



**MINISTRY OF EDUCATION
PERFORMING ARTS TEACHERS
ASSOCIATION OF GHANA**



PERFORMING ARTS

for Senior High Schools

Year 3



Writers

Ampomah Mensah Chris

Doreen Deedee Quarcoo

Reviewer

Dr. Godfred Asare Yeboah

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Ghana Education
Service (GES)





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FOREWORD

Ghana's new Senior High School Curriculum aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, knowledge, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, progress to further studies and enter the world of work. This is the first time that Ghana has developed a Senior High School Curriculum which focuses on national values, attempting to educate a generation of Ghanaian youth who are proud of our country and can contribute effectively to its development.

The Ministry of Education is proud to have overseen the production of these Learner Materials which can be used in class and for self-study and revision. These materials have been developed through a partnership between the Ghana Education Service, teacher unions (Ghana National Association of Teachers- GNAT, National Association of Graduate Teacher -NAGRAT and the Pre-Tertiary Teachers Association of Ghana- PRETAG) and National Subject Associations. These materials are informative and of high quality because they have been written by teachers for teachers with the expert backing of each subject association.

I believe that, if used appropriately, these materials will go a long way to transforming our Senior High Schools and developing Ghana so that we become a proud, prosperous and values-driven nation where our people are our greatest national asset.

Haruna Iddrisu MP

Minister for Education

SECTION

1

ARTISTIC
KNOWLEDGE AND
PRACTICES



RUDIMENTS AND SKILLS IN PERFORMANCE

INTRODUCTION

In this section, we will explore and research dance, music and drama in Ghana and West Africa to understand how these art forms have evolved and what they reveal about Ghanaian and African culture. You will also have the chance to explore important issues in our world and create your own performances, building upon the skills and knowledge you gained in Years 1 and 2.

KEY IDEAS

- **Cultural Expression:** Ghanaian and West African dance, music, and drama are strong ways to show who people are, tell stories from the past, and share what a community believes is important. Learning about these arts helps us understand the people who made them.
- **Global Issues and Artistic Interpretation:** The intersection of local life experiences with global issues can be explored and communicated through artistic performances. By understanding global issues and connecting them with artistic expression through dance, music, or drama, it is possible to create powerful, meaningful performances.

EXPLORATION OF TRADITIONAL AND CONTEMPORARY DANCE FORMS IN GHANA AND THE WEST AFRICAN SUB-REGION

In this lesson, we are building on your previous explorations in performing arts. Think back to Year 1, when you created dances and dramas based on Ghanaian issues, researching and developing concepts for creating your dance, music, and drama based on any emerging Ghanaian topical issues and to Year 2, when you looked at how the performing arts connect with other art forms in African societies. This time, we are researching dance forms in Ghana and West Africa.

Ghanaian Traditional Dances

Ghanaian traditional dances are linked together, each with its history, movement and cultural significance. These dances are more than just entertainment. They are a way of telling stories, celebrating life and connecting with ancestors. Exploring these dances will give you a better understanding of Ghanaian culture.



Figure 1.1: Traditional Ghanaian dancers performing Agbadza and Otofo dances with distinct movement vocabularies, costumes, and cultural significance. Source: www.pinterest.com/sarahlvargas/the-dance/

Understanding the Elements of Dance (B.A.S.T.E.)

In order to better understand Ghanaian dances, let us first go over the fundamental components of all dances studied in Years 1 and 2: **Body, Action, Time, Space and Energy** (B.A.S.T.E.).

1. **Body:** This refers to the dancers' bodies, their shapes, postures, and how they move. In exploring, you ask, are the dancers standing tall, bending low, or moving in unison?
2. **Space:** This involves how the dancers use the space around them, their pathways, levels (high, medium, low), and directions. In research, you ask, do they move in straight lines, circles, curves, or zigzags, and what paths do they take in their movements through?
3. **Action:** These are the movements the dancers perform: walking, running, jumping, turning, swaying, etc. In research, you ask, Are the movements repetitive, or do they change frequently?
4. **Time:** This refers to the speed and rhythm of the dance, fast or slow, steady or irregular. Does the music have a strong beat, or is it more fluid? And what time signature are the movements done in?
5. **Energy:** This is the force or intensity the dancers use when they move, strong or gentle, sharp or smooth. In research, you ask, are the dancers forceful and powerful or light and delicate?

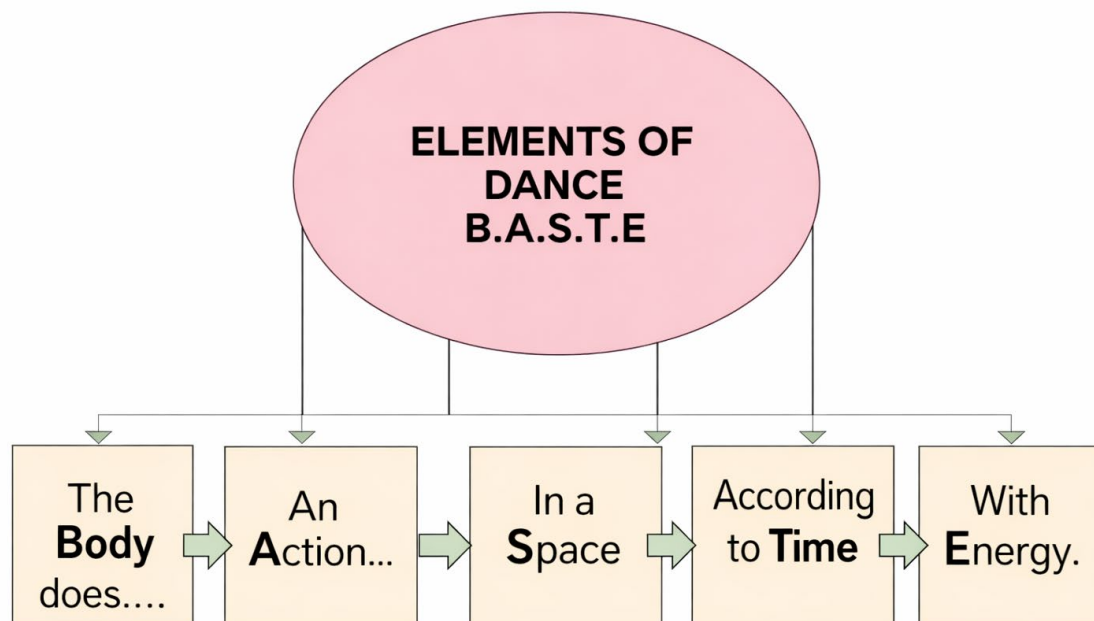


Figure 1.2: An infographic defining the connections of the basic elements of dance (B.A.S.T.E.).

Activity 1.1 Research Dance

Task: Organise yourself into a group of 4 people and choose **one** traditional dance from four different regions in Ghana. Examples could include Atsiagbekor, Apatampa, Bawa or Tora dances from the Volta, Central, Upper West, and Northern regions of Ghana.

What to do:

1. Research the key elements of your chosen dance. Think about the basic steps, rhythms, gestures, instruments, costumes, and where it is usually performed.
2. Prepare a short (2-3 minute) demonstration of the main movements and music you have researched.
3. As part of your presentation, prepare a short explanation of the cultural context and significance of your chosen dance.

CONTEMPORARY DANCE AND INFLUENCES

Ghanaian dance is not just about preserving traditions. It is also about innovation and creativity. Many choreographers are taking traditional dance movements and combining them with new styles to choreograph interesting new works.

Contemporary Dance and Traditional Influences

Before you learn about contemporary dance influences, watch the video below on a contemporary dance choreography from the dance researchers Pascal Yao Younge and Zelma Badu-Younge that mixes traditional dance elements with contemporary elements. See how they use traditional movements and rhythms in new and innovative ways.

Video Task: Creole Africaine

The many ways by which creative choreographers use traditional movements include.

1. Combination of Styles

Contemporary choreographers can combine traditional dance movements with modern dance techniques. This fusion creates a unique artistic expression that honours Ghanaian culture while pushing for novel creation in dance.

2. Choreographer Spotlight

Choreographers like Prof. Paschal Yao Younge and Nii Tete Yartey are known for their innovative approaches to fusion. They skilfully incorporate traditional rhythms, gestures, and storytelling into their contemporary works. By studying their work, you can get a stronger understanding of how traditional dance can be reinterpreted in a modern context.

3. Addressing Contemporary Issues

Traditional rhythms and gestures can be reinterpreted and used in new contexts to address contemporary and social issues. By using dance to explore these issues, choreographers can facilitate creative and critical thinking skills.

Mixed-Media in Contemporary Dance Performances in Ghana

Technology and multimedia are important in contemporary dance performances in Ghana and West Africa. Choreographers use video projections, lighting effects, and digital sound to enhance the visual and auditory experience of their performances. This integration and combination can also be termed mixed media.

Activity 1.2 Research and feedback

Task: In your groups from **Activity 1.1**, each member will present a short (2-3 minute) demonstration of their chosen traditional dance. After each presentation, provide specific feedback to the presenter using this formula.

1. Share two positive comments on what they did well in their presentation. Be specific with what impressed you about their movements, their explanations, their energy, or their understanding of the dance.
2. Give one thoughtful suggestion for what they could do to make their presentation even better next time. What could they clarify, add, or adjust to make their performance even more impactful?

EXPLORATION OF TRADITIONAL AND CONTEMPORARY MUSIC FORMS IN GHANA AND THE WEST AFRICAN SUB-REGION

We are building on your previous explorations in performing arts. Think back to Year 1, when you created dances and dramas based on important Ghanaian issues, and to Year 2, when you looked at how the performing arts connect with other art forms in African societies. In this lesson, we are researching traditional and contemporary music forms, musical instruments and their role in Ghanaian and West African societies, and how these traditions influence contemporary music.

Traditional Ghanaian and West African Musical Instruments

Ghana and West Africa have many unique traditional musical instruments. Each one has its own special sound, how it is made, and its cultural meaning. These instruments used are more than just tools for making the music they produce. They are important for telling stories, celebrating special events, and connecting with the past. Learning about them will help you understand the culture of this region.

Drums and Shakers (Percussion Instruments) are perhaps the most iconic, forming the backbone or stronghold of West African music. Some instruments include:

1. **Fontomfrom** are royal drums used by the Akan people, often played for chiefs and at big events. Their deep, booming sounds can even send messages and commands.
2. **Atumpan** are known as the “talking drums” because they can sound like spoken words. Drummers use them to share wise sayings, old stories, and messages and even echo words and lyrics in a poem.
3. **Kpanlogo Drums** come from the Ga people in Accra. They are like the conga drums and are key to the lively Kpanlogo dance at social gatherings.
4. **Gankogui** is a double iron bell, played with a stick or metal. It makes a steady, guiding rhythm that helps other musicians stay together.
5. **Shekere** is a shaker made from a dried gourd covered with a net of beads or cowrie shells. It makes a fun rattling sound.

String Instruments

1. **Sepereewa** is an old harp-like instrument of the Akan people. It is often used when telling stories and singing praises. Its soft, beautiful sounds create a magical feeling.
2. **Kora** is a 21-stringed harp from the Manding cultures of West Africa. It is played by griots (who are like musical storytellers and historians). It makes complex, flowing melodies.

Wind Instruments

1. **Flutes** are often made from bamboo or wood. They make bright, airy sounds and are used in many traditional music groups and ceremonies.
2. **Horns** are made from animal horns (like elephant tusks). They make powerful sounds, often used for special calls in ceremonies.



Figure 1.3: An ensemble group of traditional Ghanaian drummers playing Fontomfrom and Atumpan drums; Source: talking-drums-in-contemporary-ghana-the-atumpan-in-focus/

Key Traditional Music Forms

Highlife

Highlife music began in Ghana in the early 20th century (the 1900s). It was a combination of traditional Akan melodies and rhythms with sounds from Western instruments like brass bands (think trumpets and trombones) and later, guitars. At first, it was popular among the wealthy people who went to fancy parties, but it quickly spread to everyone else. Highlife took ideas from jazz and other Western music styles, mixing them with local sounds to create something new and exciting. Highlife music played a big part in Ghana's journey to independence. Its upbeat rhythms and often patriotic lyrics helped unite people and celebrate national pride. Important musicians like E.T. Mensah were pioneers (one of the very first and most important people) of Highlife. His music often showed what was happening in society as Ghana changed and grew.



Figure 1.4: A picture of E.T. Mensah, the pioneer of Highlife music. Source: globalgroovers.com/2009/04/et-mensah-king-of-highlife-is-back.html

Palm-Wine Music

Palm-wine music started in coastal West Africa, in places like Sierra Leone, Liberia, and Ghana. It grew popular in bars and social gatherings where people would relax and drink palm wine. This music often features a guitar (played by plucking individual strings) and simple percussion. The songs tell old and new stories and show the everyday lives, thoughts, and feelings of the people. Analysing the words will help you appreciate and understand the society it came from.



Figure 1.5: A picture of a palm wine music performance with some instruments of the palm wine ensemble.

Kpanlogo Music

Kpanlogo music comes from the Ga people of Accra, Ghana. It is a lively dance and drumming style that became popular in the 1960s, especially among young people. It is linked to social gatherings and youth empowerment. Kpanlogo music is known for its energetic rhythms played on specific percussion instruments, especially the Kpanlogo drums themselves.



Figure 1.6: An image of instruments used in kpanlogo music.

Contemporary Ghanaian music and its Influences in the Ghanaian society

Ghanaian music is always changing and growing. It keeps its old traditions alive but also adds new ideas and creativity. Many modern musicians and producers skilfully mix traditional music parts with new or contemporary styles to create unique and novel sounds that are known and appreciated worldwide.

Listening Task: “Small small” by Okyeame Kwame

[OFFICIAL VIDEO Okyeame Kwame ft MzVee - Small Small](#)



Before we learn more about how modern music is influenced, listen to Okyeame Kwame’s (a renowned Ghanaian Hip-life and rap musician) popular song “small small.” Pay close attention to how he mixes traditional Ghanaian rhythm and patterns with modern music and singing styles. As you listen, ask yourself the following questions:

- Can you identify specific traditional Ghanaian rhythms, patterns or drum sounds that are either played or digitally re-created in the song? How do these traditional rhythms interact with the modern beats?
- Do you hear any call-and-response elements or storytelling techniques common in traditional Ghanaian music?
- How does the mix of old and new musical styles add unto the message in the song or make it relatable to contemporary audiences?

Contemporary Music and Innovation

Contemporary Ghanaian genres skilfully connect the past with the present. Artists often get inspiration from **traditional rhythms, melodic ideas, instrumentation, and lyrical themes.**

- You will hear the pulses of fontomfrom, kpanlogo, or atumpan and other drum ensembles reinterpreted using modern drum machines and synthesisers.
- Traditional vocal styles, proverbs, and folk melodies are often used in catchy hooks and verses, which connects new songs to ancient storytelling traditions.
- While electric guitars, keyboards, and drum machines dominate, you might still hear the subtle strings of a Seperewa or the tones of a kora either sampled, replicated, or even played live in modern arrangements.
- Artists continue the tradition of using music to comment on social issues, celebrate life events, or share wisdom, just as traditional musicians have done for centuries.

Understanding the Blocks of Music

1. To better understand Ghanaian and West African music, cast your mind back to the basic parts that make up all music.
2. Rhythm is about the patterns of sounds and silences in music. In West African music, you will often hear many rhythms playing at the same time (polyrhythms). This happens when different instruments play different patterns that fit together. In research, you might ask: What are the main rhythm and patterns? How do different instruments add to the overall rhythm?
3. Melody is a series of notes that create a recognisable tune. Traditional instruments often play their own clear melodies. When you research, you might ask: Is the tune simple or complex? Is it played by a specific instrument or sung?
4. Timbre (Sound Colour): This is the special quality of a sound that helps you tell one instrument or voice from another. A drum, a flute, and a voice all have different sound colours. When you research, you might ask: What are the unique sounds of the instruments? How do they sound when played together?
5. Form/Structure: This is about how a piece of music is put together overall. Many traditional African music forms use repeating parts, changes to those parts, and call-and-response patterns. When you research, you might ask: Does the music have a clear beginning, middle, and end? Are there parts that repeat, or does it use call-and-response?

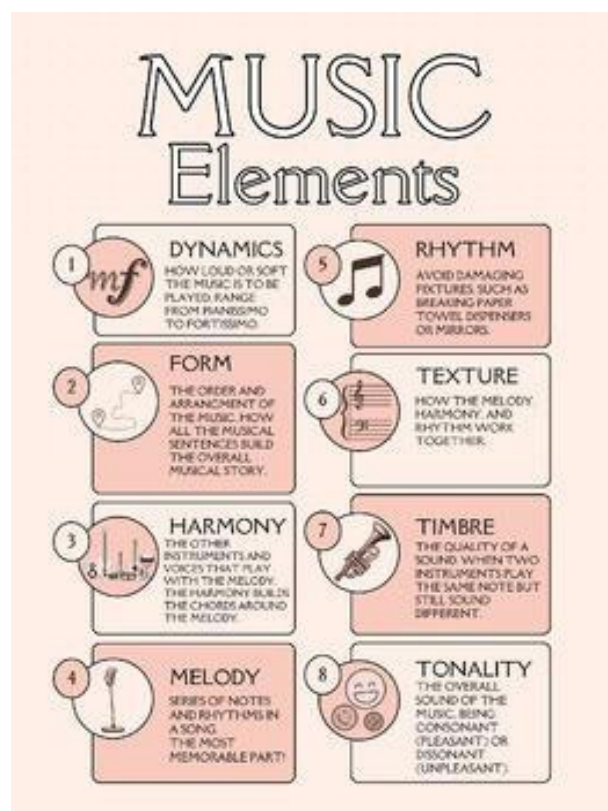


Figure 1.7: The basic building blocks of music and how they work: Rhythm, Melody, Timbre, and Form;
Source: [teacherspayteachers.com/Product/8-Elements-of-music-Pink-9596922](https://www.teacherspayteachers.com/Product/8-Elements-of-music-Pink-9596922)

Activity 1.3 Exploring to make sounds

Task: Using your groups of four from activity 1.1, each member should pick one traditional Ghanaian or West African musical instrument to learn about in detail.

What to do

1. Find out about your chosen instrument
 - a. Its history and where it came from.
 - b. How it is made (what materials are used).
 - c. How it is played and the sounds it makes.
 - d. Why it is important to the culture where it is used and when it is usually used (*like in ceremonies, festivals, or storytelling*).
 - e. Find a short audio or video clip of the instrument being played.
2. **Make it sound or show how it is played (*Pick one option*)**
 - a. Option 1
If you can find or safely make a simple copy of your chosen instrument (like a shekere from a gourd and beads, or a simple drum), prepare a short show of it, producing a basic sound and a simple rhythm.
 - b. Option 2
If making a copy (option 1) is not possible, find everyday objects around you that can make a similar sound or rhythm to your chosen instrument. Prepare a short performance using these found sounds to show what your instrument does in music.
3. Prepare a short (2-3 minute) multimedia presentation to share your research and your sound demonstration with the group.

