with your app to plan this assessment by reviewing or developing the assessment items/tasks and marking schemes/rubrics for the mid-semester examination (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or topic/idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through the problem individually for 3–4 minutes
 - c. the group then works through it together the problem, step by step
 - d. highlight the most common errors made at each step (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 7: COMMUNICATION

Learning Indicator: *Communicate and connect one's own and others' life experiences to new perspectives and new realisations to the selected artistic product(s)*

Focal Area: **Developing artistic presentations (Dance, Music, Drama, or Collaboration) that engage with life Experiences and connect to global issues through performance**

Introduction

This week's lessons will help learners explore how they can use their talents in dance, music, and drama (individually or in combination) to create powerful 5–10-minute performances that address important global issues with reference from Year 2, Week 14, where learners researched and developed the execution of a performing arts artistic product in dance, music, drama, or a collaboration that reflected emerging African tropical issues, using ICT. The focus will be on connecting these issues to their own lived experiences and the lives of others, allowing for the smooth development of new understandings and shared perspectives through art. This process encourages critical thinking, empathy, and creative expression and helps explore how personal experiences can relate to bigger global conversations.

Learning Tasks

1. Identify five global issues and their impacts on performing arts.
2. Rehearse and present artistic pieces centered on a chosen global issue.

Identifying Global Issues (Individual & Group)

- a. Have students begin by independently listing emerging global issues (e.g., climate change, social inequality, technological advancements, migration, cultural preservation, pandemics).
- b. Follow this with a group discussion where students share their lists, discuss the issues, and collectively choose a few to explore in greater depth.
- To make this more relatable, encourage students to consider:
 - o What issues are most relevant to their local community?
 - o What issues are they seeing in the news and on social media?
 - o What issues affect their families, friends, or themselves directly?



Figure 7.1: *Some current global issues*

Connecting to Personal Experiences

- a. For each chosen global issue, facilitate a discussion where students reflect on their own direct or indirect experiences with the issue. Prompt them with questions like:
 - Where have you encountered this issue (in your community, in the news, etc.)?
 - How does this issue make you feel?
 - Can you think of any personal stories or events that relate to this issue, even indirectly?
 - To make this more relatable, encourage students to consider:
 - o How does this issue affect their daily lives?
 - o Can they think of a time when they witnessed or experienced something similar (perhaps on a smaller scale)?
 - o How might different people in their community be affected by this issue?

Developing the Artistic Piece

- a. Students will now begin developing their 5-10 minute performance in their chosen art form (Dance, Music, drama, or collaboration). Encourage them to consider:
 - What message or perspective do they want to convey about the global issue?
 - How can they use the elements of their art form (e.g., movement, melody, dialogue, staging) to express this message and connect it to personal experiences?
 - How can they engage the audience emotionally and intellectually?
 To make this more relatable, encourage students to consider:
 - o What kind of performance would resonate with their peers?
 - o How can they use their art form to tell a story that is both personal and universal?
 - o What emotions do they want their audience to feel, and how can they evoke those emotions?

Rehearsal and Refinement

- a. Provide ample time for students to rehearse and refine their performances.

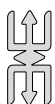
- b. Encourage peer feedback and self-reflection on how effectively they are communicating their ideas and linking personal experiences to the global issue.

To make this more relatable, encourage students to:

- Practice performing for each other and providing constructive criticism.
- Reflect on how their performance is evolving and how it is impacting them personally.
- Consider how their performance might be received by different audiences.

Presentation and Reflection

- a. Students present their completed artistic pieces.
- b. After the presentations, facilitate a class discussion (appraisal) where students reflect on their creative process, the connections they made, and the new perspectives they gained or shared.
- c. Invite audience members to share their interpretations and any personal connections they made with the performances.



Note

To make this more relatable, encourage students to:

- *Discuss how the performances made them think or feel about global issues.*
- *Share any personal connections they made with the performances.*
- *Reflect on how this project has changed their understanding of the relationship between personal experiences and global issues.*

Pedagogical Exemplars

Talk-for-Learning: Participate in group discussions to brainstorm global issues, share personal connections, articulate artistic intentions, provide peer feedback, and reflect on the impact of their performances.

Project-Based Learning: Develop, research, rehearse, and present a 5-10 minute artistic piece centered on a chosen global issue. This involves sustained inquiry, student autonomy, and the creation of a final product.

Key Assessment: Composition

1. a. Compose a comparative analysis of 250 words examining how your initial understanding of the global issue evolved through the artistic development process. Identify specific moments during research, collaboration, and performance when your perspective shifted. b. Evaluate how effectively your final performance communicated these multiple perspectives. Include evidence from audience responses and connect your analysis to at least one case study of a professional performing arts piece addressing a similar issue.

In your response, consider

1. Comparative Analysis Structure

- a. Before and After: Clearly articulate your initial understanding of the global issue and how it evolved
- b. Depth vs. Breadth: Focus on significant changes rather than listing many small changes

- c. **Specific Examples:** Include concrete examples that illustrate your evolving understanding
- d. **Cultural Context:** Consider how cultural perspectives influenced your understanding

2. Identifying Perspective Shifts

- a. **Key Moments:** Identify 2-3 specific moments when your perspective changed
- b. **Catalysts for Change:** Explain what triggered each shift (research finding, collaborative discussion, audience feedback, etc.)
- c. **Personal Connection:** Describe how these shifts connected to your own life experiences
- d. **Artistic Impact:** Explain how each shift influenced your artistic choices

3. Evaluating Communication Effectiveness

- a. **Artistic Elements:** Discuss specific artistic choices (movement, sound, dialogue, visuals) used to communicate perspectives
- b. **Audience Engagement:** Assess how these elements engaged the audience intellectually and emotionally
- c. **Clarity vs. Complexity:** Evaluate how well you balanced clear messaging with nuanced perspectives
- d. **Cultural Relevance:** Consider how your performance connected with the cultural context of your audience

4. Incorporating Audience Evidence

- a. **Types of Evidence:** Include direct quotes, observed reactions, or formal feedback
- b. **Diverse Perspectives:** Include responses from different audience members when possible
- c. **Unexpected Responses:** Note any surprising or unintended audience interpretations
- d. **Impact Assessment:** Connect audience responses to your artistic intentions

5. Professional Case Study Connection

- a. **Relevant Example:** Choose a professional performance addressing a similar global issue
- b. **Specific Parallels:** Identify concrete similarities or differences with your own work
- c. **Artistic Techniques:** Note specific techniques the professional artists used effectively
- d. **Contextual Factors:** Consider how different contexts affected the professional work vs. your own

6. Writing Effectiveness

- a. **Conciseness:** Make every word count within the 250-word limit
- b. **Clear Organisation:** Structure your analysis logically with clear transitions
- c. **Precise Language:** Use specific performing arts terminology accurately
- d. **Voice:** Maintain a reflective yet analytical tone

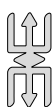
PLC Session 7

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to

- a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
- a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
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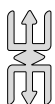
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app
- a. The key assessment for the week is **composition**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the composition (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
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30 minutes**Enactment**

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
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 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section Review

This section enabled learners to research and analyse traditional and contemporary dance, music, and drama from Ghana and West Africa. They practiced creating, rehearsing, and critically evaluating performances on global issues while developing skills to articulate artistic processes. The lessons emphasised active participation, collaboration, and connecting cultural heritage with practical performance skills.

Additional Reading

- Arko-Mensah, A., & Agyeiwaah, V. (2024). Ancestral Roots for Cultural Education: Unpopular
- Musical Types in the Ashanti Community of Ghana for Musical Instruction. *International Journal of Latest Research in Humanities and Social Science (IJLRHSS)*, 7(3), 23-32.
- Nyame, E. S. (2022). *Cultural representation in works of selected scenic designers in Ghana*
- (Doctoral dissertation, University of Education Winneba).
- Selorm, N. D., Walden, P., Amoah, J., & FaithMawunyo, A. Ndwomkro Musical type as Cultural
- Preservation medium among the Akan in Ghana.



MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 1

Students' responses may differ, as there are many other Ghanaian traditional dances they can choose from. A sample comparison can be found in the table below

Question 1. Total of 10 marks

Aspect	Adowa	Kpanlogo	Borborbor	Bamaya
Movement	<i>Slow, graceful movements and gestures, emphasising elegance and storytelling.</i>	<i>Energetic movements with emphasis on hip and shoulder action combined with group formations.</i>	<i>Circular movements, often involving synchronised group formations and coordinated footwork.</i>	<i>Characterised by vigorous hip and shoulder movements, adapting to mimic the swaying of the Bamaya costume.</i>
Rhythm	<i>Accompanied by drums and traditional instruments, the rhythm is steady and deliberate.</i>	<i>Driven by a syncopated beat created by drums, often communicating youthful exuberance.</i>	<i>Rhythmic drum beats and clapping accompany the dance, creating a lively and communal atmosphere.</i>	<i>Accompanied by rhythmic drumming, with intricate beat patterns that guide the expressive movements.</i>
Cultural Significance	<i>Performed by the Akan people; used in funerals and traditional ceremonies to communicate messages.</i>	<i>Originally a youth dance from Ga communities, often associated with social gatherings.</i>	<i>Rooted in the Ewe tradition, Borborbor is commonly performed during festivals and celebrations.</i>	<i>Originating from the Dagomba people, it tells stories and reflects on historical events, often performed during festivals.</i>

Criteria for Assessment

Understanding of Movement (3 marks)

3 marks: Provides a detailed and accurate description of movements for all dances.

2 marks: Describes movements with some details, but minor inaccuracies or lacks depth.

1 mark: Limited or inaccurate description of movements.

Understanding of Rhythm (3 marks)

3 marks: Explains the rhythmic characteristics with clarity and detail for all dances.

2 marks: Basic explanation of rhythms, some omissions or inaccuracies.

1 mark: Limited understanding or inaccurate explanation of rhythms.

Cultural Significance (4 marks)

4 marks: Thoroughly discusses cultural significance with supporting details and context.

3 marks: Clearly explains cultural significance, minor details missing or some points lack depth.

2 marks: Basic explanation, missing significant details or containing inaccuracies.

1 mark: Limited discussion or inaccurate understanding of cultural significance.

Question 2: Total of 10 marks

Criteria	Excellent	Proficient	Adequate	Needs Improvement
Understanding of Traditional Dance	Demonstrates deep understanding of Adowa's rudiments, accurately describes movements, rhythms, and cultural significance.	Shows good understanding of Adowa, describes key elements with some minor inaccuracies.	Displays basic understanding of Adowa, but lacks detail and may contain inaccuracies.	Limited understanding of Adowa, lacks depth, and contains significant inaccuracies.
Adaptation to Contemporary Dance	Provides innovative and well-supported ideas on how Adowa's elements can be integrated into contemporary dance; clear examples given.	Offers relevant ideas on adaptation, with some examples; solid rationale provided.	Presents basic ideas on adaptation with limited examples; rationale may lack depth.	Lacks clear ideas on adaptation; examples are missing or poorly developed.
Clarity and Structure of Essay	Well-organised and coherent essay; ideas are clearly articulated, with logical flow and strong transitions.	Generally organised essay; most ideas are clear, logical flow is evident, though some transitions may be weak.	Some organisation is present, but ideas may be unclear or lack a logical flow.	Poorly organised essay; ideas are confusing or unclear, lacking coherence and flow.
Use of Supporting Evidence	Effectively incorporates relevant examples, references, or sources to support arguments and ideas.	Uses some examples or references to support main points, but more depth could be added.	Limited use of examples or support; references may not effectively back up claims.	Fails to use relevant examples or references; claims are unsupported or irrelevant.
Mechanics and Presentation	No grammatical, spelling, or punctuation errors; professionally presented with appropriate formatting.	Few minor grammatical or spelling errors present; overall, well presented.	Noticeable errors distract from the content; formatting may be inconsistent.	Numerous errors in grammar, spelling, and punctuation; poor presentation detracts from the quality.

Question 3**Total Marks: 15**

The assessment is divided into two parts:

Choreographic Piece (Performance): 10 marks**Written Analysis:** 5 marks

Criteria	Excellent (8–10 marks)	Proficient (6–7 marks)	Adequate (3–5 mark)	Needs Improvement (1–2 mark)
<i>Integration of Traditional and Contemporary Forms</i>	<i>Seamless and innovative integration in artistic expression.</i>	<i>Average integration, contributing to artistic expression.</i>	<i>Basic integration with the presence of elements, but not fully developed.</i>	<i>Little to no integration; fusion ineffective or absent.</i>
<i>Technical Proficiency</i>	<i>Exceptional skill and control, movements with precision, clarity, and fluidity.</i>	<i>Strong skill and control, movements with clarity and fluidity.</i>	<i>Adequate skill and control, movements with some clarity.</i>	<i>Limited skill; movements lack clarity and control.</i>
<i>Choreographic Structure and Composition</i>	<i>Highly sophisticated structure with seamless transitions and compelling and engaging composition.</i>	<i>Strong and well-organised structure with smooth transitions and engaging composition.</i>	<i>Basic structure with somewhat awkward transitions, lacks complexity.</i>	<i>Lacks clear structure, transitions are abrupt, and composition is disorganised</i>
<i>Expressive Qualities and Communication</i>	<i>Conveys a powerful range of emotions and ideas, highly expressive with deep cultural connection.</i>	<i>Conveys a clear range of emotions and ideas with effective communication.</i>	<i>Conveys basic emotions and ideas, somewhat expressive, may lack nuance or cultural connection.</i>	<i>Lacks clear communication, movement not expressive, lacks cultural connection.</i>

3a. 5 Marks

Criteria	Excellent (5 marks)	Proficient (4 marks)	Adequate (3 marks)	Needs improvement (1–2 marks)
<i>Musical Choices Reflection (1 mark)</i>	<i>Comprehensively explains melodic, harmonic, rhythmic, and instrumental choices with detailed rationale.</i>	<i>Identifies 2–3 strengths with sufficient explanation.</i>	<i>Identifies 1–2 strengths with some explanation.</i>	<i>Fails to identify significant strengths or provides minimal/inaccurate explanation.</i>

Criteria	Excellent (5 marks)	Proficient (4 marks)	Adequate (3 marks)	Needs improvement (1-2 marks)
Areas of Improvement (1 mark)	Identifies 3+ specific Ghanaian musical elements with detailed implementation explanations.	Analyses 2-3 areas for improvement with relevant, justified suggestions.	Identifies 1-2 areas for improvement with limited, weakly justified suggestions.	Fails to identify significant areas for improvement or provides superficial observations.
Cultural Context Understanding (1 mark)	Demonstrates deep understanding of the cultural context of both traditional and contemporary forms.	Solidly understands cultural context, explaining significance and relationship to choreography.	Shows basic understanding of cultural context, but explanation lacks depth.	Lacks understanding of cultural context or connection to choreography.
Creative choices articulation (1 mark)	Clearly articulates reasons behind choreographic choices, demonstrating strong understanding of dance elements.	Articulates reasons behind some choices, demonstrating good understanding of dance elements.	Attempts to articulate reasons, but the explanation is unclear or lacks connection to dance elements.	Fails to articulate reasons or demonstrates little understanding of dance elements.
Overall reflection quality (1 mark)	Insightful, well-organised, and demonstrates clear understanding of the learning process and artistic growth.	Thoughtful, organised, and demonstrates a good understanding of the learning process.	Basic, somewhat organised, and demonstrates some understanding of the learning process.	Superficial, disorganised, and demonstrates little understanding of the learning process.

WEEK 2**10 marks**

Criteria	Excellent (8-10 marks)	Proficient (6-7 marks)	Adequate (3-5 marks) Needs	Needs Improvement (1-2 marks)
Selection of Music form	Diverse, relevant forms chosen; clear rationale.	Suitable forms chosen; justification present.	Less diverse/relevant; weak/missing justification.	Inappropriate/poorly justified.
Accuracy of Information	Accurate, detailed information; well-researched & supported.	Mostly accurate information; research evident.	Some accurate information; noticeable inaccuracies/omissions; limited research.	Largely inaccurate/incomplete; lack of research.

<i>Depth of Analysis</i>	<i>Analyses underlying principles & cultural context; insightful conclusions.</i>	<i>Analyses key characteristics & significance.</i>	<i>Describes elements; superficial analysis.</i>	<i>Fails to analyse beyond basic description.</i>
<i>Clarity of Comparison</i>	<i>Clear, effective highlighting of similarities & differences; well-organised chart.</i>	<i>Effectively highlights similarities & differences; generally well-organised.</i>	<i>Highlights some similarities & differences; disorganised or difficult to understand.</i>	<i>Fails to clearly compare; disorganised & confusing.</i>
<i>Organisation and Presentation</i>	<i>Exceptionally well-organised, visually appealing, easy to navigate; appropriate terminology & citations.</i>	<i>Well-organised, visually clear, easy to navigate; appropriate terminology & citations.</i>	<i>Adequately organised, but may be difficult to navigate or visually unappealing; inconsistent terminology/citations.</i>	<i>Poorly organised, difficult to navigate, visually unappealing; lacks terminology/citations.</i>

Question 2: 15 Marks

Music Selection and Justification (2 marks)

Relevance and appropriateness of the chosen contemporary piece.

Clear justification for the selection, explaining its suitability.

Identification of Traditional Rudiments (3 marks)

Accurate identification and description of at least three distinct traditional music rudiments.

Detailed description demonstrating clear understanding of origins and characteristics.

Analysis of Adaptation (5 marks)

Analysis of how traditional rudiments have been adapted/transformed in the contemporary piece.

Exploration of specific techniques used for integration (e.g., sampling, variation).

Demonstrates nuanced understanding of artistic choices.

Analysis of Adaptation (5 marks)

Analysis of how traditional rudiments have been adapted/transformed in the contemporary piece.

Exploration of specific techniques used for integration (e.g., sampling, variation).

Demonstrates nuanced understanding of artistic choices.

Impact and Meaning (5 marks)

Discussion of how adaptation contributes to overall meaning/message/impact.

Exploration of cultural resonance, emotional impact, social commentary, artistic identity.

Insightful discussion well-supported with evidence.

Clarity and Organisation (2 marks):

Well-organised, clearly written, and free of grammatical errors.

Logical and coherent argument with clear structure.

Proper citation methods used.

Question 3: 15 Marks

The assessment is divided into two parts:

Music Composition (Performance): 10 marks

Written Analysis: 5 marks

Criteria	Excellent (8- 10 marks)	Proficient (6-7 marks)	Adequate (3-6 marks)	Needs Improvement (1-2 marks)
<i>Integration of Traditional and Contemporary Forms</i>	<i>Seamless integration of traditional Ghanaian elements with contemporary techniques.</i>	<i>Effective integration clearly contributes to musical expression.</i>	<i>Basic integration with elements present but not fully developed.</i>	<i>Little to no integration; fusion ineffective or absent.</i>
<i>Technical Proficiency</i>	<i>Exceptional skill in rhythm control, tonal quality, and instrumental/vocal technique.</i>	<i>Strong skill and control, movements with clarity and fluidity.</i>	<i>Adequate skill and control, movements with some clarity.</i>	<i>Limited skill, movements lack clarity and control.</i>
<i>Composition Structure</i>	<i>Sophisticated structure with seamless transitions, compelling melodic development and harmonic progression.</i>	<i>Strong and well-organised structure with smooth transitions, engaging composition.</i>	<i>Basic structure with somewhat awkward transitions, lacks complexity.</i>	<i>Lacks clear structure, transitions are abrupt, and composition disorganised</i>
<i>Expressive Qualities and Communication</i>	<i>Powerful expression through dynamic contrast and phrasing with deep connection to Ghanaian cultural elements</i>	<i>Conveys a clear range of emotions and ideas with effective communication.</i>	<i>Conveys basic emotions and ideas, somewhat expressive, may lack nuance or cultural connection.</i>	<i>Lacks clear communication, movement not expressive, lacks cultural connection.</i>

Question 3a: 5 marks

Criteria	Excellent Marks (5 marks)	Proficient (4 marks)	Adequate Marks (3 marks)	Need Improvement (1-2 marks)
<i>Musical Choices Reflection (1 mark)</i>	<i>Comprehensively explains melodic, harmonic, rhythmic, and instrumental choices with detailed rationale</i>	<i>Clearly explains most compositional choices with sufficient rationale.</i>	<i>Basic explanation of some choices with limited rationale.</i>	<i>Minimal explanation with little rationale.</i>
<i>Traditional Elements Analysis (1 mark)</i>	<i>Identifies 3+ specific Ghanaian musical elements with detailed implementation explanation.</i>	<i>Identifies 2-3 traditional elements with sufficient explanation.</i>	<i>Identifies 1-2 elements with some explanation.</i>	<i>Fails to identify significant elements or provides minimal explanation.</i>
<i>Areas of Improvement (1 mark)</i>	<i>Critically analyses 3+ areas with specific, justified suggestions.</i>	<i>Analyses 2-3 areas with relevant, justified suggestions.</i>	<i>Identifies 1-2 areas with limited suggestions</i>	<i>Fails to identify significant areas or provides superficial observations.</i>
<i>Cultural Context Understanding (1 mark)</i>	<i>Demonstrates deep understanding of Ghanaian and contemporary musical contexts and their relationship to the composition.</i>	<i>Solid understanding of cultural context and relationship to composition.</i>	<i>Basic understanding of cultural context, lacks depth.</i>	<i>Lacks understanding of cultural context or connection to composition.</i>
<i>Overall reflection quality (1 mark)</i>	<i>Insightful, well-organised analysis demonstrating clear understanding of compositional process and musical elements</i>	<i>Thoughtful, organised analysis with a good understanding of the process.</i>	<i>Basic, somewhat organised analysis with some understanding</i>	<i>Superficial, disorganised analysis with little understanding.</i>

WEEK 3**Question 1: 10 marks**

Criteria	Excellent (8-10 marks)	Proficient (5-7 marks)	Adequate (3-4 marks) Needs	Needs Improvement (1-2 mark)
<i>Selection of drama form (2 marks)</i>	<i>Relevant forms chosen (focusing on distinct Ghanaian/West African traditions like Ananse stories, festival dramas, and ritual performances)</i>	<i>justification present for forms chosen and suitability</i>	<i>Less relevant; weak/missing justification.</i>	<i>Inappropriate/ poorly justified.</i>

<i>Accuracy of Information (2 marks)</i>	<i>Accurate, detailed information (including specific examples of performances, cultural origins, and historical development); researched & support submitted</i>	<i>Analyses underlying principles & cultural context; insightful conclusions about how these drama forms reflect societal values and communicate cultural narratives.</i>	<i>Some accurate information; noticeable inaccuracies/ omissions; limited research.</i>	<i>Largely inaccurate/ incomplete; lack of research.</i>
<i>Depth of Analysis (2 marks)</i>	<i>Analyses covering principles & cultural context; insightful conclusions these drama forms reflect societal values and communicate cultural narratives.</i>	<i>Analyses key characteristics & significance.</i>	<i>Describes elements; superficial analysis.</i>	<i>Fails to analyse beyond basic description.</i>
<i>Clarity of Comparison (2 marks)</i>	<i>Effective highlighting of similarities & differences; storytelling techniques (e.g., oral traditions, use of proverbs), character archetypes (e.g., trickster figures, moral authorities), and dramatic structure (e.g., episodic vs. linear) in a well organised chart.</i>	<i>Effectively highlights similarities & differences; generally well-organised.</i>	<i>Highlights some similarities & differences; disorganised or difficult to understand.</i>	<i>Fails to clearly compare; disorganised & confusing.</i>
<i>Organisation and Presentation (2 marks)</i>	<i>Well-organised, visually appealing, and easy to navigate; appropriate dramatic terminology, cultural references, and properly cited sources from both traditional knowledge keepers and academic research.</i>	<i>Well-organised, visually clear, easy to navigate, and appropriate terminology & citations.</i>	<i>Adequately organised, but may be difficult to navigate or visually unappealing; inconsistent terminology/ citations.</i>	<i>Poorly organised, difficult to navigate, visually unappealing; lacks terminology/ citations.</i>

