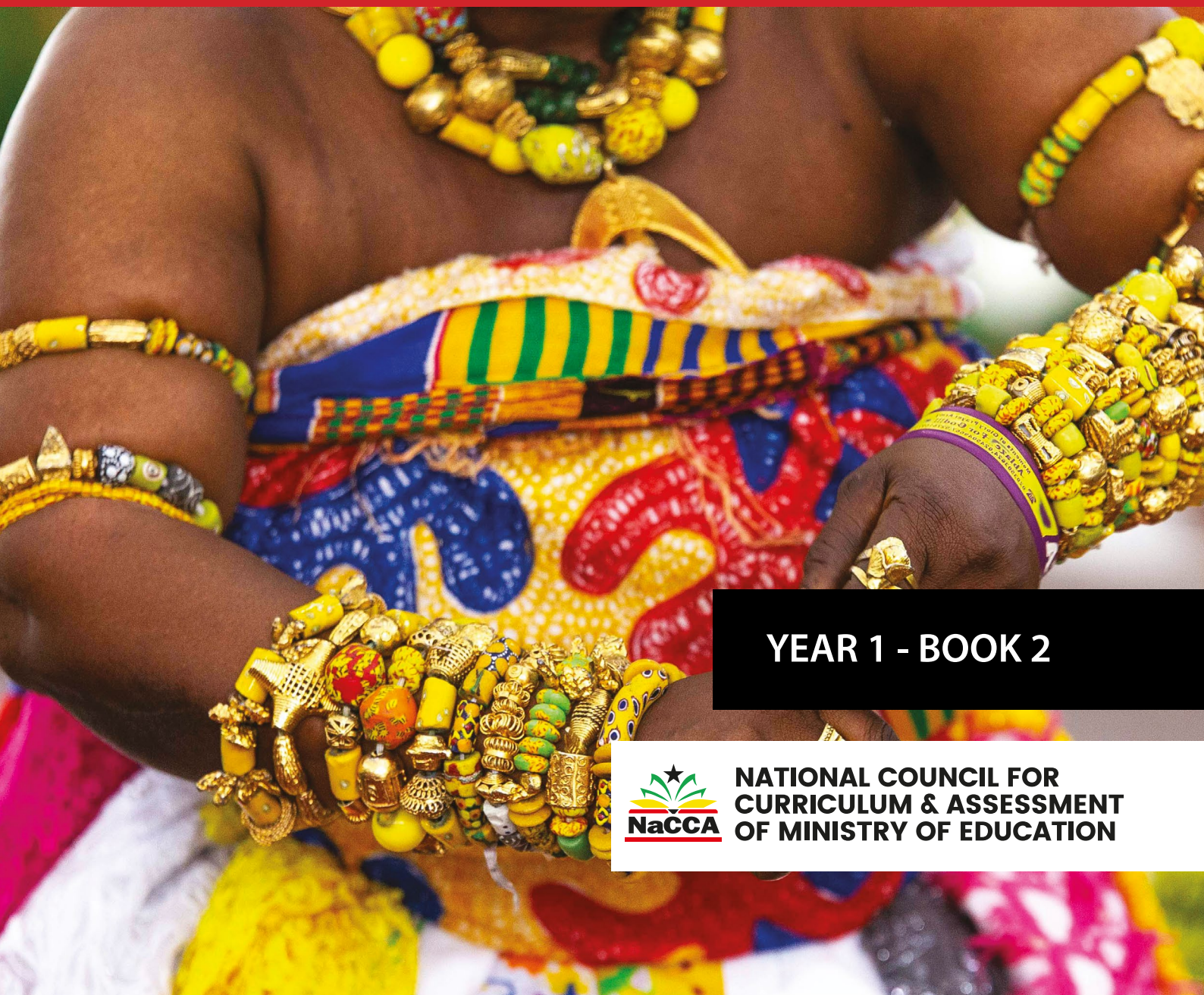
MINISTRY OF EDUCATION

PERFORMING ARTS

For Senior High Schools

TEACHER MANUAL



YEAR 1 - BOOK 2

NATIONAL COUNCIL FOR CURRICULUM & ASSESSMENT OF MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

REPUBLIC OF GHANA

Performing Arts

For Senior High Schools

Teacher Manual

Year One - Book Two

NATIONAL COUNCIL FOR CURRICULUM & ASSESSMENT OF MINISTRY OF EDUCATION

PERFORMING ARTS TEACHER MANUAL

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INTRODUCTION

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

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

This Book Two of the Teacher Manual for Performing Arts covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year One of the new curriculum. It contains information for the second 14 weeks of Year One. Teachers are therefore to use this Teacher Manual to develop their weekly Learning Plans as required by Ghana Education Service.

Some of the key features of the new curriculum are set out below.

Learner-Centred Curriculum

The SHS, SHTS, and STEM curriculum places the learner at the center of teaching and learning by building on their existing life experiences, knowledge and understanding. Learners are actively involved in the knowledge-creation process, with the teacher acting as a facilitator. This involves using interactive and practical teaching and learning methods, as well as the learner's environment to make learning exciting and relatable. As an example, the new curriculum focuses on Ghanaian culture, Ghanaian history, and Ghanaian geography so that learners first understand their home and surroundings before extending their knowledge globally.

Promoting Ghanaian Values

Shared Ghanaian values have been integrated into the curriculum to ensure that all young people understand what it means to be a responsible Ghanaian citizen. These values include truth, integrity, diversity, equity, self-directed learning, self-confidence, adaptability and resourcefulness, leadership and responsible citizenship.

Integrating 21st Century Skills and Competencies

The SHS, SHTS, and STEM curriculum integrates 21st Century skills and competencies. These are:

- **Foundational Knowledge:** Literacy, Numeracy, Scientific Literacy, Information Communication and Digital Literacy, Financial Literacy and Entrepreneurship, Cultural Identity, Civic Literacy and Global Citizenship
- **Competencies:** Critical Thinking and Problem Solving, Innovation and Creativity, Collaboration and Communication
- **Character Qualities:** Discipline and Integrity, Self-Directed Learning, Self-Confidence, Adaptability and Resourcefulness, Leadership and Responsible Citizenship

Balanced Approach to Assessment - not just Final External Examinations

The SHS, SHTS, and STEM curriculum promotes a balanced approach to assessment. It encourages varied and differentiated assessments such as project work, practical demonstration, performance assessment, skills-based assessment, class exercises, portfolios as well as end-of-term examinations and final external assessment examinations. Two levels of assessment are used. These are:

- Internal Assessment (30%) – Comprises formative (portfolios, performance and project work) and summative (end-of-term examinations) which will be recorded in a school-based transcript.