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)

In Years 1 and 2, you have done great work creating and composing your own dances and dramas about Ghanaian topical issues, exploring how the arts connect in African societies, and even creating your own artistic projects using technology. In this lesson, the focus will only be on drama. You will explore both the old, traditional kinds of drama and the modern styles. You will find out where they came from, why they are important to culture, and how they are performed. A main part of learning for the next lessons will be to see how the basic parts of drama, like characters, story (plot), talking (dialogue), and staging, have shaped the ways drama is done today. By the end of these lessons, you will be able to point out important traditional drama forms, explain how they have changed modern drama and research the cultural background of these performances.

Key Traditional Drama Forms

Ghana and West Africa have a history of dramatic expression that often connects with daily life, rituals, and storytelling. These traditional forms are the basis of modern drama. These cover basic storytelling techniques, character archetypes, ritualistic elements, and performance styles used.

Ananse Stories (Anansesem)

Ananse stories are very famous tales from Ghana and other parts of West Africa. Ananse the spider is a trickster, a clever character who often plays tricks. He is also a cultural hero and sometimes a symbol of fighting against unfairness in society. These stories are more than just fun to listen to. They are a strong way to teach good lessons and share important community values.

As you research Ananse Stories, think about:

- What are some common tricks Ananse plays? What lessons do these tricks teach us?
- How do storytellers use their voice, body movements, and talking with the audience to make these stories exciting?
- How do the ideas, characters (like Ananse), and storytelling ways from Ananse stories show up in modern plays or movie scripts? Can you think of any characters in movies or TV shows who are like Ananse?

Traditional Storytelling

Besides Ananse, there are many other ways of telling stories in Ghana and West Africa. These can include praise poems, appellations, stories about history, long epic tales, and more.

As you explore other cultural storytelling techniques, think about:

- How are these stories passed down from older people to younger people?
- What is the role of the storyteller (the person telling the story)?
- How do they use their voice, body, and talking with the audience to keep people interested?



Figure 1.8: An image of an Ananse storytelling session with legendary Maame Dokono engaging children.

Festival Dramas

Festivals are very important in Ghanaian culture. There are times for celebrating, remembering, and bringing the community together. Many festivals include dramatic performances that bring old stories, historical events, or cultural values to life.

As you learn about Festival Dramas, think about:

1. Can you name any specific festivals in Ghana that have dramatic performances (like Homowo, Hogbetsotso, or Aboakyer)?
2. What are the main ideas or topics shown in these performances (e.g., harvest, cleaning, honouring ancestors)?
3. Who are the usual characters you might see, and what special actions or rituals are part of their performances?

Ritual Performances

Drama is not always about acting on a stage. In many African societies, drama is a strong part of religious or spiritual events. These performances are sacred. They often use special movements, chants (singing words), costumes, and symbolic actions to connect people to the spirit world or mark big changes in life.

As you research ritual Performances, consider:

1. What is the purpose of drama in these sacred events (e.g., healing, making things pure, starting new members, honouring gods)?
2. What symbols are used in the costumes, props (things they hold), movements, and sounds?
3. What are the typical performance styles – are they planned exactly, made up on the spot, or very formal?

Activity 1.4 Drama Research

(Ananse Stories, Festival Dramas, Ritual Performances, or other Traditional Storytelling).

Task: In your group from Activity 1.3, select one traditional drama from the list above. Your task is to become a drama researcher and find out more about your chosen form.

What to do

1. Look for a short example of a story or performance from online platforms, observing a local performance in a community or ask an elder in your family to share a story. Answer the following questions once you have found a good story.
 - a. Who performs it?
 - b. When and where is it usually performed?
 - c. What is its main purpose or message?

2. Prepare to share a key point you have written down about your chosen drama form, telling its name, where it comes from, and its main purpose. You should also include one interesting fact or example you have learned.
3. Act out a very short part of this drama form using simple actions or words.
You do not need costumes or props, just your imagination.

CONTEMPORARY DRAMA INFLUENCES

Just like music or dance, drama in Ghana and the West African sub-region is always changing. Modern plays and performances often use ideas from the traditional roots you have just learnt. They adapt these old ways for new audiences and talk about topical issues. We will look at how traditional elements find their way into modern drama styles like Concert Party, Modern Theatre, and Film.

Concert Party

Concert Party is a special and lively kind of popular theatre that started in Ghana in the 1990s. It was a great example of mixing different forms. It brought together music, dance, different languages and drama in fun, often funny shows, still addressing major issues in society, but on a lighter note (in comedy). Concert Party groups often travelled all over the country, reaching many people.

As you research Concert Party, think about

1. What is the history of the Concert Party? How did it become so popular for entertainment in Ghana?
2. How does it mix spoken plays with songs, music from instruments, and dance?
3. What kind of social messages or comments do Concert Party shows often give? How do they use jokes and humour to talk about serious topics?

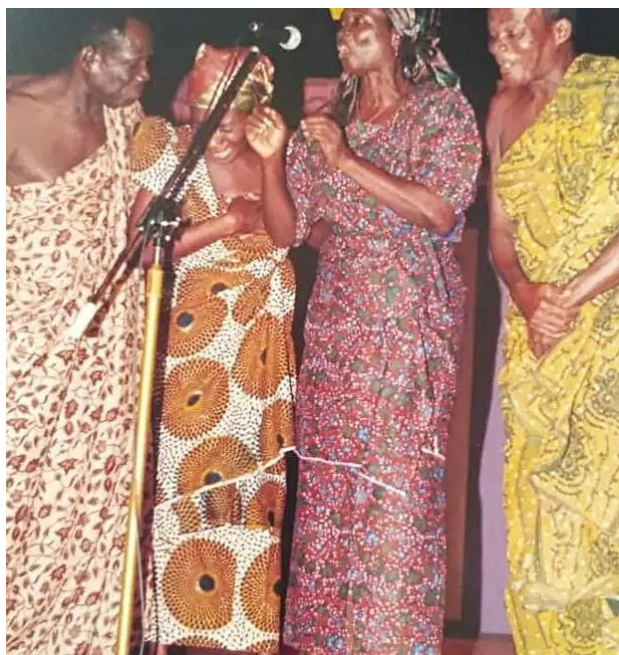


Figure 1.9: An image of a Concert Party performance in progress.

Modern Theatre

Modern theatre in Ghana has grown a lot, with talented writers (playwrights) and directors creating plays for formal (proscenium) stages. These plays often talk about the problems and changes in today's Ghanaian society.

As you learn about the work of Ghanaian playwrights (like Ama Ata Aidoo and Efua Sutherland, Mohammed Ben Abdallah), consider:

- How do they use their plays to explore current social issues like corruption, roles for men and women, city life, or who we are (identity)?
- Do you see any influences from traditional storytelling or ritual performances in how they create their story (plot), characters, or dialogue?
- How do these playwrights help shape what it means to be Ghanaian through their plays?



Figure 1.10: An image of a modern Ghanaian theatre performance.

Drama in Ghanaian Cinema (Film)

Ghanaian cinema, including the lively “Ghallywood” movie industry, uses drama to tell stories on a bigger screen. Movies reach a huge number of people and play a big role in publishing national identity and cultural expression. As you explore the use of drama in Ghanaian cinema, think about:

- What are some common ideas or social issues you see in Ghanaian films?
- Can you point out specific types of characters or storytelling ways in films that seem to be influenced by traditional drama forms (like Ananse stories or oral storytelling)?
- How has traditional drama influenced these more modern art forms? Can you give examples of how parts from Ananse stories, festival dramas, or even Concert Party might show up in Ghanaian movies?



Figure 1.11: Image from a scene in *The Betrayal*, a Ghallywood film.

Activity 1.5 Watch and Connect

Task: Select a scene from a Concert Party, modern Ghanaian play, or a Ghanaian film.

What to do

1. Watch the clip carefully.
2. Discuss the following in your group:
 - a. What traditional elements did you notice in the clip or script (e.g., a certain type of character, a way of telling the story, a sound, or a movement)?
 - b. What modern elements did you see (e.g., technology, modern setting, new acting styles)?
 - c. How do these old and new parts work together in the clip or script?

ELEMENTS OF DRAMA

Remember in Year 1, when we explored the basic Aristotelian elements of drama that work together to create a performance? Understanding these elements of drama will help you analyse and truly understand any play, performance, or film.

Aristotle's Six Elements of Drama --Literary Elements--



Figure 1.12: Image of the six Aristotelian elements of drama.

1. **Plot (The Story)** is the storyline and the order of events that make up the drama. It is about what happens in the play and when.
 - In your research, think about the order of events in the traditional and modern plays you are studying. Can you find the main problems (conflicts), the big changes (turning points), and how the problems are solved (resolutions)?
2. **Characters (The People)** are the people (or could be animals, spirits, or other beings) who do the actions in the drama.
 - In your research, explore how characters are used in Ghanaian drama. Do you see common types of characters (like the hero, the bad guy, or the trickster), or are there complex characters with many different sides?
3. **Theme (The Main Idea)** is the main idea, message, or meaning of the drama. It is what the play is truly about.
 - In your research, find what the common ideas and social issues talked about in Ghanaian plays and performances are. Think about topics like colonialism (when foreign powers ruled), corruption, who we are (identity), roles for men and women, city life, or family.
4. **Dialogue (The Talking)** is the spoken words shared between characters. Dialogue helps the story move forward, shows us what characters are like, and helps explore the main ideas.
 - In your research, look at how language is used in the talking parts of plays. Do characters speak in a special way of talking (dialect)? How do they use storytelling ways (like proverbs, riddles, or talking directly to the audience) when they speak?
5. **Spectacle (What You See and Hear)** means all the visual (what you see) and auditory (what you hear) parts of a drama. It is everything that makes the show look and sound impressive.
 - In your research, explore what the visual parts are (e.g., costumes, set design, how the stage looks, props, things they hold, lighting)? What are the sounds (e.g., music, sound effects)? How do these parts help create the feeling or meaning of the performance?

6. **Music/Rhythm (The Role of Sounds)** specifically looks at how music and sound effects help make the drama stronger.
- In your research, discuss the role of music (songs, instrumental pieces) and sound effects in making the atmosphere (the feeling) and making the drama more powerful. Are traditional instruments used, and how do they help?

Activity 1.6 Create your drama scene

Task: Now it is your turn to be a drama creator. In your group, you will create a very short dramatic scene (2-4 minutes long).

What to do

1. Pick a very simple situation, like two friends arguing over a shared item, someone trying to convince another person to do something or a character reacting to a surprising piece of news.
2. Apply elements of Drama.
 - a. **Characters:** Decide who your characters are and what they want.
 - b. **Plot:** What is the simple story? What happens first, next, and last?
 - c. **Dialogue:** What will your characters say to each other? Try to incorporate some Ghanaian phrases or proverbs if possible.
 - d. **Spectacle/Sound:** How will you use simple movements, facial expressions, or sounds to make your scene clearer?
3. Share your short scene with your group. Remember, it is about experimenting with the elements of drama and incorporating them into your work.

DEVELOPING REHEARSAL SKILLS FOR PERFORMANCE

In Year 1, you learned what a rehearsal is and how it helps shape a performance. You also practiced planning, leading, and taking part in rehearsals for dance, drama, music, or a combination of these. In Year 2, you used digital tools like phones or cameras to help improve and present your work. Now in Year 3, we will work on polishing your rehearsal skills. This will help you prepare a performance that is polished and exciting. You will practice taking creative chances, solving problems together, and working as a professional team.

What are Rehearsal Skills?

To get really good at rehearsals, you must understand and practise these important things.

Lead and Take Part in Purposeful Rehearsals

A rehearsal is a practice session where you work on your performance. A purposeful rehearsal means every minute must count. It is not just repeating things. It is about making things better, working as a team, and exploring your ideas.

- a. Taking responsibility means you do your part well. You are in charge of knowing your lines, your steps, or your music.
- b. Helping your team means you will help organise and guide your group. This includes leading warm-ups (getting ready), doing run-throughs (practicing the whole thing from start to finish), and helping to solve problems when they come up.
- c. Using time wisely means you will follow a clear plan for your rehearsal. This helps everyone use their time well and get things done.

Rehearsal Stages

Rehearsals often go through the following stages:

1. **Ideation:** Trying out ideas, reading scripts, or exploring movements.
2. **Concept development:** Putting pieces together, like blocking (where people stand) or choreography (dance steps).
3. **Aesthetics addition:** Adding lights, sound, or props.
4. **Dress/ technical rehearsal:** Practising the whole show as if it were the real performance, with costumes and everything.
5. **Final Prep:** Last-minute touches before the show.

Activity 1.7 Planning your Rehearsal

Task: Imagine your group has a 30-minute rehearsal coming up for a short performance piece. Your task is to outline exactly how they will use this time wisely.

What to do

1. Organise yourself into a group of 6 people.
2. Talk about what you need to practice for your performance. What are the most important things to work on in these 30 minutes?
3. Write down a simple schedule for your 30-minute rehearsal. For example,
 - a. First 5 minutes: Warm-ups (what kind?)
 - b. Next 15 minutes: Practice a difficult part (which part?)
 - c. Last 10 minutes: Run through a section (which section?)
4. Be ready to share your plan with your class.



Figure 1.13: Image of a group warming up before a performance practice.

Give and Receive Feedback

Feedback is when you tell someone what you think about their work, or when they tell you what they think about yours. It is how we can help each other improve and work better as a team, and also to improve the artistic product you are developing. In the rehearsal process, you must attach importance to the following.

- a. Giving helpful/ constructive suggestions using kind and respectful words. Focus on what can be improved, not just what is wrong. Be specific in your delivery e.g., Could you try that movement a bit slower?
- b. Pay attention when others give you ideas. Be open to their suggestions, even if they are different from your own.

Use the feedback you get to make your part of the performance better. This could be about your movements, when you do things (timing), how you show feelings (expression), or your technique.

Activity 1.8 Practice Giving Feedback

Task: In your group from **Activity 1.6**, choose a very short part of your performance (could be 30 seconds). Perform it alone for your group members.

What to do

1. Be ready to take one specific piece of constructive feedback from the rest of the group for example: “I think if you held that pose a little longer, it would look stronger,” or “Could you try saying that line a bit louder?”
2. The person who performed listens carefully. You do not need to argue or defend, just listen and think about it and apply the mentioned suggestions in your work.
3. Do this for each person in your group. (*Remember to be kind and helpful*).



Figure 1.14: Image showing characteristics of constructive feedback; to benefit, fix issues, and improve performance.

Refine Artistic Details

Refining means making something perfect or polished by paying attention to the small but problematic parts. This is where repetition helps you master your skills. In refining your artistic work, you must do the following:

- a. Spend extra time on the tricky bits of your performance. This could be smooth changes between scenes (transitions), singing together perfectly (harmonies), doing things at the right moment (timing), or showing feelings clearly (emotional delivery).
- b. Try different ways of doing something. As a group, decide what works best for your performance. This helps you solve problems related to staging, timing, or how you interpret the piece.
- c. Think about your costumes, props (things you use on stage), where you stand and move (blocking), when things happen (timing), and when you need to do something (cues).

Activity 1.9 Gathering Detail

Task: In your group, pick **one** small detail from your performance that you want to make perfect by the end of the lessons for the week.

What to do

1. Choose a Detail. Examples could include:
 - a. A tricky transition between two scenes.

- b. A specific movement that needs to be sharper.
 - c. How a prop is used.
 - d. The exact timing of a sound cue.
 - e. A line of dialogue that needs more emotion.
2. Spend 10-15 minutes practising *only* that detail. Try it in different ways.
3. Watch each other. Does it look or sound better now? Why? Discuss what worked best.



Figure 1.15: An image of performers carefully adjusting costumes on stage to help make their movements and expressions better.

Record and Evaluate Rehearsals

Using recordings is a perfect way to see your work from a different angle and improve. It helps you see what is really happening and whether or not your thoughts have been well communicated in the artistic product.

- a. Use a phone or camera to record parts of your rehearsal. You do not need to record the whole thing, just the sections you want to check and refine.
- b. Watch the video. What looked good? What needs more work? Write down your thoughts.
- c. Use these recordings to think about your performance, plan what to do next, and make sure everyone is doing things the same way every time (consistency).

Activity 1.10 Video Reflection

Task: Record a part of your rehearsal, watch it as a group, and do the following.

1. Play the video at a rehearsal session.
2. Discuss the questions below.

- a. What was strong in this rehearsal?
- b. What one thing could be improved?
- c. Does everyone look like they are doing the same thing at the same time (consistency)?
- d. Based on what you saw, what is one clear goal for your next rehearsal?



Figure 1.16: Image of students studying a video on a tablet.

Use Rehearsal Logs and Rehearsal Reports

Keeping records helps you track your progress and remember important decisions. This is part of being a professional. A rehearsal logbook becomes a diary that carries all reports for rehearsal and all suggestions or changes made along the way.

1. This is like a diary for your rehearsals where you write down:
 - a. What you practised daily.
 - b. Any important decisions you made (e.g., “We decided to make the ending faster”).
 - c. Your goals for the next rehearsal.
2. Write Short Rehearsal Reports. These are short summaries that cover:
 - a. Any challenges you faced.
 - b. Your successes (what went well).
 - c. Areas that still need more work.

Activity 1.11 Start Your Rehearsal Log

Task: For your next rehearsal, start a simple rehearsal log.

Instructions

1. In your notebook, make a page for your rehearsal log. You can use this simple format
 Rehearsal Log - Date: [Today's Date]
 - a. What we practised today (e.g., Scene 1, the dance routine, the opening song)
 - b. Decisions we made (e.g., Character A will stand here, we will sing this part louder)
 - c. Goals for next rehearsal (e.g., Perfect the transition into Scene 2, Work on our facial expressions for the sad part)
2. After your next rehearsal, fill in these sections. This will help you remember what you did and plan for next time.

Connecting Performance to Global Issues

This time, your performance will address a global issue (like climate change, inequality, or mental health). Your rehearsal skills will help you translate your research and understanding of this issue into a powerful artistic message.

- a. You will explore your chosen global issue in more detail, find its causes, what happens because of it, and possible ways to solve it.
- b. This means taking your research and turning it into meaningful artistic expression through movement, music, drama, or a combination. How can your dance, song, or play show the problem?
- c. During rehearsals, you will work to make sure your performance clearly tells the audience about the global issue and your message.