Question 2

The assessment is divided into two parts

Drama piece creation (Performance): 10 marks

Written Analysis: 5 marks

Criteria	Excellent (8–10 marks)	Proficient (7–5 marks)	Adequate (4 marks)	Needs Improvement (1 marks)
<i>Integration of Traditional and Contemporary Forms</i>	<i>Good integration of traditional Ghanaian dramatic elements (e.g., storytelling techniques, character archetypes) with contemporary approaches.</i>	<i>Effective integration that clearly contributes to dramatic expression.</i>	<i>Basic integration with elements present but not fully developed.</i>	<i>Little to no integration; fusion ineffective or absent.</i>
<i>Technical Proficiency</i>	<i>Exceptional skill in dramatic techniques, voice projection, characterisation, and stage presence.</i>	<i>Strong technical execution with good dramatic delivery and characterisation</i>	<i>Adequate skill and control, movements with some clarity.</i>	<i>Limited skill, movements lack clarity and control.</i>
<i>Composition Structure</i>	<i>Strong structure with seamless movement and scene transitions that connect to compelling plot development and thematic progression.</i>	<i>Well-organised structure with clear storyline and logical dramatic progression.</i>	<i>Basic structure with somewhat awkward transitions, lacks complexity.</i>	<i>Lacks clear structure, transitions are abrupt, and composition is disorganised</i>
<i>Expressive Qualities and Communication</i>	<i>Powerful expression through emotional range, dialogue delivery, and physical performance with deep connection to Ghanaian cultural elements.</i>	<i>Clear expression with effective communication of cultural elements.</i>	<i>Basic expression with limited emotional range, somewhat culturally expressive.</i>	<i>Lacks clear expression with minimal cultural connection.</i>

Question 2a.: 5 marks

Criteria	Excellent Marks (5 marks)	Proficient (4 marks)	Adequate Marks (3 marks)	Need Improvement (1–2 marks)
<i>Musical Choices Reflection (1 mark)</i>	<i>Comprehensively explains melodic, harmonic, rhythmic, and instrumental choices with detailed rationale</i>	<i>Clearly explains most compositional choices with sufficient rationale.</i>	<i>Basic explanation of some choices with limited rationale.</i>	<i>Minimal explanation with little rationale.</i>
<i>Traditional Elements Analysis (1 mark)</i>	<i>Identifies 3+ specific Ghanaian musical elements with detailed implementation explanation.</i>	<i>Identifies 2–3 traditional elements with sufficient explanation.</i>	<i>Identifies 1–2 elements with some explanation.</i>	<i>Fails to identify significant elements or provides minimal explanation.</i>

<i>Areas of Improvement (1 mark)</i>	<i>Critically analyses 3+ areas with specific, justified suggestions.</i>	<i>Analyses 2–3 areas with relevant, justified suggestions.</i>	<i>Identifies 1–2 areas with limited suggestions</i>	<i>Fails to identify significant areas or provides superficial observations.</i>
<i>Cultural Context Understanding (1 mark)</i>	<i>Demonstrates deep understanding of Ghanaian and contemporary musical contexts and their relationship to the composition.</i>	<i>Solid understanding of cultural context and relationship to composition.</i>	<i>Basic understanding of cultural context, lacks depth.</i>	<i>Lacks understanding of cultural context or connection to composition.</i>
<i>Overall reflection quality (1 mark)</i>	<i>Insightful, well-organised analysis demonstrating clear understanding of compositional process and musical elements</i>	<i>Thoughtful, organised analysis with a good understanding of the process.</i>	<i>Basic, somewhat organised analysis with some understanding</i>	<i>Superficial, disorganised analysis with little understanding.</i>

WEEK 4**Marking Scheme and Criteria for assessment****Question 1: 10 marks**

Criteria	Excellent (2 marks)	Proficient (1.5 marks)	Adequate (1 marks) Needs	Needs Improvement (0.5 mark)
<i>Global Issue Selection & Research (2 marks)</i>	<i>Relevant issue with thorough research; multiple perspectives considered; comprehensive understanding shown.</i>	<i>Clear issue with solid research; good understanding of perspectives</i>	<i>Basic issue with limited research: simple understanding shown.</i>	<i>Unclear issue; minimal research; superficial understanding</i>
<i>Artistic Integration Technique (2 marks)</i>	<i>Smooth integration of art forms; exceptional technical skill; innovative, transitions in musical tones, scenes and movements combinations.</i>	<i>Effective integration; good technical execution; creative combinations.</i>	<i>Basic integration; adequate technical skill; conventional combinations.</i>	<i>Poor integration; weak technical execution; disconnected combinations.</i>
<i>Communication of Message (2 marks)</i>	<i>Powerful, moving conveyance; complex themes explored; profound insights generated.</i>	<i>Clear conveyance with impact; themes well-explored; new understanding created.</i>	<i>Basic conveyance; simple themes; basic awareness achieved.</i>	<i>Unclear message; undeveloped themes; audience confusion.</i>

<i>Collaborative Process (2 marks)</i>	<i>Equal contribution from all members, clear roles, excellent problem-solving; thorough documentation.</i>	<i>Good contribution from most members; defined roles; effective collaboration.</i>	<i>Uneven participation; some role definition; basic collaboration.</i>	<i>Limited collaboration; significant imbalance; undefined roles.</i>
<i>Performance Quality (2 marks)</i>	<i>Exceptional presence; polished execution; outstanding use of technical elements; full engagement.</i>	<i>Good presence; strong execution; effective use of technical elements.</i>	<i>Adequate presence; several errors; basic use of technical elements.</i>	<i>Poor presence; many errors; ineffective technical elements.</i>

1a. 5 marks

Students's responses may differ, but the following criteria submitted can be used in juxtaposition to students' responses.

Clarity of Objectives (1 mark)

Clearly states specific and measurable objectives for the rehearsals, linking them to the chosen global issue and the desired impact of the performance.

Demonstrates a clear understanding of what the group aims to achieve through the rehearsals.

Detailed rehearsal schedule (2 marks)

Detailed Rehearsal Schedule (2 marks)

Provides a detailed and realistic rehearsal schedule, including specific dates, times, and locations.

The schedule should be logically structured, allowing sufficient time for each stage of the rehearsal process (e.g., brainstorming, concept development, skill-building, blocking, and refining).

The schedule clearly outlines timeline for each element of music, dance or drama

Specific Activities and Methods (1 mark)

Outlines specific activities and methods to be used during each rehearsal session. These should be directly linked to the objectives and designed to address the needs of the group.

Activities are tailored to the selected artistic form and the chosen global issue.

Assessment and Feedback (1 mark)

Includes a plan for assessing progress during rehearsals and providing constructive feedback to group members.

Identifies specific methods for tracking progress (e.g., observation, self-assessment, peer feedback, video recording).

Demonstrates awareness of individual performance needs and group performance.

1b. 15 marks

Assessment focus	Total marks	Criteria
<i>Creative/innovative presentation mode</i>	3	3 marks: Exceptional creativity, using innovative presentation methods, highly engaging and artistic. 2 marks: Effective creative delivery methods with thoughtful design and innovative elements that complement content well. 1 mark: Some creative elements but primarily conventional delivery. Innovation attempts present but not consistently enhancing
<i>Presentation skill</i>	3	3 marks: Exceptional verbal/non-verbal communication, excellent projection, articulation and pacing. Sophisticated performing arts techniques enhance delivery. Superb audience engagement, seamless transitions, and insightful handling of questions 2 marks: Strong communication skills, good projection/articulation, effective performing arts techniques, consistent engagement, smooth transitions, and confident question handling. 1 mark: Adequate communication, generally clear speech, basic performing arts techniques, inconsistent engagement, some timing issues, and adequate question responses.
<i>Content quality: collaborative issue selection</i>	3	3 marks: Detailed points on decision-making with specific examples. Clear communication of journey from ideas to selection with explanation of initial brainstorming methods, specific voting or consensus-building techniques used, examples of how disagreements were resolved constructively, reflection on how the selected issue connects to group values 2 marks: Good explanation of the selection process with examples of collaboration and some details about decision-making methods. 1 mark: Basic description of selection methods with limited examples. Minimal explanation with little evidence of collaborative decision-making.
<i>Equal contribution contribution methods</i>	3	3 marks: Strong strategies for ensuring equal contribution with specific role allocation based on strengths, systems for monitoring and adjusting participation and approaches for developing new skills in group members 2 marks: Explanation of methods for ensuring participation with some examples of role assignment 1 mark: 1 mark: Minimal description with little evidence of depth in research.
<i>Bonus: presentation confidence, cultural relevance, and time management</i>	3	3 marks: Additional marks for exceptional demonstration of learning growth and/or connecting the global issue to Ghanaian contexts. 0 marks: If no additional marks for exceptional demonstration of learning growth and/or connecting the global issue to Ghanaian contexts.

2. 5 marks

Criteria	Excellent (5 marks)	Very Good (4 marks)	Good (3 marks)	Needs improvement (1–2 marks)
<i>Element Selection & Rationale</i> (1 mark)	<i>Analyses multiple artistic elements with detailed rationale connecting each to the global issue.</i>	<i>Identifies several artistic elements with some clear rationale connecting to the global issue.</i>	<i>Identifies few artistic elements with basic connection to the global issue.</i>	<i>Vague description of artistic elements with minimal connection to the issue.</i>
<i>Communication of Global Issue</i> (1 mark)	<i>Good analysis of how elements communicate different dimensions of the issue with compelling examples.</i>	<i>Clear explanation of how elements communicate the issue with specific examples.</i>	<i>Basic connections between elements and the issue with some examples</i>	<i>Superficial connections between elements and the issue with few examples.</i>
<i>Integration with Other Art Forms</i> (1 mark)	<i>Clearly articulates how personal elements integrated with other art forms, showing sophisticated understanding of synthesis.</i>	<i>Effectively explains how personal elements worked with other art forms showing good integration.</i>	<i>Describes some connections between personal elements and other art forms with limited detail.</i>	<i>Minimal explanation of connections between personal elements and other art forms.</i>
<i>Creative Process</i> (1 mark)	<i>Deep insights into decision-making including experimentation, challenges, and implementation with exceptional self-awareness.</i>	<i>Good discussion of decision-making from concepts to implementation showing self-awareness.</i>	<i>Basic description of creative process with limited analysis of decisions.</i>	<i>Minimal discussion of the creative process with little insight.</i>
<i>Overall Reflection</i> (1 mark)	<i>Exceptionally well-organised, insightful reflection showing sophisticated critical thinking and artistic awareness.</i>	<i>Well-organised, thoughtful reflection showing good critical thinking and artistic awareness.</i>	<i>Adequately organised reflection showing basic critical thinking and awareness.</i>	<i>Poorly organised reflection showing limited critical thinking or awareness.</i>

WEEK 5**Question 1: 10 marks**

Total marks	Technical recording Quality (5 marks)	Digital Enhancement and Editing (5 marks)
Excellent (8–10)	Attempt at professional-level recording with excellent audio-visual clarity, appropriate framing, stable footage, and well-balanced audio throughout. Technical specifications meet or exceed requirements.	Skillful application of digital editing techniques that significantly enhance the performance (appropriate transitions, titles, color correction, and sound mixing). Technical choices clearly support artistic intent without distracting from performance.
Very Good (5–7)	Acceptable recording with generally clear audio-visual elements. Some minor issues with framing, stability, or audio balance, but content remains clear.	Basic editing techniques applied with functional results. Some enhancement of the performance with occasional inconsistencies. Technical choices generally support the performance.
Good (1–4)	Poor recording quality with significant issues affecting clarity. Major problems with framing, stability, or audio balance that impair the viewing experience.	Minimal or distracting editing. Digital elements are either missing where needed or detract from performance quality. Technical choices seem random or inappropriate.

Question 2: 10 marks

Total marks	Technical Production Documentation (3 marks)	ICT Skills Application (4 marks)	Artistic Digital Relationship (3 marks)
Excellent (4–5)	Comprehensive documentation of technical choices across multiple production elements (lighting, sound, camera angles, costume, makeup, space) with specific details, rationale, and evidence of intentional decision-making.	Clear evidence of strong application of multiple Year 2 ICT skills with specific examples of how they were applied to enhance the production. References specific software, equipment, and techniques learned with examples of advanced application.	Sophisticated analysis of how technical choices served artistic intent, with specific examples of successful integration or challenges overcome. Demonstrates clear understanding of the relationship between technical means and artistic goals.
Very Good (2–3)	Good documentation of most technical production elements with adequate detail and some explanation of rationale. Key choices are documented.	Evidence of applying several Year 2 ICT skills with examples of application. Some reference to specific software or equipment, showing competent application.	Good analysis of how technical choices related to artistic intent with some specific examples. Shows understanding of how technology supported artistic expression.
Good (1–2 mark)	Minimal or superficial documentation of technical choices with very little detail, missing key elements, or lacking explanation of decisions.	Limited evidence of applying Year 2 ICT skills with vague references and minimal connection to Year 2 learning. Basic or incorrect application of techniques.	Unclear explanation of how technical choices connected to artistic intent. Little evidence of thoughtful integration between technical and artistic elements.

Question 3: 10 marks

Total marks	Digital Technology Analysis (4 marks)	Global Issue communication (3 marks)	Critical Reflection Quality (3 marks)
Excellent (4–5)	<i>Insightful analysis of specific digital technologies used, with detailed examination of how each functionally impacted the performance. Includes concrete examples with timestamps or specific moments showing critical evaluation.</i>	<i>Sophisticated evaluation of how digital elements specifically enhanced or limited the communication of the global issue, with evidence of audience impact. Clearly connects technical choices to message clarity, emotional impact, and audience engagement.</i>	<i>Exceptionally well-structured analysis with precise technical terminology, clear organisation, and sophisticated academic expression within the word limit. Shows depth of reflection and nuanced understanding.</i>
Very Good (2–3)	<i>Clear analysis of digital technologies with explanation of their impact on performance. Includes some specific examples showing thoughtful consideration.</i>	<i>Good evaluation of how digital elements affected communication of the global issue with some evidence of impact. Makes logical connections between technical choices and message effectiveness.</i>	<i>Well-structured analysis with appropriate terminology and clear academic expression. Maintains focus on the question within the word limit. Shows good reflective thinking.</i>
Good (1)	<i>Vague or general mentions of digital technology with minimal analysis of their specific impact. Few or no concrete examples from the performance.</i>	<i>Minimal consideration of how digital elements affected the communication of the global issue. No clear assessment of impact on audience understanding or engagement.</i>	<i>Poorly structured with minimal technical terminology and weak academic expression. May stray from question focus or exceed/fall significantly short of word limit. Limited reflection.</i>

Overall Grading Guide

Excellent: 24–30 marks

Very Good: 18–23 marks

Good: 15–17 marks

Needs Improvement: 0–14 marks

Teacher Notes**1. Digital Technology Analysis (3–4 marks)**

Look for specific named technologies rather than general references

Higher marks for analyses that include concrete examples with specific moments/timestamps

Award full marks for students who can critically evaluate both strengths and limitations of the technologies used

Consider whether students demonstrate understanding of how and why specific technologies functioned as they did.

2. Global Issue Communication (3-4 marks)

Focus on connections between technical choices and message clarity.

Higher marks for students who can articulate how technical elements enhanced specific aspects of their global issue message.

Consider evidence of awareness of audience reception/impact.

Reward analyses that show understanding of both intended and unintended effects of technology on communication.

3. Critical Reflection Quality (2-3 marks)

Assess the overall quality of academic expression and organisation.

Check for appropriate use of technical terminology related to both digital technology and performing arts.

Consider whether reflection stays within the 500-word limit.

Higher marks for reflections showing depth of thinking and nuanced understanding

WEEK 6**Question 1: 20 marks**

Criterion	Description	Marks
Identification of Artistic Elements	Clearly identifies at least three specific artistic elements used in the performance with precise examples	5
Analysis of Contribution to Meaning	Explains in depth how the identified elements contribute to the overall meaning and aesthetic appeal of the performance	5
Contextual Understanding	Demonstrates understanding of relevant cultural or historical contexts that inform the performance	5
Application to Personal Practice	Articulates specific ways these analytical skills could be applied to own creative work	3
Writing Quality	The essay is coherent, concise, well-structured and adheres to word limit	2

Assessment Criteria

Proficient (5 marks): Well-structured, concise, adheres to word limit, free of major errors

Developing (3.5 marks): Some structural or grammatical issues but generally clear

Beginning (2.5 marks): Poor structure, significant errors that impede understanding

Question 2: 10 marks

Criterion	Description	Marks
Comprehensiveness	Covers multiple aspects of artistic expression understanding	1-3
Developmental Progression	Clearly shows evolution/growth from Year 1 to present	1-3
Visual Organisation	Effectively uses mind map format with clear connections and hierarchy	1-2
Reflective thinking	Demonstrates thoughtful self-assessment and metacognition	1-2

WEEK 7**Question 1: 10 marks**

Level	Excellent (10 marks)	Very Good (8 marks)	Good (5 marks)	Developing (3 marks)
<i>Comparative Analysis Quality (1.5 marks)</i>	<i>Provides sophisticated, nuanced comparison between initial and evolved understanding with clear progression; demonstrates deep reflection</i>	<i>Offers clear comparison showing meaningful evolution in understanding; demonstrates thoughtful reflection</i>	<i>Presents basic comparison showing some evolution in understanding; demonstrates adequate reflection</i>	<i>Shows limited comparison with minimal evidence of evolved understanding</i>
<i>Identification of Perspective Shifts (1.5 marks)</i>	<i>Identifies multiple specific, significant moments that triggered perspective shifts with detailed context</i>	<i>Identifies specific moments that triggered perspective shifts with adequate context</i>	<i>Identifies some moments of perspective shift but with limited detail</i>	<i>Identifies vague or general moments without specific details</i>
<i>Performance Effectiveness Evaluation (2 marks)</i>	<i>Provides insightful, balanced evaluation of performance effectiveness with specific examples of how multiple perspectives were communicated</i>	<i>Provides thoughtful evaluation of performance effectiveness with examples of perspective communication</i>	<i>Provides basic evaluation with limited examples</i>	<i>Offers superficial evaluation without specific examples</i>
<i>Evidence Integration (1 mark)</i>	<i>Seamlessly integrates specific, relevant audience responses as evidence; demonstrates how feedback confirms or challenges performance effectiveness</i>	<i>Effectively incorporates audience responses as evidence</i>	<i>Includes some audience responses but with limited integration into analysis</i>	<i>Minimal or irrelevant audience response evidence</i>
<i>Professional Case Study Connection (2 marks)</i>	<i>Makes sophisticated, insightful connection to relevant professional case study with specific parallels to own work</i>	<i>Makes clear connection to relevant professional case study</i>	<i>Makes basic connection to professional case study with limited analysis</i>	<i>Minimal or irrelevant professional case study connection</i>
<i>Writing Quality (2 marks)</i>	<i>Exceptionally clear, concise writing; adheres to word count; free from errors</i>	<i>Generally clear writing with minor issues; near word count</i>	<i>Unclear writing with significant issues; substantially over/under word count</i>	<i>No writing with significant issues; Substantially over/under word count</i>

SECTION 2: ARTISTIC KNOWLEDGE AND PRACTICES

STRAND: FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES

Sub-strand 1: Communication in the performing arts

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

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

The weeks covered by this sub-strand include:

Week 8: Summarise the various Performing Arts processes undertaken using the appropriate terminologies associated with the processes (concept development, composition, performance, etc.)

Week 9: Explain ways by which the Performing Arts are connected and related to other art forms in the global society.

Sub-strand 2: Performing Arts Business Cycle

Learning outcome: Identify and apply the factors and/or elements of the performing Arts in products planning and management, branding, marketing techniques, business contracts and copyright issues in the performing arts business

Content standard: Demonstrate understanding of knowledge and advanced level skills in event planning, management, business contracts and law, media communication, stagecraft, product branding, product life cycle, and marketing techniques in performing arts business

The weeks covered by this sub-strand include:

Week 10: Exhibit high proficiency in explaining business concepts in the performing arts sector.

Week 11: Apply knowledge of performing arts business concepts to develop a business plan to solicit funding for a Performing Arts project.

Introduction and Summary

This section focuses on developing learners' understanding of performing arts processes, including concept development, composition, and performance, through the use of appropriate terminology. Over these weeks, learners will explore how these processes are interconnected and how they can be applied to address global issues through dance, music, and drama. Additionally, learners will investigate how performing arts relate to other art forms across the globe, analysing interdisciplinary collaborations and cultural influences. They will participate in panel discussions, compare different artistic mediums, and explore how global themes are expressed through multiple disciplines. This process aims to develop critical analysis of artistic elements, cultural contexts, and the role of arts in addressing social challenges worldwide.

Throughout these weeks, learners will undertake research, collaborative projects, and reflections to articulate how performing arts processes and their interconnectedness with other art forms can enhance social messages, cultural understanding, and creative expression at a global level.

LINKS TO PREVIOUS LEARNING

Year	Week (s)	Learning Indicator (s)
1	5	Compose/choreograph a five-to-ten-minute piece of music, dance, and/or drama based on emerging topic issues in Ghana
1	11	Identify performing Arts business opportunities and challenges
1	12	Analyse business opportunities and challenges in performing Arts sector
1	13	Apply marketing techniques and strategies to assess identified business opportunities to address challenges of the performing arts sector
1	14	Draft a business plan for the production of performing artworks
2	2	Develop concepts for creating a dance, music
2	10	Summarise the various performing arts processes undertaken, using the appropriate terminologies associated with the process (concept development, composition and performance)
2	11	Explain ways by which the Performing Arts are connected and related to other art forms in African society.
2	12	Exhibit proficiency level skills in the conduct of research on businesses within the performing arts sector (Event planning, management, branding and marketing)

SUMMARY OF PEDAGOGICAL EXEMPLARS

Throughout this section, learners will participate in research, group projects, practical rehearsals, performance and discussions. Pedagogical strategies include inquiry-based learning, peer feedback, experiential activities, and reflection. This develops critical thinking, creativity, and cultural understanding.

ASSESSMENT SUMMARY

The assessment for this section focuses on evaluating learners' understanding of performing arts processes, interdisciplinary connections, and their application to global issues. Tasks include creating flowcharts, essays, and project portfolios to demonstrate knowledge of concept development, composition, and performance techniques. Learners are also assessed on their ability to analyse artistic expressions, connect cultural and social contexts, and develop creative projects that address global themes. These assessments spark critical thinking, artistic communication, and an understanding of the role of performing arts in society.

Indicators	DOK Level	Assessment Strategy and/or Mode
Summarise the various Performing Arts processes undertaken using the appropriate terminologies associated with the processes (concept development, composition, performance, etc.).	<i>DoK Level 4</i>	Formative/Summative Assessment - Assessment of/for Learning (AoL), (AfL)
Explain ways by which the Performing Arts are connected and related to other art forms in the global society.	<i>DoK Level 4</i>	Summative Assessment- Assessment as Learning (AaL)
Exhibit high proficiency in explaining business concepts in the performing arts sector.	<i>DoK Levels 3 and 4</i>	Formative Assessment/Case study- Assessment as Learning (AaL)
Apply knowledge of performing arts business concepts to develop a business plan to solicit funding for a Performing Arts project.	<i>DoK Level 4</i>	Case Scenario/Summative Assessment for Learning (AfL)

WEEK 8: PROCESSES

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

Focal Area: Exploring performing Arts processes, terminology, and their application in addressing global issues

Introduction

This week, learners will study the various processes involved in Performing Arts, focusing on the appropriate terminology and how these processes can be applied to address global issues. Learners will explore concept development, composition, and performance, and how they interconnect. By the end of this week, learners will understand how to use Performing Arts language forms and mechanics to communicate global issues and enhance social interactions.