- External Assessment (70%) – Comprehensive summative assessment will be conducted by the West African Examinations Council (WAEC) through the WASSCE. The questions posed by WAEC will test critical thinking, communication and problem solving as well as knowledge, understanding and factual recall.

The split of external and internal assessment will remain at 70/30 as is currently the case. However, there will be far greater transparency and quality assurance of the 30% of marks which are school-based. This will be achieved through the introduction of a school-based transcript, setting out all marks which learners achieve from SHS 1 to SHS 3. This transcript will be presented to universities alongside the WASSCE certificate for tertiary admissions.

An Inclusive and Responsive Curriculum

The SHS, SHTS, and STEM curriculum ensures no learner is left behind, and this is achieved through the following:

- Addressing the needs of all learners, including those requiring additional support or with special needs. The SHS, SHTS, and STEM curriculum includes learners with disabilities by adapting teaching and learning materials into accessible formats through technology and other measures to meet the needs of learners with disabilities.
- Incorporating strategies and measures, such as differentiation and adaptative pedagogies ensuring equitable access to resources and opportunities for all learners.
- Challenging traditional gender, cultural, or social stereotypes and encouraging all learners to achieve their true potential.
- Making provision for the needs of gifted and talented learners in schools.

Social and Emotional Learning

Social and emotional learning skills have also been integrated into the curriculum to help learners to develop and acquire skills, attitudes, and knowledge essential for understanding and managing their emotions, building healthy relationships and making responsible decisions.

Philosophy and vision for each subject

Each subject now has its own philosophy and vision, which sets out why the subject is being taught and how it will contribute to national development. The Philosophy and Vision for Performing Arts is:

Philosophy: The Performing Arts learner is empowered to develop creative, narrative, design, identity, entrepreneurship , innovation, and knowledge through artistic competencies that connect the world of work and further education, if teachers provide the needed opportunities for learner-centered activities to make performing arts functional, leading to Global and Local (Glocal) relevance.

Vision: A functional learner, knowledgeable, skilled, open-minded and adaptive to changes and uncertainties of the 21st century, who applies artistic practice processes in producing creative products and programmes for developmental communication, life-long learning and “Glocal” trends.

SUMMARY SCOPE AND SEQUENCE

S/N	STRAND	SUB-STRAND	YEAR 1			YEAR 2			YEAR 3		
			CS	LO	LI	CS	LO	LI	CS	LO	LI
1	Foundations in Artistic Knowledge and Processes	Rudiments in Performing Arts	1	1	3	1	1	3	-	-	-
		Performing Arts Literature	-	-	-	-	-	-	1	1	3
		Skills in Performing Arts	1	1	6	1	1	6	1	1	4
		Communication in the Performing Arts	1	1	2	1	1	2	1	1	2
		Business Cycle in the Performing Arts	1	1	5	1	1	2	1	1	2
2.	Artistic Practice	Conceiving and Developing New Artistic Ideas and Works	1	1	2	1	1	2	1	1	2
		Refining and Completing Artistic Works for Presentation	1	1	3	1	1	2	1	1	1
3.	Analysis and Interpretation	Critically Responding to One's Own and Others' Creative works	1	1	4	1	1	3	1	1	3
		Connecting Artworks with Life Experiences	1	1	3	1	1	3	1	1	2
Total			**8**	**8**	**28**	**8**	**8**	**23**	**8**	**8**	**19**

Overall Totals (SHS 1 – 3)

Content Standards	**24**
Learning Outcomes	**24**
Learning Indicators	**70**

SECTION 4: BUSINESS CYCLE IN THE PERFORMING ARTS

Strand: **FOUNDATIONS IN ARTISTIC KNOWLEDGE AND PROCESSES**

Sub-Strand: Business Cycle in the Performing Arts

Learning Outcome: *Apply problem-solving and marketing skills and techniques to address explored Performing Arts business opportunities and challenges.*

Content Standard: Demonstrate approaching proficiency level skills in understanding and knowledge of business opportunities and challenges in the Performing Arts industry and apply business ideas to solve them.

INTRODUCTION AND SECTION SUMMARY

Section 4 provides a new sub-strand, which is "Business Cycle in the Performing Arts". This section comprises 4 weeks (11, 12, 13 & 14). The Performing Arts teacher is required to assist learners in appreciating business opportunities, challenges and how to analyse these phenomena to capitalise on and to create wealth. They will also learn to apply techniques and strategies to access identified business opportunities to address challenges of the Performing Arts sector, as well as discuss key marketing techniques and skills to promote performing artworks. It is worthy for the teacher to note that, at the end of the day, the learners will exhibit the knowledge, understanding and skills they have acquired over the four weeks proficiently. The teacher's involvement and support are greatly encouraged especially for struggling learners. Business plans will be developed around the following production endeavours in the Dance, Music, Drama, for performances at say the National Theatre.

DANCE	MUSIC	DRAMA
Contemporary Dance Production	Popular Music Christmas Concert	Acting a Play

The four indicators to be covered by the end of Section 4 are as follows:

Week 11: Identify Performing Arts business opportunities and challenges.

Week 12: Analyse business opportunities and challenges in Performing Arts sector.

Week 13: Apply marketing techniques and strategies to access identified business opportunities to address challenges of the Performing Arts sector.

Week 14: Draft a business plan for the production of Performing artworks.

SUMMARY OF PEDAGOGICAL EXEMPLARS

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

ASSESSMENT SUMMARY

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

Content: This is the process of teaching learners to acquire knowledge and skills at their different levels at any given time. For instance, if a teacher teaches elements of the Performing Arts, some learners will be able to absorb all 8 elements while others will absorb five and still others two. The teacher's duty is to ensure that at the end of the day all learners are happy they gained something for the day.