Figure 1.17: Image of a group collaboratively brainstorming ideas for a project, showing teamwork and creativity.

Activity 1.12 Global Message

Task: In your performance groups, discuss the global issue you have chosen or are thinking about.

What to do

1. How can your group's performance (using dance, music, drama, or a collaboration) show your chosen global issue?
 - a. If it is about climate change, how can your movements show pollution or rising water?
 - b. If it is about inequality, how can your characters or music show unfairness?
2. Discuss specific ideas for movements, sounds, dialogue, or scenes that would help communicate your message about the global issue.
3. Pick one strong idea your group can try to include in your next rehearsal.

PRESENTATION, PERFORMANCE AND RECORDING OF ARTISTIC PRODUCTS

In Year 1, you learned how to plan and perform a piece of work. You worked in groups, prepared the stage and performed in front of an audience. In Year 2, you created performances that showed important issues in African society. You used drama, music, dance, or a mix of these. You also learned how to rehearse and improve your work. In Year 3, you will present a short performance that lasts between five and ten minutes. Your performance will focus on a global issue. Your aim is to show a clear message through performance so the audience can understand what the issue is about.

Before the Performance (Pre-production)

Make sure the following are ready. Use this checklist:

S/N	What to check	Tick (✓)
1	All group members know their parts	
2	Costumes, props and instruments are ready	
3	The stage or performance space is prepared	
4	The order of the performance is agreed	
5	The audience is invited and seated properly	
6	Everyone is calm and ready	

Note: Ask your teacher for help if you are not sure about anything.

What Your Performance Should Show



Figure 1.18: Performers using movements and music to communicate a message about a societal issue.

Your final performance must show that

1. A clear message about a global issue (e.g., peace, education, health).
2. Good group work and planning.
3. Clear use of drama, music, dance, or a collaboration.
4. Emotion and expression using your voice and body.
5. Confidence and energy.
6. A beginning, middle and end.

During the Performance (Production)

1. Speak clearly (if your part includes speaking).
2. Use your body well; show emotion, movement and expression.
3. Stay in character; act, dance, or play music with focus.
4. Work together to help your group succeed.
5. Face the audience and use the performing space well and with poise.
6. Keep time to make sure your piece remains between 5 and 10 minutes.
7. Record your performance using a phone or camera. Make sure the person recording can clearly see and hear your group. You may also ask a teacher or classmate to help with this.



Figure 1.19: Recording with a phone/camera.

After the Performance (Post-Production)

1. Listen to what others say (feedback).
2. Talk about what went well.
3. Think about what you could do better next time.

Activity 1.12 Prepare and present

You will work with your group to plan and perform a short piece about a global issue.

- Think about the following questions and discuss them with your group before performing.
 - Each group member should write or draw a short plan showing their role and what they are doing to help.
1. What global issue are you showing in your performance?
 2. What role will you play in the performance?
 3. What materials does your group need (e.g., costumes, props, instruments)?
 4. How will your group set up the stage or performance area?
 5. Who will record the performance, and how will they do it?
 6. How will your group practise to make sure the performance is ready?

Activity 1.13 Reflect and improve your work

After your group has performed and recorded the piece, watch the video or talk about what happened (post-production) and answer these questions in your own words.

1. What did your performance say about the global issue? Was it clear?
2. What part of the performance worked well?
3. What artistic choices (music, movement, voice, staging) helped your message?
4. What part of your performance needs improvement, and why?
5. What did you learn from watching or listening to your performance?
6. How did working with your group help you perform better?

ANALYSIS OF ARTISTIC EXPRESSIONS IN PERFORMING ARTS

In Year 2, you learned how artists use performances to show ideas and feelings. Now, you will learn to look closely at different artworks and compare them. You will understand how society, history, and personal experiences shape performances, and how to judge their beauty, style, and cultural importance.

Understanding Artistic Analysis

Artistic analysis means examining a piece of art to understand what it is about, how it was created and what impact it has. You ask deeper questions, such as:

- a. What message is the artist trying to communicate?
- b. How do they use sound, movement, words, or images to do this?
- c. Why were certain techniques chosen?
- d. What effect does the performance have on the audience?

In this process, you develop your ability to observe, interpret and explain artistic choices.

Activity 1.14 Decode the expression

1. Select two artistically distinct performances (music, drama, dance or collaboration).
2. Write the title, theme and three artistic techniques you have identified in the piece.
3. Describe in one paragraph how those techniques and structures support the message and theme the creators want to put across.

KEY AREAS OF ANALYSIS

1. Understanding the **purpose** helps you identify why the artist created the work and what they wanted to achieve.
2. Identifying the **theme** reveals the main idea or message the artwork is trying to communicate.
3. To analyse **artistic choices**, you look at the specific ways an artist made their work and why they chose those ways.
4. Looking at the **structure** helps you understand how the different parts of the artwork are organised and fit together.
5. Considering the **cultural context** helps in understanding how the artwork connects to the beliefs, history, and society it came from.
6. Evaluating the **audience reaction** helps us see how people responded to the artwork and its impact.

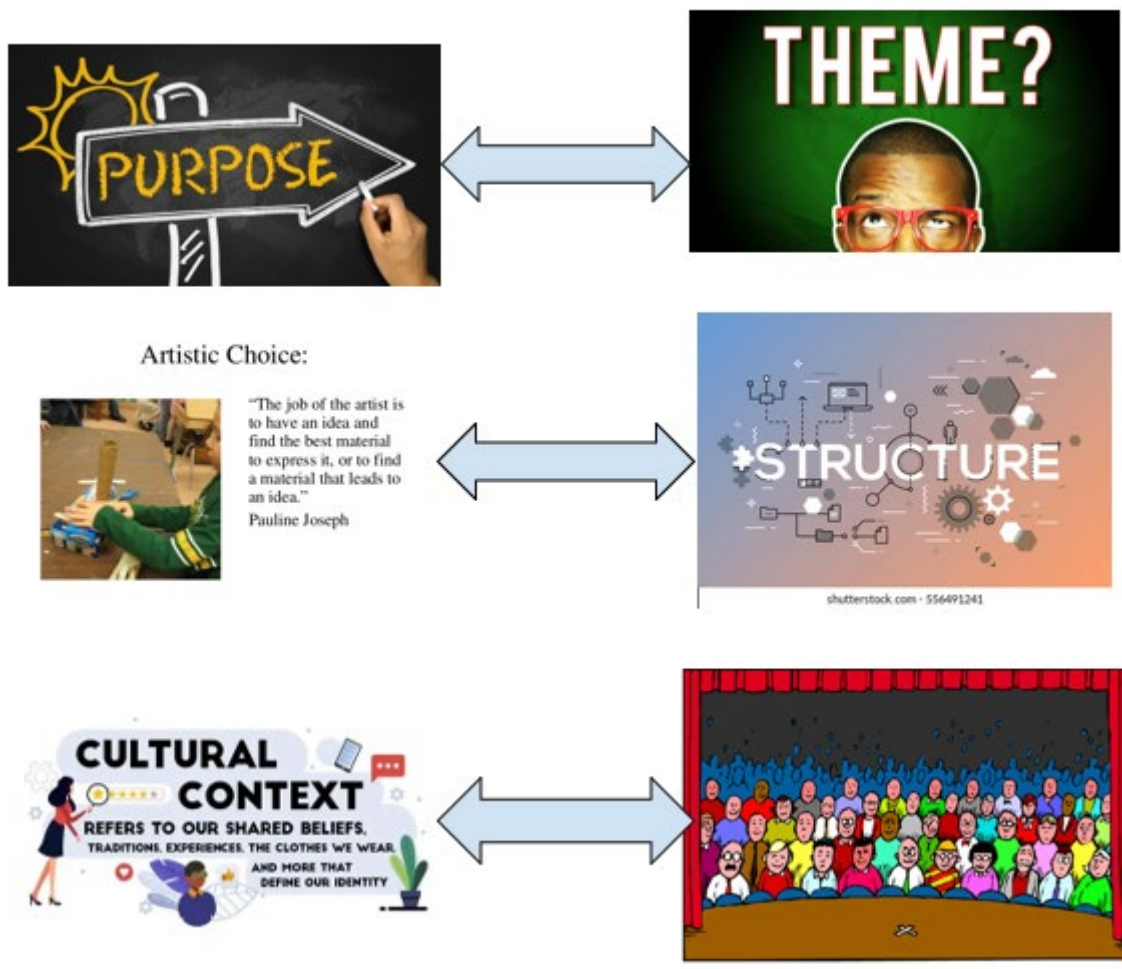


Figure 1.20: The five essential components to consider when analysing a performing arts piece.

To analyse a performance well, consider these five areas

1. Purpose and theme
 - a. What is the main idea or message?
 - b. Is it about identity, justice, culture, peace, or another issue?
 - c. What is the artist's purpose?
2. Artistic Choices and Structure
 - a. What movement, sounds, words, props, costumes, or staging were used?
 - b. Are these choices soft, sharp, fast, slow, bright, or dark?
 - c. Do they support the theme?
 - d. How is the performance organised?
 - e. Does it follow a story or explore a mood or concept?
 - f. Is there a beginning, middle and end?
3. Cultural and Social Context
 - a. What culture or history does the work come from?
 - b. What events or issues inspired it?
 - c. Does it reflect local or global concerns?
4. Audience Reaction
 - a. How do people respond emotionally or intellectually?
 - b. Are they moved, challenged, surprised or inspired?
 - c. How does your background shape your interpretation?

Sample Analysis



Figure 1.21: A lady performing a dramatic monologue on stage.

Drama

1. **Theme:** Girls' education and equal rights
2. **Choices:** Strong dialogue and lighting on the main actor
3. **Structure:** Clear problem and solution
4. **Context:** Linked to Ghanaian society
5. **Audience:** Inspired and thoughtful

Music



Figure 1.22: Music performance. Source: humanities.uct.ac.za/college-music/african-music

Theme: Unity in a community

1. **Choices:** Call and response, strings, layered voices
2. **Structure:** Repeated chorus and variations
3. **Context:** Rooted in folk tradition
4. **Audience:** Felt connected and uplifted

Dance



Figure 1.23: A solo dancer performing with slow body movements.

1. **Theme:** Grief and remembrance
2. **Choices:** Slow movement, cloth used as a symbol
3. **Structure:** Builds then ends in stillness
4. **Context:** Reflects cultural mourning practice
5. **Audience:** Emotional and reflective

Analytical Skills Development Tasks

Think of a performance you have seen or participated in and answer these questions:

1. What is the theme or message?
2. What artistic techniques were used?
3. How was the piece structured?
4. What context or history influenced it?
5. What effect did it have on you or others?

Activity 1.15 Critique the expression

Task: As a performing arts critic, choose a live, recorded, or previously attended performance (music, drama, dance, or collaboration) that interests you and that you can review within one week.

To-do list

1. Instead of writing a traditional review, get creative and talk about the performance in either a short (2-3 minute) video, a slideshow with pictures and sound, or even present a dramatised reading of your review.
2. Consider the following in your response:
 - a. What is the main message, theme or story the performance is trying to tell and the overall purpose of the performance? (***Be specific and provide evidence from the performance.***)
 - b. Identify at least three artistic choices (e.g., costume design, lighting, music, choreography) and explain how they contribute to the overall impact of the performance.
 - c. How did the performance make you feel? How did the audience react? (***Be descriptive in detailing.***)
 - d. What cultural influences might have shaped the performance? Why does the performance stand out in terms of culture?
 - e. What is your opinion of the performance? Did it achieve its purpose in your view?

DEVELOPING ARTISTIC PRESENTATIONS (DANCE, MUSIC, DRAMA, OR COLLABORATION) THAT ENGAGE WITH LIFE EXPERIENCES AND CONNECT TO GLOBAL ISSUES THROUGH PERFORMANCE

The things you see, feel, and experience every day at home, in school, or in your community can inspire powerful artistic work. In this lesson, you will learn how to use your own life experiences and those of others to create performances in dance, music, drama, or a combination of these. You will also connect your stories to bigger issues in the world, such as climate change, poverty, gender equality, or peace. Your goal is not just to perform but to communicate a message to help others understand new ideas or see things from a different point of view.

Step-by-Step Guide to Artistic Creation

Choose a Life Experience or Issue

Everybody has a story. Think of a real-life experience that means something to you. It could be something you, your family, or your community has gone through. Examples include a flood or drought (climate crisis), losing a job or living in poverty (economic inequality), being treated unfairly (human rights issue), migration or displacement, peer pressure or mental health struggles, etc. Then, link it to a global issue such as climate change, unemployment, gender inequality, child labour, access to education, conflict, and peacebuilding. *Example: A story about being unable to attend school during a flood can become a dance performance about climate problems and the right to education.*



Figure 1.24: Image that shows how life experiences are connected to global issues.

Research the Issue

Learn more about the issue you chose. You can use

- a. Books, articles, or websites that are trustworthy.
- b. Interviews with people in your community
- c. Artistic works like plays, songs, or dances that focus on similar issues.

Find out

- i. What causes the issue?
- ii. How does it affect people in your area and around the world?
- iii. How have other artists spoken about this issue in their work?

Choose Your Art Form

Decide which form of performance will help you best express your message. For example:

- a. **Dance** to show feelings, unspoken words or physical struggle.
- b. **Music** to share mood, protest, or hope.
- c. **Drama** to tell a story through characters and events.
- d. **Collaboration** to mix all three forms into one performance.

Develop Your Presentation

- a. Outline the message you want to communicate.
- b. Use tools such as movement, voice, rhythm, props, or dialogue.
- c. Plan the structure from the beginning (introduction of the issue), middle (conflict or rising tension) and end (resolution or call to action). *Note: Practise carefully. Be confident, expressive, and honest with your performance.*



Figure 1.25: Learners rehearsing a scene in a group.

Perform and Reflect

Present your performance to your class or a bigger audience. After the performance, take time to think about your experience and ask yourself.

- What did I learn about the issue?
- How did the audience react to my message?
- What would I improve if I were to do this again?

Reflection Questions

- What emotions did you experience while creating and performing this piece?
- How did your personal experience help you connect with the global issue?
- What message do you think your audience took away?

Note: Do not just perform, but seek to inform, educate and entertain. Let your art speak for those who may not have a platform to project their thoughts. Make your audience feel, think, relate and act.

Activity 1.16 Global issue list

- Identify five global issues that are important to you, based on problems in Ghana and around the world.
- Write a short paragraph for each issue, describing what it is, how it affects people and how it can be expressed through dance, music, or drama.
- Submit your work as a list of five global issues with short written explanations linking each one to the performing arts.

Activity 1.17 Artistic Plan

- Choose one global issue from your list that you care deeply about.
- Think of a real experience that you or someone else has gone through which connects to the issue.
- Decide which art form you will use to express your idea: dance, music, drama or a mix.
- In your notebook, plan your piece by answering these questions
 - What is the global issue I chose?
 - What story or message do I want to share?
 - Which art form will I use, and why?
 - What emotions or actions do I want the audience to feel?
 - What will happen at the beginning, middle, and end of my piece?

Activity 1.18 Perform and Reflect

1. Practise and perform your piece (5–7 minutes) in front of your classmates or a small group.
2. After your performance, write a short reflection in your journal by answering these questions:
 - a. What did I learn about the global issue through my performance?
 - b. How did I feel during the performance?
 - c. What feedback did I receive and what did it teach me?
 - d. What would I do differently next time?

What you will produce

- i. A solo performance (dance, music, drama, or mixed)
- ii. A written reflection (1–2 paragraphs)
- iii. A short feedback summary from your teacher or classmates

REVIEW QUESTIONS 1

1. If you were to pick one of the traditional Ghanaian dances you learnt about (Atsiagbekor, Bawa, Apatampa, or Tora), how do the different parts of the dance (Body, Action, Space, Time and Energy) work together to create the dance's overall feeling and meaning? Give examples from the dance to explain your ideas.
2. In creating a new dance that talks about a problem in Ghana today (like pollution, education, or health);
 - a. How can traditional Ghanaian dance movements be mixed with modern dance styles to get your message across to people watching?
 - b. What would you do and why?
 - c. Give examples of how you would use different movements and rhythms.
3. How does the history and culture behind a traditional Ghanaian dance change the way it is danced and understood today? Give examples to show what you mean?
4. Consider the fusion of traditional Ghanaian music forms (like Highlife or Kpanlogo) with contemporary genres (like Afrobeats or Hip-life). Evaluate how this fusion contributes to both the preservation and evolution of Ghanaian musical heritage. Discuss specific ways traditional elements are maintained while new forms emerge and explain the long-term cultural implications.
5. Imagine you are a cultural ambassador tasked with creating a short musical performance (3-5 minutes) for an international audience to highlight the richness of Ghanaian music.
 - a. Choose three distinct Ghanaian music forms (at least one traditional and one contemporary) that you would feature. Justify your choices based on their historical significance, musical characteristics, and potential appeal to a global audience.
 - b. Describe how you would structure this performance to demonstrate the interconnectedness and evolution of these chosen forms. Include specific ideas for how musical elements (rhythm, melody, instrumentation) would transition or blend between the different forms.
 - c. What central theme or message about Ghanaian culture would this performance aim to convey?
6. Select one contemporary Ghanaian drama form (Concert Party, Modern Theatre, or Ghanaian Cinema/Film). Propose how it could be used to address a current social issue in Ghana (e.g., environmental pollution, technology addiction, or cultural preservation). Justify your choice of form and explain how specific elements of drama (Plot, Dialogue, Spectacle) would be adapted from traditional influences to effectively communicate your message to a modern audience.

7.

- a. Imagine you are creating a short drama (like in Activity 1.6). Describe how you would intentionally use Music/Sound and Spectacle to create a specific atmosphere and enhance the emotional impact of your scene.
- b. Explain how these choices connect to either a traditional Ghanaian dramatic influence or a contemporary style you have studied.