Learning Tasks

1. Research the stages of concept development in Performing Arts.
2. Research the terminologies in Performing Arts



Figure 8: The four stages of concept development in Performing Arts

Learners will be guided to understand the following

1. Concept Development in Performing Arts:
 - a. Brainstorming and ideation techniques
 - b. Research and inspiration sources
 - c. Thematic exploration and development
2. Composition Process:
 - a. Structuring and organising artistic ideas
 - b. Drafting and refining compositions

- c. Collaborative composition techniques
- 3. Performance Techniques:
 - a. Staging and presentation methods
 - b. Audience engagement strategies
 - c. Technical aspects (lighting, sound, costume, etc.)
- 4. Connecting Performing Arts to Global Issues:
 - a. Identifying relevant global topics
 - b. Translating issues into artistic expressions
 - c. Balancing entertainment and message delivery

Pedagogical Exemplars

Talk for Learning

- a. Facilitate a class discussion on the stages of concept development in Performing Arts.
- b. Encourage students to share personal experiences of developing ideas for performances.
- c. Facilitate a terminology-focused conversation, ensuring students use appropriate Performing Arts language.

Differentiation

- Learners unfamiliar with the topic: Provide a glossary of key terms and concept maps.
- Learners familiar with the topic: Encourage them to lead parts of the discussion.
- Learners experienced with the topic: Ask them to provide real-world examples from professional performances.
- Learners with special educational needs: Offer visual aids and simplified explanations of complex terms.

Collaborative Learning

- a. Divide the class into groups and assign each a global issue to address through a short performance piece.
- b. Groups will work through the entire process from concept development to performance planning.
- c. Encourage use of appropriate terminology throughout the collaborative process.

Differentiation

- Learners unfamiliar with the topic: Provide structured worksheets to scaffold the process.
- Learners familiar with the topic: Allow more freedom in choosing issues and performance styles.
- Learners experienced with the topic: Challenge them to incorporate multiple art forms in their piece.
- Learners with special educational needs: Assign roles that match individual strengths and provide additional support.

Reflective Practice

- a. After group work, facilitate a reflective session where students discuss their process.

- b. Encourage critical analysis of how effectively they addressed their chosen global issue.
- c. Guide students to make connections between their work and everyday life experiences.

Differentiation

- Learners unfamiliar with the topic: Provide prompts for reflection.
- Learners familiar with the topic: Encourage deeper analysis of artistic choices.
- Learners experienced with the topic: Ask them to compare their process with professional practices.
- Learners with special educational needs: Offer alternative methods of reflection (e.g. drawing, mind-mapping).

Key Assessment: Flowchart

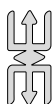
1. Create a flowchart illustrating the Performing Arts process from concept development to performance, using appropriate terminology for each stage.
2. Write an essay analysing how a specific global issue could be addressed through a Performing Arts piece, detailing the concept development, composition, and performance aspects. Include how this piece could enhance social interactions and connect to everyday life.
3. Develop a portfolio that includes:
 - a. A concept map for a Performing Arts piece addressing a global issue
 - b. A draft composition or script
 - c. A performance plan (including staging, costumes, etc.)

PLC Session 8

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
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Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.

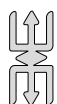
- *Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.*

4. Plan the week's key assessment with your app

- The key assessment for the week is **flow chart**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the assessment (NTS 3k-3q).

10 minutes Content Exploration

- As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
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 - the group then works through the problem together step by step
 - highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



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- *If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.*
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30 minutes Enactment

- Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
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5 minutes Reflection

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9. Remember to

- a. transfer your chats into your learning planner template.
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WEEK 9: INTERDISCIPLINARITY

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

Focal Area: Exploring the Interconnections between Performing Arts and other Global Art Forms

Introduction

This week outlines a structured approach to help learners understand the links between the Performing Arts (dance, music, drama) and various other artistic fields (visual arts, literature, film, digital arts) within a global framework. The objective is to spark an appreciation of the interconnectedness of artistic expression and to illustrate how these relationships promote communication and understanding among cultures.

Learning Tasks

1. Explore connections between performing arts and other art forms, such as visual arts, music and literature.
 2. Identify similarities and differences in performing arts and other art forms.
 3. Analyse and present examples of how a specific artistic element (e.g., narrative, rhythm, space, emotion) is expressed in both a performing art and another art form from different global regions.
1. **Shared Artistic Principles Across Global Art Forms:** Identify and analyse fundamental elements that underpin various art forms worldwide. Explain how concepts such as narrative, rhythm, space and emotion manifest in different ways across different artistic mediums, creating a common ground for artistic expression.



Figure 9.1: *A traditional dance performance with costumes and props*

2. **Historical and Cultural Convergence of Performing Arts and Other Arts:** Explore significant historical periods and cultural contexts in which Performing Arts and other art forms were deeply intertwined on a global scale. Explain how shared origins, purposes (e.g., ritual, storytelling) and patronage led to close relationships between these disciplines.



Figure 9.2: *Traditional African art forms that combine music, dance and storytelling.*

3. **Contemporary Global Collaborations: Bridging Artistic Disciplines:** Examine modern and contemporary artistic practices where artists from different global regions intentionally blend Performing Arts with other disciplines.



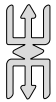
Fig. 9.3: *A musician collaborating with a filmmaker to create a multimedia installation.*

4. **Thematic Resonance: Performing Arts and Other Arts Addressing Global Issues**
 - Investigate how similar global themes, ideas and social issues are explored across various art forms worldwide. Explain how each artistic medium gives a novel perspective and contributes to a broader understanding of these complex topics.
5. **Technological Influences on Interdisciplinary Global Art:** Analyse the increasingly significant role of technology in facilitating new connections and collaborations between Performing Arts and other artistic disciplines in contemporary global society.

Pedagogical Exemplars

1. Initiating Talk for Learning: Have learners

- a. Participate in a panel discussion, exploring connections between performing arts and other art forms, such as visual arts, music and literature.
- b. Compare and contrast different art forms, identifying similarities and differences in themes, techniques, and cultural contexts.
- c. Pitch ideas for interdisciplinary artistic projects, demonstrating understanding of connections and relationships between art forms.
- d. Brainstorm on areas the Performing Arts are related to other art forms in the global society.



Note

In initiating Talk for Learning: Facilitate active learner engagement through structured discussions

- Organise a panel discussion where learners explore concrete connections between performing arts and other art forms, such as visual arts, music, and literature, drawing on specific global examples.
- Engage learners in comparative analyses of different art forms, prompting them to identify both explicit similarities and notable differences in their thematic content, technical execution, and socio-cultural contexts.
- Challenge learners to develop and present initial ideas for interdisciplinary artistic projects, requiring them to articulate a clear understanding of the potential connections and synergistic relationships between chosen art forms.
- Conduct brainstorming sessions focused on eliciting learners' prior knowledge and initial perceptions regarding the relationships between Performing Arts and other art forms within the global society.

Activity-Based Learning: In small groups, create concept maps to show the interconnectedness between the performing arts and the other art forms in the global society.

Key Assessment: Multiple-Choice Questions

1. A choreographer creates a dance piece inspired by abstract expressionist paintings, performed with an original musical score based on mathematical patterns, and incorporating projected digital animations. This work best exemplifies which relationship between performing arts and other art forms?
 - A. Interdisciplinary integration where multiple art forms combine to create a unified expression
 - B. Multimedia collaboration where digital technologies enhance traditional artistic elements
 - C. Cross-modal synthesis, where concepts from one art form translate into other mediums
 - D. Artistic convergence where boundaries between separate creative disciplines dissolve
2. When analysing how a specific cultural art form influences global artistic movements across disciplines, which statement best demonstrates an understanding of this relationship?
 - A. Creates dialogue between traditions, reshaping expression while honoring cultural origins
 - B. Transforms existing practices through selective adaptation of cross-cultural elements

- C. Establishes new hybrid forms that challenge conventional artistic categorisations
 - D. Sparks global fusion of artistic styles, preserving cultural essence whilst transcending traditional boundaries.
3. In the analysis of global performing arts connections, which interpretation of African griot traditions demonstrates the greatest cross-disciplinary understanding?
- A. Griots embody cultural knowledge through integrated music, dance, poetry and historical narration
 - B. Griots function as dynamic cultural repositories connecting past traditions with contemporary expressions
 - C. Griots preserve ancient oral histories through performative techniques crossing singular art forms
 - D. Griots represent complete artistic systems influencing global narrative and performance practices
4. Which combinations of traditional African performance elements have been most significantly integrated into contemporary global hip-hop culture while maintaining their cultural integrity?
- i. Traditional call-and-response structures
 - ii. Polyrhythmic percussion techniques
 - iii. Communal participation practices
 - iv. Narrative dance vocabularies
- A. i and ii only
 - B. i and iii only
 - C. i, ii, and iii only
 - D. i, ii, iii, and iv
5. Which statement most accurately describes the relationship between architectural design and performing arts experiences according to contemporary performance theory?
- A. Performance venues function primarily as neutral containers that facilitate artistic presentations without influencing the content or reception of the work.
 - B. Historical architectural elements contribute aesthetic value to traditional performances by providing culturally resonant backdrops that enhance audience appreciation.
 - C. Modern performance spaces with advanced technical capabilities provide superior artistic experiences by enabling precise control of environmental and sensory elements.
 - D. Architectural design elements and performance concepts integrate to create unified artistic experiences where spatial characteristics become active participants in expression.
6. When evaluating the relationship between cinema and contemporary theatre on a global scale, which analysis demonstrates the highest level of critical thinking?
- A. The blending of cinematic and theatrical languages has created hybrid narrative forms that reflect globalised experiences.
 - B. Projection technology allows theatres to incorporate filmic elements into live performances.
 - C. Film techniques have enhanced theatre's visual dynamism and entertainment value.
 - D. Theatre has adopted cinematic techniques to modernise performances.

7. The emergence of global, immersive digital installations with live performance elements is **best** understood as:
 - A. An expensive approach showcasing technological advancement through spectacular experiences.
 - B. A reconceptualisation of body, space, presence and time transforming artistic understanding.
 - C. An expensive approach showcasing technological advancement through spectacular experiences.
 - D. A methodological innovation helping artists reach larger audiences while preserving tradition.
8. In analysing how Indigenous performance traditions relate to global environmental art movements, which perspective points to the most complex understanding?
 - A. Indigenous epistemologies offer alternative paradigms of human-environment relationships.
 - B. Indigenous performances use natural elements as meaningful props and costumes.
 - C. Indigenous performances typically occur outdoors, similar to land art installations.
 - D. Indigenous artists address environmental themes to raise ecological awareness.
9. The relationship between fashion design and performing arts globally is most comprehensively understood as
 - A. Costume design enhances the visual aesthetics of performance productions.
 - B. A symbiotic relationship reflecting and shaping global identity concepts.
 - C. A practical necessity for appropriate performer costume and presentation.
 - D. A commercial partnership benefiting both creative industries financially.
10. The most sophisticated analysis of how digital gaming relates to performing arts in global society would recognise that:
 - A. Player-game interactions constitute emergent performances, redefining audience and authorship concepts.
 - B. Gaming technologies offer technical solutions for enhancing traditional performance productions.
 - C. Games blend interactive narratives with visual and auditory elements, reshaping storytelling paradigms.
 - D. Gaming platforms serve as virtual stages for global, real-time collaborative performances.

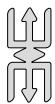
PLC Session 9

45 minutes

Planning & Reviewing the Learning Plan

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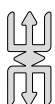
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4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **multiple choice questions**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the assessment (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
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30 minutes

Enactment

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WEEK 10: BUSINESS CONCEPTS

Learning Indicator: *Exhibit high proficiency in explaining business concepts in the performing arts sector*

Focal Area: Business Concepts in the Performing Arts Sector

Introduction

This week's lessons focus on developing learners' proficiency in explaining business concepts in the performing arts sector.

Learning tasks

1. Develop a simple business plan
2. Analyse a business case study and present findings

Learners will explore key business concepts, analyse case studies and apply theoretical knowledge to practical scenarios.

1. **Planning and Management:** Understanding the principles of project management, resource allocation (human, financial, material), scheduling and organisational structures within performing arts productions and organisations.

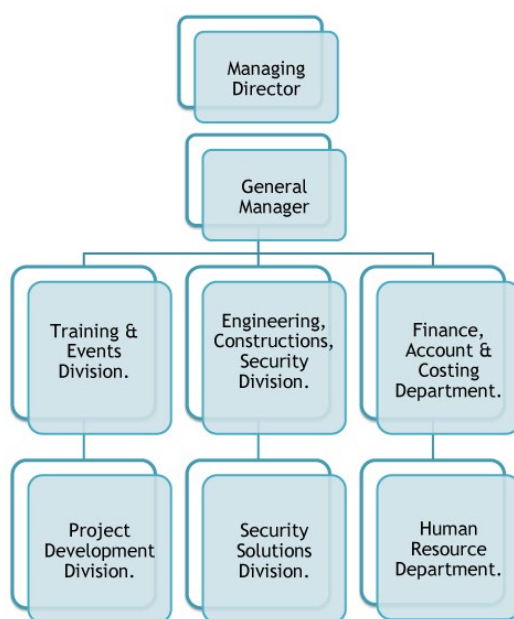


Figure 10.1: *organisational charts illustrating management structures*

2. **Copyright Issues:** Examining intellectual property rights, licensing agreements, piracy and the legal frameworks protecting artistic works (music, scripts, choreography, designs).
3. **Branding and Marketing:** Developing strategies for creating a unique artistic identity, identifying target audiences, utilising various marketing channels (digital, traditional) and building audience loyalty.

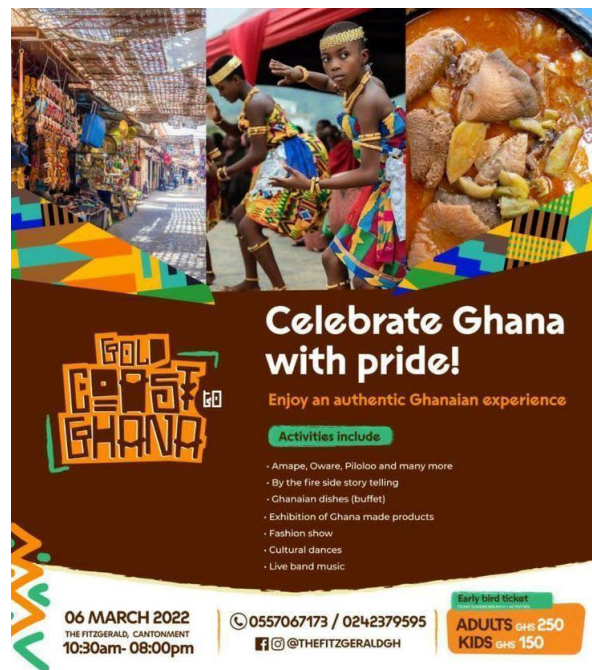


Figure 10.2: Marketing posters

- Business Contracts:** Understanding the nature and importance of different types of contracts in the performing arts (artist agreements, venue contracts, sponsorship deals and licensing agreements), key clauses and legal implications.
- Business Idea Generation:** Exploring the process of identifying opportunities, developing innovative concepts and assessing the feasibility of business ventures within the performing arts.
- Funding Strategies:** Investigating various sources of funding for performing arts projects and organisations (grants, sponsorships, ticket sales, crowdfunding, private investment).
- Case Study Analysis:** Examining real-world examples of performing arts businesses (successful and unsuccessful) to identify effective strategies and common pitfalls.
- Industry Perspectives:** Gaining insights from professionals working in different roles within the performing arts sector regarding the practical application of business concepts.

Pedagogical Exemplars

Activity-Based Learning

- Students generate and develop business ideas for the performing arts sector, applying business concepts and principles.
- Students pitch business ideas to a mock investor panel, demonstrating understanding of business concepts and funding strategies.
- Do the “Pick and Explain Game” on business concepts in the performing arts sector including:
 - Planning and management.
 - Copyright issues
 - Branding and marketing
 - Business contracts

Talk for Learning

- Students analyse business case studies, sharing insights and perspectives on performing arts business concepts.

- Students engage with industry experts, asking questions and discussing business concepts and their application in the performing arts sector.
- debate topics related to performing arts business, demonstrating understanding and critical thinking.
- Students observe and participate in a discussion on business concepts, exploring their application in the performing arts sector.

Key Assessment: Multiple-Choice Questions

1. Which option best captures the primary purpose of a business plan in the Ghanaian performing arts sector?
 - A. Managing sector-specific risks holistically
 - B. Aligning artistic vision with financial viability
 - C. Attracting funding while preserving cultural autonomy
 - D. Integrating innovation with audience development strategies
2. When developing a brand for a traditional Ghanaian dance company, which approach demonstrates the most comprehensive understanding?
 - A. Artistic narrative integration reflecting cultural heritage
 - B. Cultural resonance balancing tradition with contemporary appeal
 - C. Multisensory identity creation incorporating visual and auditory elements
 - D. Experiential audience engagement connecting performance to community values
3. What is the most critical function of copyright laws for Ghanaian musicians creating original compositions?
 - A. Safeguarding indigenous cultural expressions from exploitation
 - B. Facilitating artistic collaboration across cultural boundaries
 - C. Balancing innovation with traditional music preservation
 - D. Adapting to technological shifts in music distribution
4. When negotiating performance contracts for a traditional drumming ensemble in Ghana, which consideration is most crucial?
 - A. Aligning interests of all stakeholders in the performance
 - B. Maintaining fair compensation for all ensemble members
 - C. Protecting intellectual property rights to traditional rhythms
 - D. Preserving creative autonomy while meeting venue requirements
5. What represents the most significant advantage of diversifying revenue sources for a Ghanaian theatre company?
 - A. Comprehensive risk management during economic fluctuations
 - B. Balanced artistic integrity and commercial sustainability
 - C. Enhanced operational agility during festival seasons
 - D. Reduced vulnerability to tourist market volatility

6. When conducting market analysis for a new performing arts center in Accra, which approach demonstrates the most sophisticated understanding?
 - A. Defining target audiences across different demographic groups
 - B. Developing marketing strategies tailored to local and tourist markets
 - C. Benchmarking against similar facilities in West African capitals
 - D. Integrating audience, market, and competitor insights holistically
7. Which approach to resource allocation demonstrates the most strategic thinking for a major cultural festival in Ghana?
 - A. Streamlining departmental budgets and clarifying responsibilities
 - B. Integrating data-driven planning with indigenous artistic traditions
 - C. Balancing centralised oversight with community-based decision-making
 - D. Leveraging cross-functional collaboration between artistic and technical teams
8. What most comprehensively explains the significance of business planning for performing arts organisations in Ghana?
 - A. Supporting effective risk management in an unpredictable sector
 - B. Ensuring financial sustainability while preserving cultural authenticity
 - C. Facilitating the achievement of both artistic and educational objectives
 - D. Combining economic, cultural, and social benefits for community development
9. Which strategic advantage best captures the value of collaborating with tourism industry partners for Ghanaian performing arts groups?
 - A. Gaining access to additional funding opportunities
 - B. Expanding audience reach beyond local communities
 - C. Strengthening artistic reputation through international exposure
 - D. Creating sustainable growth through multiple complementary benefits
10. What is the most important consideration when pitching a traditional Ghanaian performance concept to potential investors?
 - A. Balancing artistic vision with commercial viability and social impact
 - B. Explaining preservation of traditional elements alongside innovation
 - C. Highlighting potential financial returns and market demand
 - D. Demonstrating cultural authenticity and artistic integrity

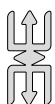
PLC Session 10

45 minutes

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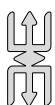
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WEEK 11: FUNDING

Learning Indicator: *Apply knowledge of performing arts business concepts to develop a business plan to solicit funding for a Performing Arts project*

Theme or Focal Area: **Developing a Business Plan for Performing Arts Projects**

Introduction

This week we focus on applying business planning principles to secure funding for Performing Arts projects. Learners will learn to craft a compelling business plan that showcases the value and impact of their artistic initiatives, attracting potential investors and funders (e.g., grants, sponsorships, ticket sales). Building on previous knowledge of business plan components, this week's learning focuses on connecting plans to the Performing Arts context and effectively communicating project significance.

Learning task

1. Research various ways to secure money for performing arts projects (e.g., grants, sponsorships, individual donations, crowdfunding, ticket sales, merchandise, government funding, corporate partnerships).
2. Investigate specific organisations or entities that provide funding for performing arts in our region/country Research various ways to secure money for performing arts projects (e.g., grants, sponsorships, individual donations, crowdfunding, ticket sales, merchandise, government funding, corporate partnerships).
3. Investigate specific organisations or entities that provide funding for performing arts in our region/country

Business Plan Components

1. Executive Summary: Brief overview of the project
2. Project Description: Detailed description of the Performing Arts project
3. Market Analysis: Analysis of the target audience and market trends
4. Marketing and Sales Strategy: Plan for promoting and selling the project
5. Financial Projections: Estimated income and expenses for the project
6. Funding Request: Amount of funding required and potential sources
7. Risk Management: Identification and mitigation of potential risks

Steps to Develop a Business Plan

1. Conduct market research and analysis
2. Define project goals and objectives
3. Develop a marketing and sales strategy
4. Create a budget and financial projections

5. Identify potential funding sources
6. Develop a risk management plan

Pedagogical Exemplars

1. Exploratory Learning

- Learners research and explore different funding options, creating pitches and proposals for their performing arts projects.
- Learners analyse successful performing arts projects, identifying business strategies and funding models.

2. Group Work/Collaborative Learning

- Brainstorm to identify the business opportunity in the Performing Arts on which to write the proposal.
- Learners develop a business plan for a performing arts project, sharing responsibilities and expertise.
- Students interview professionals in the performing arts industry, gaining insights into business concepts and funding strategies.

3. Project-Based Learning

- Write and refine the proposal.
- Class presentations on the proposals for peer review.

Key Assessment: Case Study

Section A

1. A Performing Arts project manager notices that the actual financial performance is deviating from the projected figures. What should the project manager do first?
 - A. Review and revise the financial projections
 - B. Identify the reasons for the deviation
 - C. Implement cost-saving measures
 - D. Seek additional funding
2. Which of the following is a potential risk of relying heavily on a single funding source for a Performing Arts project?
 - A. Decreased flexibility
 - B. Reduced financial risk
 - C. Increased financial stability
 - D. Increased vulnerability to finding cuts
3. A technical producer wants to develop a business plan that meets the needs of multiple stakeholders. What should the project manager do?
 - A. Develop a single business plan that meets the needs of the majority of stakeholders

- B. Conduct stakeholder analysis to identify their needs and expectations
 - C. Create separate business plans for each stakeholder group
 - D. Ignore stakeholder needs and focus on the project's goals
4. Which of the following is a benefit of diversifying revenue streams for a Performing Arts project?
- A. Increased dependence on a single funding source
 - B. Reduced financial risk
 - C. Increased financial instability
 - D. Decreased flexibility
5. A Performing Arts project manager is developing a business plan and wants to ensure that it is sustainable. What should the project manager consider?
- A. The project's long-term financial and environmental sustainability
 - B. The project's marketing and promotional strategy
 - C. The project's artistic merit and creative vision
 - D. Only the project's short-term financial goals
6. Which of the following is a potential consequence of not conducting market research for a Performing Arts project?
- A. Misunderstanding of the target audience's needs and preferences
 - B. Improved marketing strategy
 - C. Reduced financial risk
 - D. Increased ticket sales
7. A Performing Arts project manager wants to evaluate the success of a project. What should the project manager use?
- A. Only financial metrics
 - B. Only artistic metrics
 - C. A single metric that combines all aspects of the project
 - D. A combination of financial, artistic, and audience engagement metrics
8. Which of the following is a benefit of regularly reviewing and updating a business plan for a Performing Arts project?
- A. Improved adaptability to changing circumstances
 - B. Decreased stakeholder engagement
 - C. Increased financial risk
 - D. Reduced flexibility
9. In situations of conflicts between artistic and financial goals. What should the project manager do?
- A. Prioritise artistic goals over financial goals
 - B. Prioritise financial goals over artistic goals

- C. Seek a balance between artistic and financial goals
 - D. Ignore the conflict and focus on other aspects of the project
10. Which of the following is a potential risk of not having a contingency plan for a Performing Arts project?
- A. Increased financial stability
 - B. Reduced financial risk
 - C. Decreased flexibility
 - D. Increased vulnerability to unexpected events

Section B

Scenario: The National Arts Council has announced a competitive grant program to fund innovative performing arts projects that address contemporary social issues while preserving cultural heritage. As an emerging arts entrepreneur, you must develop a comprehensive funding proposal that demonstrates both artistic merit and business viability.