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

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

AP: Oral responses

P: Oral and written responses

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

Week 11

Learning Indicator: *Identify Performing Arts business opportunities and challenges.*

Theme or Focal Area: Challenges and opportunities of the Performing Arts industry

Amid the challenges associated with the Performing Arts sector, there are numerous benefits that may not be known. These benefits can be identified within tourism, cultural exchange collaborations and partnerships, development of arts education and training and the use of digital technology in performing arts. Others include entrepreneurship, arts advocacy, community engagement and social impact.

Careers in the Performing Arts

Most important of the benefits found in the Performing Arts is a wide range of career pathways. Guide learners to identify job market, career pathways, entrepreneurism and associated risks (individual or organisational) in the Performing Arts industry. For example,

DANCE AND DRAMA	MUSIC
Actors and Actresses	Music **Education**: Teacher at Basic, SHS, CoE and University
Dancers and Drummers	Ethnomusicologist**:** Drumming/ Atɛntɛbɛn / Gyile / Seperewa Instructor/ Research Fellow
Musicians and Singers	Sound Engineering Studio
Puppeteers	Music Supervisor/ Administrator
Artistic Directors	Music Librarian
Theatre Accountants	Performance: Instrumental, Pop/Rock / Jazz / African Troupes Vocalist / Instrumentalist - Classical Music; Vocalist, Pop / Rock / Jazz
Theatre Managers	Conductor: Amateur and Military Bands; **Professional Composer**; Accompanist
Theatre Administrators	Music **Business:** Attorney, Copyright Administrator, Instrument Sales; Retail Music; Advertising Executive,
Performing Arts Educators (lecturers, teachers and instructors)	Worship**:** Choir Director; Vocalist, Guitarist, Drummer, Horns, Keyboardist, Sound Engineer, Lighting and Effects, African Percussion, etc.
Artiste Managers	Healthcare**:** Music Therapist, Speech Pathologist, Voice Therapist
Promoters/Marketers and Producers	Music **Technology:** Sound Designer Programmer,

DANCE AND DRAMA	MUSIC
Technical Designers (set, light and sound designers, costume and make-up)	Music **Publishing:** Author, Critic, Journalist, Editor, Historian, Publisher, Arranger
Theatre Caterers	
Entertainment Lawyers	
Security Services	

Organisational risk and reward

Guide learners to identify business risks: financial and reputational. Learners should be guided to see that these risks, rewards, challenges and opportunities often overlap.

- **Organisational demand**: establishing and maintaining good working relationship with colleagues.
- **Infrastructure**: inadequate theatre spaces.
- **Socio-economic barriers**: marketing and pricing of performances.
- **Limited funding**: inadequate funding from Government and other donors.
- **Quality training for Performing Arts professionals**: poor knowledge about innovation and initiative from Ghanaian Organisations.
- **Limited audience engagement and reach:** low patronage of products.
- **Copyright and regulation:** Tendency of intellectual property being plagiarised.
- **International collaboration**: The fear of trust and transparency with collaborators.
- **Apathy** to classical musical performances programmes
- **Lack of support** for classical and popular musical equipment

Guide learners to identify business rewards of working in the Performing Arts Sector: Learners should be guided to see that these risks, rewards, challenges and opportunities often overlap.

- Community engagement, outreach and education opportunities
- Flexibility of the sector
- Cultural enrichment and contribution
- Potential for innovation in the arts
- Opportunities to make money (even if this is also a business risk too)

Figure 1: *The renowned traditional musician Agya Koo Nimo*

Individual risk and reward

Guide learners to identify individual risks of the Performing Arts

- Job security
- Perceived lack of recognition
- Inadequate education and skill training
- Attacks from the members of the audience

Guide learners to identify individual rewards of being a professional in the Performing Arts sector:

- Artistic freedom
- Vocational enjoyment
- Collaborative environment
- Varied and multidisciplinary

Types of organisations in the Performing Arts sector and funding

Encourage learners to come out with possible organisations that support the Performing Arts financially and technically. Teacher to draw out the services or support provided by the organisations mentioned below to the Performing Arts sector.

- Central Government
- National Commission on Culture
- Centre for National Culture
- National Theatre of Ghana
- Art Council of Ghana
- MUSIGA
- GHAMRO
- Copy Ghana
- Ghana Actors Guild
- Military Regimental and Popular Music Bands
- Harmonious Choral

- Winneba Youth Choir, Tema Youth Choir, etc.
- Church Choir National Associations – Methodist, Catholic, E.P., MDCC, etc.
- TV and Digital Companies
- International and Local Donors/Bodies e.g. (UNESCO)
- Local Donors/Bodies (Metropolitan, Municipal and District Assemblies)

Learning Task

a) Learners take four jobs in the industry and decide on individual risks and rewards of these roles.

b) Learners take four types of businesses in the performing arts sector and decide on the risks and rewards of setting up this kind of business.

c) Using a hypothetical case study of someone setting up a PA business in Ghana; learners should discuss:

i. What challenges might the business face? What are the risks to its success?

ii. What individual challenges and opportunities might exist in starting this business / working as an employee in this business?

Take Home

- The **careers**: knowledge, skills and values involved.
- The **jobs:** knowledge, skills and values involved.
- The **organisations** that support and protect the Performing Arts.
- The **challenges** of the Performing Arts.

Pedagogical Exemplars

Experiential Learning: Organise learners into expert groups with each group focusing on a specific aspect of the Performing Arts business toward the field trip. Use field trips and interview guides to collect and collate data (from accomplished performing artistes, groups and institutions) on their business plans and implementation challenges and present reports using flowcharts, audio-visuals, PowerPoint etc.

Group work/Collaborative Learning

- Whole-class, teacher-led discussion on challenges and opportunities of the sector.
- Teacher questioning to draw out the list of challenges / opportunities above.
- Put in mixed-ability groups where learners brainstorm individual rewards of being in the Performing Arts sector versus the risks and then repeat for organisational risks and rewards.
- Feedback group's ideas to the whole class for discussion.

Through case studies of example organisations in the Performing Arts sector, learners draw out the risks, rewards, challenges and opportunities of these particular organisations and discuss whole class.

Key Assessment

DoK Level 1: Recall individual and organisational risks and rewards of working within and running a business in the Performing Arts sector.

DoK Level 2: Explain the difference between organisational risk and reward versus individual risk and reward.

DoK Level 3: Explain how the risks of being in certain professions in the sector could outweigh the rewards for some individuals.