8. Imagine your group is putting on a play about the importance of clean water. How would you use a rehearsal log (like a diary) to make sure you are getting better at telling the story and that everyone in the group knows what they need to do to get the message across?
9. You and your colleagues are working on a play about fairness in your community. Someone suggests changing a part you really like. How would you decide if their idea is good for the play? Explain why you think their suggestion would help or not help the play's message.
10. What decisions did your group make during planning to make sure the performance clearly showed the global issue? Why were those decisions important?
11. After watching your recorded performance, what did you notice that you would not have seen during the live performance? How will this help you improve?
12. How did each group member's role help to make the performance strong? Give two examples of how teamwork improved your final piece.
13. This requires creativity and detailed planning. You must select specific forms and explain why they are suitable. Then, describe the performance structure, focusing on how the forms link and evolve. Finally, state the cultural message.
14. Your answer should go beyond simply describing fusion. You need to assess how it helps keep old traditions alive while also allowing them to change. Think about specific musical elements (rhythms, melodies, instruments) and how they are handled in fusion. Consider the impact on cultural identity and global reach.
15. Choose a live or recorded performance you have seen (dance, drama, music, or a mix) and analyse it using the following five key areas.
 - a. Theme and Purpose
 - b. Artistic Choices
 - c. Structure
 - d. Cultural and Social Context
 - e. Audience Reaction
16. You are leading a group project about a real-life event in your community that connects to a global problem (like floods and education, or job loss and poverty).
 - a. Create a short outline of your performance. Show how each part of your performance (movement, sound, dialogue, or acting) helps explain your message to an audience that may not know about this issue.
 - b. Explain how your artistic choices connect to your personal story and the bigger global theme.

SECTION

2

ARTISTIC
KNOWLEDGE AND
PRACTICES



COMMUNICATION AND BUSINESS CYCLE IN THE PERFORMING ARTS

INTRODUCTION

In this section, we will explore the creative and business processes of a performing arts project. We will begin by exploring the core processes in concept development, composition, and presentation, with a focus on how to use these stages to create work that addresses important global issues. You will then discover how to break down artistic barriers by learning about interdisciplinarity; to find how performing arts connect with other creative fields to create a message. The section then shifts to the business, introducing you to key business concepts like planning, management, and marketing. Finally, you will apply all of this knowledge by creating a detailed business plan to secure funding for your artistic vision.

KEY IDEAS

- **Artistic Process and Purpose:** Creating a performing arts piece is a structured process that moves from a creative idea to a final performance. By following stages like concept development, composition, and presentation, artists can effectively transform personal stories and global issues into powerful and purposeful works of art.
- **Interdisciplinarity and Collaboration:** Art forms are not isolated or separated. By understanding the shared principles that connect different disciplines, such as rhythm, story, and emotion, artists can collaborate to create integrated works that deliver a stronger, more complex message. This approach allows for a richer exploration of themes and issues.
- **The Business of Creativity:** To succeed, artistic projects require strong business skills. This involves knowing how to plan, manage resources, and market your work to the right audience. Ultimately, the ability to develop a compelling business plan and secure funding is what changes a creative vision into a sustainable, professional reality.

EXPLORING PERFORMING ARTS PROCESSES, TERMINOLOGY, AND THEIR APPLICATION IN ADDRESSING GLOBAL ISSUES

In this lesson, you will build upon your previous learning from Years 1 and 2, where you have already explored creating dances and dramas based on Ghanaian issues, understood how arts connect in African societies and used technology in your artistic projects. You will focus on the various steps involved in creating and presenting performing arts. We will recap on the stages and the correct words that describe these steps, to understand how to use them in addressing important global issues.

Understanding the Performing Arts Process

Creating a performance, whether it is a dance, a musical piece, or a drama, involves a series of interconnected steps. Understanding these processes helps to ensure a clear and effective artistic product.

Concept Development (Starting with an Idea)

This is the first stage where the core idea for a performance is conceived and explored. Here, you need to clarify the purpose and desired impact of the artistic work. At the concept development stage, there are several steps to follow, including:

1. **Brainstorming and Ideation Techniques**, which refers to generating many potential ideas without immediate judgment or conclusion on a particular one to flow with. It involves thinking creatively about themes, characters, scenes, and artistic approaches.
2. **Research and Inspiration Sources** is the point of gathering information, stories, and examples related to the chosen topic or theme. Artists seek inspiration from various sources, including existing artworks, historical events, themes, or cultural narratives.
3. **Thematic Exploration and Development** focus on identifying and strengthening the central message or idea to be communicated in the performance. It ensures the theme is relevant and effectively conveyed throughout the work.



Figure 2.1: An image of people brainstorming ideas with thought bubbles and connections drawn between ideas, showing the start of concept development.

Activity 2.1 Mood Board Creation

Task: Create a visual plan for your performance idea.

1. Choose a global issue that matters to you (like access to clean water, poverty, or something else from your community or the world).

2. Get a large sheet of paper, an old magazine, some coloured pencils or markers, and glue. You can also use things you find around you, like leaves, fabric scraps, or old tickets.
3. In the middle of your paper, write the name of your chosen topic in large letters.
4. Add your findings or research and ideas. These could include:
 - a. Tear out pictures, words, or colours from the magazines that remind you of your topic.
 - b. If you cannot find a picture, you can draw a simple shape or symbol. For example, a sad face for poverty or a happy sun for hope.
 - c. Use different colours to show your feelings. For example, use red for anger, blue for sadness, or bright yellow for hope.
5. Look at everything you have put on your paper. What is the one big idea you want people to understand? Write a simple sentence somewhere in your collage that states your message or theme. For example: “We can all work together to help girls get an education.”

THE COMPOSITION PROCESS

Once you have your core idea and a strong theme from your mood board, the next stage is Composition. This is where you begin to give your artistic vision a clear shape and structure. Think of it as writing the script or drawing the blueprint for your performance. The goal of this stage is to move from abstract ideas to a clear, organised plan. At this stage, you do the following:

Structuring and Organising Artistic Ideas

This is where you create the “skeleton” of your performance. You will decide how it begins, what happens in the middle to develop the message, and how it concludes.

1. In Drama, you will create a script with dialogue, character descriptions, and scene settings.
2. In Dance, you will create a storyboard or a series of movements that flow in a specific order, perhaps using an outline of beginning, middle, and end.
3. In Music, you will structure your piece with a clear arrangement, for example, an introduction, verses, a chorus, and an outro.

Drafting and Refining Compositions

The first version of your composition is called a draft. You will then refine it, making changes and improvements until it perfectly tells your story. This is a process of editing, rewriting, and re-arranging until every part serves its purpose in your message.

Performance Techniques

This stage is all about presentation. It is the moment your ideas leave the page and become a living, breathing experience for an audience.

Staging and Presentation Methods

This refers to how you use the physical space. This covers where the performers stand, how they enter and exit, how you want the audience to feel in the space and every choice, from where a character stands to how they move, affects the audience.

Audience Engagement Strategies

How do you make your audience feel part of the performance? You can do this through:

- Eye contact and gestures. E.g., In drama, an actor might look directly at the audience.
- Music and rhythm. E.g., A sudden change in rhythm can make the audience feel a change in mood.
- Interactive elements. E.g., You might have the audience clap or sing along.

Technical Aspects

These are the elements that support your performance and create the right atmosphere.

- Lighting:** Dim lighting can create a sombre mood, while bright light can show hope.
- Sound:** Sound effects or music can tell part of the story without words.
- Costumes and Props:** What performers wear and use on stage can give clues about their character or the setting.



Figure 2.2: An image of how carefully chosen costumes and props work together to tell the story and create an atmosphere on stage.

Activity 2.2 Practice Composition and Performance

1. Organise yourself into a group of 3 or 4 people.
2. Choose a topic, e.g., social justice.
3. Pick a creative restriction, e.g., no words allowed or only one prop can be used.
4. As a group, brainstorm and quickly compose a three-minute performance (a scene, a short dance, or a musical piece) that addresses your topic and follows the rules. There is no time for perfecting; just create a quick draft.
5. Each member will present their three-minute scene to the rest of the class.

CONNECTING PERFORMING ARTS TO GLOBAL ISSUES

Your art is not just for entertainment but also a voice through which you communicate ideas like change and understanding. Here is how you connect the process to purpose.

1. **Identifying Relevant Global Topics:** The most powerful performances come from a place of genuine care where the topic chosen is an issue that you feel passionate about. This passion will fuel your creativity and make your message more authentic and stronger.
2. **Translating Issues into Artistic Expressions:** Once you have identified your topic, the next challenge is to transform or turn this real-world issue into a beautiful artistic experience. You are not just reporting facts, but you are bringing out emotions and sharing your perspectives.
3. **Balancing Entertainment and Education:** This is perhaps the most delicate balance. A strong message, no matter how important, would not reach anyone if the audience is bored or confused. Your performance needs to be engaging enough to capture attention, while also being clear enough to deliver its message.

Activity 2.3 Artist Checklist

Use the following checklist to plan your performance. This will prepare you for your final portfolio assessment.

Section	What to do
Concept	Write your chosen global issue and your main theme or message.
Research	List at least three sources of inspiration (e.g., a news article, a song, a personal story) you would use for your project.
Composition	Create a simple outline or storyboard for your performance, showing what happens in the beginning, middle, and end.

Artistic Choices	Describe the key creative elements for your performance. What art form(s) will you use? What kind of movements, music, or dialogue will be included?
Technical Design	List at least three technical elements you would use and explain how they will support your message (e.g., a specific costume, lighting colour, or sound effect).
Message Balance	Explain how you will ensure your performance is both entertaining and effective at delivering your message.

EXPLORING THE INTERCONNECTIONS BETWEEN PERFORMING ARTS AND OTHER GLOBAL ART FORMS

You will discover how no art form exists in isolation. Just like people in a community, different artistic fields are constantly interconnected and create opportunities for learning from one another. In the lessons for this week, the focus is on exploring these connections. You will learn how dance, music, and drama relate to other creative fields, such as visual art, literature, and film, both in Ghana and around the world. By the end of lessons, you will not only appreciate the beauty of each art form but also understand how they work together to create a more powerful message among cultures.

Shared Artistic Principles Across Global Art Forms

Artists from different disciplines may use different tools, but they all speak a shared language. They all work with similar basic elements that create a common ground for artistic expression. The table below shows how key principles are expressed across different art forms.

Principle	In Performing Arts (Dance, Music, Drama)	In Other Art Forms (Visual Arts, Literature, Film)
Narrative/ Story	A drama script tells a story through dialogue and action. A dance piece tells a story through a sequence of movements.	Literature (novels, poems) tells a story with words. Visual art (a painting or comic strip) tells a story with images. A film tells a story through a combination of images and sound.
Rhythm	In dance and music, the beat of a song, the timing of a dancer's steps, or the pacing of dialogue in a play.	The repetition of shapes or colours in a painting. The flow of words and sentences in a poem. The speed of cuts between scenes in a film.
Space	How a dancer moves across a stage, how a performer uses a prop, or how an audience is arranged.	The use of foreground, middle ground, and background in a painting. The size and shape of a sculpture. The way a film director frames a shot.
Emotion	Expressed through an actor's tone of voice, a musician's melody, or a dancer's body language.	Expressed through colour choice in a painting, the description of a character's feelings in a book, or a close-up shot of an actor's face in a film.

Historical and Cultural Connection of Arts

For centuries, different art forms have been connected, especially in traditional and indigenous cultures. In many African societies, for example, the arts are never seen as separate. They interconnect to make different artforms sit as one.



Figure 2.3: This image shows how dance is connected to the visual arts in costumes and props.

In Ghana, the traditions of the griot (a West African storyteller) combine music, dance, poetry, and historical narration into a single, integrated performance. This shows that the purpose of art to tell stories, celebrate rituals, or share history often led to different art forms working together.

Contemporary and Global Collaborations

Today, artists are intentionally breaking the walls between disciplines to create new and exciting works. Technology has made this easier than ever before. Musicians collaborate with filmmakers to create multimedia installations.



Figure 2.4: This image shows how different creative expressions, such as music and film, are intentionally combined in modern art.

Performing Arts and Other Arts Addressing Global Issues

Artists use their work to explore important global themes and social issues. By looking at a theme like global warming, war, or racism through different art forms, you and your audience can get a better understanding of these topics. For example, a song about climate change might express the emotion of loss, while a documentary film on the same topic can provide a truthful and visual narrative. Each art form adds its own new perspective to the conversation.

Technological Influences on Interdisciplinary Global Art

Technology plays an important role in connecting different art forms. From digital tools for music production to virtual reality installations and interactive performances, technology allows artists to collaborate and create in new and exciting ways. This is especially true for global collaborations, as artists from different parts of the world can now work together seamlessly using digital platforms.

Activity 2.4 Connect Art Forms

1. Organise yourself into a group of 3-5 people.
2. Work in your group to discuss and analyse the connections between different art forms.
3. Choose one performing arts piece (a dance, a song, or a play) and one piece from another art form (a painting, a poem, or a film scene).
4. Using the “Shared Artistic Principles” table, discuss how the two pieces you chose are similar. For example, how does the rhythm of the song compare to the rhythm of the film? How is emotion conveyed in both the play and the painting?
5. Discuss how the two pieces are different. What qualities does each art form have that the other does not?
6. Now, pick a global issue and discuss how both art forms could be used to communicate a message about it.

Activity 2.5 Collaborative Creation

In your group, you will create a short, 3–5-minute collaborative work that intentionally combines at least two art forms.

1. Brainstorm and finalise a central idea for your piece. What story do you want to tell or what emotion do you want to express?

2. Begin creating the elements of your piece. If you are combining dance and visual art, start choreographing the dance and creating the visual art pieces.
3. Practice and refine your work. Give each other feedback to improve the piece and make sure the art forms work well together.
4. Present your final piece to the class.
5. After your presentation, in your group, summarise the creative process you went through. Use the correct terminology, like concept development, composition, and performance.
6. Explain how combining the different art forms made your message stronger. You can also share any challenges you faced and what you learnt from the experience.

BUSINESS CONCEPTS IN THE PERFORMING ARTS SECTOR

You are going to explore a side of the business aspects of performing arts. While art is all about creativity and expression, bringing it to life on stage, in a concert hall, or on screen also requires strong business skills. You will learn how to plan, manage, and market artistic projects to make them successful.

Planning and Management

See this as the behind-the-scenes work that makes a show happen. It is about organising all the moving parts, including the:

1. Project Management, which covers making sure a project, like a play or a concert, stays on schedule and within budget.
2. Resource Allocation, where the decision stage on how to use your resources, which may include people (actors, dancers, crew), money, and materials (costumes, props, lights) are made.
3. Organisational Structures where the understanding of who is in charge of what is communicated. For example, a theatre company might have an Artistic Director, a Business Manager, and a Stage Manager.

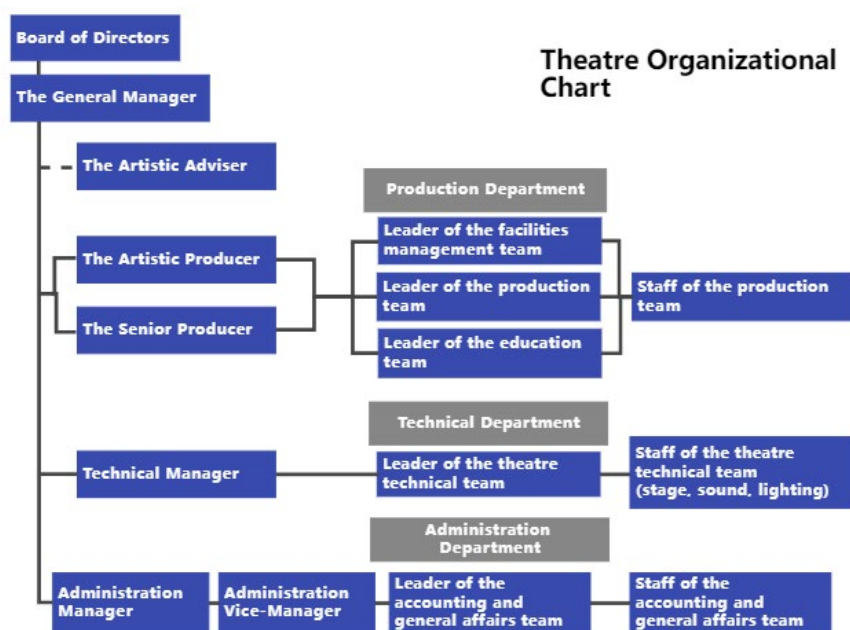


Figure 2.5: This is an example of an organisational chart, which shows the management structure of a theatre company.

Activity 2.6 Production Team Challenge

1. Organise yourself into a group of 3-5 people.
2. Plan a one-day music and dance festival for your community.
3. On a piece of paper, create a simple organisational chart for your festival. Assign different roles to each member of your group (e.g., Project Manager, Marketing Lead, Finance Officer).
4. Discuss and write down how you would allocate your resources.
 - a. People: How many performers, technicians, and volunteers do you need?
 - b. Money: How much will you budget for the venue, marketing, and paying artists?
 - c. Materials: What do you need for the stage, sound, and lighting?
5. Present your organisational chart and resource plan to your class, explaining who is responsible for what and how your plan will ensure the festival runs smoothly.

COPYRIGHT ISSUES

Copyright is a legal right that protects an artist's original work. It is like a special lock on your creative ideas to prevent others from using them without your permission. This is very important for many reasons, including:

1. Intellectual Property Rights, which are the legal ownership of your music, script, or choreography.
2. Licensing Agreements where permissions are acquired for you to use someone else's work, like a song in a film or a poem in a play.

Branding and Marketing

How do you get people excited about your art? That is where branding and marketing come in. In branding, you create a unique identity for your group or project. This includes your name, logo, and the feeling you want people to associate with your work. Marketing is the strategy you use to promote your work. This can be through social media, posters, radio ads, or word-of-mouth.



Figure 2.6: This is an example of a marketing poster used to promote a performing arts event in Ghana.

Activity 2.7 Launching a Campaign

1. In your group, design a new performing arts business idea. For example, a drama company that tells stories using traditional Ghanaian proverbs.

2. Produce a name and a simple logo for your company. What colours and images will you use? What feeling do you want your brand to convey?
3. On a large paper or a digital document, create a simple marketing campaign.
4. Design a poster idea.
5. Write a short social media post (e.g., for Instagram or TikTok) to announce your show.
6. Write a one-sentence “elevator pitch” to use when talking to people about your brand.
7. Present your brand and marketing plan to the class.

BUSINESS CONTRACTS

A contract is a formal agreement between two or more parties. It is essential for protecting yourself and others. You will need to understand different types of contracts for:

1. Artist Agreements, which are contracts between you and a venue, or between you and another artist.
2. Sponsorship Deals, which are agreements with companies that provide money in exchange for publicity.

Business Idea Generation

It is all about brainstorming new ideas for a performing arts business. How can you combine your artistic skills with a viable business plan? This is where you explore how to find opportunities and assess whether your idea can be a successful business venture or not.

Funding Strategies

Where does the money come from to make art? We will explore different ways to find funding for your projects, including:

1. Grants are monies from governments or foundations to support artistic work.
2. Sponsorships are funding from companies in exchange for advertising.
3. Ticket Sales are the money you earn from selling tickets to your shows.
4. Crowdfunding is the process of raising money online from many people at once.