Question: Develop a strategic funding proposal for a performing arts project that intentionally bridges traditional Ghanaian cultural expressions with contemporary global issues. Your proposal must:

- a. Conceptualise an original performing arts project that meaningfully integrates at least two performing arts disciplines (music, dance, drama) while addressing a specific social challenge relevant to Ghanaian youth.
- b. Analyse the competitive funding space and justify your selection of three potential funding sources, evaluating their alignment with your project goals and requirements.
- c. Develop a compelling impact assessment framework that demonstrates how your project creates value across artistic, cultural, economic, and social dimensions.
- d. Create a detailed financial projection that identifies and prioritises resource allocation, with evidence-based justification for each major expenditure category.
- e. Design a sustainability strategy that extends beyond the initial funding period, incorporating diverse revenue streams and community engagement approaches.

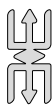
PLC Session 11

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.

- b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

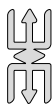
- *Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.*
- *Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.*

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **case study**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the case study (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- *This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?*
- *If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.*
- *Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.*

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group

- i. was the concept explained in a way that a learner with no prior knowledge could follow?
- ii. were the examples grounded in contexts familiar to Ghanaian learners?
- iii. did any misconceptions surface and if so, how were they addressed?

5 minutes**Reflection**

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section Review

This section enabled learners to explore and understand the various processes involved in performing arts, including concept development, composition, and performance techniques. They practised applying appropriate terminology and connecting artistic processes to global issues, such as social challenges faced by Ghanaian youth. The lessons emphasised active research, collaboration in creating performance ideas, and critical reflection on how performances can influence social perceptions. Additionally, learners developed skills in planning, technical design, and articulating the role of performing arts within a broader cultural and societal framework.



MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 8

Mark Schemes and Assessment Criteria

Total of 20 marks

Question 1: 5 marks

Stage	Terminology (Description)
Concept Development (0.5 marks)	<i>Identify Global Issue & Artistic Goals: Defining the core idea, purpose, and desired impact of the performance; selecting a relevant global issue to address.</i>
Research & Exploration (0.5 marks)	<i>Gather Information & Inspiration: Collecting data, stories, and examples related to the chosen issue; exploring existing artistic works and approaches for inspiration.</i>
Ideation & Brainstorming (0.5 marks)	<i>Generate Performance Ideas: Generating a wide range of potential performance ideas, themes, characters, scenes, musical elements, and choreographic approaches.</i>
Selection & Refinement (0.5 marks)	<i>Choose the Best Ideas: Selecting the most promising and impactful ideas from the brainstorming session and refining and developing these ideas further to create a coherent and compelling vision for the performance.</i>
Composition/Scripting (0.5 marks)	<i>Develop Content: Creating the specific content of the performance; writing the script, composing the music, choreographing the dance, or designing other artistic elements.</i>
Rehearsal (0.5 marks)	<i>Practice & Refine: Practicing and refining the performance through repeated rehearsals; working on timing, pacing, character development, musicality, and technical aspects to achieve a high level of polish and impact.</i>
Technical Design (0.5 marks)	<i>Lighting, Sound, Costumes, Staging: Planning and implementing the technical elements of the performance; designing the lighting, sound, costumes, set design, and other technical aspects to enhance the overall artistic vision.</i>
Dress Rehearsal (0.5 marks)	<i>Final Practice: Conducting a full practice run of the performance with all technical elements in place; identifying and addressing any remaining issues before the actual performance.</i>
Performance (0.5 marks)	<i>Present the Product: Presenting the final artistic product to an audience; sharing the message and impact of the performance with the wider community.</i>
Reflection & Evaluation (0.5 marks)	<i>Assess Impact & Learning: Assessing the impact of the performance on the audience and the performers themselves; reflecting on the learning that took place during the entire process; identifying areas for future growth and improvement.</i>

Question 2: 5 marks

Criteria	Excellent (5 marks)	Proficient (4 marks)	Adequate (3 marks)	Need Improvement (2 marks)
<i>Selection of Global Issue (1.5 marks)</i>	<i>Chooses a relevant and compelling global issue, justifying its significance and impact.</i>	<i>Choose a global issue that is generally relevant. Justification is present.</i>	<i>Chooses a global issue, but its relevance is unclear. Justification is weak or missing.</i>	<i>Selection of global issues is inappropriate or poorly justified.</i>
<i>Concept Development Analysis (1 mark)</i>	<i>Provides a detailed and insightful analysis of how the concept was developed, considering research, audience, and artistic goals.</i>	<i>Provides a clear analysis of the concept development process.</i>	<i>Provides a basic description of the concept development process.</i>	<i>Analysis of concept development is superficial or missing.</i>
<i>Composition & Performance Details (1 mark)</i>	<i>Provides specific and compelling details about the composition (music, script, choreography) and performance elements (staging, costumes, etc.). Demonstrates a strong understanding of artistic choices.</i>	<i>Provides clear details about the composition and performance elements.</i>	<i>Provides some details about the composition and performance elements, but the explanation lacks depth.</i>	<i>Details about the composition and performance elements are vague or missing.</i>
<i>Impact on Social Interaction (1 mark)</i>	<i>Analyses how the piece could enhance social interactions and connect to everyday life in a nuanced and insightful way, considering diverse perspectives.</i>	<i>Analyses how the piece could enhance social interactions and connect to everyday life.</i>	<i>Discusses how the piece could enhance social interactions and connect to everyday life, but the analysis is superficial.</i>	<i>Fails to adequately analyse the impact on social interaction or connection to everyday life.</i>

Clarity & Organisation (0.5 marks)	Essay is exceptionally well-organised, clearly written, and free of grammatical errors. The argument is logical and coherent	Essay is well-organised, clearly written, and mostly free of grammatical errors.	Essay is adequately organised, but may be difficult to follow or contain grammatical errors.	Essay is poorly organised, difficult to follow, and contains numerous grammatical errors.
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Question 3: 10 marks

Criteria	Excellent (4 marks)	Proficient (3 marks)	Adequate (2 marks)	Need Improvement
Selection of Global Issue (2 marks)	The concept map is highly creative, detailed, and clearly articulates the core ideas and connections related to the global issue.	The concept map is well-organised and effectively communicates the core ideas related to the global issue.	The concept map is basic and somewhat disorganised. Some ideas are present, but the connections are unclear.	The concept map is poorly developed, disorganised, and lacks clear ideas or connections.
Concept Development Analysis (2 marks)	The composition/script is highly original, engaging, and well-developed, demonstrating a strong understanding of the chosen artistic form (music, drama, dance). It is well thought out and clearly reflects a detailed artistic product	The composition/script is creative and well-developed, demonstrating a good understanding of the chosen artistic form.	The composition/script is adequate, but lacks originality or depth. Some understanding of the chosen artistic form is evident.	The composition/script is poorly developed, lacks originality, and demonstrates little understanding of the chosen artistic form.
Composition & Performance Details (2 marks)	The performance plan is comprehensive, detailed, and visually compelling, providing a clear vision for the staging, costumes, lighting, and other technical elements. The plan is thought-out and clearly reflects a holistic vision	The performance plan is well-organised and provides a clear overview of the staging, costumes, lighting, and other technical elements	The performance plan is adequate, but lacks detail or specific vision. Some elements of staging and costumes are considered	The performance plan is poorly developed and lacks clear consideration of staging, costumes, or other technical elements.

<i>Impact on Social Interaction (2 marks)</i>	<i>The portfolio demonstrates a powerful and consistent connection to the chosen global issue, effectively using the performing arts to raise awareness and promote understanding.</i>	<i>The portfolio demonstrates a clear connection to the chosen global issue.</i>	<i>The portfolio demonstrates some connection to the chosen global issue, but the connection is not always clear or consistent.</i>	<i>The portfolio demonstrates little to no connection to the chosen global issue.</i>
<i>Clarity & Organisation (2 marks)</i>	<i>The portfolio demonstrates exceptional creativity and innovation in its approach to the global issue and the chosen performing arts form.</i>	<i>The portfolio demonstrates a good level of creativity and innovation.</i>	<i>The portfolio demonstrates some creativity, but lacks innovation.</i>	<i>The portfolio lacks creativity and innovation.</i>

WEEK 9**Marking Scheme: Total marks: 20 (2 mark per correct answer)****Question 1: Integration of traditional Ghanaian cultural elements**

Correct Answer: D) Creating performances that transform traditional elements while addressing current social issues

Rationale: This approach demonstrates the highest level of integration by not merely incorporating traditional elements but transforming them to address contemporary issues, showing deep understanding of both tradition and innovation.

Question 2: Dance piece addressing galamsey (illegal mining)

Correct Answer: D) Movement vocabulary exploring the tension between economic needs and environmental protection

Rationale: This approach demonstrates the most sophisticated understanding by exploring the complex social, economic, and environmental tensions rather than just representing or symbolising the issue.

Question 3: Music composition approach for cyberbullying

Correct Answer: D) Developing musical motifs that transform throughout the piece to represent escalating online harassment

Rationale: This approach shows the deepest artistic exploration by using music's structural elements to convey the progressive nature of cyberbullying, rather than just descriptive or illustrative approaches.

Question 4: Dramatic performance addressing corruption

Correct Answer: C) Integration of historic and contemporary corruption narratives through parallel storylines

Rationale: This approach demonstrates complex understanding by connecting historical patterns with current manifestations, showing corruption as a systemic rather than isolated phenomenon.

Question 5: ICT-software use in rehearsing road safety piece

Correct Answer: D) Integrating digital recordings, editing software, and virtual collaboration platforms throughout the creation process

Rationale: This comprehensive approach demonstrates the most sophisticated use of ICT by integrating multiple technologies throughout the entire creative process rather than applying them to isolated aspects.

Question 6: Documenting research on intellectual property issues

Correct Answer: D) Synthesising multiple perspectives to connect IP issues with broader cultural and economic dynamics

Rationale: This approach demonstrates the highest level of critical thinking by connecting the specific issue to broader social contexts and examining it from multiple viewpoints.

Question 7: Collaborative approach for dance addressing internet fraud

Correct Answer: D) Integrating research, personal experiences, and multiple movement vocabularies through structured group exploration

Rationale: This approach demonstrates the most sophisticated collaboration by integrating multiple sources of knowledge and creative approaches through a structured collaborative process.

Question 8: Understanding of AIKS in performing arts creation

Correct Answer: D) Exploring how indigenous belief systems inform both traditional and contemporary artistic expressions

Rationale: This approach shows the deepest understanding of AIKS by examining the underlying belief systems and their influence on both traditional and contemporary expressions.

Question 9: Peer reviewing artistic research presentations

Correct Answer: D) Examining how the performance transforms understanding of both the art form and the Ghanaian issue explored

Rationale: This approach demonstrates the most sophisticated critical engagement by analysing the transformative impact on understanding both the artistic medium and the social issue.

Question 10: Digital recording of performance addressing Ghanaian issues

Correct Answer: D) Designing the recording process to extend the artistic statement of the performance into the digital medium

Rationale: This approach demonstrates the most thoughtful integration by conceiving the recording not just as documentation but as an extension of the artistic statement into a new medium.

WEEK 10**Marking scheme: Total of 20 marks (2 marks each)****1. Primary purpose of a business plan**

Correct Answer: C) Attracting funding while preserving cultural autonomy

Rationale: This answer best captures the dual challenge faced by Ghanaian performing arts organisations: securing necessary financial support while maintaining the integrity and autonomy of cultural expressions. This balance is particularly important in the Ghanaian context where preserving cultural heritage while developing sustainable business models is important.

2. Approach for developing a brand for a traditional Ghanaian dance company

Correct Answer: D) Experiential audience engagement connecting performance to community values

Rationale: This demonstrates the most comprehensive understanding by recognising that effective branding for traditional dance companies must create meaningful connections between performances and community values, emphasising the social and cultural significance beyond mere entertainment.

3. Critical function of copyright laws for Ghanaian musicians

Correct Answer: A) Safeguarding indigenous cultural expressions from exploitation

Rationale: This represents the most crucial aspect of copyright for Ghanaian musicians, as it addresses the specific challenge of protecting traditional and indigenous musical expressions from exploitation or appropriation without proper attribution or compensation.

4. Crucial consideration when negotiating performance contracts

Correct Answer: C) Protecting intellectual property rights to traditional rhythms

Rationale: This consideration is most crucial as it addresses the unique challenge of preserving communal ownership of traditional rhythms while operating in modern contractual frameworks, ensuring cultural heritage is respected within business transactions.

5. Most significant advantage of diversifying revenue.

Correct Answer: B) Balanced artistic integrity and commercial sustainability

Rationale: This represents the most significant advantage, as it addresses the fundamental tension between maintaining artistic vision and achieving financial viability, particularly important in the Ghanaian context where both cultural authenticity and economic sustainability are essential.

6. Sophisticated approach to market analysis for new performing arts center in Accra

Correct Answer: D) Integrating audience, market, and competitor insights holistically

Rationale: This demonstrates the most sophisticated understanding by recognising the need for comprehensive analysis that considers multiple perspectives and data sources to inform strategic decisions in the complex cultural and economic landscape of Accra.

7. Strategic approach to resource allocation

Correct Answer: C) Balancing centralised oversight with community-based decision-making

Rationale: This approach demonstrates the most strategic thinking by recognising the importance of combining professional management with community participation, reflecting Ghanaian values of collective decision-making while maintaining organisational effectiveness.

8. Comprehensive explanation of business planning

Correct Answer: D) Combining economic, cultural, and social benefits for community development

Rationale: This most comprehensively explains the significance by recognising that business planning in this context must address multiple dimensions of value creation beyond financial returns, including cultural preservation and social impact.

9. Strategic advantage of tourism industry

Correct Answer: D) Creating sustainable growth through multiple complementary benefits

Rationale: This captures the most comprehensive strategic advantage by recognising that well-structured tourism partnerships can simultaneously address multiple organisational needs, from audience development to financial sustainability to cultural exchange.

10. Important consideration when pitching traditional performance to investors

Correct Answer: A) Balancing artistic vision with commercial viability and social impact

Rationale: This represents the most important consideration as it acknowledges the three-dimensional nature of value creation in Ghanaian performing arts: artistic integrity, business sustainability, and community benefit.

WEEK 11

Marking Scheme & rubrics for Multiple Choice Questions (Total: 10 Marks)

Section A

Correct Answer: B. Identify the reasons for the deviation

Rationale: Before revising projections, implementing cost-saving, or seeking funding, the crucial first step is to understand *why* the deviation occurred. This diagnostic step informs all subsequent actions.

Correct Answer: D. Increased vulnerability to funding cuts

Rationale: If the sole funder reduces or withdraws support, the project faces immediate and severe financial instability, making it highly vulnerable.

Correct Answer: B. Conduct stakeholder analysis to identify their needs and expectations

Rationale: Understanding each stakeholder's unique needs and expectations through analysis is fundamental to creating a business plan that effectively addresses them.

Correct Answer: B. Reduced financial risk

Rationale: Diversifying revenue means not all your "eggs are in one basket." If one stream underperforms, others can compensate, thus reducing overall financial risk.

Correct Answer: A. The project's long-term financial and environmental sustainability

Rationale: Sustainability in a business context, especially for arts, encompasses not just short-term finances but also long-term viability, ethical practices, and environmental impact.

Correct Answer: A. Misunderstanding of the target audience's needs and preferences

Rationale: Market research is precisely about understanding the audience, their desires, and what they respond to. Without it, the project risks creating something that doesn't resonate.

Correct Answer: D. A combination of financial, artistic, and audience engagement metrics

Rationale: Performing arts projects have multifaceted goals. Success isn't just about money or art in isolation; it's about achieving objectives across all key areas: financial viability, artistic quality, and audience impact.

Correct Answer: A. Improved adaptability to changing circumstances

Rationale: The arts landscape and external factors are constantly changing. Regularly reviewing and updating the plan allows the project to remain flexible and responsive.

Correct Answer: C. Seek a balance between artistic and financial goals

Rationale: Sustainable arts management requires navigating the tension between artistic vision and financial realities. A project manager's role is to find a feasible middle ground that respects both.

Correct Answer: D. Increased vulnerability to unexpected events

Rationale: A contingency plan prepares for potential disruptions. Without one, unforeseen problems (venue issues, illness, budget overruns) can severely derail the project.

Section B**Marking Scheme and Assessment Criteria**

Students may have many innovative and creative ways of answering the assessment; however, the style of presentation should follow or otherwise have the following rubrics in some order:

Project Conceptualisation (5 marks)

4-5 marks: Creates an original, highly innovative project that meaningfully integrates multiple performing arts disciplines; establishes clear connections between traditional cultural elements and contemporary issues; demonstrates sophisticated understanding of artistic and social contexts

3-4 marks: Develops a coherent project with intentional integration of performing arts disciplines; connects cultural elements with contemporary issues; shows good understanding of contexts

2-3 marks: Presents a basic project with limited integration across disciplines; makes superficial connections between tradition and contemporary issues

1-2 marks: Offers vague or derivative project concept; fails to integrate disciplines or connect with cultural/contemporary contexts

Funding Source Analysis (6 marks)

6 marks: Conducts comprehensive analysis of the funding landscape; selects highly appropriate funding sources with sophisticated evaluation of alignment; demonstrates expert knowledge of funder priorities and requirements

4-5 marks: Analyses multiple funding options; selects appropriate sources with clear justification; shows good understanding of funder priorities

2-3 marks: Identifies basic funding sources with limited analysis; provides general justification without specific alignment evaluation

0-1 marks: Lists generic funding sources without analysis; lacks meaningful justification for selections

3. Impact Assessment Framework (6 marks)

6 marks: Develops a comprehensive, multi-dimensional impact framework with innovative metrics across artistic, cultural, economic and social domains; demonstrates sophisticated understanding of value creation and measurement

4-5 marks: Creates a coherent impact framework with appropriate metrics across multiple dimensions; shows good understanding of value creation

2-3 marks: Presents basic impact considerations with limited metrics; demonstrates partial understanding of project value

0-1 marks: Offers vague statements about impact without a structured framework or specific metrics.

4. Financial Projection & Justification (6 marks)

6 marks: Creates detailed, realistic financial projections with sophisticated allocation rationales; demonstrates exceptional financial literacy and resource optimisation; includes evidence-based justifications for all major expenditures

4-5 marks: Develops clear financial projections with appropriate allocations; shows good financial planning and provides justifications for most expenditures.

2-3 marks: Presents basic budget with limited detail; offers general justifications without specific evidence

0-1 marks: Provides incomplete or unrealistic financial information; lacks meaningful justification for expenditures.

5. Sustainability Strategy (6 marks)

6 marks: Designs an innovative, comprehensive sustainability approach with diverse, well-researched revenue streams; integrates sophisticated community engagement strategies; demonstrates exceptional long-term planning

4-5 marks: Develops a coherent sustainability plan with multiple revenue sources; includes appropriate community engagement approaches

2-3 marks: Presents basic sustainability ideas with limited diversity in revenue sources; offers general community engagement concepts

0-1 marks: Provides minimal or unrealistic sustainability planning; lacks meaningful revenue diversification or community engagement

SECTION 3: ARTISTIC KNOWLEDGE AND PRACTICES

STRAND: ARTISTIC PRACTICE

Sub-strand 1: Conceiving and developing new artistic ideas and works

Learning Outcome: Develop a plan to execute performing arts artistic product (Dance, Music, Drama or a collaboration) that reflects emerging global topic issues

Content Standard: Demonstrate advanced level skills in pre-production activities (developing and planning) of performing arts artistic products (Dance, Music, Drama or a collaboration) that identify and interrogate emerging global topical issues.

The weeks covered by this sub-strand include:

Week 12: Research, identify and interrogate emerging global topical issues that affect the production/ presentation of artistic product(s), planning and execution.

Week 13: Plan an artistic performing arts product (dance, music drama, or collaborated) based on emerging global issue

Sub-strand 2: Refining and completing artistic works for presentation

Learning outcome: Apply comprehensive knowledge and exhibit advanced level skills of pre-production, production and post-production activities of the performing arts artistic product (dance, Music, Drama or collaboration) that identify and interrogates cultural, historic and global belief systems

Content standard: Demonstrate advanced level skills in making comprehensive decisions about the creation of novel artistic products (Dance, Music, Drama or a collaboration) in a collaborative and interrogative environment of performing artists; presenting, producing and recording their master performance that identifies and interrogates cultural, historic and global belief systems.

The weeks covered by this sub-strand include:

Week 14: Conduct research to inform and refine artistic work, demonstrating advanced skills in presenting, producing and recording

Week 15: Perform/produce/present the planned performing arts artistic product(s) and record it for post-production activities

Week 16: Record a refined and complete artistic work for post-production activities

INTRODUCTION AND SUMMARY

This section focuses on enabling learners to research and critically interrogate emerging global topical issues that impact the production, presentation, and post-production of performing arts. Building on previous work with local and regional themes, learners will explore significant global challenges, such as climate change, social justice, and technological influence, and analyse their local and international manifestations. They will plan performing arts events that incorporate research, discussion, and community engagement, which in effect will promote a better understanding of how global issues shape artistic choices, production strategies, and audience engagement. The goal is to develop learners' ability to connect global concerns with cultural contexts and create relevant, socially conscious artistic responses.

LINKS TO PREVIOUS LEARNING

Year	Week (s)	Learning Indicator (s)
1	2	Create a dance, music, and/or drama within given perimeter
1	5	Compose/choreograph a five-to-ten-minute piece of music, dance, and/or drama based on emerging topical issues in Ghana
1	8	Present/perform a five- to 10-minute artwork developed that depicts any emerging Ghanaian topical issue, and digitally record the performance
2	17	Perform artistic product (Dance, Music, Drama or collaboration) developed that reflects emerging African topical issues, using ICT
2	18	Record the performing arts creative product, created with ICT software for post-production

SUMMARY OF PEDAGOGICAL EXEMPLARS

Throughout this section, learners will participate in research activities, community visits, group brainstorming, and collaborative performance planning. Pedagogical strategies include inquiry-based learning, experiential community engagement, group discussions, and project-based learning. These methods give room for critical thinking, cultural sensitivity, teamwork, and practical research skills. Learners will analyse real-world examples and case studies, exchange ideas through discussions, and design performance concepts that reflect tough global issues to enhance their analytical and creative capacities.

ASSESSMENT SUMMARY

Assessments are designed to evaluate learners' ability to identify, analyse, and interpret emerging global issues within the context of performing arts. Tasks include analytical essays on global challenges, planning performance events aligned with these issues, and producing detailed project portfolios. Learners will demonstrate their understanding by evaluating the societal and artistic implications of global themes, proposing innovative artistic responses, and justifying their creative and logistical choices. These assessments aim to spark critical analysis, cultural awareness, and purposeful artistic communication on pressing global concerns.