DoK Level 4: Evaluate the possible challenges that a performing arts entrepreneur may possibly encounter and suggest possible solutions.

Week 12

Learning Indicator: *Analyse business opportunities and challenges in the Performing Arts sector*

Theme or Focal Area: Analysing business opportunities and challenges

The business opportunities and challenges in the Performing Arts may be effectively analysed through the use of the SWOT Analysis Model.

SWOT simply means Strengths, Weaknesses, Opportunities and Threats. This is used to establish business / organisations' competitive position and to aid strategic planning.

By using the SWOT Analysis Model, the businessman/woman stands a better chance of understanding the Performing Arts industry and may be enabled to enter a business that could bring huge profits or returns. Hence to understand the whole Performing Arts industry, SWOT Analysis could be used. Note that there could be other models to use.

Ghanaian Organisations

Guide learners to identify the two forms of business organisations in the Ghanaian Performing Arts sectors:

- Non-profit Organisations
- Profit Organisations

Performing Arts Organisations

- The Ministry of Tourism, Creative Arts and Culture
- National Commission on Culture
- The Ghana National Theatre
- Ghana Dance Ensemble
- Abibigromma Theatre Company
- NOYAM Dance Company
- The School of Performing Arts, UG, Legon
- The School of Creative Arts, UEW
- National Symphony Orchestra
- Choral Groups – HC / WYC / etc.
- Popular Music Bands – Ramblers, etc.
- Cultural Troupes and Contemporary Traditional Ensembles
- Music Departments of the Public Universities
- Indigenous Music Training Institutes – Kokrobite, Kofeyia, Manhyia Palace, etc.

Organisational Structure of two Performing Arts Sectors

Ministry of Tourism

- Minister
- Dep. Minister
- Chief Director
- Heads of Department

- Regional Directors
- MMD Directors
- Officers

National Commission on Culture (NCC)

- Chairman
- Chief Director
- Regional Directors
- District Directors
- Heads of Department or Units
- Officers

Teacher to draw out the contributions of the Performing Arts to GDP of some African Countries for discussion in class.

Contributions of the Performing Arts to GDP

Below are the economic contributions of the Performing Arts industry to the various countries between 2021 and 2023:

- USA – 14.3 billion dollars
- UK – 11.2 billion pounds
- Nigeria – 197.6 million dollars (154 billion Naira)
- Kenya – Creative Arts sector contributes 5% to its national GDP.
- Ghana – Creative Arts contributed 4.4% of Ghana's GDP, which represents 1.02 trillion dollars in 2021 (Bureau of Economic Analysis).

Learning Task

1. Use case studies, videos, articles, interviews with industry professionals to discuss Ghanaian Performing Arts organisations and various businesses in the Performing Arts.
2. Guide discussions on SWOT analysis model to identify strengths, weaknesses, opportunities and threats used to establish business / organisations' competitive position and to aid strategic planning.
3. Use case studies on Ghanaian PA organisations and conduct SWOT analysis.

Take Home

- In-depth knowledge of the SWOT Analysis Model.
- How to apply the SWOT Analysis Model in the Performing or Creative Arts business.

Pedagogical Exemplars

Talk for Learning (TfL):

- Through heterogeneous groups, learners collaborate to brainstorm and analyse specific aspects of the Performing Arts business using the SWOT Analysis model.

- They can do this collaboratively using case studies on any of the organisations above, such as the NCC or The Ghana National Theatre.

Guided group work:

- Arrange debate or panel discussion sessions where learners discuss and analyse various aspects of the Performing Arts business to promote communication skills and critical thinking.
- For learners who require extension work, research can be conducted into the Performing Arts sector in other West African countries.
- Learners can discuss the contributions of the performing arts to the economy of Ghana and compare with other West African Countries.

Key Assessment

DoK Level 1: Orally present your SWOT Analysis of an organisation in the Performing Arts sector.

DoK Level 2: Orally present your SWOT Analysis of an organisation in the Performing Arts sector.

DoK Level 3: Explain how and why a businessperson could apply the SWOT Analysis Model in the Performing Arts industry?

DoK Level 4: Compare and contrast the Performing Arts industry in your region and other regions to identify similarities and differences and potentials cross- border opportunities.

Week 13

Learning indicator: *Apply techniques and strategies to access identified business opportunities to address challenges of the Performing Arts sector.*

Theme or Focal Area: Marketing Techniques and Strategy

Technique

This is the way of carrying out a particular task or function, especially the execution or performance of an artistic work or a scientific procedure. It could also be explained simply as a skilful and/or efficient way of doing or archiving something.

Strategy

This is a plan of action designed to achieve a long-term or overall aim.

Strategy can also be explained as a general plan or set of plans intended to achieve something, especially over a long period.

Marketing Principles (known as the 6Ps)

- Product (performing artwork)
- Price (gate fee)
- Place (venue)
- Promotion (make people know)
- People (audience)
- Presentation (packaging)

The Performing Arts make use of both strategy and techniques to ensure that performing artworks are produced for the enjoyment of potential audiences.

However, in business a strategy is about looking ahead and working out the direction you want to head towards, and what trade-offs you will take to get there.

Guide learners to identify business features and functions such as business description, market analysis, marketing techniques and strategy, operations plan, management and organisational structure, product and / or service offering, financial plan.

Guide learners to understand revenue forecast, expense estimates, cash flow projections, break-even analysis, and funding requirements.

Explore how marketing techniques and strategy in the Performing Arts have evolved over time and how they differ across cultures.

Pedagogical Exemplars

Teacher-led discussion:

- The teacher leads a whole class activity around definitions of business features and functions.
- This could then lead into a pair activity where learners have to match the feature to the definition and / or example

Talk for Learning:

- Learners can be provided with resources in groups with descriptions and costs of running a fictional business in the Performing Arts sector.
- There can be differentiated questions which stretch learners to answer increasingly difficult questions on the business structure, features and functions. It should include figures to help learners calculate things such as overheads and revenue.

Exploratory Learning: In groups or in pairs, brainstorm and research on techniques and strategies to take advantage of Performing Arts business opportunities identified.

Project-Based Learning: Based on the design process and other strategies, plan and develop effective solutions to addressing the identified challenges in the performing arts sector.

Key Assessment

DoK Level 1: Orally present how a developed marketing strategy is implemented within the Performing Arts industry.