Activity 2.8 Case Study Analysis

The Adinkra Arts Collective was founded in Accra by a group of passionate young artists. Their mission was to create contemporary dance and music performances that told modern stories using Ghanaian Adinkra symbols. Their first project, “Sankofa”, was a dance piece about looking to the past to build the future.

The founders created a simple business plan showing their artistic vision, their target audience (both young Ghanaians and tourists), and a modest budget. They decided to launch a small pilot performance in a local community hall to test their ideas.

In the beginning, they had no formal salaries. Dancers and musicians were paid a small stipend from ticket sales. They used a community centre as a rehearsal space, and costumes were made by a volunteer. Their organisational structure was informal, with the lead choreographer also managing the budget and marketing.

They built a strong visual brand by using bold, modern graphic designs inspired by Adinkra symbols for their posters and social media. They focused their marketing on Instagram and TikTok, sharing behind-the-scenes rehearsal footage and short clips of their performances. They partnered with Ghanaian social media influencers to reach a wider audience. The connections they created helped “Sankofa” sell out its two initial performances.

The initial Sankofa project was funded through a small government grant for youth arts and a successful crowdfunding campaign. The success of the initial shows and the positive media attention allowed them to secure a larger sponsorship deal with a major telecommunications company for their second performance tour. This allowed them to hire a professional business manager and pay their artists a full wage.

Answer the following using your understanding from the case study

1. In your groups, discuss the following questions.
2. What were the possible key business concepts that the company used to become successful?
3. How can they manage their resources?
4. What were their marketing strategies?
5. How did they get their funding?
6. Be prepared to share your views with other colleagues in different groups.

DEVELOPING A BUSINESS PLAN FOR PERFORMING ARTS PROJECTS

From the previous lesson you have explored the essential business concepts that turn a creative idea into a professional project. In the next few lessons, you are going to put that knowledge into action by focusing on the most critical part of the business plan: securing funding. Think of your artistic idea as a strong engine. Without fuel, it cannot move. Funding is the fuel for your project, whether it is money for costumes, a rehearsal space, or marketing. You will learn how to create a compelling business plan that not only shows your artistic ideas but also convinces potential investors and funders that your project is worth their support.

Business Plan

A business plan for a performing arts project is not just a document with numbers. It is a convincing story that explains the value and impact of your work. It is how you communicate your artistic vision to people who hold the sponsorship connections.

Key components of a strong business plan, tailored for a performing arts project

1. The *Executive Summary* is a brief overview of your entire project. It should be written last but read first. It gives the funder or sponsors a quick understanding of your ideas, their importance, and what you are exactly asking for.
2. *Project Description* is where you get to describe your artistic project in detail. What is it? Why is it unique? Which performing arts disciplines (Dance, drama, music or a collaboration) are you using? How does it connect to a specific community or issue?
3. *Market Analysis*: Is your audience or your target? How large is it? What are their interests? This section shows you have done your research and understand who you are creating the art for.
4. *Marketing and Sales Strategy* are how you get people to your show. This section tells your plan for promoting and selling your project, whether through social media, partnerships, or traditional methods.
5. *Financial Projections* is where you show your estimated income and expenses. It does not have to be perfect, but it must be realistic and show that you at least thought carefully about the money side of things.
6. *Funding Request* is the most direct part of the plan. How much money do you need, and exactly what will you use it for? Will you ask for a grant, sponsorship, or a loan?
7. *Risk Management*, which is the last, most important phase, shows you are prepared. What are the potential challenges (e.g., bad weather, a key performer getting ill, a low turnout)? How will you manage these risks if they happen?

Sample of a business plan

Business title: Eco-Rhythm Project

1. Executive Summary

Eco-Rhythm is an innovative performing arts project that combines traditional Ghanaian drumming and dance with contemporary stories and ideas on environmental development. Through a one-act stage performance, this project aims to raise awareness among Ghanaian youth about sustainable practices and the urgent need to protect our natural heritage. The target audience is young people aged 15-25, and we are seeking an initial grant of GHS 12,000 to cover production costs, performer stipends, and marketing.

2. Project Description

Eco-Rhythm is a 60-minute multi-disciplinary performance. It tells the story of a young character's journey from ignoring local environmental issues to becoming

a passionate advocate for change. The story is told through a blend of traditional Ghanaian drumming rhythms with modern choreography and spoken-word poetry throughout the piece. The production will feature a cast of five performers, supported by a technical team. Our goal is to perform the show three times in a major arts venue, and subsequently in schools and community centres across Accra.

3. Market Analysis

The target audience for Eco-Rhythm is young Ghanaians (ages 15-25) who are active on social media and increasingly concerned with social issues. There is a growing appetite for performances that connect modern topics with cultural traditions, and our project fills this gap. We are also targeting educational institutions and environmental non-profit organisations who are looking for engaging ways to educate the public.

4. Marketing and Sales Strategy

Our marketing strategy will be driven primarily by social media platforms like Instagram and TikTok. We will create short, engaging video clips of rehearsals and behind-the-scenes content to build anticipation. We will partner with local youth and environmental influencers to promote ticket sales. We will also sell tickets through online platforms and at the door of the venue. For school performances, we will use direct outreach to headmasters and student councils.

5. Financial Projections

This is a summary of our estimated costs and income for the initial three performances.

Income	Amount (Ghc)	Expenses	Amount (Ghc)
Grant Funding	10,000	Performers Stipend	5,000
Ticket Sales	2,000	Venue rental	2,000
		Costumes and Props	1,500
		Marketing and promotion	1,500
		Technical Cost (Sound and Lights)	1,000
		Production Manager Stipend	1,000
Total	12,000	Total Expenses	12,000

Funding Request

We are formally requesting an initial grant of GHS 12,000 to fund the pilot stage of the Eco-Rhythm project. This funding will be used to demonstrate the artistic and social impact of our work, which we believe will help us secure larger sponsorships for a regional tour in the future. We will also launch a small crowdfunding campaign to supplement our budget and build community support.

Risk Management

6. Low ticket sales

We will launch our social media campaign six weeks before the show to build a strong following. We will also partner with a local NGO to promote the event to their members.

7. Unexpected production costs

Our budget includes a 10% contingency fund to handle minor unexpected costs. We have also negotiated fixed-price contracts for venue rental to avoid surprises.

8. A key performer gets sick

We will have understudies for the main roles. We will also cross-train performers so they can fill in for each other if necessary.

Exploring Funding Sources

Before you can ask for money, you need to know where to look. Funding for the arts comes from many places. These sources could include

1. **Grants:** Money given by governments, foundations, or trusts to support projects that align with their goals (e.g., promoting cultural heritage or youth engagement).
2. **Sponsorships and Corporate Partnerships:** Funding from businesses in exchange for publicity and advertisement during your project. They might support your project if it fits with their brands and business vision, and if they are convinced that you can give them a good audience base to see their products.
3. **Crowdfunding:** Raising money from a large number of people online, often in small amounts. These platforms include GoFundMe or Kickstarter.
4. **Ticket Sales and Merchandise:** Selling tickets to your shows or selling T-shirts and other items with your brand on them. This is a strategic way to get your audience to publicise your artistic work anytime they use your souvenirs.
5. **Individual Donations:** Getting money from people who simply believe in your project and want to support you. This could be friends, teachers, or family who support your vision without a strict focus on what they will get in exchange.

Activity 2.9 The Proposal Project

In your group from **Activity 2.4**, brainstorm an original performing arts project. It must combine at least two disciplines (e.g., music and drama, dance and poetry) and address a specific social challenge relevant to Ghanaian youth (e.g., social media addiction, youth unemployment, or mental health).

1. Give your project a name and a one-sentence artistic vision.
2. Using the list of business plan components, start filling in the details.

3. Research to find three potential funding sources that would be a good fit for your project. Be ready to explain why they are a good fit.
4. Develop a simple budget showing your estimated income and expenses. Think about the following.
 - a. Income: What amount will you receive from each funding source?
 - b. Expenses: How much will you spend on performers, venue hire, costumes, sound, and marketing?
5. As a group, write your funding proposal. Use the components discussed to structure your document. Be clear, convincing, and concise. Your final proposal should be a polished document that you can present to your teacher.

Activity 2.10 The Pitch Session

1. Present your project proposal from **Activity 2.9** to at least two other groups. Keep our presentation short (5-7 minutes). Your pitch should clearly explain:
 - a. What your project is and why it is important.
 - b. How you will fund it.
 - c. What value it will create (for the audience, for the community, and for the artists).
2. The other groups will act as a “mock funding panel”. They should listen carefully and ask questions to help you refine your idea. This peer review process is an important step in preparing you to seek real funding in the future.
3. Refine your plan based on feedback from the “mock funding panels”.

REVIEW QUESTIONS 2

1. Explain how a well-planned idea at the beginning of a project helps an artist create a performance that is both fun to watch and has an important message.
2. In making a play about a sad topic like a drought. How could you use three different technical things (like lighting, sound, or costumes) to make the audience feel hopeful by the end? Explain your choices.
3. Analyse the relationship between the Concept Development stage and the principle of Balancing Entertainment and Education. How does the initial research and thematic exploration you do in the first stage make it easier to maintain this balance in the final performance?
4. Using the ideas from your lesson, plan a short performance about a problem in your community. Describe your main idea, how you will organise the performance (beginning, middle, and end), and what you will do with sound, lighting, or costumes to get your message across.
5. Using the “Shared Artistic Principles” table as a guide, choose one performing arts piece (a song, dance, or play) and one piece from another art form (a painting, poem, or film). Explain how the two pieces you chose are similar in their use of at least two of the shared principles.
6. Analyse the role of technology in contemporary interdisciplinary collaborations. How has technology made it easier for artists from different parts of the world to work together, and what new possibilities does it create for art?
7. Assuming a play where the music does not match the emotion of the scene. Using the principles from the of interdisciplinarity, explain why this project would be unsuccessful and propose a concrete solution for how to fix it.
8. Explain how good project management is like a plan for a performance is important. Mention what problems can happen if you do not follow the plan, in terms of people (actors), money, and materials (costumes).
9. A new artist wants to use a traditional folk song in their modern dance piece. Explain how copyright protects the original song and what a licensing agreement would allow the new artist to do.
10. A community drama project needs to raise money. They are thinking about either asking for a grant or starting a crowdfunding campaign online. Argue for or against one of these funding strategies, explaining why it would be a better choice for a community project.
11. Explain why the Executive Summary and the Risk Management sections are both essential, even though they are at opposite ends of a business plan.
12. A new group has created a business plan for their project, but it is missing some key information. They have a good project description, but their “Financial Projections” only show the income from ticket sales and their “Risk Management”

section only says, “We will make sure everything goes well.” Critique these two sections and explain how they could be improved to convince a sponsor to give them money.

13. Plan a simple fundraising campaign for a short dance performance about social media. Your plan should use at least two different funding strategies from the lesson and explain how you would promote the campaign to get people to support you.

SECTION

3

ARTISTIC
KNOWLEDGE AND
PRACTICES



CONCEIVING AND DEVELOPING NEW ARTISTIC IDEAS AND WORKS

INTRODUCTION

This section will guide you through artistic creation, from global awareness to professional-level production. You will start by exploring global issues and their connection to Ghanaian life, learning to use the performing arts to communicate messages about these issues. Next, you will refine the art of planning that you have learnt in Years 1 and 2. You will then shift to the practical application of your research and your findings to inform your artistic choices and refine your work with digital tools. Finally, you will learn to professionally document your performance and refine the technical skills needed to capture your work for an audience.

KEY IDEAS

- **Global Relevance:** This focuses on using performing arts to address global issues, linking them directly to local, everyday life.
- **Professional Production:** The emphasises the technical skills needed to plan, execute, and professionally document a performance for a wide audience.
- **Research-to-Performance Pathway:** This outlines a complete process for turning deep research into a structured, creative performance.
- **Creative Interdisciplinarity:** The highlights how performing arts can be combined with research, technology, and other creative fields to produce impactful and well-documented work.

GLOBAL ISSUES

In this lesson, you will move beyond Ghana and West Africa to explore important issues that affect the whole world. These issues, called global topical issues, include things like climate change, social justice, technology and mental health. You will learn how these global issues also connect to everyday life in Ghana. By researching and comparing ideas, you will plan how Performing Arts events (dance, music, drama or a combination) can be used to share messages and create awareness about these issues.

Understanding Global Topical Issues

Global issues are challenges that affect people in many countries, not just one place. Examples include:

1. Climate Change, which focuses on possible rising temperatures and floods affecting farming and communities in Ghana.



Figure 3.1: This image shows a Ghanaian farm flooded.

2. Social Justice Movements also focused on Global campaigns for equality, linked to local struggles for fairness and human rights.



Figure 3.2: A photo of people in a peaceful protest.

3. Technology and Arts look at new technology changing how traditional Ghanaian music, dance, and drama are performed.

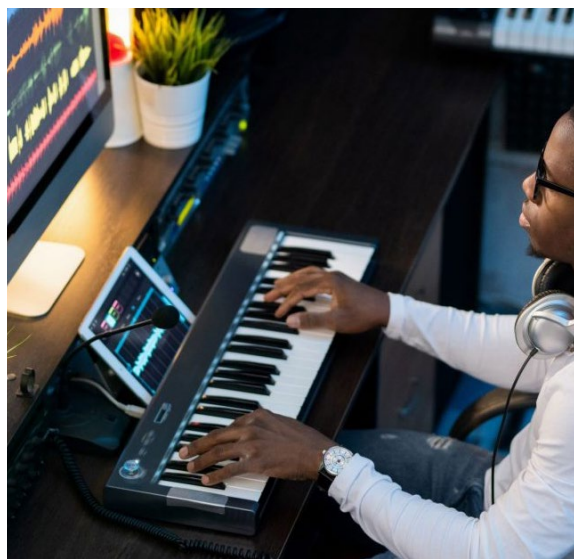


Figure 3.3: A Ghanaian youth using digital tools in music.

4. Mental Health, particularly for worldwide discussions about stress and wellbeing, which also affect young people in Ghana.

Comparing Global and Local Issues

The same global issue may look different in Ghana compared to other parts of the world. Example: Climate change causes melting ice in Europe but brings drought or floods in Ghana.



Figure 3.4: Split image—melting ice in Europe on the left; flooded community in Ghana on the right.

By comparing, you understand both the worldwide and local importance of the Global issue. This practice helps you learn comparative analysis, which is a good method for looking at similarities and differences in order to see a bigger picture.

Researching Global Issues

Use books, news, online sources and community interviews to gather information. Ask questions like:

1. How does this issue affect people globally?
2. How does it affect people in Ghana?
3. What customs or traditions can be used in the Performing Arts to respond to it?



Figure 3.5: Picture of students interviewing a teacher.

This helps you practise advanced ways of research, similar to how professional artists and scholars explore ideas.

Creating Artistic Concepts from Research

Performing Arts can tell powerful stories about global issues. You can use:

1. Dance to show the effects of climate change through movement.
2. Music to express community struggles and hopes.
3. Drama to act out conflicts or solutions.
4. Combine all the above for greater impact.



Figure 3.6: This image shows a drama scene with actors resolving a conflict.

Thinking About Event Planning

When planning a Performing Arts event on global issues, consider

- a. **Accessibility:** How can everyone, including those with disabilities, enjoy it?
- b. **Sustainability:** Can you use recycled materials for costumes or sets?
- c. **Audience Engagement:** How will the event inspire or teach people?

Activity 3.1 Research and Connect

1. Complete this activity by yourself.
2. Choose three global issues (e.g., climate change, social justice or mental health). For each issue, write:
 - a. Why it is important globally.
 - b. How it connects to Ghana.

Activity 3.2 Critical Discussion

1. Organise yourself into a group of 4-6 people.
2. Choose one global issue and write answers to these questions:
 - a. How does this issue affect people in Ghana and in other countries?
 - b. What message should be shared about this issue through the Performing Arts?

Activity 3.3 Planning an Artistic Event

In your group, design your own Performing Arts event on the chosen global issue. Write your plan in your notebook. Include your responses to the following questions

- a. The issue and why you chose it.
- b. The type of Performing Arts you will use (Dance, Music, Drama, or a combination).
- c. A short outline of what will happen (beginning, middle, end).
- d. How the event will connect to both global and Ghanaian contexts.

PLANNING ON GLOBAL ISSUES

In Year 1, you explored how performing arts reflect real-life situations by using local and indigenous knowledge to express important community issues. In Year 2, you went further by interpreting social and cultural themes through dance, music and drama. For Year 3, you will plan your own artistic performance that responds to a global issue. You will use your skills in research, creativity and teamwork to develop a message and create a performance that can inform, inspire, or challenge others. This unit helps you use the performing arts as a voice to express what matters most to you and the world around you.

Activity 3.4 What do you see?



Figure 3.7: This image shows children walking through floodwater in a rural area.

Carefully study the image above. In your performance workbook, reflect on the emotions, actions, and setting. Then answer the following questions:

1. What do you see in the image?
2. What global issue does it represent?
3. How does it make you feel?
4. Why is this issue important to you or your community?

This activity helps you start thinking like an artist using observation, emotion and real events to create a message.

Exploring Emerging Global Issues

Emerging global issues are events and challenges that affect people worldwide. These include climate change, migration, poverty, youth unemployment, war, social injustice, gender inequality, and health crises such as pandemics. These issues impact people's lives, emotions, choices and cultures. As a performing artist, you can use your talent to raise awareness, provoke thought, inspire others or call for change.

Activity 3.5 Exploring Global Issues

1. Select one global issue that you care about.
2. In your notebook, write a short explanation of
 - a. What the issue is.
 - b. Why it matters to you personally or to your community.
 - c. Who is affected by this issue?

Example

I chose youth unemployment because many young people in my area finish school but cannot find work. I want my performance to show how this affects their future and how society must support them.

Developing Artistic Themes and Messages

A theme is the central idea of your performance. A message is what you want the audience to understand or feel after watching. Your theme could be hope, justice, unity, fear or survival. The message should clearly connect to the issue you chose. You can express your theme and message through:

- a. Movement, rhythm and body language in dance
- b. Melody, lyrics and emotion in music
- c. Dialogue, setting and expression in drama.

Activity 3.6 Message Mapping

Write a short paragraph explaining your performance message. What do you want your audience to learn or feel about the issue? Then, sketch a simple outline or storyboard showing what will happen at the beginning, middle and end of your performance.

Selecting the Art Form and Structure

Choose a performance style that best fits your message. Dance may use symbolic movement, music may combine lyrics and melody, and drama may use character and dialogue. You can also create a mixed performance using all three forms.

You will then design the structure of your performance. This includes how it starts, how the message unfolds, how scenes or sections flow and how it ends.