Indicators	DOK Level	Assessment Strategy and/or Mode
<i>Research, identify and interrogate emerging global topical issues that affect the production/presentation of artistic product(s), planning and execution.</i>	<i>DoK Level 4</i>	<i>Multiple Choice Questions/ Formative Assessment– (AaL)</i>
<i>Plan an artistic performing arts product (dance, music drama, or collaboration) based on emerging global issues</i>	<i>DoK Level 3 and 4</i>	<i>Portfolio Assessment – Assessment as Learning (AoL)</i>
<i>Conduct research to inform and refine artistic work, demonstrating advanced skills in presenting, producing and recording.</i>	<i>DoK 3 and 4</i>	<i>Summative assessment– Assessment of Learning (AoL)</i>
<i>Perform/produce/present the planned performing arts artistic product(s) and record it for post–production activities</i>	<i>DoK Level 4</i>	<i>Performance–based/ research portfolio assessment</i>
<i>Record a refined and complete artistic work for post–production activities</i>	<i>DoK Level 4</i>	

WEEK 12: GLOBAL ISSUES

Learning Indicator: *Research, identify and interrogate emerging global topical issues that affect the production/presentation of artistic product(s), planning and execution*

Focal Area: Global Perspectives: Emerging Topical Issues in Performing Arts

Introduction

This week, learners will be guided to expand their understanding of emerging topical issues beyond the local Ghanaian context explored in Year 1, week 1, where learners researched and developed concepts for creating their own dance, music and drama based on any emerging Ghanaian topical issues; Year 2, week 8, where learners presented a selected repertoire of 5 to 10 minutes on any emerging Ghanaian topical issue using ICT software; and weeks 1, 2, and 3 of Year 3, section 1, where learners researched dance, music and drama performing arts literature in Ghana and the West African sub-region. This lesson will focus on researching and critically interrogating significant global issues. Learners will draw connections between these global issues and familiar local issues, fostering nuanced and relevant artistic responses.

Learning Tasks

1. Research and identify at least three emerging global topical issues relevant and compelling for potential exploration in a Performing Arts event. Explain each issue's global significance and its potential connection to local Ghanaian contexts.
2. Plans a Performing Arts event that incorporates research and discussion on emerging global topical issues and customs.
3. Emerging global topical issues (e.g., climate change and its local impact, social justice movements and Ghanaian perspectives, the influence of technology on traditional Ghanaian art forms and mental health stigma in global and local contexts).



Figure 12.1: *Social justice movements*

1. Comparative analysis of the manifestations and impacts of global issues in Ghana versus other parts of the world.
2. Employing advanced research methods to gather diverse perspectives and in-depth information on global issues.
3. Developing conceptual frameworks for artistic products (dance, music, drama or collaboration) that critically reflect chosen global topical issues.



4. Considering the implications of global issues on the execution, production, and post-production strategies of Performing Arts events (e.g., accessibility, sustainability and audience engagement).

Pedagogical Exemplars

Experiential Learning

- a. **Community Engagement (Focused on Global-Local Links):** Facilitate visits (physical or virtual) to organisations or individuals in the community who are working on or affected by the chosen global issues, encouraging learners to draw parallels with their local context.
- b. **Issue-Focused Brainstorming:** Guide learners in brainstorming the multifaceted meanings and impacts of the global issues, encouraging them to consider diverse viewpoints and potential artistic interpretations.
- c. **Practical Research Application:** Learners will apply research skills to gather information from various sources (including community perspectives) related to their chosen global issue.

Initiating Talk for Learning (TfL)

- a. **Global Issue Ideation for Events:** Facilitate group discussions to generate diverse artistic ideas for event planning that effectively engage with the chosen global issues.
- b. **Critical Analysis through Discussion:** Encourage learners to discuss the complexities of the global issues, challenge assumptions, and analyse different perspectives.
- c. **Collaborative Agreement on Focus:** Guide groups to discuss and agree on the specific aspects of the global issue they will focus on in their event plan.

Project-Based Learning (PBL)

- a. **Collaborative Event Design:** Guide learners in groups to collaboratively design preliminary plans for a Performing Arts artistic product(s) event. This plan should explicitly demonstrate how their research and discussions on the chosen global issue and relevant customs will be integrated into the event's concept, structure, and potential artistic elements.

Experiential Learning

In groups, learners will:

- a. Undertake community visits to gain first-hand information on emerging global topical issues and ways of planning an artistic product(s) production.
- b. Work together by brainstorming the meaning of emerging global topical issues found in the community.
- c. Write their responses in their jotters
- d. Research traditional ways of producing/performing artistic product(s) in Ghana and discuss the knowledge and customs they know from their own backgrounds and those of their friends and family.

Initiating Talk for Learning (TfL)

In groups, learners will brainstorm:

- a. On emerging global topical issues, ideas for event planning.
- b. To identify the emerging global topical issues suitable for planning Performing Arts events.

Project-Based Learning (PBL):

Guide learners to discuss and design plans for a Performing Arts artistic product(s) event that takes into account their research and discussion on emerging global topical issues and customs.

Group-Based Learning:

In groups, brainstorm to identify the emerging global topical issues suitable for planning Performing Arts events.

Key Assessment: Practice Paper 1

1. Analyse the impact of two emerging global issues (e.g., climate change, social justice, diversity and inclusion) on the planning and execution of performing arts productions. In your response, consider
 - a. Evaluate how these issues influence artistic choices, production processes and audience engagement.
 - b. Discuss three challenges that artists and producers may face when integrating these issues into their work and propose potential strategies for overcoming these challenges.
2. Using examples from recent performances or productions, evaluate the role of performing arts in interrogating and addressing emerging global issues.
3. Examine how artists incorporate contemporary global concerns into their work. Critically assess the impact of these issues on production planning, artistic expression, and societal conversations, highlighting the importance of responsible and purposeful art.

HINT



Conduct **Practice Paper 1**. It should cover the contents taught from Year 1 to 3. Refer to the **Table of Specification and Structure of the Paper** at the end of this section. Learners' papers should be marked immediately and scores entered into the SAP.

ITEM SPECIFICATION TABLE

Part A: Multiple-Choice Questions (Target: 40 Marks)

(Focus on DoK Level 1,2,3 and 4)

Strand	Sub-Strand	LO	LI	Learning Indicator	DoK Level	Assessment Format	Focal Area	No. of Items	Marks per Item
Foundations in Artistic Knowledge and Processes	Rudiments in Performing Arts	1.1.1.LO.1	1.1.1.LI.1	Identify and explain the elements of the Performing Arts used to develop, compose and perform artistic products in Dance.	1,2,3	MCQ	Elements of Dance	3	1
			1.1.1.LI.2	Identify and explain the elements of the Performing Arts used to develop, compose and perform artistic products in Music.	1,2,3	MCQ	Elements of Music	3	1
			1.1.1.LI.3	Identify and explain the elements of the Performing Arts used to develop, compose and perform artistic products in Drama.	1,2,3	MCQ	Elements of Drama	3	1
		2.1.1.LO.1	2.1.1.LI.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.	2,3	MCQ	ICT in Dance Production	2	1

			2.1.1.LI.2	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 MUSIC.	2,3	MCQ	ICT in Music Production	2	1
			2.1.1.LI.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 product(s) in DRAMA.	2,3	MCQ	ICT in Drama Production	2	1
	Communications in the Performing Arts	1.1.3.LO.1	1.1.3.LI.1	Summarise the various Performing Arts processes, using appropriate terminologies	1,2,3	MCQ	Performing Arts Processes	3	1
			2.1.3.LI.2	Explain ways by which the Performing Arts are connected and related to the other art forms in the Ghanaian society.	1,2,3 & 4	MCQ	PA Connections (Ghana)	4	1
		3.1.3.LO.1	3.1.3.LI.1	Summarise the various Performing Arts processes undertaken using the appropriate terminologies	1,2,3	MCQ	PA Processes	3	1

			3.1.3.LI.2	Explain ways by which the Performing Arts are connected and related to other art forms in the Global Society.	1,2,4	MCQ	PA Connections (Global)	3	1
	Business Cycle in the Performing Arts	1.1.4.LO.1	1.1.4.LI.1	Identifying Performing Arts business opportunities and challenges.	1,2,3	MCQ	PA Business Ops/ Challenges	3	1
			1.1.4.LI.2	Analyse business opportunities and challenges in the Performing Arts sector.	1,3,4	MCQ	Analysis of PA Business	3	1
Analysis and Interpretation	Critically Responding to Creative Works	1.3.1.LO.1	1.3.1.LI.1	Identify and evaluate the elements of production/ presenting/performing the artistic product(s).	1,2,3	MCQ	Elements of PA Production	3	1
		2.3.1.LO.1	2.3.1.LI.1	Identify and evaluate the elements of production/ presenting/performing of the artistic product(s).	1,3	MCQ	ICT PA Production Elements	2	1
Connecting Artworks with Life Experiences		1.3.2.LO.1	1.3.2.LI.1	Identify and connect Performing Arts artistic product(s) to life experiences.	2	MCQ	PA & Life Experiences	1	1
		Subtotal (Part A)						40	

Part B: Written Tasks (Short Answer, Essay, Case Study) (Target: 30 Marks)

(Focus on DoK Level 2 and 3, requiring explanation, application, analysis, and evaluation)

There are 6 questions totaling 60 marks, from which students will select questions to achieve 30 marks.

Strand	Sub-Strand	LO	LI Code	Learning Indicator	DoK Level	Assessment Format	Focal Area / Content	No. of Items	Marks per Item
Foundations in Artistic Knowledge and Processes	Rudiments in Performing Arts	3.1.1.LO.1	3.1.1.LI.1	Research DANCE, MUSIC and DRAMA performing arts literature and apply it to techniques and performances	3	Short Answer	Research & Application (Dance)	1	10
	Business Cycle in the Performing Arts	1.1.4.LO.1	1.1.4.LI.3	Apply marketing techniques and strategies to access identified business opportunities	3	Short Answer	Marketing Strategies	1	10
			1.1.4.LI.4	Draft a business plan for the production of Performing artwork(s)	3	Case Study/ Short Answer	Business Plan Elements	1	10
		2.1.4.LO.1	2.1.4.LI.1	Exhibit proficiency level skills in the conduct of research on businesses	3	Short Answer	Performing Arts Business Research	1	10
			2.1.4.LI.2	Analyse performing arts business problems and formulate recommendations	3	Essay / Case Study	Business Problem Analysis	1	10
		3.1.4.LO.1	3.1.4.LI.2	Apply knowledge of performing arts business concepts to develop a business plan	3	Short Answer	Applying Business Concepts	1	10

		Sub-total (Part B)						6	60
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Part C: Performance/Project-based Assessment (Target: 30 Marks)

(Focus on DoK Level 3 and 4, requiring practical creation, synthesis, and critical response)

Strand	Sub-Strand	LO	LI	Learning Indicator	DoK Level	Assessment Format	Focal Area / Content	No. of Items	Marks per Item
Artistic Practice	Developing Artistic ideas and Works	1.2.1.LO.1	1.2.1.LI.2	Plan to create/produce a Performing Arts artistic product(s) using indigenous knowledge systems.	3	Portfolio Submission	Project Planning (Indigenous)	1	10
		2.2.1.LO.1	2.2.1.LI.2	Plan, present/perform the execution of the rehearsal and production of the performing arts artistic product using ICT.	3	Portfolio Submission	ICT-Aided Production Plan	1	10
	Refining and Completing Artistic Works for Presentation	1.2.2.LO.1	1.2.2.LI.2	Perform/produce/present the planned performing arts artistic product(s).	4	Practical Performance	Indigenous Artistic Product	1	10
		Subtotal for (Part C)						3	30

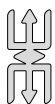
PLC Session 12

45 minutes
Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous session, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand.
 - b. identify three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to

suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.

 - a. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q).
 - b. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).

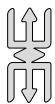

Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Use your app to plan and administer the mode of assessment for the Student Assessment Portal (SAP).
 - a. The key assessment for the week is **Practice Paper 1**. Chat with your app to plan this assessment by reviewing or developing the assessment items/tasks and marking schemes/rubrics for the practice paper (NTS 3k-3q).

10 minutes
Content Exploration

5. As a subject group, select one problem or topic/idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through the problem individually for 3–4 minutes
 - c. the group then works through it together the problem, step by step
 - d. highlight the most common errors made at each step (NTS 1c, 1e, 2c, 2e, 3e-3j).


Note

- This part is not 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.

- *Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.*

30 minutes**Enactment**

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes**Reflection**

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 13 PLANNING

Learning Indicator: *Plan an artistic performing arts product (dance, music, drama or collaboration) based on emerging global issues*

Focal Area: Planning on Global Issues

Introduction

This week, guides learners to develop and execute a well-planned artistic product in Dance, Music, drama, or a collaborative performance that responds to emerging global issues. Learners will apply advanced skills in performance, production and post-production activities while exploring topics such as climate change, migration or social justice. The focus is on using the performing arts to express ideas, raise awareness and engage audiences through thoughtful planning, creativity and teamwork.

Learner Tasks

1. Choose a relevant global issue (e.g., climate change, youth unemployment, or war), decide whether to express it through dance, music, drama, or a combination, and explain why the issue is important to you.
2. Write a short statement of the message your performance will convey and create an outline or storyboard showing what will happen in the beginning, middle, and end.
3. List the materials, ICT tools, costumes or props you will need. Assign roles (e.g., performer, director, designer), create a simple rehearsal schedule and identify how you will measure success.

Learners will be guided to explore the following:

1. Exploration of Emerging Global Issues

Emerging global issues such as climate change, migration, inequality, conflict and public health crises are examined as sources of inspiration for artistic expression. The focus is on understanding the nature, causes and impact of these issues to inform the planning of a relevant artistic product.

2. Development of Artistic Themes and Messages

Artistic themes are drawn from selected global issues and a central message is identified to shape the artistic vision. The theme should reflect a clear purpose, whether to inform, inspire, provoke thought, or advocate for change, ensuring meaningful engagement with the issue.

3. Selection of Art Form and Performance Structure

A suitable performing arts medium dance, music, drama or a collaboration is selected based on the nature of the issue and intended message. The structure of the performance is outlined, including sequence, flow, transitions and artistic style (e.g., abstract, narrative, experimental).

4. Design of Performance Components

Key creative elements such as movement vocabulary, sound design, text/dialogue, musical arrangement, characterisation and staging are conceptualised. Consideration is given to artistic coherence, audience impact and alignment with the selected theme.

5. Planning of Resources, Roles and Timeline

All required materials, equipment and digital tools are identified. Roles are assigned for performance, technical work and creative direction. A simple production schedule is developed, outlining tasks, rehearsal periods and key milestones from concept to presentation.

6. Documentation and Presentation of the Artistic Plan

The complete artistic plan is compiled in a clearly structured format, including the issue, theme, artistic choices, performance outline, production needs and timeline. The plan is presented as a formal creative proposal for review, reflection and refinement.

Pedagogical Exemplars

1. **Whole-class discussion:** In groups or individually, select a global issue and brainstorm artistic ideas to address it through dance, music, drama, or a combination. As a class, discuss possible objectives, intended messages, and what a successful artistic plan should include. Use a planning logbook to record concepts, themes, performance structure and resource needs.
2. **Activity-Based Learning:** Work in groups to plan a performing arts product based on a selected global issue. Identify roles, sketch the structure of the performance and list materials, equipment, or ICT tools required. Draft a simple timeline for production.
3. **Talk-for-Learning (TfL):** Discuss and critique each group's artistic plan focusing on theme, structure, choice of art form and how well the plan communicates the selected global issue. Offer suggestions for improving clarity, creativity and feasibility.
4. **Project-Based learning:** Based on your research, select an emerging global topical issue and develop a storyline/concept for composing a dance, music and/or drama pieces.

Key Assessment: Planning Portfolio

Submit a performance planning portfolio that includes the following components:

1. Selected global issue
2. Artistic theme and message
3. Choice of art form(s) and Justification
4. Performance structure (e.g., storyboard, choreographic/musical/dramatic outline)
5. Resource and role plan (including timeline, tools and personnel)
6. Presentation of final artistic plan (written or oral)

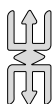
PLC Session 13

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to

- a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
- b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

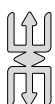
4. Plan the week's key assessment with your app

- a. The key assessment for the week is **planning portfolio**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the assessment (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
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Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
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- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
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9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 14: ADVANCED RESEARCH

Learning Indicator: Conduct research to inform and refine artistic work, demonstrating advanced skills in presenting, producing and recording

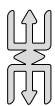
Focal Area: Research-informed artistic creation

Introduction

This week centres on developing and applying advanced skills in research and decision-making to produce and record a novel performing arts work, be it dance, music, drama, or a collaborative form of any that carefully interrogates cultural, historic, and global belief systems. Learners will explore the bond between research ideas or perspectives and artistic choices, ensuring their production reflects depth, relevance, and originality. This process encourages learners to refine their creative processes through advanced and informed decision-making, integrating cultural sensitivity with artistic innovation.

Learning Tasks

1. Brainstorm and list two potential cultural, historical, or global belief systems relevant to your artistic interests.
2. Conduct advanced research to inform and refine your artistic creation from task 1 that critically explores cultural, historic and global belief systems.



Teacher Note

- Encourage learners to think broadly. Examples could include ancient Greek mythology, Renaissance humanism, West African oral traditions, Japanese Shintoism, Hindu philosophical concepts, or the impact of the Industrial Revolution on social beliefs. The key is for the system to resonate with their artistic leanings.
- This task requires more than superficial searching. Emphasise critical thinking, cross-referencing and seeking primary or authoritative secondary sources.

Learners will be guided through the following themes:

1. The Research Process

For this advanced research, learners should move beyond simple definitions and into the complexities of their chosen belief systems.

- a. Identifying Core Tenets: What are the foundational ideas, myths, rituals, or historical events that define this system?
- b. Historical Context: How did this belief system evolve over time? What historical events influenced its formation or transformation?
- c. Cultural Manifestations: How does this belief system manifest in art, music, literature, social structures, or daily life within its respective culture or historical period?
- d. Global Impact/Interconnections: Has this belief system influenced other cultures or global movements? Are there contemporary relevance or echoes of it in modern society?

- e. Controversies or Interpretations: Are there different schools of thought, historical debates, or contemporary controversies surrounding this belief system? This adds depth and complexity to their artistic interrogation.

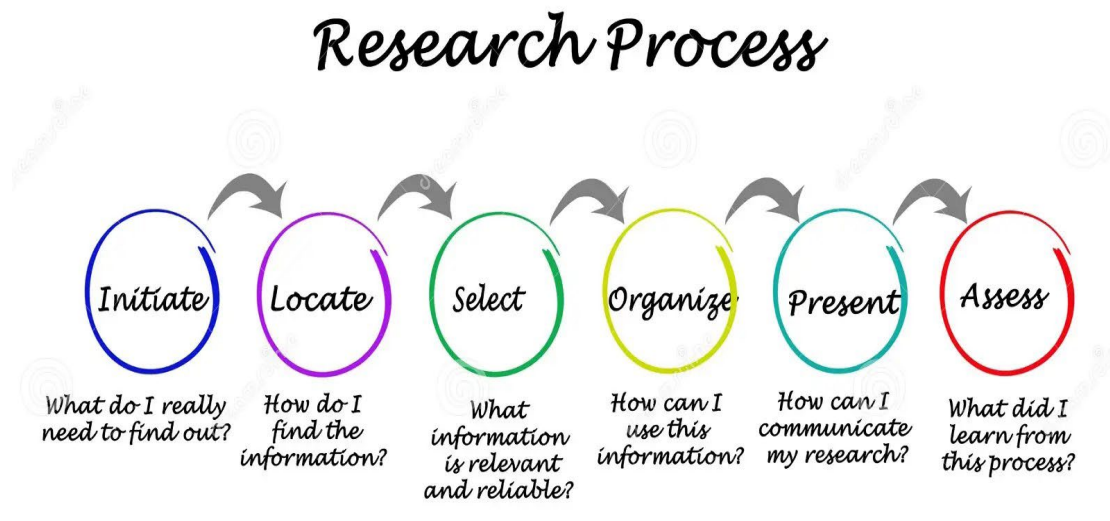


Figure 14.1: The research process in view

2. Research Phase

- a. Topic Selection: Choose a belief system or thematic lens (e.g., West African storytelling, Islamic calligraphy in performance, or African-American gospel tradition).
- b. Question Development: Develop open-ended questions to guide your research (e.g., “How does Yoruba cosmology influence ritual music?”).
- c. Source Evaluation
 - i. Primary sources (recordings, interviews, scripts, performances)
 - ii. Secondary sources (journals, books, articles, documentaries)

3. Idea Development & Creative Planning

- a. Map research insights to performance ideas:
 - i. What themes, imagery, or practices can be translated artistically?
 - ii. How can these concepts be embedded in character, movement, sound, or rhythm?
- b. Begin storyboarding or outlining the performance work.
- c. Engage in **creative experimentation** (e.g., sketching, improvisation, script excerpts, musical drafts).



Figure 14.2: An infographic of steps in the research process

4. Artistic Production

Learners produce their work using advanced artistic methods:

- a. Choreography, scoring, scripting, or devising the piece.
- b. Incorporating research-inspired elements (e.g., a traditional drumming pattern, visual motifs from a specific culture, movement vocabulary derived from a ritual dance).
- c. Using digital tools and equipment to rehearse and refine:
 - Music: DAWs like BandLab or Soundtrap
 - Video: Adobe Premiere Pro, CapCut
 - Sound: Audacity, FL Studio
 - Performance Recording: OBS Studio, smartphone setups with lighting and tripod kits

5. Recording and Presentation

Learners will:

- a. Record a 5–10 minute final artistic piece that integrates the researched theme.
- b. Use multi-angle video, layered audio, or multimedia projections as appropriate.
- c. Ensure professional quality presentation:
 - i. Clean editing
 - ii. Good sound levels
 - iii. Visual clarity
 - iv. Clear narrative or abstract structure

6. Critical Reflection

Learners submit a reflective journal or video log addressing

- a. How research shaped their artistic concept
- b. Decisions they made to remain authentic or challenge perspectives
- c. Challenges encountered during the integration of research
- d. What skills they developed in presenting and recording

Pedagogical Exemplars

Experiential Learning

Provide learners with opportunities to:

- Research and critically analyse the work of a professional artist (local or international), focusing on how research informed their creative process, techniques, production decisions and presentation strategies. Learners should then apply these insights to refine their own artistic product.
- Engage in studio/lab-based exploration of technical tools used in producing and recording (e.g., lighting rigs, audio mixing software, camera angles, editing platforms). Learners experiment with these tools to enhance the quality of their performance recordings.

Talk for Learning

Encourage purposeful oral engagement through:

- Structured peer-led seminars or Socratic circles where learners present initial research findings, explore cultural or philosophical interpretations and debate their relevance and artistic implications.
- Think-pair-share or group reflection tasks in which learners justify how their creative decisions such as staging, tempo, characterisation, or rhythm are influenced by research insights about their selected belief system.
- Critique sessions where learners give and receive constructive feedback on how well their work communicates researched ideas, encourages cultural sensitivity and shows originality in presentation or recording.

Collaborative Learning

Foster cooperation and interdisciplinary thinking through:

- Group research projects in which learners select a belief system and divide research tasks (e.g., one focuses on rituals, another on global impact) before collaboratively designing an artistic piece that reflects their synthesis.
- Joint artistic productions (e.g., ensemble scenes, dance-drama fusions, musical compositions with visual storytelling) where each member contributes based on their research focus. Teams must document how the research process shaped production roles and artistic decisions.
- Collaborative digital productions that require teams to use recording and editing software to present their work professionally, highlighting research-informed symbolism, motifs, and structural choices.

Differentiated Learning

1. For Learners Requiring Additional Support

- a. Provide structured research templates with guiding questions.
- b. Use visual aids like mind maps or concept charts to facilitate understanding of complex belief systems.
- c. Offer scaffolded tasks that focus on specific research skills: summarising sources, analysing cultural contexts, and connecting research to artistic expression.

2. For Advanced Learners

- a. Challenge with deeper analysis of texts, historical artefacts, or global case studies.
- b. Encourage them to incorporate interdisciplinary research, such as sociology or anthropology, to deepen their artistic interrogation.
- c. Assign leadership roles within groups, demanding higher-level synthesis and decision-making.

Key Assessment: Individual Research

Instruction: Select one cultural, historical, or global belief system and conduct advanced research on it. Using your findings, create a five- to ten-minute original artistic product (e.g., solo or group drama, dance, music, or multimedia performance) that reflects and critically engages with the belief system.

In your response, submit a research and artistic rationale portfolio (written or multimedia) that includes

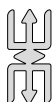
- a. A summary of your research findings.
- b. A critical explanation of how the research informed your artistic choices.
- c. Evidence of production and recording techniques used.
- d. A reflection on how the final product represents cultural sensitivity, originality and technical refinement.