DoK Level 2: Distinguish between marketing strategy and marketing techniques with practical examples.

DoK Level 3: Explain how a marketing strategic plan is developed for a Performing Arts business entity.

DoK Level 4: Examine how marketing strategy and marketing technique are mixed and applied in the Performing Arts industry.

Week 14

Learning Indicator: *Draft a business plan for the production of Performing artworks.*

Theme or Focal Area: Drafting a Business Plan

Drafting a business plan: Identify the features of a business plan. Some features of a basic business plan include the following:

A General Business Plan Layout	A Performing Arts Focused Business Plan
• Vision • Set objectives • Set goals for business • Assess feasibility • Establish strategy • Attracts funding • Control decision-making • Engage stakeholders • Mitigates risks	**a.** Introduction **b.** Purpose **c.** Project [**Production**] Description **d.** Goals and Objectives **e.** Assess Feasibility **f.** Outline of Activities with Dates and Venue **g.** Propose Strategies for Advertising Event **h.** Propose a Budget **i.** Propose prospective Funding Avenues for Production **j.** Benefits/Anticipated Outcomes **k.** Engage stakeholders **l.** Mitigates risks

Encourage learners to identify different versions of business plan templates. For example, simple business plan template and/or more detailed business plan template.

What is a business plan? This is simply an essential document that is written to provide a description and overview of a company's future. This can also be defined as a document demonstrating the feasibility of a prospective new business and providing a road map for its first several years of operation. Remember that there is no one-size-fit-all business plan. Below is a diagram to assist you.

Business plans are an important part of creating new businesses, whether as a start-up or an offshoot of an existing one. These plans are needed in order to get funding from:

a) Funding agencies

b) Potential investors

c) Venture capitalists

d) Family members

e) Banks

The Steps or Factors to Consider When Writing a Business Plan.

a) The executive summary

b) The business/company description

c) The market analysis

d) The organisation and management

e) The product or service i.e., the performing artwork

f) Marketing and sales

g) Funding request

h) Financial projections

i) An appendix

It must be noted that the above steps may vary from company to company or donor to donor.

Learning Task

Guide learners to identify a range of artistic genres and give reasons for developing a business plan for producing the artistic genres (performing artworks). Some of the reasons are stated below:

- To create an effective strategy for growth
- To determine future financial needs
- To attract investors or international donors
- To target market

Pedagogical Exemplars

Talk for Learning:

- Learners discuss the meaning of a business plan
- Learners brainstorm to identify reasons for developing a business plan.

Group work: In groups, learners draft business plans for a range of artistic genres.

Project-Based Learning: In groups draft a business plan and execute components such as marketing or budgeting.

Key Assessment

DoK Level 1: Write a business plan using any format of your choice which includes business objectives / goals and ways in which you hope to fund it

DoK Level 2: Write a business plan which includes business objectives / goals, funding opportunities and assesses feasibility.

DoK Level 3: Write a business plan which includes all key features, including risks and how to mitigate them.

DoK Level 4: As a Performing Arts entrepreneur, critically evaluate how well a business case has been drafted for a particular organisation / production.

Section 4 Review

Section four provided the opportunity for learners to learn about the *Business Cycle in the Performing Arts*. The teacher assisted learners to appreciate business opportunities, challenges and how to analyse these phenomena to capitalise on, and to create wealth. Learners also had the opportunity to identify Performing Arts business opportunities, challenges, and ways to analyse and apply techniques and strategies for success in the Performing Arts sector.

Additional Reading

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SECTION 5: ARTISTIC IDEAS AND WORKS

Strand: **Artistic Practice**

Sub-Strand: Developing Artistic Ideas and Works

Learning Outcome: *Develop a plan to execute a Performing Arts artistic product(s) in in [DANCE, MUSIC, DRAMA, or a collaboration] that reflects indigenous knowledge systems.*

Content Standard: Demonstrate approaching proficiency level skills and knowledge in production activities of the performing arts artistic product(s) in [DANCE, MUSIC, DRAMA or, a collaboration] that identify and interrogate Indigenous knowledge systems.

INTRODUCTION AND SECTION SUMMARY

This Section is aimed at developing learners' artistic ideas and works through the use of indigenous knowledge systems. Hence, the teacher is to provide a conducive environment for learners to develop and plan events to progress in their learning artistic practice. What it means is that, by the end of the five weeks, learners should be able to demonstrate their knowledge and understanding of indigenous knowledge systems and how the elements are applied to develop concepts, compose and perform the performing artworks created. At this level the teacher's involvement should be minimal so that the competencies learners acquired in previous Sections (1 – 3) could be observed.

It is worthy for the teacher to note that, weeks 4 -10 were used to build up on learning, after weeks 1-3 had served as review weeks for the learners to recollect the knowledge and skills they (learners) had acquired from the Junior High School. The teacher's involvement and support are however greatly encouraged for struggling learners. Section 4 (Weeks 11 – 14) concentrated on exposing learners to the business aspects of the Performing Arts to enable learners to appreciate the benefits and challenges that may be encountered in the Performing Arts Sector. Section 5 (Week 15 – 19) begins a new Learning Indicator in week 15, which dovetails into the other weeks (16 -19) in a scaffolding of learning. In all, it is expected that, by the close of week 19, learners would become proficient and confident to do independent work, or in teams.

The weeks and indicators to be covered by the Section are as follows:

Week 15: Research topical issues that reflect ideas from indigenous knowledge systems for artistic product(s) planning.

Week 16: Plan to create/produce a Performing Arts artistic product using indigenous knowledge systems.

Week 17: Review, revise, rehearse, and fix the Performing Art artistic product(s) planned based on indigenous knowledge systems.

Week 18: Perform/produce/present the planned performing Arts artistic product.

Week 19: Record the Performing Arts creative product for post-production activities.