Activity 3.7 Structure Sketch

Using your performance workbook, sketch out the structure of your performance. Label the beginning, middle and end. Write short notes under each part explaining what will happen and what emotions or message each part should communicate.

Designing Creative Elements

Each performance must include artistic choices such as movement vocabulary (in dance), sound or music design, dialogue or monologue (in drama) and arrangement (in music). You will also need to think about props, costumes, set design, and staging. These creative components must support your theme and help connect with your audience.

Each performing art has different tools. Below is what to consider

Art Form	Element to consider
Dance	Movements, timing, levels (high/low), body language
Music	Lyrics, melody, harmony, instruments, mood
Drama	Dialogue, facial expressions, gestures, staging
Collaboration	How to blend the forms smoothly

Planning Resources, Roles and Timelines

Now, you will plan everything needed to bring your performance to life. Identify the materials, costumes, ICT tools (such as sound editing apps or projection tools) and equipment required. Assign roles such as director, performer, designer or writer. Then, create a simple rehearsal and production schedule.

Activity 3.8 Role Assignment and Schedule

In your performance workbook:

1. List the roles needed (e.g., performer, director, designer)
2. Assign who will be responsible for each role.
3. Create a weekly schedule for rehearsals and production, including what must be done each week and when the performance will be ready.

Creating and Presenting Your Artistic Plan

Your final step is to bring everything together in a clear artistic plan. Your plan should include:

1. The issue and why it was chosen.
2. The theme and message
3. The art form(s) used.
4. The performance structure
5. Creative elements (costume, music, staging)
6. Required materials and ICT tools.
7. Roles and timeline

RESEARCH-INFORMED ARTISTIC CREATION

In Year 1, you learned how to research topical issues based on ideas from indigenous knowledge systems to plan artistic products. In Year 3, you will build on this foundation by conducting deeper research using both local and global sources to create an original performance in dance, music, drama, or a combination of these forms. Your work should show evidence of thorough research, respect for cultural traditions and a unique creative voice. In this area, you will select a cultural, historical, or global belief system, explore its core ideas, history, artistic expressions and wider impact, and develop your findings into a well-structured performance concept. You will also use editing and recording tools to produce a polished 5–10-minute piece and critically reflect on how your research shaped your artistic choices.

Understanding the Research Process

When you research art, you are not just collecting facts you are finding meaning that can inspire your performance. Here is what you should look for:

1. Core Tenets

The main ideas, values, rituals, or myths of your chosen belief system. Example in Greek mythology, a core idea is that the gods control human fate.

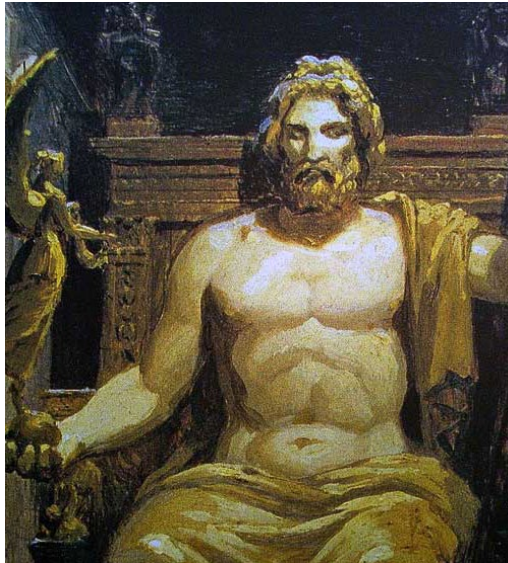


Figure 3.7: This image shows a painting of the Greek god Zeus and Athena.

2. Historical Context

How and when the belief system began and important events that shaped it over time. For example, the Industrial Revolution changed people's beliefs about work and technology.

3. Cultural Manifestations

How the belief shows up in art, music, dance, literature, or social life. Example West African oral traditions often appear in drum rhythms and folktales.

4. Global Impact

How this belief influenced other cultures or global movements. For example, Indian yoga philosophy has spread worldwide as a practice for health and spirituality.



Figure 3.8: Modern yoga.

5. Controversies or Interpretations

Disagreements or different versions of the belief. For example, some debate whether certain myths should be told in modern times.

Research Phase

a. Choose a Topic

Pick a cultural, historical, or global belief system that inspires you.

b. Ask Research Questions

Use open-ended questions. Example: “How has Shintoism shaped Japanese theatre traditions?”

c. Find and Evaluate Sources

- i. Primary sources: original recordings, interviews, or performances.
- ii. Secondary sources: books, documentaries, or articles.
Always check if your source is reliable.

Idea Development and Creative Planning

1. Turn your research into artistic ideas. What themes or symbols can you use? How can you show them in movement, sound, visuals, or character?
2. Outline your performance using a storyboard.
3. Experiment, try sketches, short rehearsals, or music samples.

Artistic Production

1. Create your piece using advanced techniques: Choreograph a dance, compose music, write a script, or blend art forms.
2. Include elements inspired by your research: Traditional rhythms, visual patterns, or language from your chosen belief system.
3. Use digital tools to refine your work: BandLab, Soundtrap for music, Adobe Premiere Pro, CapCut for video, OBS Studio for recording.

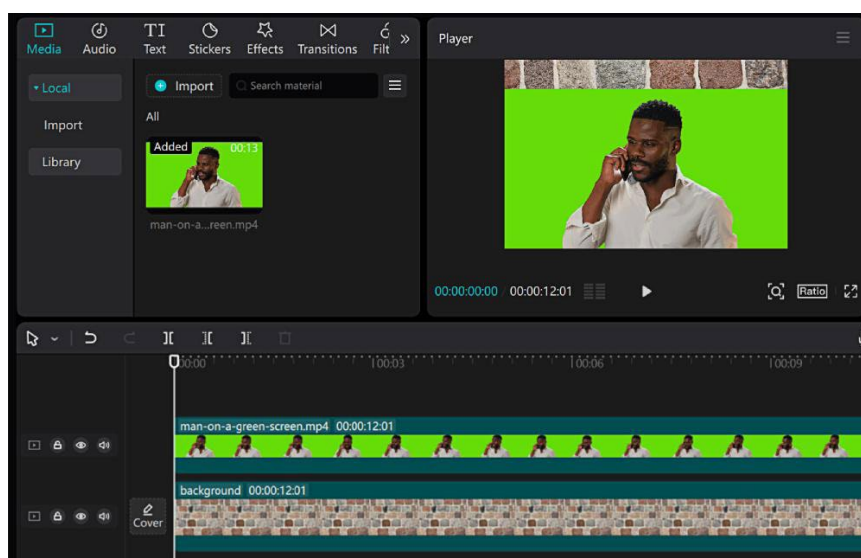


Figure 3.9: This image shows a screenshot of CapCut.

Recording and Presentation

1. Record a 5 to 10-minute performance.
2. Use different camera angles, layered sound and good lighting.
3. Make sure your final piece has clear sound, clean video editing, and a strong, clear message.

Critical Reflection

After recording, reflect on:

- a. How your research shaped your artistic ideas.
- b. Why did you make certain creative choices?
- c. Challenges you faced in making your work authentic.
- d. Skills you developed in performance and recording.

Activity 3.10 Research and Idea Mapping

Choose one belief system (cultural, historical, or global) that interests you.

1. Use the internet, library books, or videos to research:
 - a. Two core ideas
 - b. One historical event that shaped it.
 - c. Two examples of its art or culture
2. Create a mind map/ideas diagram linking your research to possible performance elements such as movements, sounds, costumes, props, and staging.

Activity 3.11 Creative Experimentation Using your mind map.

1. Improvise short scenes or sequences inspired by your research.
2. Experiment with different tempos, moods, and staging.
3. Record your best attempt for later review.

INTEGRATED PERFORMANCE AND DOCUMENTATION

In Year 1, you learned to prepare performers, equipment, and venues for smooth, well-timed events that kept audiences engaged. In Year 2, you created and presented original performances on African topical issues, using ICT tools to enhance delivery. In Year 3, you will integrate these skills into professional-level performances, delivering live works and producing high-quality recordings that meet professional standards.

Refining the Artistic Work

Before presenting your work publicly, make final adjustments to achieve the highest artistic and technical standard.

1. **Rehearsal Refinement:** Continue practising until your choreography, blocking, vocal delivery, or instrumental performance is fluid, confident and synchronised.
2. **Technical Run-through:** Conduct a technical rehearsal involving lighting cues, sound checks and prop placement. Ensure that all special effects (if used) operate correctly.



Figure 3.10: A photo of a stage crew adjusting lighting and sound equipment during a technical rehearsal.

3. **Costume and Props:** Inspect costumes for neatness, correct sizing, and cultural appropriateness. Verify that all props are functional, safe, and readily available backstage.
4. **Stage Flow:** Plan clear entrances, transitions and exits for performers so that movement across the stage is purposeful and uninterrupted.

Planning the Live Performance

A professional-level live event requires detailed organisation. This includes:

- a. **Time Management:** Develop a running order or performance schedule indicating exact start and end times for each segment. Allow short intervals for scene changes if needed.
- b. **Role Allocation:** Assign specific duties such as Stage Manager (coordinates backstage activities), Technical Director (oversees lighting and sound), Camera Operators, Audio Engineers, and Performers.
- c. **Audience Engagement:** Incorporate strong stage presence, effective vocal projection, facial expressions, and audience interaction techniques to sustain attention.
- d. **Contingency Planning:** Prepare solutions for unexpected problems such as microphone failure, lighting blackout, or a missing prop. For example, keep backup microphones and extra lighting units available.

Recording the Performance

The documentation of your work must meet professional recording standards.

1. **Camera Setup:** Use at least two cameras, one capturing a wide shot of the entire stage and another focusing on close-ups or specific actions. Place cameras on tripods for stability and set framing before the performance begins.
2. **Audio Capture:** Use directional microphones for soloists or dialogue, ambient microphones for overall sound, and if available, a mixing console to balance levels in real time.
3. **Lighting for Recording:** Adjust stage lighting to provide consistent brightness and avoid shadows that may obscure the performers. Ensure lighting is appropriate both for the live audience and the recording equipment.
4. **Continuous Recording:** Start recording before the performance begins to capture pre-show ambience and continue until the audience's applause ends. This prevents abrupt cuts.

After the Performance

Once the live event concludes, handle both the live and recorded elements carefully.

- a. **Data Management:** Transfer all video and audio files to a secure location such as an external hard drive or cloud storage. Name each file clearly (e.g., "Final_Performance_Act1_WideShot").
- b. **Post-Production:** Edit recordings to improve sound clarity, adjust lighting levels, add titles or captions, and remove unwanted sections.
- c. **Archiving:** Store a master copy of the final edited performance in a dedicated archive for future reference.
- d. **Critical Review:** Analyse both the live and recorded versions. Note artistic strengths, technical achievements, and areas for future improvement. Compare audience reactions with your intended artistic message.

Note: Organise yourself into a group of 3-5 people to complete Activities 3.12, 3.13 and 3.14.

Activity 3.12 Comprehensive Performance and Documentation Plan

1. Select the final performance piece for public presentation.
2. Create a detailed checklist of artistic and technical requirements (costumes, props, lighting, microphones, cameras, set pieces).
3. Develop a Performance Schedule with time allocations for each act, including scene changes and technical cues.
4. Draw a Stage and Camera Position Map showing where performers, cameras, microphones, and lighting instruments will be placed.
5. Create a File Management Plan for naming, storing, and backing up recordings.

Activity 3.13 Live Performance and Documentation

1. Set up the performance space according to your plan, ensuring all artistic and technical elements are ready.
2. Conduct a final technical rehearsal to confirm lighting cues, sound levels and camera framing.
3. Present the performance before a live audience while recording from multiple angles.
4. Assign at least one group member to monitor the recording throughout the performance to prevent interruptions.
5. Immediately transfer recordings to the agreed storage location and confirm file integrity.

Activity 3.14 Playback Analysis and Improvement Plan

1. Review the full recorded performance.
2. Analyse:
 - a. Artistic Successes: The elements (dance, music, drama) most effectively communicated your message.
 - b. Technical Quality: Clarity of sound, steadiness of camera work, effectiveness of lighting for video capture.
 - c. Audience Response: Moments where the audience reacted as expected and where engagement could improve.
3. Write a Performance Reflection Report summarising findings and listing three improvements for future live and recorded performances.

RECORDING FOR POST-PRODUCTION

In Year 1, you learned how to record performing arts works for documentation. In Year 2, you developed digital skills to edit and present them. Now, in Year 3, you will combine these abilities to capture and present a polished final performance. This means using the right tools, proper setup and effective techniques to ensure your recording has clear sound and visuals, ready for editing and professional presentation.

What is Recording for Post-Production?

Recording for post-production is the process of **capturing a finished performance** so it can be edited, improved, and presented to an audience. It usually happens **after your final rehearsal** when your work is well-practised and ready. You can record in three main ways:

- a. Audio: only the sound (e.g., music, speech)
- b. Visual: only the visuals (e.g., dance movement without sound)
- c. Audio-Visual: both sound and visuals (the most common in performing arts)

Basic Tools for Recording

Even with limited resources, you can achieve a high-quality recording if you apply good techniques.

Basic Tools

1. Smartphone or tablet
2. Built-in microphone
3. Natural lighting
4. Tripod stand or steady table.
5. Free camera or voice recording apps



Figure 3.11: Smartphone on a tripod in a bright room with natural light.

Optional/Advanced Tools

1. Digital cameras or camcorders
2. External microphones or audio interfaces
3. LED or ring lights
4. Stabilisers or boom stands.
5. Editing software like InShot, Audacity, or BandLab

Steps in the Recording Process

Step 1: Final Rehearsal and Setup

- a. Practise your performance until you are confident.
- b. Choose a quiet and well-lit space.
- c. Position your device so the whole performance is visible.

Step 2: Recording the Artistic Work

- a. Perform your work from start to finish without stopping.
- b. Make sure the sound is clear and visuals are not blocked.

Step 3: Review Your Recording

- a. Watch or listen immediately after recording.
- b. Check for issues like noise, poor lighting, or incomplete shots.

Step 4: Decide on Retakes (if needed)

Record again only if there are serious mistakes that affect quality.

Qualities of a Good Recording

A good recording should have the following features.

1. Show the full performance without cuts.
2. Capture clear sound with little or no background noise.
3. Show performers clearly and in focus.
4. Reflect confidence and artistic quality.
5. Be free from background distractions.
6. Be ready for editing or sharing.

Activity 3.15 Recording Workshop

Organise yourself into a group of 3-5 people. In your group, take turns as performers and recording technicians.

- a. Practise
 - i. Setting up the device.
 - ii. Adjusting lighting.
 - iii. Checking sound.
 - iv. Recording the full performance.
- b. Review the recordings together and suggest improvements.

Activity 3.16 Digital Enhancement Task

In your group from Activity 3.15, use a basic editing app to improve your recorded performance by:

- a. Trimming the video.
- b. Adjusting brightness or sound levels.
- c. Adding simple titles.
- d. Compare the original and edited versions to observe improvements.

REVIEW QUESTIONS 3

1. You are leading a Performing Arts group tasked with creating a performance on climate change. How would you design the performance to show both the global impact (melting ice in Europe) and the local impact (droughts in Ghana), and what strategies would you use to make it engaging for a Ghanaian audience?
2. Choose one global issue (e.g., climate change, social justice, technology and arts, or mental health). Develop a conceptual framework for a Performing Arts piece (dance, music, drama, or a mix) that communicates this issue to both a Ghanaian and global audience. In your answer, explain how your performance will reflect local realities while also connecting to the wider world.
3. Pick a global issue and tell how a Ghanaian performance might show it differently from a Western performance. Then, make a plan that combines both styles while respecting each culture.
4. Choose a belief system you have studied. Plan a short performance (5–10 minutes) using dance, music, drama, or a mix of these to show the values, history, and cultural practices of that belief. Your performance should also be interesting to people from different countries today. Explain why you made your creative choices and how they keep the culture real and respectful.
5. After completing your research, performance creation, and recording, write a critical reflection analysing how your final product could influence audience perceptions of the belief system you explored. Predict both positive and potentially problematic interpretations and propose strategies to ensure cultural accuracy and respectful engagement in future productions.
6. After watching the recorded version of your performance, design a new performance plan that could make the show even better. Your plan should:
 - a. Identify at least three artistic or technical areas that need improvement.
 - b. Suggest practical ways to fix or improve each area.
 - c. Explain how these changes would help the audience understand and enjoy your performance more.
7. Imagine your school wants to share your performance online for a global audience. Create a complete plan for recording, editing, and archiving the performance so it meets professional standards. Your plan should:
 - a. Explain how you will set up cameras, microphones, and lighting for the best quality.
 - b. Describe how you will edit the video and sound to make it clear and enjoyable.
 - c. State how and where you will store the final version for safekeeping.
8. Design a complete plan for recording a live school performance using only basic tools. Your plan should explain:
 - a. How you will set up and position the equipment

- b. How you will ensure both sound and visuals are high quality
 - c. How you will manage challenges like background noise or poor lighting.
9. Imagine you have recorded a performance but discover problems such as low audio volume, dim lighting, and a missing section of the performance. Develop a detailed improvement strategy that addresses each problem for future recordings, using both basic and optional/advanced tools.

SECTION

4

ARTISTIC
KNOWLEDGE AND
PRACTICES



CRITICALLY RESPONDING TO ONE'S OWN AND OTHERS' CREATIVE WORKS

INTRODUCTION

This section will teach you how to become a thoughtful and critical audience member. You will learn to assess performances by looking beyond what is on stage and analysing the effectiveness of technical elements (lighting, sound), performance elements (skill, emotion), and conceptual elements (theme, creativity). The unit also explores how artistic choices create and communicate stories, where you will interpret both direct and hidden messages in dance, music, and drama. By the end, you will be able to provide constructive or good feedback from critical analysis, which will show your understanding of cultural and social issues.

ARTISTIC EXPRESSION

In Year 1, you learned to identify and analyse artistic expressions in dance, music, and drama, exploring how performance elements create meaning. In Year 2, you examined artistic intention, themes, emotions, and audience response. In Year 3, you will go further by evaluating performances, judging the effectiveness of elements, and giving constructive feedback that respects creativity and culture, skills essential for both performing arts professionals and thoughtful audiences.

Artistic Critique and Performance Evaluation

Evaluating a performance means watching or listening carefully and then giving feedback that is fair, respectful, and helpful. We will focus on three main areas.