PLC Session 14

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

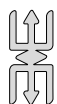
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **individual research**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the research (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- *This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?*
- *If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.*
- *Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.*

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - i. were the examples grounded in contexts familiar to Ghanaian learners?
 - ii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 15: EXECUTION

Learning Indicator: *Perform/produce/present the planned performing arts artistic product(s) and record it for post-production activities*

Focal Area: Integrated Performance and Documentation

Introduction

This week, the learners' focus shifts to the culmination of artistic creation: delivering a live performance and its necessary documentation. Building on the foundational knowledge from Year 2, weeks 17 and 18, where learners practiced performing artistic products that reflected emerging issues and explored recording techniques with ICT software for post-production. The objective is for them to not only present their planned performing arts artistic products effectively but also to record these performances for future post-production activities and archival purposes. This integrated approach emphasises the professionalism required in the performing arts, where the live moment is captured for wider reach, analysis, and preservation. Teachers' guidance will be important in helping learners understand the bonding relationship between a successful live presentation and the strategic recording that follows.

Learner Tasks

Working individually or in groups, learners will:

1. Refine and rehearse their chosen performing arts artistic product(s)
2. Plan and execute a live performance of their artistic product(s), ensuring all aspects of the performance stage (mobilisation of resources, time management, casting, crew coordination, audience engagement, etc.) are considered.
3. Concurrently, strategically record their live performance(s) using appropriate audio-visual equipment, applying the principles of effective recording for documentation and post-production.
4. Prepare the recorded material for potential future editing, archiving or sharing.

The Integrated Performance and Recording Process:

1. Pre-Performance Checklist Revisited and Expanded:

- a. Artistic Product Refinement: Final rehearsals, costume checks, prop readiness, and technical cueing (lighting and sound).
- b. Resource Mobilisation: Ensuring all equipment (musical instruments, sound systems, recording devices, and lighting) is in place and fully functional.
- c. Logistics Coordination: Confirming venue readiness, seating arrangements, security and audience flow.
- d. Team Briefing: Final briefing for cast and crew, clarifying roles, responsibilities and emergency protocols.

2. The Performance Stage – A Live Event:

- a. Execution: Presenting the artistic product with precision, energy and engagement.
- b. Audience Interaction: Fostering a connection with the audience.
- c. Smooth Flow: Minimising disruptions and addressing unforeseen challenges with professionalism.
- d. On-the-fly Adjustments: The ability to adapt to minor issues without disrupting the overall aesthetic.

3. Strategic Recording for Post-Production:

- a. Placement of Recording Equipment: Optimising camera angles and microphone placement for comprehensive coverage.
- b. Sound Quality: Ensuring clear audio capture, considering ambient noise and microphone types.
- c. Visual Quality: Focusing on lighting, framing and stable shots.
- d. Continuous Recording: Minimising breaks and ensuring uninterrupted capture of the entire performance.
- e. Multiple Takes/Angles (if feasible): Capturing different perspectives for richer post-production options.
- f. File Naming Conventions: Implementing a consistent system for easy identification and retrieval.
- g. Immediate Backup/Storage: Transferring recorded files to secure storage to prevent loss.

4. Post-Production Readiness:

- a. Understanding the purpose of recording (documentation, marketing, self-assessment, further artistic development).
- b. Anticipating editing needs based on the live performance (e.g., transitions, audio leveling, adding titles).

Pedagogical Exemplars

1. Collaborative Project-Based Learning

Divide learners into groups. Each group is responsible for a complete cycle:

- a. Learners select or create a short performing arts piece (5-10 minutes).
- b. Groups develop a detailed performance plan, including cast, crew roles, basic technical requirements and audience engagement strategies.
- c. Groups develop a recording plan, identifying necessary equipment (even if it's just mobile phones), camera angles and sound considerations.
- d. Learners conduct rehearsals where both performance and recording aspects are practiced simultaneously.
- e. Each group performs their piece while another group (or designated individuals) records it, strictly adhering to their recording plan.
- f. After each performance and recording, facilitate a whole-class discussion to evaluate both the performance quality and the effectiveness of the recording. Use the “evaluation checklist” from Year 1 to appraise peers.

2. Hands-on Workshop: Optimising Recording for Performance:

- a. If possible, provide learners with various recording devices (mobile phones, camcorders, external microphones). Guide learners through practical exercises on:
 - i. Setting up tripods for stable shots.
 - ii. Positioning microphones for optimal sound capture (e.g., proximity, direction).
 - iii. Understanding lighting for video recording.
 - iv. Using basic camera functions like zoom, focus and white balance.
 - v. Conducting “sound checks” and “camera tests” before a mock performance.
- b. Live Sound and Video Monitoring: Teach learners how to monitor audio levels and visual framing *during* a live recording. Emphasise that this is distinct from mere observation.

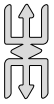
3. Reflective Practice and Peer Review:

- a. Video Analysis Session: Play back the recorded performances in class. Facilitate a critical discussion using guiding questions:
 - i. What aspects of the performance were effectively captured by the recording?
 - ii. Where could the recording have been improved to better reflect the artistic intent?
 - iii. How did the performers’ energy translate through the recording?
 - iv. What mistakes in the live performance became more apparent (or less) through the recording?
- b. Documentation and Archiving Discussion: Lead a discussion on the importance of the recorded product for post-production activities like editing, creating promotional material, or for historical documentation. Discuss file formats, naming conventions, and storage solutions.

Key Assessment: Case Study

Task: As the lead producer for a major community performing arts festival, you are tasked with both ensuring a highly successful live performance and creating a high-quality digital archive of all performances for future promotional and educational use.

1. Outline a detailed strategic plan for a multi-act performance. Explain the following in your response:
 - a. How you will you integrate all aspects of resource mobilisation, time management, cast and crew coordination, and audience engagement to ensure a flawless live presentation?
 - b. Justify your choices for each element, considering potential challenges and mitigation strategies.
2. Describe how you would establish and manage a recording operation during the live festival to capture every artistic nuance. Consider the following in your response
 - a. What your criteria for selecting recording equipment, camera placements, and audio capture techniques is
 - b. State a clear vision for how these raw recordings will be transformed through post-production into a valuable digital archive that serves both promotional and educational objectives.
3. In evaluating the success of both the live performances and the recorded documentation process in the post-production stage, identify three specific areas where significant improvements could be made for future events.



Note

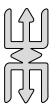
Bonus marks will be provided for the addition of detailed justifications and recommendations for how these improvements would be implemented to enhance both the live experience and the quality of the digital archive.

PLC Session 15

45 minutes

Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
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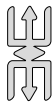
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **case study**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the case study (NTS 3k-3q).

10 minutes

Content Exploration

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WEEK 16

Learning Indicator: Record a refined and complete artistic work for post-production activities

Focal area: Recording for Post-Production

Introduction

This week, learners transition from rehearsal to capturing their final artistic performance with precision and professional intent. The focus is on recording a well-executed and polished version of their work, whether in music, dance, drama, or a collaborative form by using appropriate recording tools and ICT software. As a teacher, your role is to guide learners in preparing for a final take that reflects artistic excellence and readiness for post-production. This includes refining technical delivery, managing stage or recording presence, and applying knowledge of sound and visual quality. Through demonstration, peer feedback, and structured recording sessions, learners will gain critical experience in producing high-quality performance content that can be edited, enhanced, and shared beyond the classroom. The process deepens their understanding of artistic professionalism, technical accuracy, and creative discipline.

Learning Tasks

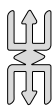
1. Rehearse and polish your final performance with feedback from peers and the teacher.
2. Perform and record your complete artistic work using any available device (e.g., mobile phone), focusing on clear sound and visible performance.
3. Watch your recorded performance carefully and decide if it shows your best work, ready to be edited or shared.

Recording for post-production is the process of capturing a polished and complete artistic performance such as music, dance, drama, or a collaborative piece, using available audio-visual tools. The aim is to create a high-quality recording that is ready for editing, enhancement, or public presentation.

This step comes after final rehearsals, where the performance is already refined. The recording must reflect the performer's best work and meet basic technical standards for sound, visuals and completeness.

1. Tools and Equipment

BASIC TOOL	OPTIONAL/ADVANCED TOOLS
Smartphones or basic tablets	Digital cameras or camcorders
Built-in microphones	External mics or audio interfaces
Natural lighting	LED lights or ring lights
Free apps (camera, voice recorder)	Editing software (InShot, BandLab, Audacity)
Tripod stands or steady surfaces	Stabilisers or boom stands



Note

Even with limited resources, learners can produce high-quality recordings by applying good techniques.

2. Steps in the Recording Process

Step 1: Final Rehearsal and Setup

- Refine the performance through final practice.
- Choose a quiet and well-lit location.
- Position the recording device securely.

Step 2: Recording the Artistic Work

- Perform the full piece confidently and clearly.
- Ensure sound and visuals are captured without interruption.

Step 3: Initial Review

- Immediately watch or listen to the recording.
- Identify any issues (e.g., background noise, performer not visible)

Step 4: Decide on Retakes

Re-record only if major problems affect performance quality.

3. Characteristics of a good recording

A quality artistic recording should:

- Capture the entire performance without cuts.
- Have clear sound with minimal background noise.
- Show visible and expressive performers.
- Reflect refined artistic delivery (well-rehearsed and confident).
- Be free from distractions in the background.
- Be ready for editing or public sharing.

Pedagogical Exemplars

Experiential Learning

Provide learners with structured, hands-on experiences that enable them to plan, execute and evaluate high-quality artistic recordings.

- Guide learners through a practical workshop on recording basics, including how to use record, pause, rewind, playback and save functions on available devices.
- Organise peer-based recording sessions where learners alternate roles as performers and recording technicians to develop both artistic and technical competence.
- Allow learners to explore and compare different recording tools and software to determine the best options for capturing clear visuals and sound based on their artistic goals.

Digital Learning

Integrate digital tools in the recording process to enhance creativity, technical precision and learner autonomy.

- a. Where resources allow, assign groups multiple devices to experiment with camera angles, framing, and audio positioning to capture the most effective view of the performance.
- b. Support learners in using digital devices such as smartphones, tablets, or cameras to record a refined version of their planned artistic presentation.
- c. Facilitate opportunities for learners to play back and evaluate their recordings, identifying strengths and areas for improvement before post-production.

Talk for Learning

Promote critical reflection and collaborative thinking through structured dialogue and questioning.

- a. Use interactive questioning to engage learners in discussing:
 - What makes a performance ready for recording?
 - What equipment is available to us and how can we use it effectively?
 - What ethical considerations must we respect when recording others' work?
- b. Facilitate class discussions on artistic intention, audience impact, and recording quality, encouraging learners to use performance vocabulary in peer feedback.

Key Assessment: Critiquing

Task: In groups or individually, plan, record and critically justify a refined and complete artistic performance (music, drama, dance, or collaborative) that meets the technical and expressive standards required for post-production.

Submit the final recorded product along with a written or oral reflective report that explains:

1. The choices made in preparing and refining the performance,
2. The tools and techniques used for recording and
3. An evaluation of how the recording meets artistic and technical quality standards for post-production readiness.

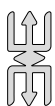
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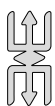
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- a. The key assessment for the week is **critiquing**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the assessment (NTS 3k-3q).

10 minutes

Content Exploration

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Section Review

This section enhanced learners' ability to research, critically interrogate, and creatively respond to global topical issues through performing arts. Students developed skills in identifying relevant social, environmental, and cultural challenges, analysing their impact on artistic production, and designing engaging performance concepts. Through project-based planning, dialogue, and community involvement, students made connections between global themes and local settings, promoting social awareness and cultural sensitivity. The assessment framework encouraged critical analysis, innovative artistic framing, and strategic planning, emphasising both technical execution and meaningful thematic expression.



MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 12

Question 1: Total of 10 marks

Criteria	Excellent (10 marks)	Proficient (7 marks)	Adequate (4 marks)	Needs Improvement (1 mark)
Identification & Description (2.5 marks)	Clearly identifies two relevant emerging global issues and provides a concise, accurate description of each, demonstrating a strong understanding of their nature and significance.	Identifies two relevant emerging global issues and provides a generally accurate description of each, though some minor details or nuances may be missing.	Identifies two global issues, but descriptions may be somewhat vague, lack depth, or contain minor inaccuracies.	Identifies only one relevant global issue, or Descriptions are largely inaccurate, unclear, or irrelevant to the performing arts.
Influence on Artistic Choices (2.5 marks)	Provides an insightful and thorough evaluation of how both identified issues profoundly influence artistic choices (e.g., genre, narrative, character development, aesthetic), offering specific and compelling examples	Evaluates how both identified issues influence artistic choices with good detail and some relevant examples. The connections are clear and generally well explained.	Offers a basic evaluation of how the issues influence artistic choices. Examples may be generic, or the connections between the issues and choices are not fully developed	Provides a superficial or unclear evaluation of the influence on artistic choices. Examples are missing, irrelevant, or the connection to the issues is not discernible.
Influence on Production Processes (2.5 marks)	Offers a comprehensive and perceptive evaluation of how both identified issues impact production processes (e.g., casting, rehearsal methods, design elements, marketing), supported by specific and illustrative examples	Evaluates how both identified issues influence production processes with good detail and some relevant examples. The discussion of processes is clear and generally accurate.	Provides a basic evaluation of how the issues influence production processes. Examples may be generic, or the explanation of their impact is limited.	Presents a superficial or unclear evaluation of the influence on production processes. Examples are missing, irrelevant, or the connection to the issues is not clear.
Influence on Audience Engagement (2.5 marks)	Presents a sophisticated and detailed evaluation of how both identified issues shape audience engagement (e.g., reception, interpretation, participation, community dialogue), providing nuanced insights and specific examples.	Evaluates how both identified issues influence audience engagement with good detail and some relevant examples. The discussion of engagement is clear and mostly well-explained	Offers a basic evaluation of how the issues influence audience engagement. Examples may be generic, or the explanation of their impact is somewhat vague.	Provides a superficial or unclear evaluation of the influence on audience engagement. Examples are missing, irrelevant, or the connection to the issues is not evident.

Challenges & Proposed Strategies (3 Marks)

Criteria	Excellent (3 marks)	Proficient (2.5 marks)	Adequate (2 marks)	Needs Improvement (1 mark)
Challenges & Strategies	Clearly identifies three distinct, relevant, and well-articulated challenges faced by artists and producers when integrating global issues into their work. Proposes three practical, well-reasoned, and creative strategies that directly and effectively address each challenge.	Identifies three relevant challenges, though one or two may be slightly less distinct. Proposes three generally practical strategies that address the challenges, but some may lack the innovative or specific detail of an excellent response.	Identifies two or three challenges, but they might be quite general or not fully distinct from each other. Proposes basic strategies, but they may be somewhat generic, lack depth, or only partially address the challenges.	Identifies one or no relevant challenges, or the challenges are poorly defined and unconnected to the performing arts context. Strategies are missing, irrelevant, or unfeasible.

Role of Performing Arts & Responsible Art (3 Marks)

Criteria	Excellent (3 marks)	Proficient (2.5 marks)	Adequate (2 marks)	Needs Improvement (1 mark)
Role of Performing Arts & Artist Incorporation	Provides a thorough and insightful evaluation of the role of performing arts in interrogating and addressing emerging global issues, using compelling, specific, and recent examples (e.g., from the last 5 years). Examines in detail how artists incorporate contemporary global concerns into their work, providing strong examples of artistic choices and methods.	Evaluates the role of performing arts in addressing global issues with good recent examples. Examines how Artists incorporate concerns, providing good examples of their artistic choices and methods.	Provides a basic evaluation of the role of performing arts, with some examples (which may be less recent or specific). Offers a general examination of how artists incorporate concerns, but details are limited.	Fails to adequately evaluate the role of performing arts or provide relevant examples. The examination of artist incorporation is superficial or missing.
Impact Assessment & Responsible Art	Critically assesses the nuanced impact of these issues on production planning, artistic expression, and societal conversations, demonstrating a deep understanding of both positive and negative implications. Clearly and convincingly highlights the critical importance of responsible and purposeful art, discussing ethical considerations and the power of art to foster understanding and change.	Critically assesses the impact on production planning, artistic expression, and societal conversations, showing good understanding of key implications. Discusses the importance of responsible and purposeful art with clear justification.	Provides a basic assessment of the impact on planning, expression, and societal conversations, but it may lack critical depth or nuance. Mentions the importance of responsible art, but the discussion is limited.	Offers a superficial or unclear assessment of impact, or it focuses on only one aspect. The discussion of responsible and purposeful art is absent or very weak.

Question 2. Total of 10 marks

Criteria	Excellent (4 marks)	Proficient (3 marks)	Adequate (2 marks)	Needs Improvement (1 marks)
<i>Issue Identification & Description</i>	<i>Clearly identifies two relevant emerging global issues and accurately describes each, indicating a strong understanding of their connection to the performing arts context.</i>	<i>Identifies two global issues and describes them correctly, but the connection to performing arts may not be explicitly detailed.</i>	<i>Identifies two global issues, but the description is basic or there are minor inaccuracies. The link to performing arts is unclear.</i>	<i>Identifies only one or no relevant global issues, or the description is inaccurate/irrelevant.</i>
<i>Evaluation of Role (Content)</i>	<i>Provides a sophisticated evaluation of how performing arts interrogate and address global issues. Clearly articulates multiple roles (e.g., raising awareness, fostering empathy, provoking dialogue, advocating for change) and their nuances.</i>	<i>Evaluates the role of performing arts in addressing global issues, articulating several roles clearly.</i>	<i>Offers a basic evaluation of the role of performing arts, possibly listing one or two roles without much elaboration or depth.</i>	<i>Provides a superficial or unclear explanation of the role or misinterprets its fundamental function in addressing global issues.</i>
<i>Quality of Examples & Analysis</i>	<i>Effectively uses specific, compelling, and recent (e.g., within the last 5 years) examples of performances/productions. The analysis explicitly and thoroughly demonstrates how these examples illustrate the stated roles of performing arts.</i>	<i>Uses relevant recent examples to support the evaluation. Examples are generally well-chosen and illustrate the points made, but the depth of analysis linking them to the role might be less comprehensive</i>	<i>Includes some examples, but they may be generic, less recent, or not fully illustrative of the points being made. Analysis of examples is basic or descriptive rather than analytical.</i>	<i>Lacks relevant or recent examples, or examples provided are poorly explained, irrelevant, or do not effectively support the evaluation of the performing arts' role.</i>
<i>Clarity, Structure & Language</i>	<i>The response is exceptionally well-organised, coherent, and presents ideas with logical flow and strong transitions. Language is precise, academic, and free from grammatical or spelling errors.</i>	<i>The response is well-organised and generally coherent. Ideas are clear, and logical flow is evident, though some transitions may be weak. Few minor grammatical or spelling errors are present.</i>	<i>The response has some organisational structure, but ideas may be unclear or lack a logical flow. Noticeable errors in grammar, spelling, or punctuation may distract from the content.</i>	<i>The response is poorly organised, confusing, or unclear, lacking coherence and flow. Numerous significant errors in grammar, spelling, and punctuation detract heavily from the quality.</i>

Question 3. Total of 10 marks

Criteria	Excellent (5 marks)	Proficient (4 marks)	Adequate (2.5 marks)	Needs Improvement (1 marks)
<i>How Artists Incorporate Concerns</i> (2.5 marks)	<i>Explains how artists incorporate concerns with specific, detailed methods (e.g., narrative shifts, innovative staging, character development, use of digital media). Provides clear and illustrative examples that demonstrate these methods and their direct link to global issues.</i>	<i>Explains how artists incorporate concerns, with good detail and relevant examples. Shows a solid understanding of the artistic methods employed.</i>	<i>Provides a basic explanation of how artists incorporate concerns. Examples may be general, or the specific methods used are not clearly articulated.</i>	<i>Explanations are superficial, inaccurate, or missing. Examples are absent, irrelevant, or unclear, showing little understanding.</i>
<i>Critical Impact on Production Planning</i> (2.5 marks)	<i>Critically assesses the impact on production planning, discussing specific and nuanced logistical, financial, ethical, and resource-related challenges and adjustments that arise due to the global issues.</i>	<i>Assesses the impact on production planning, identifying relevant challenges and adjustments that are clearly linked to the global issues.</i>	<i>Offers a basic assessment of the impact on production planning, but lacks depth, specificity, or the Connections to the issues are general.</i>	<i>Discussion of impact on production planning is superficial, inaccurate, or entirely omitted.</i>
<i>Critical Impact on Artistic Expression</i> (2.5 marks)	<i>Critically assesses the impact on artistic expression, analysing how the forms, aesthetics, narratives, and creative choices are profoundly shaped or challenged by the contemporary global concerns.</i>	<i>Assesses the impact on artistic expression, identifying clear changes, influences, or creative responses brought about by the global issues.</i>	<i>Offers a basic assessment of the impact on artistic expression, but the connection between the issues and artistic choices is general or simplistic.</i>	<i>Offers a basic assessment of the impact on artistic expression, but the connection between the issues and artistic choices is general or simplistic.</i>
<i>Critical Impact on Societal Conversations</i> (2.5 marks)	<i>Critically assesses the impact on societal conversations, analysing how the artistic work effectively contributes to public dialogue, shifts perspectives, fosters empathy, or prompts action/reflection in the broader society.</i>	<i>Assesses the impact on societal conversations, clearly explaining how the artistic work engages the public with the global concerns.</i>	<i>Offers a basic assessment of the impact on societal conversations, but the explanation of societal influence or engagement is limited or vague.</i>	<i>Discussion of impact on societal conversations is superficial, inaccurate, or entirely omitted.</i>

<i>Responsible & Purposeful Art Highlighting Importance</i> (2.5 marks)	<i>Compellingly highlights the critical importance of responsible and purposeful art in this context. Discusses ethical considerations, potential pitfalls, and art's unique power to foster understanding, empathy, and positive change</i>	<i>Clearly discusses the importance of responsible and purposeful art, providing good reasons for its necessity in addressing global concerns.</i>	<i>Mentions the importance of responsible art, but the discussion is somewhat generic, lacks depth, or the justification for its importance is weak.</i>	<i>Fails to discuss the importance of responsible and purposeful art, or the discussion is irrelevant/inaccurate.</i>
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WEEK 13 (20 Marks)

Criteria	Excellent(4 marks)	Good (3 marks)	Satisfactory (2 marks)	Needs Improvement (1 mark)
<i>Relevance and Clarity of Global Issue</i>	<i>The issue is clearly defined, current and strongly relevant to global discourse.</i>	<i>Issue is defined and mostly relevant to global discourse.</i>	<i>The issue is mentioned but lacks clarity or relevance.</i>	<i>The issue is unclear or unrelated to global themes.</i>
<i>Artistic Message and Purpose</i>	<i>The message is powerful, focused, and clearly linked to the issue.</i>	<i>The message is clear and has a good link to the issue.</i>	<i>The message is general or weakly linked to the issue.</i>	<i>The message is vague or disconnected from the issue.</i>
<i>Justification of Art Form(s)</i>	<i>The art form is well chosen and strongly justified in relation to the issue and message.</i>	<i>Art form is appropriate and mostly justified.</i>	<i>Art form is mentioned but weakly justified.</i>	<i>Art form is unclear or not justified.</i>
<i>Structure and Planning Detail</i>	<i>The performance structure is highly organised, coherent, and creatively planned (e.g., scenes, flow, timing).</i>	<i>Structure is clear and mostly organised with some creative elements.</i>	<i>Structure is basic, with limited detail or coherence.</i>	<i>Structure is disorganised or missing key planning elements.</i>
<i>Roles, Resources, and Timeline</i>	<i>Roles and resources are clearly defined and realistic; the timeline is well-structured and achievable.</i>	<i>Most roles and resources are defined; timeline is acceptable.</i>	<i>Some roles and resources identified: The timeline lacks detail.</i>	<i>Roles/resources/tTimelines are unclear, or incomplete.</i>

Typo – timelines in bottom RH corner above

WEEK 14 (40 marks)