SUMMARY OF PEDAGOGICAL EXEMPLARS

The Performing Arts is a practical discipline hence should be taught as such. Teachers are to ensure a safe and conducive atmosphere where all students will participate actively without any biases, discrimination and harassment. Therefore, teachers are called to be very respectful, cordial and affable with learners. The pedagogical exemplars or methods that are prescribed for teaching the Performing

Arts include, activity-based learning where learners are engaged in activities to acquire skills; inquiry-based learning where learners are allowed to research to discover information; Collaborative Learning where learners collaborate to solve a problem; Project Based Learning (PBL) where learners work together to do a project; Talk for Learning (TfL) where learners engage in talk or discussion to find solutions. Others include, group work where learners work in groups; experiential learning where learners learn through experiencing real life encounters, digital learning where learners make use technology and so on. For the gifted and talented learners, additional tasks are assigned to them to perform leadership roles as peer-teachers to guide colleague learners to have a deeper understanding of the Performing Arts practice.

ASSESSMENT SUMMARY

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

Content: This is the process of teaching for learners to acquire knowledge and skills at their different levels at any given time. For instance, if a teacher teaches elements of the Performing Arts, some learners will be able to absorb all 8 elements while others will absorb 5 and still others 2. The teacher's duty is to ensure that at the end of the day all learners are happy they gained something for the day.

Process: The process has to do with the 'how' to teach or deliver for learners to grasp. It is advised that the methods or strategies used should help all the type of learners in the class. Teachers are advised to use multiple approaches in planning to teach. Also, teachers should spend some bit of time supporting struggling learners in the process and always remember that the best practical methods are the most suitable to use in teaching the Performing Arts.

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

AP: Oral responses

P: Oral and Written responses

HP: Oral, Written with diagrams or other forms.

Week 15

Learning Indicator: *Research topical issues that reflect ideas from indigenous knowledge systems for artistic product(s) planning.*

Theme or Focal Area: Indigenous Knowledge Systems

Indigenous means originating or occurring naturally in a particular place. In other words, what is native to a particular group of people or place.

Knowledge on the other hand means facts, information, skills and values acquired through experience or education.

Hence to get a suitable concept from indigenous knowledge systems to develop into an artwork, the following could be pursued.

- By observing and listening to things around us
- Participating in organising festivals
- Reading, especially newspapers
- Conducting research

Features to consider:

- Traditional knowledge and local resources
- Storytelling and oral traditions
- Cultural protocols, etiquette and customs
- Sacred spaces and spiritual practices
- Traditional artforms

Features to consider:

Ideation Resources	Other Ideation Resources
• Traditional folk songs and dance genres • Storytelling and oral traditions • Cultural protocols, etiquette and customs • Sacred spaces and spiritual practices • Traditional artforms • Themes: rumour-mongering, love or survival; joy, love, anger or surprise, fear, corruption, hatred or power • Traditional nursery rhymes and songs, play/game songs, • preludes, interludes and postludes (mmɔguo) from Ghanaian stories, traditional folk songs of dance	• Migration narratives of the dominant Ghanaian cultures, e.g., Asante, Ga, Ewe, Dagaaba, Farafara; etc. • Ghanaian indigenous dance genres and popular musical genres based in one ethnic community • Rite de passage • Family life and issues • Traditional customs, beliefs, taboos, etc. • Traditional governance systems • animals in their natural environment, jungle animals, cartoon characters, movie protagonists, etc.) • local Akan Adinkra, Ga traditional canon and Ewe Agama symbol stickers, `

After engaging with the above concepts to assist in developing ideas from indigenous knowledge systems there is a need to:

- Prioritise the ideas
- Select relevant ideas
- Imagine and create

The Cycle of Event Planning:

- Pre-Event: the preparation stage where the event is designed.
- The Event: having the event ongoing at a place.
- Post-Event: activities carried out after the event.

Learning Task

Investigate indigenous knowledge systems for event planning.

Pedagogical Exemplars

Experiential Learning: In groups learners:

- undertake community visits to gain first-hand information on indigenous knowledge systems and ways of planning an artistic product production.
- work together by brainstorming the meaning of *indigenous knowledge system* found in the community
- write their responses in their jotters
- research traditional ways of producing / performing artistic product(s) in Ghana and discuss the knowledge and customs they know from their own backgrounds and that of their friends and family.

Initiating Talk for Learning (TfL): In groups, brainstorm:

- on indigenous knowledge ideas for event planning.
- to identify the indigenous knowledge systems suitable for planning Performing Arts events.

Project Based Learning (PBL): Guide learners to discuss and design plans for a Performing Arts artistic product(s) event which takes into account their research and discussion on indigenous knowledge and customs.

Experiential Learning: Undertake community visits to gain first-hand information on indigenous knowledge systems and ways of planning an artwork production.

Group-Based Learning: In groups, brainstorm to identify the indigenous knowledge systems suitable for planning Performing Arts events.

Initiating Talk for Learning (TfL): Discuss to agree on the specific indigenous knowledge ideas for event planning.

Key Assessment

DoK Level 1: Explain indigenous knowledge.

DoK Level 2: Identify the indigenous knowledge system used for a production.

DoK Level 3: As an event manager, what ideas can be created from indigenous knowledge system for a performing artwork?

DoK Level 4: Compose a performing artwork of your choice that is based on the indigenous knowledge system of your community.

Week 16

Learning Indicator: *Plan to create/produce a Performing Arts artistic product using indigenous knowledge systems.*

Theme or Focal Area: Production of a Performing Arts Event

Dance, music and drama are always an integral part of the Ghanaian society. The indigenous knowledge systems are tied to these indigenous Ghanaian societies, for example, puberty rites, festivals, naming ceremony (christening).

To organise a Performing Arts event designed on an indigenous idea or concept, one must go through the following four major stages or phases;

a) **The Pre-production stage;** drawing a production timeline, play/idea selection, composing the artwork, budgeting, auditioning, mobilising other resources, designing posters, etc.

b) **The Production stage;** production conference, rehearsals, repair of the auditorium, the stage, the sound and lighting booths, etc.

c) **Performance stage;** the performance, managing time, cast, crew, etc.

d) **The Post-production/Performance stage;** cleaning the auditorium/grounds, repairing props, costumes and accessories, appraisal/evaluation, etc.

The Pre-Production Stage

This is the starting point of organising a Performing Arts event; some of the factors to consider are listed below.

a) Play/idea selection

b) Drawing a production timeline

c) Composing the artwork,

d) Budgeting, auditioning,

e) Mobilising other resources,

f) Designing posters, etc.