1. **Technical Elements:** These are the “behind-the-scenes” things that make the performance possible. They include:
 - a. **Lighting:** Is the stage well lit? Does it help set the mood?
 - b. **Sound:** Is it clear and balanced? Can the audience hear well?
 - c. **Set design:** Does it match the story or mood?
 - d. **Props:** Are they used well and safely?
 - e. **Costumes and makeup:** Do they fit the characters and style?
 - f. **Movement on stage (blocking):** Can everyone be seen?
 - g. **Timing and coordination:** Do all parts work smoothly together?
2. **Performance Elements:** These are what the audience sees and hears from the performers. These include:
 - a. **Technical skill:** Are the dancers, actors, or musicians performing well?
 - b. **Expression and emotion:** Do they make you feel something?

- c. **Character or music interpretation:** Do they bring the role or music to life?
- d. **Ensemble work:** Do the performers work well together?
- e. **Energy and presence:** Do they hold your attention?
- f. **Audience engagement:** Do they connect with the audience?
- g. **Believability:** Does it feel real and convincing?



Figure 4.1: This image shows performers on stage showing facial expressions, teamwork, and audience connection.

- 3. **Conceptual Elements:** These are about the ideas and meaning behind the work and include:
 - a. Theme clarity: Is the message or story clear?
 - b. Cultural authenticity: Does it respect and reflect the culture it represents?
 - c. Artistic intention: Can you tell what the artist wanted to say?
 - d. Creativity: Is it original or fresh?
 - e. Structure and flow: Does the performance make sense from start to finish?
 - f. Relevance: Is it connected to today's issues or history?



Figure 4.2: This image shows a poster with a strong theme, building Africa with a diverse culture.

How to Evaluate a Performance

1. Descriptive Analysis: Simply describe what you see and hear.
2. Interpretive Analysis: Explain the meaning and emotions you think the performance is expressing.
3. Evaluative Analysis: Judge how effective it is and give ideas for improvement.
4. Contextual Analysis: Think about the history, culture and audience reaction.

Why This Matters

By learning these skills, you will be able to give feedback that encourages growth and improvement, not just criticism. You will also better appreciate the hard work and creativity that go into every performance.

Activity 4.1 Performance Observation and Feedback

Watch a short video of a dance, drama or music performance of 5–7 minutes and note:

1. Three technical elements you observed and how well they worked.
2. Two performance elements you found strong or weak.
3. One suggestion for improvement.

Activity 4.2 Group SWOT Analysis

1. Organise yourself into a group of 4–5 people.
2. In your group, watch a recorded performance.
3. Create a SWOT chart showing:
 - a. Strengths (what worked well)
 - b. Weaknesses (what could improve)
 - c. Opportunities (new ideas or approaches)
 - d. Threats (things that might affect success)
4. Present your chart to the class using a simple poster or slide.

Activity 4.3 Compare and Interpret

5. In your group, watch two short performances of the same type (e.g., two versions of a song or dance).
6. Compare them using the four analysis approaches:

- a. Descriptive – What happened?
 - b. Interpretive – What message or feeling came through?
 - c. Evaluative – Which one was more effective and why?
7. Contextual – Which one felt more relevant or authentic to its culture?
Write a short paragraph summarising your comparison.

CONNECTION

In this lesson, you will build on what you learned in Years 1 and 2 by analysing how artistic choices in dance, music and drama create meaning and communicate values. You will see how performing arts tell stories, share experiences and shape the way we think about ourselves, our culture and society.

Narratives in Artistic Expression

1. A narrative is simply a story or message in an artwork.



Figure 4.3: This image shows a stage drama scene showing conflict.

2. Sometimes the story is clear (explicit), such as a drama about family struggles.



Figure 4.4: This image shows a theatre performance with a clear theme.

3. Other times it is hidden (implicit), shown through symbols, gestures, or sounds.



Figure 4.5: A drummer using a drum to suggest a message without words.

4. Artists make deliberate choices like using a slow rhythm, bright colours, or dramatic pauses to communicate experiences and values.
 - a. Look at both what happens in the performance (plot) and how it is presented (style or form).
 - b. Always consider **two perspectives**.
 - i. *What do you think the artist wanted to say? (creator's intent)*
 - ii. *What meaning do you personally take from it? (audience interpretation)*

How Technical Elements Communicate Meaning

Performing arts use different technical elements. Each element carries meaning. The elements are:

1. **Movement and Choreography:** Body gestures can express emotions, power, or relationships. Even silence or stillness on stage can communicate meaning.
2. **Sound and Music:** Rhythm, melody, and instruments all create feelings and cultural associations. Silence can also be powerful.
3. **Visual and Design Elements:** Costumes, colours, lighting, and sets create atmosphere and represent identities, moods, or cultural traditions.
4. **Drama and Theatre Elements:** Characters, dialogue and dramatic tension show human struggles and social issues.
5. These artistic choices do not just create beauty; they shape how we see ourselves and others.

Developing New Perspectives

By analysing artistic works, you gain more than appreciation. You also discover new insights about yourself, your community and society.

1. Personal: You may reflect on your own life and identity.
2. Communal: You may see connections to your family or community experiences.



Figure 4.6: A community watching a cultural performance together.

3. National: You may notice themes that reflect Ghanaian culture and challenges.
4. Global: You may connect with universal human issues like justice, love, or conflict.

Through this process, performing arts can transform the way you think. They can challenge beliefs, build empathy, and even inspire action for change.

Tools for Critical Analysis

To look deeper into performances, you can use these simple approaches:

1. **Comparative Analysis:** Compare how two different performances express the same theme.
2. **Contextual Analysis:** Connect the performance to its cultural, social, or historical background.
3. **Semiotic Analysis:** Look for signs and symbols (e.g., colours, gestures, costumes) and think about what they mean.
4. **Reflexive Analysis:** Reflect on your own point of view — how your background shapes what you see and feel.

Reflection and Critical Thinking

1. To deepen your understanding:
2. Reflect on how the performance changed your view of an issue.

3. Ask yourself: *What new realisations have I gained? How do these insights connect to my own life or society?*
4. Use clear language to explain both your feelings and your analysis of the work.
5. Keep a Reflection Journal where you record:
 - a. The performance you analysed.
 - b. The artistic elements you noticed.
 - c. The message you think the artist wanted to share.
 - d. How your own perspective shifted.

Activity 4.4 Performance Viewing and Reflection

1. Complete this activity by yourself.
2. View a set of performances (dance, music, drama, or mixed media).
3. Complete a worksheet with the following prompts.
 - a. Identify two artistic elements that show personal or cultural experience.
 - b. What connections can you make with your own life?
 - c. What new perspective did this work give you?

Activity 4.5 Critical Questioning Circle

1. Watch a short performance (dance, music, or drama) selected by your teacher.
2. Discuss the performance with your classmates using these four levels of questions:
 - a. Descriptive: What elements did you observe (movement, sound, design)?
 - b. Analytical: How did these elements communicate emotions or cultural identity?
 - c. Connective: How does this relate to your own life or community?
 - d. Transformative: How has this changed your perspective on a social or cultural issue?

REVIEW QUESTIONS 4

1. You are part of a team evaluating a school drama production that highlights climate change. Using the four approaches to performance analysis (descriptive, interpretive, evaluative and contextual), prepare a detailed written review. Your review should identify strengths, weaknesses and suggest improvements while considering cultural relevance and audience impact.
2. Compare two different choral performances of the same song: One by a professional choir and one by a school choir. Evaluate how technical, performance, and conceptual elements influence audience experience. Make recommendations for how the school choir could improve while still maintaining its cultural authenticity.
3. You are asked to compare two performances: A traditional Ghanaian dance that reflects communal identity and a contemporary drama about youth unemployment. Using **comparative and contextual analysis**, evaluate how each work communicates its narrative through different technical elements. Finally, explain how engaging with both works has transformed your perspective on community and national issues.
4. Imagine you are curating a school performance festival with the theme “*Art as a Voice for Change*.” Select one social issue (e.g., climate change, gender equality, or corruption). Design a performance concept that combines **narrative, technical elements, and analytical tools** to communicate the issue to both a local and global audience. Justify your creative choices and reflect on how planning this performance deepened your personal understanding of the issue.

ANSWERS TO REVIEW QUESTIONS 1

1. If I were to pick Apatampa, the “body” part of the dance uses graceful, flowing movements, and the “time” part has a steady rhythm. The “Space” part has dancers moving in lines and circles, and the “Energy” is usually soft and controlled. The different parts of the dance work together to show respect and to tell stories in the Akan culture.
2.
 - a. If I were creating a dance about water pollution in Ghana, I could use the steps in Apatampa (which already has a history of saving a community from evil), where the performers are always walking in sync with each other to represent the beauty of the rivers and ocean. Then, to represent the damage, I could fuse in some sharper and more unstructured dance movements. Then I would want to go back to the elements of Apatampa to demonstrate the restoration.
 - b. The history and culture behind a traditional Ghanaian dance can change how it is danced and understood today because some dances that were performed in spiritual settings have now become dances that are mainly displayed for entertainment.
 - c. For example, a dance that was once performed for chiefs has now been adopted as a norm for everyone’s wedding.
3. Mixing old Ghanaian music with new styles is like building a new house with old, strong bricks. It helps the music stay alive and grow in two main ways:
 - ***Keeping Old Traditions Alive (Preservation)***
 - o When a modern Afrobeats song uses a Kpanlogo drum beat, it means young people who might not listen to old Kpanlogo music are still hearing and moving to those traditional rhythms. The old beat is put into a new, popular song, so it is not forgotten.
 - o Hip-life artists often rap in Ghanaian languages and use old proverbs or ways of telling stories. This keeps our language and wisdom alive in a cool, modern way that young people listen to.
 - o Sometimes, modern producers will sample (take a small part of) an old Kora or Seperewa sound and put it in a new song. This introduces these traditional instruments to a new generation and a global audience.
 - ***Making Music Grow (Evolution)***
 - o *New Sounds:* Mixing traditional rhythms with modern beats, electronic sounds, and different singing styles creates completely new sounds that are exciting and fresh. This allows Ghanaian music to keep up with global trends.
 - o *Wider Audience:* These new mixed styles (like Afrobeats) have become very popular around the world. This means Ghanaian music is heard in many more places, and people from other countries learn about our culture.
 - o *Creative Freedom:* Artists have more freedom to experiment. They can take a traditional idea and twist it, making something unique that still feels Ghanaian but also feels new.

4.

- *Traditional: Kpanlogo Music*
 - o Kpanlogo is full of energy and very rhythmic, coming from the Ga people. Its strong drumbeats and lively feel are very exciting. It has a clear history linked to youth and social gatherings.
 - o The musical characteristics are Polyrhythmic drumming, call-and-response vocals, which make it very danceable.
 - o The strong, infectious rhythms are easy for anyone to feel and move to, even if they do not understand the words, which will be beneficial for global impact.
- *Traditional/Transitional: Highlife*
 - o Highlife is a classic Ghanaian sound, showing how our music started mixing with Western styles early on. It is a bridge between the very old and the very new. It has a rich history tied to Ghana's independence.
 - o Smooth melodies often use brass instruments (like trumpets), guitar, and a mix of traditional and Western rhythms. It is often very melodic and easy to listen to.
 - o Its jazzy and soulful feel is familiar to many international audiences, making it easy to connect with. It shows our ability to blend.
- *Contemporary: Afrobeats*
 - o Afrobeats is the biggest Ghanaian and West African sound right now, loved all over the world. It clearly shows how this music has grown and become global.
 - o Catchy melodies, strong electronic beats, often mix traditional drum patterns with modern sounds, and use a mix of English and local languages.
 - o It is trendy globally, showing the modern, vibrant side of Ghanaian music and its wide reach.

5. How I would structure the performance (3-5 minutes)

The performance would flow like a journey through time, showing how each form builds on the last.

a. **Beginning (0:00 - 1:00): Kpanlogo Energy**

- Start with pure Kpanlogo drum rhythm (rhythm). No singing at first, just the raw, exciting polyrhythms from traditional drums.
- Then, a simple Kpanlogo melody (melody) would be played on a traditional flute or sung with call-and-response from a small group, showing its community feel.
- The instrumentation would be mainly traditional drums and maybe a shekere.

b. **Middle (1:00 - 3:00): Highlife Bridge**

- The Kpanlogo rhythm would slowly transition into a more relaxed, swinging Highlife rhythm (rhythm), perhaps with the addition of a bass guitar and light drums.
- A smooth, catchy Highlife melody (melody) would come in, played by a guitar or a brass instrument.
- The instrumentation would shift to include electric guitar, bass, and light percussion, showing the Western influence. A short vocal line, maybe a classic Highlife phrase, would be sung. We would hear hints of the Kpanlogo beat still underneath, showing the connection.



c. **End (3:00 - 5:00): Afrobeats Beat**

- The Highlife rhythm would then smoothly blend into a modern Afrobeats beat (rhythm), with electronic drums and a strong, driving bassline. The tempo might increase slightly.
- A catchy, modern Afrobeats melody (melody) would be introduced, sung by a lead vocalist with harmonised backing vocals, using a mix of English and a local Ghanaian language.
- The instrumentation would be mainly electronic (synthesisers, drum machines), but with a clear sample of a traditional drum sound or a short, bright traditional flute melody appearing briefly, showing its roots. The performance would end with a powerful, danceable Afrobeats chorus.

6. Central Theme or Message About Ghanaian Culture

- The central theme would be “A Living Heritage, Always Evolving.”
- The performance would aim to communicate that Ghanaian culture is not static but dynamic, creative, and always growing while always respecting its roots. It shows our ability to embrace new ideas and technologies while keeping our unique identity and traditional spirit alive, making our culture globally relevant.

7.

a. Responses may differ; however, this is a sample demonstrating the kind of understanding and application expected from learners. Chosen Drama Form: Modern Theatre

- Social Issue: Technology Addiction (specifically, how excessive phone use impacts family relationships and face-to-face communication among Ghanaian youth).
- Modern Theatre is an excellent choice for addressing technology addiction because it allows for direct engagement with the audience. Unlike film, it happens live, creating a physical experience that can point to the immediate impact of technology on human connection. Playwrights like Ama Ata Aidoo and Efua Sutherland have used modern theatre to explore many social issues, making it a fitting medium for this topic. It also allows for symbolic staging and more abstract representations of the issue, which can be very useful.

b. How Elements of Drama would be Adapted from Traditional Influences

- The **plot** would be structured in an episodic way, similar to how traditional Ananse stories often present a series of related events leading to a moral lesson. Each short scene would show a different family interaction (e.g., mealtime, storytelling, a celebration) where phone use slowly takes over, leading to misunderstandings or isolation. The play would not have a single, big resolution rather a series of small, thought-challenging moments, much like how traditional narratives often leave the audience to reflect on the lesson they took.
- **Dialogue** would mix modern English with traditional proverbs or storytelling. For example, an elder character can use a proverb about community or listening, which is ignored by a youth engrossed in their phone. There could be

moments of call-and-response in the family scenes, where one person tries to start a conversation, but the response is a distracted glance or a mumbled word from another character looking at their screen, which will project the effect of addiction on communication.

- The **spectacle** would adapt traditional elements symbolically. Instead of elaborate traditional costumes, characters might wear modern clothing but with symbolic accessories (e.g., glowing phone screens becoming almost like masks, or a prop phone that grows larger and more distracting over time). The set design could be simple, perhaps a traditional Ghanaian living room, but with subtle lighting changes that highlight the glow of screens, making them almost like another character on stage. Traditional music could be used as a memory or lost harmony, playing softly when characters are truly connecting, and fading when they retreat into their devices, creating a strong contrast.
- 8. By using relatable family scenarios and familiar Ghanaian dialogue, the play would connect with the audience. The symbolic use of spectacle and the gradual breakdown in communication (shown through plot and dialogue) would make the issue of technology addiction clear without a lot of explanations. The adaptation of traditional storytelling and communal elements would remind the audience of the value of face-to-face interaction.

9.

- Dramatic Scene will be two friends arguing over a shared item (e.g., a borrowed book that got damaged).
- Intentional Use of Music/Sound and Spectacle

Music/Sound

- o I would start the scene with a very subtle, low-frequency sound, almost like a distant hum, to create tension even before the argument begins. This hum would slowly increase in volume and intensity as the argument grows, creating a feeling of unease.
- o As the argument reaches its peak, I would introduce a short, sharp percussive sound effect like a single, loud gankogui strike or a sharp drum beat exactly when one friend says something particularly hurtful. This sudden, jarring sound, influenced by the sharp accents in traditional West African drumming, would highlight the emotional impact of the words and make the audience jump, mirroring the shock the characters feel. After the peak, the hum would slowly fade, leaving a heavy silence to show the emotional aftermath.

Spectacle

- o The lighting would start as warm and natural, suggesting a comfortable friendship. As the argument begins, the light would subtly shift to a harsher, cooler tone (e.g., a blue or green tint), creating a more tense and uncomfortable atmosphere. This change in lighting would show the change in their relationship.
- o The shared item (the damaged book) would be a central prop. At the beginning, it might be held casually. As the argument intensifies, one friend might grip it tightly, or it might be dropped or thrown, symbolising the breaking of their friendship. The blocking (where the actors stand) would also change. They

might start close, then gradually move further apart, or turn their backs to each other, showing their growing emotional distance. This use of space and props to show tension is influenced by the clear, symbolic movements often seen in traditional African ritual performances, where objects and positions carry meaning.

Connection to Traditional Ghanaian Dramatic Influence

My choices are influenced by traditional Ghanaian dramatic elements, particularly the use of symbolism and percussion to convey meaning and emotion. In ritual performances, specific sounds and objects are not just decorative; they are important to the message and emotional experience. The sharp drum sound to show a hurtful moment comes from how traditional drumming uses strong beats to make important feelings or changes stand out. Also, using the damaged book and how far apart the friends stand (blocking) to show their sadness, is like how traditional drama uses what you see and touch to show other meanings, not just words.

10. Imagine we are doing a play about clean water. A rehearsal diary is like our team notebook. We write down what we did at each rehearsal. Example.
 - *Rehearsal today:* We sang the clean water song and acted out the scene where the water gets dirty.
 - *Our choice:* We will use blue lights to show how important clean water is. The girl in the play will cry when she sees that the river is polluted.
 - *Next time:* We will learn our lines better. Make our faces show how much we care about clean water. This way, we remember everything, and we all know what to work on next.
11. If someone wants to change a part of our play about fairness. I really like it, but I will consider the following.
 - Does it help our message? Does the change make our play clearer about what is fair?
 - How will people feel? Will it make people connect to the story and think about fairness?
 - Does it fit? Does the change make sense with the rest of the play?

In conclusion, if their idea makes the play better and helps people understand fairness, I would be up to try it. It should be clear enough to drive our message.

12.

- We decided to use slow movement and sad music to show how conflict affects children.
- We also chose costumes that looked like school uniforms to show the children's situation.