Criteria	Excellent (9–10)	Good (7–8)	Satisfactory (5–6)	Limited (1–4)
<i>Depth & Accuracy of Research (10 marks)</i>	<i>Demonstrates comprehensive, critically evaluated research from diverse and credible sources; explores multiple dimensions of the belief system (e.g., origins, evolution, cultural manifestations).</i>	<i>Good understanding with some critical analysis and varied sources. Covers most aspects of the belief system.</i>	<i>Basic research, limited to a few sources; some key ideas are underdeveloped or missing.</i>	<i>Minimal or surface-level research; lacks depth or relevance to belief system.</i>
<i>Application of Research in Artistic Work (10 marks)</i>	<i>Artistic work shows deep integration of research findings; creative choices are clearly informed by belief system; artistic translation is nuanced and insightful.</i>	<i>Research is applied meaningfully, with clear links to artistic elements; some moments of originality.</i>	<i>Some connections between research and artistic choices, though not always consistent or clear.</i>	<i>Weak or unclear relationship between research and the artistic product.</i>
<i>Technical Execution: Producing and Recording (10 marks)</i>	<i>Demonstrates advanced skill in using technology and production tools (e.g., audio, video, staging, lighting) to enhance presentation; highly polished.</i>	<i>Good use of technical tools to support the performance; minor errors in execution..</i>	<i>Basic technical application; production value is modest and has noticeable limitations.</i>	<i>Minimal or poor use of production tools; detracts from overall presentation.</i>
<i>Critical Reflection and Justification (10 marks)</i>	<i>Thoughtful, in-depth reflection that critically evaluates process, challenges, cultural implications, and personal growth; supports all claims with research evidence.</i>	<i>Solid reflection with some critical insight and clear connections to the process and final product.</i>	<i>Basic reflection with limited critique; general rather than specific observations.</i>	<i>Weak or missing reflection; lacks coherence or fails to connect process to outcome.</i>

WEEK 15**Question 1: Strategic Planning and Execution (10 Marks)**

Criteria	0–0.5 (Needs Improvement)	0.5–1 (Adequate)	1–1.5 (Proficient)	1.5–2 (Excellent)
<i>Detail & Scope (2 Marks)</i>	<i>The plan is vague; lacks specific details or breadth.</i>	<i>Some detail, but gaps exist in covering all relevant areas.</i>	<i>Covers most relevant areas with reasonable detail; a few minor omissions.</i>	<i>Comprehensive and highly detailed plan, addressing all facets of resource mobilisation, time, cast, crew, and audience.</i>

<i>Integration (2 Marks)</i>	<i>Elements are listed but not clearly integrated</i>	<i>Shows some understanding of how elements connect, but connections are weak.</i>	<i>Demonstrates clear understanding of how elements interrelate for a cohesive performance.</i>	<i>Seamlessly integrates all planning elements, showcasing a deep understanding of their interdependence for a flawless live event.</i>
<i>Justification (2 Marks)</i>	<i>No justification or justifications are illogical.</i>	<i>Some justifications, but they are simplistic or not fully convincing.</i>	<i>Justifications are mostly sound and demonstrate thoughtful consideration.</i>	<i>Well-reasoned and insightful justifications for all choices, demonstrating a strong understanding of best practices in performance production.</i>
<i>Problem Solving (2 Marks)</i>	<i>No consideration of challenges or mitigation strategies.</i>	<i>Identifies a few challenges but offers weak or impractical solutions.</i>	<i>Identifies relevant challenges and proposes logical and feasible mitigation strategies for most.</i>	<i>Proactively anticipates a wide range of potential challenges and provides innovative, highly effective, and practical mitigation strategies.</i>
<i>Feasibility (2 Marks)</i>	<i>The plan is impractical or unrealistic.</i>	<i>The plan is somewhat practical but may have significant limitations.</i>	<i>The plan is generally practical and realistic for a community festival.</i>	<i>The plan is highly practical, realistic, and demonstrates an astute understanding of logistical constraints and opportunities.</i>

Question 2: Integrated Recording and Post-Production Vision (10 Marks)

Criteria	0–0.5 (Needs Improvement)	0.5–1 (Adequate)	1–1.5 (Proficient)	1.5–2 (Excellent)
<i>Recording Strategy (2 Marks)</i>	<i>Vague mention of recording; no strategic approach.</i>	<i>Basic understanding of recording; lacks strategic placement or technique.</i>	<i>Outlines a sound recording strategy, considering equipment, placement, and basic audio/visual techniques.</i>	<i>Articulates a sophisticated and comprehensive recording strategy, optimising equipment selection, multi-camera/mic placement, and advanced capture techniques.</i>
<i>Equipment & Technique (2 Marks)</i>	<i>Lists random equipment; no explanation of technique.</i>	<i>Mentions some relevant equipment but provides minimal detail on its use or purpose.</i>	<i>Selects appropriate recording equipment and explains its application with reasonable detail for capturing artistic nuance.</i>	<i>Demonstrates expert knowledge of diverse recording equipment and sophisticated techniques (e.g., directional mics, multi-track audio, diverse camera lenses) for optimal capture.</i>

<i>Post-Production Vision (2 Marks)</i>	<i>No clear vision for post-production or archival use.</i>	<i>Limited vision; mentions basic editing but not how it contributes to objectives.</i>	<i>Presents a clear vision for post-production, outlining how editing and formatting will contribute to promotional/ educational goals.</i>	<i>Articulates an innovative and detailed post-production vision, demonstrating how raw footage will be expertly transformed into a highly valuable, multi-purpose digital archive.</i>
<i>Artistic Nuance Capture (2 Marks)</i>	<i>Does not address capturing artistic nuances.</i>	<i>Acknowledges the need but offers little on how to achieve it in recording.</i>	<i>Shows an understanding of how recording choices can impact the capture of artistic nuances.</i>	<i>Demonstrates a deep understanding of how specific recording techniques can effectively capture the subtle and profound artistic nuances of live performance.</i>
<i>Archival Value (2 Marks)</i>	<i>No consideration of archival purpose.</i>	<i>Basic understanding of documentation; lacks specific archival strategies.</i>	<i>Considers the archival value of the recordings, outlining methods for long-term preservation and accessibility.</i>	<i>Designs a robust archival strategy that ensures long-term preservation, easy accessibility, and future utility of the digital content for diverse stakeholders.</i>

Question 3: Critical Evaluation and Continuous Improvement (10 Marks)

Criteria	0-0.5 (Needs Improvement)	0.5-1 (Adequate)	1-1.5 (Proficient)	1.5-2 (Excellent)
<i>Criticality (2 Marks)</i>	<i>Evaluation is superficial or purely descriptive.</i>	<i>Attempts critical evaluation but lacks depth or specific examples</i>	<i>Provides a generally critical evaluation, identifying areas for improvement with some supporting points.</i>	<i>Offers a highly critical and insightful evaluation, thoroughly analysing both strengths and weaknesses with concrete examples and evidence.</i>
<i>Area Identification (2 Marks)</i>	<i>Identifies fewer than three areas, or areas are too broad/vague.</i>	<i>Identifies three areas, but they may not be the most impactful or clearly defined.</i>	<i>Clearly identifies three relevant and specific areas for improvement in both performance and recording.</i>	<i>Identifies three highly pertinent and impactful areas for improvement, demonstrating a keen understanding of production and recording challenges.</i>
<i>Justification (2 Marks)</i>	<i>No justification or justifications are weak/irrelevant.</i>	<i>Provides some justification, but it may be anecdotal or not fully convincing.</i>	<i>Offers sound justifications for identified areas, linking them to specific outcomes or observations from the festival.</i>	<i>Provides robust, evidence-based justifications for each improvement area, demonstrating a deep analytical capacity.</i>

Recommendations (2 Marks)	No recommendations or recommendations are impractical.	Offers basic recommendations that may lack practicality or detail.	Proposes concrete, feasible, and relevant recommendations for each identified area.	Develops innovative, detailed, and highly practical recommendations with clear action steps, demonstrating forward-thinking and strategic solutions.
Impact on Future (2 Marks)	Does not consider the impact on future events.	Briefly mentions future improvements but without clear linkage.	Shows how implemented improvements would positively impact future live experiences and digital archive quality.	Clearly articulates how the recommended improvements will significantly enhance the artistic and logistical quality of future events and their archival output.

WEEK 16 (Total: 20 marks)

Criteria	Excellent (5 marks)	Good (4 marks)	Satisfactory (3 marks)	Needs Improvement (1–2 marks)
Quality of Artistic Performance	Performance is highly expressive, polished, and error-free; shows mastery of chosen genre.	Minor errors; strong artistic intent and engagement.	Performance is complete with basic expression and effort.	Incomplete or poorly rehearsed; lacks artistic clarity or refinement.
Technical Quality of Recording	Audio and visuals are clear, steady, and well-framed, suitable for editing/post-production without changes.	Minor technical flaws; overall quality still supports post-production readiness.	Sound or visuals inconsistent but understandable; some distractions present.	Poor sound or video quality; key parts missing or unclear.
Use of Recording Tools and Techniques	Shows excellent control and creative use of available devices and software; optimises equipment effectively.	Good understanding of tools; minor inefficiencies or missed opportunities.	Basic tool use with guidance; limited creativity in recording setup.	Minimal or ineffective tool use; lacked understanding of basic functions.
Justification and Reflection	Insightful, well-structured explanation of performance choices and recording strategies; critical evaluation shows deep understanding.	Clear explanation of artistic and technical decisions with some reflective thinking.	Basic explanation of process with limited depth or clarity.	Vague or missing reflection; shows little awareness of artistic and technical decisions.

SECTION 4: ARTISTIC KNOWLEDGE AND PRACTICES

STRAND: ANALYSIS AND INTERPRETATION

Sub-strand: Critically responding to one's own and others' creative works

Learning Outcome: *Examine and appraise own and others artistic products (Dance, Music, Drama or a collaboration)*

Content Standard: Demonstrate advanced level skills in interpreting and understanding own and others performing arts artistic products (Dance, Music, Drama or collaboration) created, and identify and interrogate emerging global topical issues.

The week covered under this sub-strand is:

Week 17: *Identify, analyse and evaluate the elements and artistic expressions of production/presenting/performing the artistic products*

Sub-strand: Connecting artworks with life experiences

Learning Outcome: *Connect personal interest, experiences, ideas and knowledge to creating, performing and responding to critiquing of artistic product (Dance, Music, Drama or a collaboration)*

Content standard: Demonstrate advanced level skills or the ability to put together and relate knowledge and personal experiences to the making of artistic products (Dance, Music, Drama or a collaboration) and discuss how artistic products communicate new perspectives or realisations.

The week covered under this sub-strand is:

Week 18: *Identify, communicate, and connect one's own and others' life experiences to performing arts artistic products to new perspectives and new realisations.*

Introduction and Section Summary

This section focused on developing learners' advanced skills in analysing, evaluating, and critiquing performing arts productions across dance, drama, and music. Through guided observation and structured frameworks, students learned to systematically identify technical, performance, and conceptual elements, deepening their understanding of how artistic choices communicate meaning and cultural context. Emphasising both technical proficiency and holistic artistic expression, the lessons encouraged critical reflection, constructive critique, and appreciation of diverse artistic styles within Ghana's cultural landscape. The approach fostered skills essential for professional growth, artistic leadership, and active participation in the evolving performing arts scene.

LINKS TO PREVIOUS LEARNING

Year	Week (s)	Learning Indicator (s)
1	20	Identify and evaluate the element of production/presenting/performing the artistic product
1	23	Identify and connect performing arts artistic product to life experience
1	24	Communicate and connect one's own and others' life experiences to new perspectives and new realisations.
2	19	Identify and evaluate the elements of production/presenting/performing of the artistic products
2	22	Identify and connect performing arts artistic product to life experiences
2	23	Communicate and connect one's own and others' life experiences to new perspectives and new realisations.

SUMMARY OF PEDAGOGICAL EXEMPLARS

Learners engaged in observation of 3-4 different recorded performances, utilising observation worksheets and discussion prompts to analyse production elements, artistic choices, and cultural relevance. Hands-on activities included creating detailed evaluation criteria, applying analytical frameworks, and developing written reports with specific recommendations for improvement. Structured discussions centered on constructive critique, ethical evaluation, and the relationship between technical elements and artistic content. Small group projects and peer reviews promoted collaborative interpretation, while differentiated strategies provided scaffolding for varied learning needs. These pedagogical strategies aimed to build critical thinking, technical literacy, cultural awareness, and articulate evaluation skills.

ASSESSMENT SUMMARY

Assessment tasks centered on developing evaluation frameworks and producing detailed critiques of selected performing arts works. Learners created written reports, visual presentations, and digital portfolios that documented their analysis of technical elements, cultural contexts, and artistic intentions. Additionally, they engaged in peer review and reflection activities, demonstrating their capacity to identify strengths and areas for improvement. These assessments emphasised both objective analysis and subjective interpretation, which promotes balanced evaluations that integrate technical expertise with cultural sensitivity and artistic insight.

Indicators	DOK Level	Assessment Strategy and/or Mode
Identify and analyse the artistic expressions of the performing arts artistic product(s)	<i>DoK Level 4</i>	Performance assessment/Formative Assessment – Assessment as Learning (AaL)
Communicate and connect one's own and others' life experiences to new perspectives and new realisations to the selected artistic product(s)	<i>DoK Level 4</i>	Summative assessment – Assessment of Learning (AoL)

WEEK 17: ARTISTIC EXPRESSION

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

Focal Area: **Artistic Critique and Performance Evaluation**

Introduction

This week focuses on developing advanced analytical skills for artistic critique and evaluation. Students will learn how to systematically identify, analyse, and evaluate key elements of performing arts productions across dance, drama, and music. Through guided observation and structured analysis, learners will develop the ability to provide thoughtful, constructive critique that enhances artistic work. These critical evaluation skills are essential for artistic growth, professional development in the performing arts industry, and meaningful participation in Ghana's vibrant cultural landscape. The lesson emphasises both technical assessment and holistic appreciation of artistic expressions within appropriate cultural contexts.

Learning Task

Write your understanding of how you can systematically identify, analyse, and evaluate the elements and artistic expressions in performing arts productions to provide meaningful critique that enhances artistic work and not downplay it.

Elements of Production in Performing Arts

1. Technical Elements

- Lighting design and execution
- Sound design and quality
- Set design and scenic elements
- Props and their utilisation
- Costume and makeup
- Spatial arrangement and blocking
- Technical coordination and timing

2. Performance Elements

- Technical execution and skill
- Expressiveness and emotion
- Character development/musical interpretation
- Ensemble coordination
- Energy and presence
- Audience engagement
- Authenticity and believability

3. Conceptual Elements

- Thematic clarity and relevance
- Cultural authenticity and context
- Artistic intention and purpose
- Innovation and creativity
- Structural coherence and flow
- Message and meaning
- Historical or contemporary significance

Approaches to Artistic Evaluation

1. Descriptive Analysis: analysis involves objectively identifying and documenting the technical and artistic elements used in the work

- Objective identification of elements
- Documentation of artistic choices
- Recognition of techniques employed

2. Interpretive Analysis: interpretive analysis explores the meanings and symbols that convey the work's themes and messages.

- Meaning-making and symbolism
- Cultural and contextual significance
- Emotional and psychological impact

3. Evaluative Analysis: involves judging how effectively the work communicates its intended message, highlighting its strengths and areas for improvement.

- Assessment of effectiveness
- Identification of strengths and weaknesses
- Suggestions for enhancement or improvement

4. Contextual Analysis: examines the historical and cultural background of the work and how audiences respond and connect with it.

- Historical or cultural frameworks
- Audience reception and engagement
- Relevance to contemporary issues

Pedagogical Exemplars

1. Exploratory Learning

Implementation

- Select 3-4 different video recordings (5-7 minutes each) showing various performing arts forms relevant to Ghana
 - Traditional dance performance (e.g., Adowa, Agbadza)
 - Contemporary theatrical production

- Musical performance (both traditional and contemporary)
- b. Provide structured observation worksheets for students to:
 - Identify and document key production elements
 - Note the effectiveness of each element
 - Suggest specific improvements for each aspect
- c. Guide students to consider
 - The relevance of the play/score to cultural or contemporary contexts
 - The purpose behind the production/event
 - Performance quality and believability
 - Technical elements (sound, lighting, etc.)
 - Set design's impact on the overall experience
 - Audience engagement strategies and effectiveness
- d. Facilitate post-viewing discussions using specific prompts
 - “What technical elements were most effective in supporting the artistic vision?”
 - “How did the performers establish credibility and engage the audience?”
 - “What cultural elements were incorporated and how authentic were they?”
 - “How did the production elements enhance or detract from the artistic message?”

2. Project-based Learning

Implementation

- a. Divide the class into expert groups to develop evaluation criteria for different aspects:
 - Technical production elements
 - Performance techniques
 - Cultural authenticity and relevance
 - Audience engagement
 - Overall artistic impact
- b. Guide each group to create detailed “success criteria” that include:
 - Observable indicators of quality
 - Rating scales with clear descriptors
 - Examples of excellence
 - Cultural considerations
- c. Have students apply these criteria to analyse a recorded performance, producing:
 - Written reports documenting their observations
 - Specific recommendations for improvement
 - Evidence-based evaluations using appropriate terminology
- d. For students needing additional support:
 - Provide templates with prompt questions

- Offer sentence starters for analytical paragraphs
- Create simplified evaluation rubrics
- Allow for alternative formats (audio recording of thoughts)

2. Talk for Learning

Implementation

- Facilitate structured discussions about post-production activities using interactive questioning:
 - “What happens after a performance that helps artists improve?”
 - “How can evaluations be delivered constructively?”
 - “What values should guide our critique process?” (emphasising confidence, courage, tolerance)
 - “How can we avoid gender stereotypes and biases in our evaluations?”
- Organise discipline-specific discussion groups.

I. Dance & Drama

- Guide students to select, analyse and interpret works through focused questions
- Lead discussions on technique refinement and artistic development
- Explore how meaning is conveyed through different performance choices

II. Music

- Guide aural analysis of musical compositions, focusing on form and structure
 - Discuss how compositional techniques relate to mood, style, and context
 - Explore connections between analysis and personal artistic growth
- Use think-pair-share to examine the relationship between technical execution and artistic expression:
 - Individual reflection on a performance example
 - Paired discussion comparing perspectives
 - Group sharing of insights and conclusions

3. Exploratory Research

Implementation

- Guide students to watch online videos of performing arts events (including their own previous performances if available)
- Facilitate whole-performance evaluation through guiding questions:
 - What emotion was the piece trying to convey, and was it successful?
 - What genre/mood characterised the piece? Where did you see evidence of this?
 - Which components stood out positively or negatively, and why?
- Help students distinguish between evaluating individual elements and assessing overall impact.
- Create opportunities for students to articulate connections between technical choices and artistic outcomes.

4. Inquiry-based Learning

Implementation

- a. Building on previous analysis skills:
 - Show recordings of diverse performing arts productions
 - Have students individually analyse artistic expressions
 - Provide analytical frameworks and templates as needed
- b. Guide students to focus their analysis on:
 - How technical elements serve artistic expression
 - The relationship between cultural context and artistic choices
 - How successful the performance was in achieving its apparent intentions
- c. Support analysis with resources from previous lessons to help students build on prior knowledge.

5. Collaborative Learning

Implementation

- a. Organise SWOT analysis (strengths, weaknesses, opportunities, threats) activities:
 - Form small groups (4-5 students)
 - Assign each group a different performance to analyse
 - Provide SWOT templates and examples
 - Guide creation of visual presentations
- b. Facilitate group brainstorming sessions on production elements
 - In groups, identify elements of production in various performances
 - Document findings in jotters/notebooks
 - Compare observations across different performances
- c. Support collaborative interpretation through guided activities
 - Group analysis of production elements
 - Interpretation of artistic choices and their effectiveness
 - Preparation of class presentations using visual aids (PowerPoint, infographics, charts)

Differentiated Learning

- Provide structured templates with guiding questions and sentence starters
- Focus on a reduced number of elements for initial analysis
- Allow alternative presentation formats (oral recordings, visual maps)
- Mentor peers in developing evaluation skills
- Provide vocabulary lists and examples of critique language
- Offer more frequent check-ins during the evaluation process

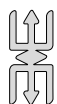
Key Assessment: Case Study

1. You have been invited to serve as an adjudicator for a national performing arts festival. Select **ONE** performing arts discipline (dance, drama, OR music) and develop a comprehensive evaluation framework that could be used to assess performances. Your framework must:
 - a) Identify at least five specific technical elements that should be evaluated
 - b) Describe observable criteria for each element
 - c) Explain how cultural context should be considered in the evaluation
 - d) Discuss how you would balance technical execution with artistic expression in your assessment
2. Compare and contrast the evaluation approaches necessary for traditional versus contemporary performing arts in Ghana. In your response:
 - a) Identify specific elements that require different evaluation criteria
 - b) Explain how innovation should be balanced with tradition in each context
 - c) Analyse how audience expectations influence evaluation standards
 - d) Discuss the ethical considerations in evaluating cross-cultural or fusion performances.
3. You are a professional arts critic reviewing a recent performance that attempted to address social issues through artistic expression. Write a review that:
 - a) Analyses how effectively production elements (staging, lighting, sound) supported the social message
 - b) Evaluates the performance techniques used to engage the audience with the issue
 - c) Discusses the balance between artistic merit and social commentary
 - d) Provides a holistic assessment of the performance's impact and significance

PLC Session 17

45 minutes
Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



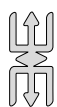
Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week's key assessment with your app
 - a. The key assessment for the week is **case study**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the case study (NTS 3k-3q).

10 minutes Content Exploration

5. As a subject group, select one problem or idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).

8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK 18: CONNECTION

Learning Indicator: *Identify, communicate, and connect one's own and others' life experiences to performing arts artistic product(s) to new perspectives and new realisations*

Focal Area: Explore the Role of Personal and Societal Narratives in Performing Arts

Introduction

This week's lesson builds upon skills developed throughout the programme. In Year 1, week 23, learners connected artistic works to personal experiences. In Year 2, weeks 22 and 23, where they expanded to include societal contexts. Now, Year 3 learners will demonstrate critical thinking in identifying connections and views gained through artistic engagement. Learners will move beyond identifying themes to understanding how artistic choices create meaning and communicate values. They will use analytical frameworks to examine performing arts works, considering how experiences shape artistic expression. By analysing relationships between form and content, they will explore how technical elements (movement, sound and visual design) communicate meaning. The goal is for learners to develop new perspectives with personal, cultural, or societal significance.

Learning Tasks

1. Select one performing arts work (dance, music, drama, or visual arts) that reflects or speaks to any personal or societal experiences.
 - a. Write a 500- to 800-word analytical report, demonstrating how the work embodies these experiences through specific artistic elements (such as movement, music, staging, symbolism, and other identified elements).
 - b. In your analysis, identify at least two new perspectives about social or personal issues that you have gained from the work, and explain how this understanding influences your own view of the social or cultural topic.