NB: Teachers' adequate input is very crucial for learners to really grasp the activities involved at the pre-production stage. Teacher can assign students to do research on

The Production stages

- Meeting of leads/coordinators.
- Auditioning to assign roles.
- Production conference.
- Script reading to familiarise with script or play.
- Rehearsals: script rehearsal, technical/dress rehearsal, final rehearsal

Performance stage

- Ensure all resources/materials are ready.
- The performance space is cleaned and ready.
- Ensure good seating arrangement.
- Provide proper security.

- Ensure there is a snack bar.
- Provide neat and suitable restrooms

The Post-production/Performance stage

- Evaluate and appraise the performance.
- Clean and repair worn-out materials.
- Write to thank dignitaries that were invited.

A Plan To Execute A Performing Arts Event That Reflects Indigenous Knowledge Systems		
Planning Stage	**Elements Involved**	**Activities To Achieve Outcomes**
1. Elements of Dance Drama	1.1 Definitions 1.2 Elements 1.3 Plot 1.4 Instrumentation 1.5 Performance	**Listening/Watching documentaries**: Learners will listen/watch documentaries on dance drama: i-Box, ICT resources and YouTube and discuss the elements involved— scenery, properties, lighting, sound, costume, and make-up; also singing, drumming, dancing, poetry, drama, costuming and sculpture.
2. Developing Dance Drama	2.1 Synopsis 2.2 Characters 2.3 Acting 2.4 Props 2.5 Instruments 2.6 Choreography	**Dance Drama Analysis**: Learners will select, analyse and interpret, rehearse, evaluate and refine and compose. They will write notes on directing the acts
3. Rehearsing the Dance Drama	3.1 Dress Rehearsal 3.2 Class 3.3 Presentations Concert 3.4 Performance	**Dance Drama Analysis**: Learners will select, analyse and interpret, rehearse, evaluate and refine and perform. They will write notes on directing the acts
4. Dance Drama Performance	4.1 Dress Rehearsal 4.2 Class 4.3 Presentations 4.4 Concert Performance	**Dance Drama Concert Performance**: Learners will constitute Committees to explore venue, prepare and set up the Box Office, prepare invitation letters, programme, brochure, poster, hand bills, etc.
Learners decide on the ***indigenous knowledge system*** to be produced through the Dance Drama. All three areas [MUSIC, DANCE, and DRAMA] collaborate for the production.		

Pedagogical Exemplars

Experiential Learning:

- In groups learners research and collaborate with indigenous communities to understand their cultural practices and protocols
- In groups learners **discuss The Pre-production stage:** drawing a production timeline, play/idea selection, composing the artistic product(s), budgeting, auditioning, mobilising other resources, designing posters, etc.

Project-based learning: In Groups learners

- incorporate traditional indigenous music, dance, and storytelling into the event
- use indigenous knowledge systems to guide event planning and decision-making

Activity-Based Learning:

- use indigenous knowledge systems to guide the development of [the artistic product(s)] being it scripts, choreography, and/or music.
- collaborate with indigenous artists and performers to ensure cultural authenticity

Key Assessment

DoK Level 1: Recall the three major stages of events planning.

DoK Level 2: Describe what happens at the production stage of a performing artwork.

DoK Level 3: Explain how a performing arts event could be organised.

DoK Level 4: The pre-production stage of the production of a performing artwork is the most critical. Do you agree? Discuss.

Week 17

Learning Indicator: *Review, revise, rehearse, and fix the Performing Art artistic product(s) planned based on indigenous knowledge systems.*

Theme or Focal Area: Rehearsal

The rehearsal stage is where learners go through various activities that are meant to refine the artwork. Some of the activities may/will involve:

a) Production conference.

b) Drafting a rehearsals schedule.

c) The rehearsals (from line to scripts reading, line rehearsal, scripts down rehearsals, technical, dress and final rehearsals).

d) Creating a rehearsal attendance book.

e) Ensuring discipline and collaborative/teamwork.

f) Construction of the scenery designs or sets.

g) Managing the cast and crew.

h) Performances etc.

Note: Teachers' adequate input is very crucial for learners to really grasp the activities involved at the production stage. Teacher can assign students to do research on some rehearsal activities.

Music Rehearsal Techniques		
Choral Rehearsal	**Orchestral Rehearsal**	**Pop Music Rehearsals**
The Teacher must **Know the Score**. Leaners can also be made to study the score.	The Teacher must **Know the Score**. Leaners can also be made to study the score.	The Teacher must **Know the Work**. Leaners can also be made to study the Piece.
1ST LISTEN To: {A recording} Melody, Instrumentation, Contrast, Tonality, Rhythm and Repetition. **2ND LOOK For**: {On the Score} the Key, the Time Signature, the Scoring, the Main Theme, the other Themes, Repeat Signs, Double-bar lines, Rehearsal numbers and letters, and the Sections. Then **LOOK again** for all you Listened to in the 1ST above.	**1ST OVERVIEW**: Composer info., Title info., Dedication (Ethos), Instrumentation, Transposition (i.e., clefs); Then **"Page-Thru"** the Score and Notice: - tempo markings and changes, metre, key, large dynamic contour, and any noticeable form. **2ND OVERVIEW**: Do the Harmonic analysis, Phrasal analysis, and Singing through the Score.	**PARTS OF A SONG**:- Intro, Verse, Pre-Chorus, Chorus, Bridge, and Ending. **LOCATION OF SONG PARTS**:- *Intro* = Beginning of song; *Verse* = Repeated section; *Pre-Chorus* = [optional] before the *Chorus*; Chorus = Repeated section; *Bridge* = Non-repeated towards the end; and *Ending* = End of the Song. **DESCRIPTION**: The Teacher must find suitable and appropriate words to describe parts to Learners.

Figure 2: *A brass ensemble rehearsal*

Pedagogical Exemplars

Whole-class discussion:

- In Groups OR Individually, learners select materials; analyse and interpret; rehearse; evaluate and refine; and fix the creativity/composition/novelty.
- As a whole class, the teacher should lead a discussion around what groups hope to achieve in their rehearsals and what success might look like (objectives and success criteria for rehearsals). This could be recorded in a rehearsal logbook so that learners begin to track systematically what they have done in each rehearsal and their progress.

Activity-Based Learning: Work as a group to rehearse the planned Performing Arts event. The teacher should move around the room to help groups that require support to fine tune their performance skills.

Talk for Learning (TfL): Critique one another's performance and role in the rehearsal in order to fine-tune the production.