These choices helped the audience understand the message without needing words.

13. I observed that some voices were not sufficiently audible, and it was difficult to clearly see our expressions from a distance. Next time, we will speak louder and show clearer facial expressions.
14. The recording helped me see what the audience really experiences.

One person helped with choosing music that matched our message, and another helped organise the stage. Working together made everything smoother, and we felt more confident because we trusted each other's roles. That made the performance stronger and more united.

15. I watched a drama about teenage girls who could not go to school.

- a. *Theme & Purpose:* The performance focused on girls' education and gender equality.
- b. *Artistic Choices:* They used strong dialogue, school uniforms, and a spotlight on the main character to show seriousness.
- c. *Structure:* It had a clear beginning, middle, and end, showing the problem and a hopeful solution.
- d. *Context:* It was based on real stories from rural Ghana, where school dropout is common for girls.
- e. *Audience Reaction:* People were emotional and thoughtful. Some even clapped during a powerful line.

16. A teenage girl who could not go to school during a flood in my village.

- a. *Global Issue:* Climate change and access to education.
Chosen Art Form: Drama with music and movement (collaborative performance).
Performance Outline
 - Beginning: A family prepares for school, then heavy rain starts.
 - Middle: The girl tries to go to school but is blocked by floodwater. She struggles emotionally and physically.
 - End: She gives a short speech asking for safe schools and climate action.*Artistic Elements Used*
 - Movement: Slow, heavy movements to show the struggle of walking in water.
 - Sound: Drumming and soft rain sounds to create a mood and show danger.
 - Dialogue: Conversations between the girl and her mother to show emotions.
 - Music: A sad local song about missing school and hope for the future.
- b. This story happened to other girls in my neighbourhood. It shows how climate change affects education. The performance helps others understand the problem and feel empathy.

ANSWERS TO REVIEW QUESTIONS 2

1. A well-planned idea at the beginning, during the Concept Development stage, is crucial because it helps the artist clarify the core purpose and desired impact of their work. By doing thorough research and Thematic Exploration, the artist identifies and strengthens the central message they want to communicate. This means the important message is not an afterthought; it is the foundation of the project. When the artist moves to the Composition and Performance Techniques stages, they can then build entertaining elements, like engaging dialogue, rhythmic music, or dynamic movements, directly around this core message, ensuring that the performance is both enjoyable and meaningful.
2. To make the audience feel hopeful by the end, I could use a progression of technical elements.
 - Lighting would begin with dim, blue, or grey lighting to create a sombre, dry mood that reflects the sadness of the drought. By the end, you would gradually transition the lighting to a bright, warm yellow to suggest sunlight and a return to life, symbolising hope.
 - Sound, at the beginning, you could use dry, cracking sound effects and silence to create a feeling of emptiness and despair. By the end of the performance, I would introduce the gentle sound of rainfall that slowly builds into a full, joyful, and rhythmic musical piece, signalling a positive change.
 - The performers could start the play wearing dull, earthy-toned costumes to represent a lack of life. As the performance builds towards a hopeful resolution, they could reveal bright, fresh, and colourful layers underneath, symbolising renewal and new beginnings.
3. The Concept Development stage is directly related to the principle of Balancing Entertainment and Education because it is where the artist decides what the performance is about and why it matters. The initial research and thematic exploration force the artist to deeply understand their topic. This makes it easier to maintain the balance in the final performance because the message becomes an organic part of the story, not a forced one. The artist knows the theme so well that they can weave it into the very fabric of the performance, through character, story, and emotion, allowing the audience to be entertained while also absorbing the message naturally, without feeling as though they are being lectured.

4. Youth Unemployment

Main Idea: The central idea is *The Power of Collaboration*, exploring how working together can help young people overcome the challenge of unemployment.

- **Beginning:** The performance would start with a solo performer in a dim spotlight, using slow, frustrated movements and spoken word to express loneliness and hopelessness. A background soundscape of a single, slow drumbeat would emphasise the feeling of being stuck.

- **Middle:** Another performer would join, and then another. They would start to interact, and their individual movements would become a unified, energetic dance. The soundscape would introduce new instruments and a quicker tempo to reflect their growing sense of purpose.
- **End:** All the performers would be on stage, working in perfect synchrony. The lighting would become bright and warm, illuminating the entire stage. Their final movement would show them building something together with invisible materials. The sound would build to a powerful, celebratory crescendo, symbolising their success through teamwork. The message is that through collaboration, youth can create their own opportunities.

5.

- **Narrative/Story:** A dance piece tells a story through a sequence of movements, such as a dancer moving from being hunched over to standing tall to show a journey from sadness to strength. A poem tells a story with words and stanzas that build on each other to create a full picture. Both art forms use a clear sequence to build a narrative.
- **Emotion:** A dancer's body language and facial expression convey emotion. In a poem, emotion is expressed through the poet's choice of words and phrases, for example, using powerful words to show anger. Both art forms communicate a feeling without necessarily having to state it directly.
- Technology has made it easier for artists to collaborate globally by providing digital tools for communication and creation. For example, musicians can use music production software to create a track in one country and send it to a choreographer in another to create a dance piece. New possibilities are created, such as virtual reality installations, interactive performances, and live multimedia shows that combine digital visuals with live music or theatre. This allows for a fusion of creative ideas that was not possible before.
- A project that fails to combine art forms effectively would be unsuccessful because the different elements would confuse the audience instead of strengthening the message. For example, if a play about a family in mourning had upbeat, cheerful music, it would cause a disconnect. The audience would not know whether to feel sad or happy, and the emotional message of the drama would be lost. The 'shared language' of art would be broken.

Solution: The artist should return to the principle of "Shared Artistic Principles" and ensure that the emotion and rhythm of the music align with the emotion of the play. They should choose a musical score that is slow and sombre to match the mood of mourning, which would make the entire performance more cohesive and powerful.

6.

- Good project management is important because it sets a clear plan for the whole project. If you do not follow the plan, problems can happen:
 - o *People:* The actors might not know their rehearsal times or what is expected of them, leading to confusion and delays.
 - o *Money:* The budget might be spent too quickly, leaving no money for costumes or lighting at the end.



- o *Materials*: Costumes might not be ready on time, or props might be forgotten, which would stop the show from happening.
- Copyright is a legal right that protects the person who created the song. It stops other people from using their original work without permission. A licensing agreement is a formal contract that gives the new artist temporary permission to use the song. This agreement would legally allow them to use the song in their dance piece, often in exchange for a fee, while making sure the original creator's ownership is protected.
- Argument for Crowdfunding: I would argue that crowdfunding is a better choice for a community project. Crowdfunding is where you ask a large number of people for small amounts of money online. This works well because a community project is about a local issue that people already care about. It not only raises money but also gets the community involved and excited about the project before it even starts. It builds a group of people who feel they are a part of the project's success. This is often better than a grant, which might only give the project money without building that community connection.

7.

- The **Executive Summary** is essential because it is the first thing a funder reads. It acts as a quick sales pitch that must immediately grab their attention and convince them to read the rest of the plan. It clearly states the project's main idea, its value, and how much money is needed. The **Risk Management** section is equally essential because it shows the funder that the creators have thought about potential problems. It proves that the project is well-prepared and that the creators have a plan for a safe and successful outcome, which makes it a much safer investment.
- The group's business plan is weak because its "Financial Projections" and "Risk Management" sections are not convincing to a sponsor.

8.

- **Financial Projections**: The plan is unrealistic because it only shows income from ticket sales and does not include any expenses. A sponsor would not be convinced because they cannot see a clear plan for how the money will be spent on things like costumes, venue rental, and marketing.
- **Risk Management**: This section is weak because it does not show any real plan for dealing with problems. A sponsor knows that unexpected challenges always happen and wants to see that the creators are prepared.

b. How to Improve the Plan

- **Financial Projections**: The group should create a detailed budget that shows all estimated expenses, from performer stipends to marketing costs. This shows a clear understanding of what they need money for and proves they have planned carefully.
- **Risk Management**: The group should follow the lesson's advice and list specific risks, such as low-ticket sales or a performer getting sick. For each risk, they should provide a concrete plan for how they would manage it, such as starting their social media campaign earlier or having a backup performer.

9. Project: A short dance performance about social media addiction.

Funding Strategies

- **Crowdfunding:** We would create a page on a crowdfunding website and ask people to donate small amounts. We would explain that the money will be used for a rehearsal space and costumes.
- **Ticket Sales:** Once the show is ready, we will sell tickets to the final performance.

10. Promotion Plan: To get people to support us, we would use social media platforms like TikTok and Instagram. We would post short video clips of the dancers creating the choreography and use behind-the-scenes footage to build excitement. We would also share a short video explaining the purpose of the project and how the money will be used, encouraging our followers to donate and buy tickets.

ANSWERS TO REVIEW QUESTIONS 3

1.

- I would combine dance and drama to show two sides of the story. First, dancers could use movements to represent melting ice and rising sea levels globally. Then, a drama scene could act out farmers in Ghana facing drought. To engage the Ghanaian audience, I would use familiar cultural symbols, local music and traditional storytelling so the performance feels connected to their own lives.
- I choose **mental health**. My conceptual framework is a short drama performance. In the Ghanaian context, the drama will show a student struggling with stress from exams, using local dialogue and cultural expressions like proverbs. To connect globally, I will include multimedia projections showing statistics and voices from other countries facing similar struggles. This balance of local storytelling and global data helps the performance speak to audiences everywhere.

2. Youth unemployment.

- **Ghanaian Style:** Focus on the community working together, using traditional drumming, dance, and storytelling.
- **Western Style:** Focus on one person's struggle and the big systems that cause the problem, using modern music and theatre.
- **Combined Plan:** Start with a Ghanaian village scene (traditional dance and music), then move to a modern city scene (spoken-word poetry, hip-hop dance). This shows the problem is in different places, but still connects all. These elements help connect the performance to the theme and message, ensuring the audience understands and feels the intended impact.

3. I chose Maasai cultural traditions from East Africa.

- *Values:* Unity, bravery, respect for nature.
- *History:* Warrior culture developed in the late 1800s during land conflicts.
- *Cultural Practices:* Adumu (jump dance), beadwork patterns, call-and-response singing.
- *Adaptation for Global Audience:* I will make a dance-theatre piece that keeps the adumu jumps but mixes them with hip-hop moves. Costumes will have Maasai bead patterns but will be made with eco-friendly materials. The stage will be set up so the audience can join in, like a Maasai gathering.
- *Reason for Choices:* This keeps the meaning of the dance but adds modern style so people from other cultures can connect with it. It also shares a message about protecting nature and unity.

4. My performance showed **Shinto rituals in Japanese theatre** using Noh masks and slow, symbolic movements.

- **Good Messages:** People may see Japan's deep respect for nature and its calm, simple way of telling stories.

- **Possible Wrong Ideas:** Some may think the slow movements mean the actors are not skilled, or they may see the masks as just “Asian” designs with no meaning.

5.

- Give a short talk before the performance to explain the meaning of the masks and movements.
- Share a programme with pictures, translations, and explanations of symbols.
- Work with cultural experts during rehearsals to check everything is correct.

6.

After reviewing the recording, I identified three main areas for improvement

- **Lighting Adjustments:** Some scenes were too dark, making it hard for the audience to see facial expressions. I will add extra front lighting and adjust angles to avoid shadows.
 - **Sound Clarity:** At times, the background music overpowered the singers. I will balance sound levels during rehearsals and use more directional microphones for vocals.
 - **Stage Transitions:** Scene changes took too long, causing the audience to lose focus.
- a. I will train the stage crew to change props faster and design simpler set transitions.
 - b. These improvements will make the performance more professional, help the audience clearly follow the story and create a smoother, more engaging experience.

7.

- a. **Recording Setup:** I will use two cameras: one for a wide stage shot and another for close-ups. Both will be on tripods for stability. Directional microphones will capture solos, and ambient microphones will record the audience and music. Lighting will be adjusted to ensure faces are bright and shadows are reduced.
- b. **Editing:** I will edit the video to remove unnecessary pauses, adjust brightness and colour, balance sound levels, and add captions for accessibility. I will also insert an opening title and credits.
- c. **Archiving:** The final edited version will be saved as a high-quality master file on an external hard drive and in a secure cloud storage folder, clearly labelled with the event name and date.

8.

- a. To record the performance, I will use a smartphone on a tripod placed in the centre front of the audience, slightly above head level to avoid obstructions. I will choose a quiet venue with natural light from windows and schedule the recording in the morning to maximise daylight.
- b. For sound quality, I will position the device close to the stage, but not so near that the sound distorts. If background noise occurs, I will pause and re-record short sections or ask the audience to remain silent during key moments. If the lighting is too dim, I will reposition the performance area to face the light source or add reflective surfaces to brighten the stage.

- c. After the recording, I will immediately review the footage and note areas for improvement before the next performance.
9. For low audio volume, I will move the recording device closer to the performers and, if available, use an external microphone to boost sound clarity. For dim lighting, I will adjust the stage setup so that performers face the light source and add LED lights or ring lights if possible. To prevent missing sections, I will assign a dedicated student to monitor the device during the performance, ensuring it runs without interruptions and is always in focus. In addition, I will run a complete test recording during the final rehearsal to identify and fix any technical issues before the main event.

ANSWERS TO REVIEW QUESTIONS 4

1.

- **Descriptive:** The play used simple set design with a backdrop of polluted cities, live sound effects of rain and storms, and student actors playing different roles such as community members, farmers, and government officials.
- **Interpretive:** The performance symbolised the struggle between human activity and nature. The emotions of loss and urgency came through strongly, especially in scenes of flooding.
- **Evaluative:** The costumes and blocking were effective, but the sound system was too loud in some parts, which distracted from the dialogue. The ensemble worked well together, but more variation in pacing could have increased dramatic tension.
- **Contextual:** The play reflected real issues facing the community and resonated with the audience. It connected local farming challenges to the global issue of climate change.
- **Overall:** The performance was powerful and relevant. Improving sound balance and pacing would strengthen its impact.

2. The professional choir showed excellent **technical elements** such as balanced sound, smooth timing and precise coordination, while the school choir struggled with uneven blending of voices and timing lapses.

- In terms of **performance elements**, the professional choir delivered strong expression and presence, holding the audience's attention throughout. The school choir showed enthusiasm but lacked consistent dynamics and control.
- On **conceptual elements**, both choirs maintained cultural authenticity and conveyed the song's theme. The professional choir, however, had a clearer artistic intention and smoother structure.

Recommendations: The school choir can improve by rehearsing ensemble blending, working on dynamic variation and refining timing. These improvements can be made without losing the authenticity and youthful energy that connect them to their audience.

3.

- The traditional Ghanaian dance communicates communal identity through **movement and choreography**. Dancers move in unison, creating a strong sense of togetherness and interdependence. The **rhythmic drumming and call-and-response singing** reinforce the cultural value of collective participation. Costumes and circular spatial arrangements symbolise inclusivity. In contrast, the contemporary drama on youth unemployment relies on **dialogue and dramatic tension** to reveal frustration, hopelessness and resilience. The **set design**, featuring broken desks and dim lighting, symbolises neglected opportunities, while characters' emotional outbursts dramatise personal and societal struggles.

- Through comparative analysis, I see that while the dance celebrates unity and shared identity, the drama exposes urgent challenges of modern Ghanaian youth. Contextual analysis deepens this understanding: the dance reflects historical traditions of solidarity, while the drama highlights present economic struggles. Together, they have transformed my perspective by showing that Ghanaian performing arts are not just entertainment but also tools for both cultural preservation and social critique. I now appreciate that addressing national challenges requires balancing respect for tradition with responsiveness to contemporary realities.
- 4. For the theme “*Art as a Voice for Change*,” I would focus on **climate change**. The narrative would be semi-explicit: a drama-dance fusion showing a village’s harmony with nature disrupted by careless human activity.
 - **Narrative:** The story begins with a celebration of abundant harvests, shifts to a drought caused by deforestation, and ends with a hopeful replanting scene.
 - **Technical Elements**
 - o *Movement/Choreography:* Dancers use flowing arm gestures to show rivers and abrupt stomps to symbolise destruction. Stillness represents a lifeless land.
 - o *Music/Sound:* Traditional drums symbolise natural cycles, interrupted by harsh metallic sounds representing pollution. Silence highlights moments of loss.
 - o *Visual/Design:* Costumes start in vibrant green, change to dull browns/greys, then return to green as hope is restored. Lighting shifts from bright gold to dim red.
 - o *Drama Elements:* Dialogue between farmers and elders communicates generational responsibility, while dramatic tension builds during debates about tradition vs. modern exploitation.
 - **Analytical Tools**
 - o *Contextual Analysis:* Connects the performance to Ghana’s deforestation and global climate debates.
 - o *Semiotic Analysis:* Costumes, colours, and lighting serve as clear symbols of change.
 - o *Reflexive Analysis:* I bring my own awareness of how climate issues affect my community, linking personal experience to global concern.

This creative plan made my understanding better because I realised climate change is not only a scientific issue but also a **human, cultural and moral issue**. By designing the performance, I reflected on my responsibility as both an artist and a citizen. It showed me how art can inspire empathy, provoke thought and motivate change at both community and global levels.

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GLOSSARY

Aesthetics	Principles concerned with the nature and appreciation of beauty
Contingency Fund	Money set aside in a budget for unexpected costs or emergencies
Contingency Planning	Preparing for unexpected problems or emergencies to ensure smooth performance
Elevator Pitch	Short, clear summary of an idea or business
Ensemble	Group of performers working together as a coordinated team
Griots	West African musical storytellers and historians
Interdisciplinarity	Combining two or more art forms to create integrated work
Licensing Agreement	Legal contract granting permission to use creative work
Popular Theatre	Performances made for and by ordinary people using local stories and songs
Post-production	Final stage of editing and polishing recorded work
Stipend	Fixed, regular payment covering basic living costs
SWOT Analysis	Tool for evaluating Strengths, Weaknesses, Opportunities, and Threats
Tonality	Character of music determined by key and note relationships
Understudy	Actor who learns another's role to perform if needed

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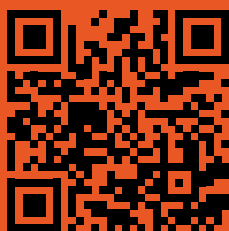


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This book is intended to be used for the Year Three Performing Arts Senior High School (SHS) Curriculum. It contains information and activities to support teachers to deliver the curriculum in the classroom as well as additional exercises to support learners' self-study and revision. Learners can use the review questions to assess their understanding and explore concepts and additional content in their own time using the extended reading list provided.

All materials can be accessed electronically from the Ministry of Education's Curriculum Microsite.



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