1. Advanced Analysis of Narrative and Experience in Artistic Expression

Theoretical Framework

- The performing arts as repositories of human experience and cultural memory
- Artistic choices as deliberate communicative strategies
- Multiple interpretive frameworks for understanding artistic narratives
- The dialogue between creator intent and audience interpretation

Analytical Approaches

- Semiotic analysis: Identifying and interpreting signs and symbols within performances
- Contextual analysis: Situating works within historical, cultural, and social frameworks
- Comparative analysis: Examining how similar themes manifest differently across cultures or time periods
- Reflexive analysis: Recognising one's own positionality in relation to the artwork

Deconstructing Narrative Elements

- Identifying explicit and implicit narratives within performances
- Examining structural elements (beginning, development, climax, resolution)
- Recognising how disruptions to conventional narrative structures create meaning
- Understanding the difference between plot (what happens) and discourse (how it's presented)

2. Technical Elements as Vehicles for Experiential Communication

Movement and Choreography

- Gestural vocabulary and its cultural/emotional connotations
- Spatial relationships as expressions of power, intimacy, or community
- Tempo and quality as reflections of emotional or psychological states
- Stillness and negative space as meaningful communicative choices

Sound and Music

- Tonal structures and their emotional/cultural associations
- Rhythmic patterns as reflections of cultural traditions or emotional states
- Instrumentation choices and their symbolic meanings
- The interaction between silence and sound in creating meaning

Visual and Design Elements

- Colour theory and emotional/cultural symbolism
- Costume as a signifier of identity, status, and transformation
- Set design as metaphorical or symbolic environment
- Lighting as emotional or psychological indicator

Dramatic and Theatrical Elements

- Character development as exploration of human experience
- Dialogue patterns as revelations of relationship dynamics
- Dramatic tension as reflection of social or internal conflicts
- Theatrical conventions as frames for understanding reality

3. Connecting to Deeper Perspectives and Realisations

Critical Frameworks for New Understanding

- Personal growth through artistic encounter
- Empathetic expansion through engagement with diverse narratives
- Cultural literacy development through artistic exploration
- Social awareness through artistic critique

Levels of Connection

- Personal: How the work relates to individual experiences and identity
- Communal: How the work reflects shared experiences within specific communities
- National: How the work engages with Ghanaian identity and concerns
- Global: How the work connects to universal human experiences or global issues

Articulating Transformative Insights

- Identifying moments of cognitive or emotional shift during artistic engagement

- Recognising challenges to previously held assumptions or beliefs
- Distinguishing between aesthetic appreciation and perspective transformation
- Developing language to express nuanced realisations

From Insight to Application

- Translating artistic insights into everyday perspectives
- Applying new understandings to social, cultural or ethical questions
- Using artistic frameworks to approach real-world problems
- Recognising art's capacity to inspire action and change

4. Synthesis of Analysis and Personal Reflection

Structured Reflection Methodologies

- Comparative reflection: Before and after engagement perspectives
- Dialogical reflection: Conversing with the artwork and creator
- Critical incident reflection: Identifying pivotal moments of understanding
- Creative reflection: Expressing insights through artistic response

Developing a Critical Voice

- Moving beyond subjective response to informed critique
- Balancing personal reaction with analytical frameworks
- Situating individual response within broader discourse
- Maintaining ethical awareness in critique and interpretation

Documentation of Transformative Understanding

- Creating analytical portfolios that trace evolving perspectives
- Developing a personal lexicon for artistic interpretation
- Mapping connections between artistic encounters and perspective shifts
- Articulating the social and personal implications of new insights

Pedagogical Exemplars

1. Activity-Based Learning: Advanced Gallery Analysis

Implementation

- Organise a gallery of diverse performing arts works (live performances, video recordings, or mixed media presentations).
- Structure the gallery to include works from different cultural traditions and historical periods, and address varied themes.
- Provide learners with an advanced analytical framework worksheet with prompts such as
 - “Identify three technical elements that communicate the creator’s personal experience.”
 - “How do cultural contexts shape your interpretation of this work?”
 - “What personal connections do you make with this work, and how do these inform your understanding?”

Extension

- After completing the gallery walk, facilitate small group discussions where learners compare their analyses and identify patterns in their interpretations.

- Have learners create visual maps connecting specific artistic elements to personal or societal experiences and resulting realisations.

2. Critical Questioning Session: Deepening Analysis

Implementation

- Guide learners through a structured analysis of selected performances using tiered questioning:
 - Level 1: Descriptive (What movement patterns did you observe?)
 - Level 2: Analytical (How did these movements communicate cultural identity?)
 - Level 3: Connective (How do these cultural expressions relate to your understanding of community?)
 - Level 4: Transformative (How has this changed your perspective on cultural expression?)
- Facilitate exploration of how global issues and belief systems influence artistic choices by analysing specific examples in the works studied.

Extension

- Have learners develop their own critical questions that probe increasingly deeper levels of meaning and connection.
- Create a collaborative “critical lens toolkit” that catalogues effective approaches to analysing performing arts works.

3. Comparative Process Analysis

Implementation

- Facilitate discussion comparing the creative process in performing arts to other disciplines:
 - Scientific investigation: hypothesis, experimentation, analysis, conclusion
 - Design thinking: empathise, define, ideate, prototype, test
 - Literary composition: drafting, revision, editing, publication
- Have learners create visual representations of these comparative processes, identifying similarities and differences.

Extension

- Invite professionals from different fields to discuss their creative or investigative processes.
- Have learners apply another field’s process to a performing arts challenge and reflect on the results.

4. Audience and Context Analysis

Implementation

- Select performances designed for different audiences or contexts and guide learners to analyse how the same theme might be treated differently for
 - Different age groups (children, adolescents, adults)
 - Different cultural contexts (urban/rural, different regions of Ghana, international)
 - Different purposes (entertainment, education, social activism, ceremonial)
 - Have learners create adaptation plans for modifying a single work for different audiences.

Extension

- Learners develop rubrics for evaluating the contextual appropriateness of performances.
- Conduct thought experiments about how historical performances might be adapted for contemporary Ghanaian audiences.

5. Talk for Learning: Advanced Connections Discussion

Implementation

- a. Facilitate a structured discussion where learners articulate connections between performing arts works and:
 - i. Personal identity development and life transitions
 - ii. Family histories and communal experiences
 - iii. Educational contexts and interdisciplinary knowledge
 - iv. Societal issues and cultural transformations
- b. Document these connections on a collaborative digital mind map.

Extension

- Have learners identify second- and third-order connections (connections between connections).
- Develop “connection chains” that trace how one artistic element links to multiple areas of life experience.

6. Project-Based Learning: Reflective Documentation Portfolio

Implementation

- a. Guide learners to create sophisticated multimedia portfolios that document
 - i. Analyses of multiple performing arts works
 - ii. Personal connections and interpretations
 - iii. Transformative insights gained
 - iv. Application of new perspectives to other contexts
- b. Portfolios should include written analysis, visual documentation, and possibly creative responses.

Extension

- Have learners present their portfolios to peers, explaining their journey of understanding.
- Create a collective archive of insights that future students can build upon.

Differentiation Strategies

- For advanced learners: Encourage engagement with more complex theoretical frameworks and comparative analyses across cultures.
- For developing learners: Provide structured templates for analysis and guided questions for reflection.
- For diverse learning styles: Offer options for written, oral, visual, or multimedia responses.
- Ensure selected works represent diverse cultural perspectives, gender experiences, and social backgrounds.

Key Assessment: Practice Paper 2

1. Write a 1,000-1,200-word analytical essay examining how a selected performing arts work communicates personal or societal narratives through its artistic elements.

Requirements

- Select one significant performing arts work (live or recorded).
- Analyse at least three technical elements (movement, sound, visual design, etc.) and how they communicate meaning.

- Connect the work to specific personal or societal experiences.
- Articulate at least two new perspectives or realisations gained through engagement with the work.
- Support analysis with specific examples and appropriate theoretical frameworks.

Timeline

- Analysis framework provided: Day 1
 - Draft submission: Day 3
 - Peer feedback session: Day 4
 - Final submission: Day 7
2. Deliver a 10-minute group presentation comparing how two contrasting performing arts works address similar themes or experiences but create different perspectives or realisations.

Requirements

- Work in groups of 3-4 students.
 - Select two contrasting performing arts works addressing similar themes.
 - Compare and contrast how each work's artistic choices communicate experiences and perspectives.
 - Demonstrate how each work might generate different realisations for audiences.
 - Incorporate multimedia elements in your presentation.
 - Include a Q&A component.
3. Create a comprehensive digital portfolio documenting your journey of connecting performing arts works to personal and societal experiences, and articulating new perspectives gained.

Requirements

- Include analyses of at least three different performing arts works.
- Document personal connections to each work using specific examples.
- Articulate clear statements of new perspectives or realisations gained.
- Create a concept map showing connections between artistic elements, experiences, and insights.
- Include a 500-word reflective statement on how engaging with these works has transformed your understanding.

HINT



Conduct **Practice Paper 2**. It should cover contents taught from Year 1 to 3. Refer to the **Table of Specification and Structure of the Paper** at the end of this section. Learners' papers should be marked immediately and scores entered into the SAP.

ITEM SPECIFICATION TABLE

Part A: Multiple-Choice Questions (Target: 40 Marks)

(Focus on DoK Level 1, 2, 3 and 4)

Strand	Sub-strand	LO	LI Code	Learning Indicator	DoK level	Assessment format	Focal Area	No. of Items	Mark per Item	Total Marks
Skills in Performance		1.1.2.LO.1	1.1.2.LI.1	Develop skills and apply them to dance techniques.	2	MCQ	Dance Techniques	3	1	3
			1.1.2.LI.2	Develop skills and apply them to playing musical instruments of their choice.	2	MCQ	Musical Instrument Skills	3	1	3
			1.1.2.LI.3	Develop skills and apply them to Drama techniques.	2	MCQ	Drama Techniques	3	1	3
		2.1.2.LO.1	2.1.2.LI.1	Develop ICT software skills and apply them to techniques in Dance.	2	MCQ	ICT Dance Techniques	2	1	2
			2.1.2.LI.2	Develop ICT software skills and apply them to composing/presenting Music artistic product(s) of their choice.	2	MCQ	ICT Music Techniques	2	1	2
			2.1.2.LI.3	Develop ICT-software skills and apply them to techniques in Drama.	2	MCQ	ICT Drama Techniques	2	1	2

Strand	Sub-strand	LO	LI Code	Learning Indicator	DoK level	Assessment format	Focal Area	No. of Items	Mark per Item	Total Marks
Analysis and Interpretation	Critically Responding to Creative Works	3.3.1.LO.1	3.3.1.LI.1	Identify, analyse, and evaluate the elements and artistic expressions of production/ presenting/performing the artistic product.	2	MCQ	Elements of PA Production	4	1	4
		2.3.2.LO.1	2.3.2.LI.1	Identify and connect performing arts artistic product(s) to life experiences.	2	MCQ	PA & Life Experiences	4	1	4
Connecting Artworks with Life Experiences			2.3.2.LI.2	Communicate and connect one's own and others' life experiences to new perspectives and new realisations.	3	MCQ	PA & New Perspectives	4	1	4
		3.3.2.LO.1	3.3.2.LI.1	Identify, communicate and connect one's own and others' life experiences to creating, performing, and responding to critiquing of artistic products.	3	MCQ	PA & Creation/ Critique	4	1	4

Strand	Sub-strand	LO	LI Code	Learning Indicator	DoK level	Assessment format	Focal Area	No. of Items	Mark per Item	Total Marks
			3.3.2.LI.2	Identify, communicate and connect one's own and others' life experiences to the making of artistic products and discussing how artistic products communicate new perspectives or realisations.	3	MCQ	PA & Artistic Process	4	1	4
Artistic Practice	Developing Artistic Ideas and Works	3.2.1.LO.1	3.2.1.LI.1	Research, identify, and interrogate emerging global topical issues that affect the production/ presentation of artistic product(s) planning and execution.	4	MCQ	Global Topical Issues (PA)	5	1	5
			Sub-total (Part A)					40		40

Part B: Written Tasks (Short Answer, Essay, Case Study) (Target: 30 Marks)

(Focus on DoK Level 2 and 3, requiring explanation, application, analysis, and evaluation)

There are 5 questions totaling 50 marks, from which students will select questions to achieve 30 marks.

Strand	Sub-strand	LO	LI Code	Learning Indicator	DoK level	Assessment Format	Focal Area	No. of Items	Marks per Item	Total Marks
Skills in Performance		1.1.2.LO.1	1.1.2.LI.4	Select a five to ten-minute artistic product(s) repertoire based on an emerging Ghanaian topical issue	3	Short Answer	Repertoire Selection	1	10	10
		2.1.2.LO.1	2.1.2.LI.4	Rehearse, using ICT - software, a selected repertoire of five to ten-minute artistic product(s) developed based on an emerging African topical issue.	4	Short Answer	ICT Rehearsal Process	1	10	10
Analysis and Interpretation	Critically Responding to Creative Works	1.3.1.LO.1	1.3.1.LI.2	Identify and analyse the artistic expressions of Performing Arts artistic product(s).	3	Short Answer	Artistic Expression Analysis	1	10	10
	Connecting Artworks with Life Experiences	1.3.2.LO.1	1.3.2.LI.2	Communicate and connect one's own and others' life experiences to new perspectives and new realisations.	3	Essay	PA & New Perspectives	1	10	10
		3.3.2.LO.1	3.3.2.LI.1	Identify, communicate and connect one's own and others' life experiences to new perspectives and new realisations.	4	Essay	PA & Life Experiences	1	10	10
			Subtotal for Part B (Available for choice)					7		70

Part C: Performance/Project-based Assessment (Target: 30 Marks)

(Focus on DoK Level 3 and 4, requiring practical creation, synthesis, and critical response)

Strand	Sub-strand	LO	LI Code	Learning Indicator	DoK Level	Assessment Format	Focal Area/Content	No. of Items	Marks per Item	Total Marks
Skills in Performance		1.1.2.LO.1	1.1.2.LI.5	Rehearse the selected repertoire [DANCE, MUSIC, DRAMA, or a collaboration] based on an emerging Ghanaian topical issue.	4	Performance Task	Rehearsal & Development	1	30	30
			1.1.2.LI.6	Present/Perform the selected repertoire (DANCE, MUSIC or DRAMA, or a collaboration).	4	Performance Task	Final Performance			
Analysis and Interpretation	Critically Responding to Creative Works	3.3.1.LO.1	3.3.1.LI.3	Evaluate the aesthetics of Performing Arts artistic product(s).	4	Critique/Review	Aesthetic Evaluation			
	Developing Artistic Ideas and Works	3.2.1.LO.1	3.2.1.LI.2	Plan an artistic Performing Arts product(s) (DANCE, MUSIC, DRAMA or a collaboration) that identifies and interrogates emerging global topical issues.	4	Portfolio Submission	Global Issue Planning			
			Subtotal for Part C					1		30

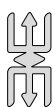
PLC Session 18

45 minutes
Planning & Reviewing the Learning Plan

1. Begin the session by recapping lessons from the previous session, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week's concepts in a practical way that will make it easier for learners to understand.
 - b. identify three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to

suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.

 - a. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q).
 - b. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).

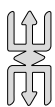

Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Use your app to plan and administer the mode of assessment for the Student Assessment Portal (SAP).
 - a. The key assessment for the week is **Practice Paper 2**. Chat with your app to plan this assessment by reviewing or developing the assessment items/tasks and marking schemes/rubrics for the practice paper (NTS 3k-3q).

10 minutes
Content Exploration

5. As a subject group, select one problem or topic/idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through the problem individually for 3–4 minutes
 - c. the group then works through it together the problem, step by step
 - d. highlight the most common errors made at each step (NTS 1c, 1e, 2c, 2e, 3e-3j).


Note

- This part is not 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.

- *Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.*

30 minutes**Enactment**

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes**Reflection**

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section Review

This section strengthened learners' abilities to analyse, evaluate and connect with performing arts through systematic critique and personal engagement. Students developed skills in identifying technical elements and artistic expressions while considering cultural contexts relevant to Ghana. Through structured rubrics that balance technical evaluation with artistic appreciation, learners progressed from objective analysis to understanding how performing arts communicate personal and societal narratives. The assessment framework supports diverse evaluation methods, including essays, presentations, and portfolios, while maintaining consistent criteria that value both technical proficiency and meaningful expression. By emphasising the transformative potential of performing arts, the curriculum cultivates thoughtful critics and reflective audience members who can appreciate artistic work's capacity to shape perspectives on personal and societal issues.



MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 17

Question 1: 10 marks

Criteria	Level 4 (8-10)	Level 3 (5-7)	Level 2 (3-4)	Level 1 (0-2)
<i>Technical Elements Identification</i> (2.5 marks)	<i>Comprehensive identification of specific, relevant elements with clear rationale for inclusion</i>	<i>Identification of appropriate elements with some explanation</i>	<i>Basic identification of general elements with limited explanation</i>	<i>Minimal or irrelevant element identification</i>
<i>Observable Criteria</i> (2.5 marks)	<i>Highly specific, observable criteria with clear performance level descriptors</i>	<i>Clear criteria that are mostly observable with general descriptors</i>	<i>Basic criteria with limited specificity or observability</i>	<i>Vague or subjective criteria</i>
<i>Cultural Context Integration</i> (2.5 marks)	<i>Sophisticated integration of cultural considerations with nuanced understanding of context</i>	<i>Clear integration of cultural context with appropriate awareness</i>	<i>Basic acknowledgment of cultural factors with limited integration</i>	<i>Minimal or stereotypical cultural considerations</i>
<i>Balance of Technical & Artistic</i> (2.5 marks)	<i>Insightful discussion of the relationship between technical and artistic elements with thoughtful approach to balancing assessment</i>	<i>Clear explanation of how to balance technical and artistic elements</i>	<i>Basic distinction between technical and artistic elements with limited discussion of balance</i>	<i>Minimal or confused approach to technical and artistic balance</i>

Question 2: 10 marks

Criteria	Level 4 (8-10)	Level 3 (5-7)	Level 2 (3-4)	Level 1 (0-2)
<i>Element Analysis</i> (2.5 marks)	<i>Sophisticated analysis of multiple elements with specific examples and insightful connections</i>	<i>Clear analysis of elements with appropriate examples and connections</i>	<i>Basic identification and analysis with limited examples</i>	<i>Minimal or superficial identification without meaningful analysis</i>
<i>Evaluative Judgment</i> (2.5 marks)	<i>Well-reasoned evaluative judgments based on multiple criteria with balanced perspective</i>	<i>Reasonable evaluative judgments using appropriate criteria</i>	<i>Basic evaluative statements with limited criteria</i>	<i>Subjective opinions without evaluation criteria</i>

<i>Contextual Understanding</i> (2.5 marks)	<i>Profound understanding of cultural, historical, and artistic contexts with nuanced application</i>	<i>Clear understanding of relevant contexts with appropriate application</i>	<i>Basic awareness of context with limited application</i>	<i>Minimal awareness of contextual factors</i>
<i>Recommendations/ Insights</i> (2.5 marks)	<i>Highly specific, actionable recommendations or insights demonstrating expert understanding</i>	<i>Practical recommendations or insights with clear rationale</i>	<i>Basic recommendations or insights with limited specificity</i>	<i>Vague or impractical recommendations</i>

WEEK 18

Students should receive these rubrics before beginning their assignments to understand assessment expectations clearly.

Teachers may provide annotated exemplars to illustrate different achievement levels.

Analytical Essay (30 marks)

Criteria	Excellent (5-6 marks)	Good (3-4 marks)	Developing (1-2 marks)
<i>Depth of Comparative Analysis (6 marks)</i>	<i>Presents sophisticated, detailed comparison of works with insightful analysis of similarities and differences</i>	<i>Presents clear comparison with adequate analysis of key similarities and differences</i>	<i>Presents basic comparison with limited analysis of similarities and differences</i>
<i>Analysis of Artistic Choices (6 marks)</i>	<i>Expertly analyses how specific artistic choices in both works communicate experiences with detailed examples</i>	<i>Adequately analyses how artistic choices communicate experiences with some examples</i>	<i>Limited analysis of artistic choices with minimal examples</i>
<i>Different Perspectives Generated (6 marks)</i>	<i>Clearly articulates multiple distinct perspectives generated by each work with insightful explanation</i>	<i>Articulates at least two distinct perspectives generated by each work with adequate explanation</i>	<i>Minimal articulation of different perspectives with limited explanation</i>
<i>Presentation Quality (4 marks)</i>	<i>Exceptionally engaging presentation with effective use of multimedia and excellent time management</i>	<i>Generally engaging presentation with adequate use of multimedia and good time management</i>	<i>Minimally engaging presentation with limited multimedia use and poor time management</i>
<i>Group Collaboration (4 marks)</i>	<i>Demonstrates exceptional collaboration with balanced contributions and seamless transitions</i>	<i>Demonstrates good collaboration with mostly balanced contributions and smooth transitions</i>	<i>Limited evidence of collaboration with unbalanced contributions and awkward transitions</i>

Q&A Responses (4 marks)	<i>Provides thoughtful, well-informed responses to all questions, demonstrating deep understanding</i>	<i>Provides adequate responses to most questions, demonstrating sound understanding</i>	<i>Provides limited or unclear responses to questions, demonstrating basic understanding</i>
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Comparative analysis (30 Marks)

Criteria	Excellent (5–6 marks)	Good (3–4 marks)	Developing (1–2 marks)
Analysis of Technical Elements (6 marks)	<i>Expertly analyses at least three technical elements with specific examples, showing deep understanding of their communicative function</i>	<i>Adequately analyses three technical elements with examples, showing sound understanding of their function</i>	<i>Limited analysis of fewer than three elements with vague examples and basic understanding</i>
Connection to Personal/Societal Experiences (6 marks)	<i>Makes profound, specific connections between the work and identifiable personal or societal experiences with detailed examples</i>	<i>Makes clear connections between the work and personal or societal experiences with adequate examples</i>	<i>Makes superficial or vague connections between the work and experiences with limited examples</i>
Articulation of New Perspectives (6 marks)	<i>Clearly articulates multiple new perspectives or realisations with depth, showing significant shift in understanding</i>	<i>Articulates at least two new perspectives with adequate explanation of how understanding has changed</i>	<i>Mentions new perspectives but with minimal explanation of their significance or impact</i>
Use of Analytical Frameworks (4 marks)	<i>Skillfully applies appropriate theoretical frameworks to support analysis, showing comprehensive understanding</i>	<i>Applies basic theoretical frameworks with adequate understanding to support analysis</i>	<i>Minimal application of frameworks with limited understanding of their relevance</i>
Quality of Writing (4 marks)	<i>Exceptionally well-organised with clear structure, precise language, and error-free writing</i>	<i>Well-organised with generally clear structure, appropriate language with minor errors</i>	<i>Poorly organised with unclear structure and frequent errors that impede understanding</i>
Use of Terminology (4 marks)	<i>Consistently uses appropriate performing arts terminology with precision and sophistication</i>	<i>Generally uses appropriate terminology with occasional minor misapplications</i>	<i>Limited or incorrect use of performing arts terminology</i>

Reflective Portfolio

Criteria	Excellent (5–6 marks)	Good (3–4 marks)	Developing (1–2 marks)
<i>Analysis of Performing Arts Works (6 marks)</i>	<i>Presents comprehensive analysis of three or more works with detailed examination of elements and meaning</i>	<i>Presents adequate analysis of three works with clear examination of elements and meaning</i>	<i>Presents limited analysis of fewer than three works with minimal examination</i>
<i>Personal Connections (6 marks)</i>	<i>Documents profound personal connections to each work with specific examples and reflective insight</i>	<i>Documents clear personal connections to each work with adequate examples</i>	<i>Documents superficial connections with limited examples and reflection</i>
<i>Articulation of New Perspectives (6 marks)</i>	<i>Clearly articulates multiple new perspectives with detailed explanation of transformative impact</i>	<i>Articulates at least two new perspectives with adequate explanation of impact</i>	<i>Limited articulation of new perspectives with minimal explanation</i>
<i>Concept Map of Connections (4 marks)</i>	<i>Creates sophisticated concept map showing multiple levels of connections between artistic elements, experiences, and insights</i>	<i>Creates clear concept map showing direct connections between elements, experiences, and insights</i>	<i>Creates basic concept map with limited connections shown</i>
<i>Reflective Statement (5 marks)</i>	<i>Writes exceptional reflective statement demonstrating profound understanding of personal transformation through artistic engagement</i>	<i>Writes adequate reflective statement showing clear understanding of how engagement has affected understanding</i>	<i>Writes basic reflective statement with limited insight into personal transformation</i>
<i>Portfolio Organisation (3 marks)</i>	<i>Exceptionally well-organised portfolio with intuitive navigation and professional presentation</i>	<i>Well-organised portfolio with clear navigation and good presentation</i>	<i>Poorly organised portfolio with confusing navigation and basic presentation</i>

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