Key Assessment

DoK Level 1:

- Identify and name different types of Dance, Music or Drama rehearsals (e.g. individual, group, sectional, improvisation, character development).
- Recall the steps involved in preparing for a Dance, Music or Dance performance.

DoK Level 2: Explain the importance of warm-ups, stretching and physical exercises in the Performing Arts rehearsals (Dance, Music, Drama).

DoK Level 3: Compare and contrast different rehearsal techniques for improving musicality, character development and artistry.

DoK Level 4: Create a rehearsal framework that incorporates multiple artistic disciplines (e.g., dance, music and drama).

Week 18

Learning Indicator: *Perform/produce/present the planned performing Arts artistic product.*

Theme or Focal Area: Performance

Performance stage; This stage is where the actual performance takes place. Here, a performer or groups of performers present the performing artwork to an audience. There is no room for rehearsals. Mistakes must be limited to avoid dragging or marring the aesthetics (beauty) of the performance.

Hence, it is very prudent at this stage to effectively and efficiently:

- Mobilise all the resources that will be needed
- Manage time
- Cast
- Crew
- Audience
- Ticketing at Box Office, etc.
- Ensure a smooth performance
- Monitor the performance
- Provide security
- Make sure seating arrangements are comfortable and convenient for the audience.

Figure 3: *A musical Performance with traditional musical instruments*

Note: Teacher's adequate input is very crucial for learners to really grasp the activities involved at the performance stage.

Pedagogical Exemplars

Whole-class discussion: The teacher should lead a whole class discussion on what a successful performance looks like so that the class can begin to work-up a collaborative set of criteria that cast and crew need to demonstrate.

In groups before performances begin, pairs should be invited to then populate a template, based upon the whole class discussion, asking:

a) What should we look for in cast members to know it was a successful performance?

b) What should we look for to think the crew is working successfully?

c) What does a good audience need to do?

The answers to these questions can form an evaluation checklist so that learners are appraising their peers as they watch performances.

Activity-Based Learning:

- Work together as a group to perform the planned Performing Arts artistic product .
- Collaborate with other artists or companies to co-produce the event
- Execute the planned performance, incorporating all artistic elements (e.g., music, dance, drama)
- Engage with the audience and foster a connection with the performers
- Write notes on directing the performance of the artistic product(s)
- Learners should constitute Committees to explore venue, prepare and set up the Box Office, prepare invitation letters, programme, brochure, poster, hand bills, etc.

Key Assessment

DoK Level 1: What is *performance* in Performing Arts?

DoK Level 2: Explain the activities involved at the production of performing artwork for cast and crew.

DoK Level 3: As the artistic director of your school's Performing Arts Club, explain how you will successfully produce a performance.

DoK Level 4: As a stage manager for your school Performing Arts Club, evaluate effective management of a performance from pre-production to the production stage.

Week 19

Learning Indicator: *Record the Performing Arts creative product for post-production activities.*

Theme or Focal Area: Recording for documentation

Recording a performing artwork is very important in the Performing Arts and/or the entertainment industry. This helps in the documentation or for archival purposes. The recording of the performing artworks could be recorded in the following ways:

Documentation Or Archival Strategies	The Music Recording Process
• Still pictures • Tape/digital/videos • Written • Posters • Tickets • Brochures	• Preparation • Recording • Overdubbing • Mix down • Mastering • Song sequence editing • Product manufacturing • Marketing and sales.

The video and still picture recordings are the best to use since these provide the opportunity for the performers to see themselves to identify their mistakes for improvement. In a class setting, these can encourage class discussions and peer-reviews hence advancing teaching and learning.

Prepare for recording by considering the following:

- Mobilise recording equipment
- Ensure that all are functioning properly
- Set up equipment in advance
- Ensure that there are no disruptions such as external noises or breaks in power supply
- Do a trial test of set-up of equipment
- Make room for inconveniences
- Do your recording as soon as the performance starts
- No room for lateness and laziness, etc.

The types of recordings include,

a. Audio (only heard),

b. Visual (only seen)

c. Audio-visual (both heard and seen), etc.

Note: Teacher's adequate input is very crucial for learners to really grasp the activities involved in recording and archiving performing artworks.

Figure 4: *A female behind busy working in the studio*

Figure 5: *Behind a recording equipment*

Note: Teacher's adequate input is very crucial for learners to really grasp the activities involved in recording and archiving performing artworks.

Pedagogical Exemplars

Experiential Learning:

- If learners have access to recording equipment, the teacher should provide a whole class experience of how to operate the technology.
- Learners should be able to work individually and in groups to edit and finalize projects (both audio and video) for presentation.
- This can include basic functions of record and stop, how to rewind / fast forward and how to download and save / store the recording. In groups, learners should record a 1-minute clip and then download / store the recording according to a file naming convention to demonstrate that they have acquired the skills needed to record a full performance.
- Explore how self-phones could be used for recording, etc.

Digital Learning:

- The teacher should divide the class into groups where one group is tasked with filming the other and then they swap.
- Record the planned performing arts artistic product(s), using digital resources such as a mobile phone or camera.

- Depending on resource allocation, groups could have more than one recording device and can experiment with the best views / angles to capture the performance. Record the planned Performing Arts event.
- Record the planned performing arts event, using digital resources such as a mobile phone or camera (e.g., video, live stream)
- Edit the performance for digital presentation

Talk for Learning:

- Using interactive questioning technique as a plenary session, discuss what suitable recording equipment is available and the values and ethics involved in recording a performing artwork.
- Learners document a SWOT analysis to give a presentation in class on the artistic product(s) created.

Key Assessment

DoK Level 1: Identify and name different types of music recording software

DoK Level 2: Explain how to digitally record and document a performing artwork.

DoK Level 3: Examine the importance of recording and documenting performing art production.

DoK Level 4: Keeping archival documents or records of the performing arts is crucial for cultural posterity and national pride. *Critically examine this statement.*

Section 5 Review

Section five provided the opportunity for learners to learn about how to create ideas for works and the practice in the Performing Arts sector. The teacher assisted learners in appreciating indigenous knowledge systems and how to capitalise on the indigenous knowledge system to create performing artworks to generate income and revenue for the development of self and the country (Ghana) in general. The learners also learnt about 'how' to practice or survive in the Performing Arts sector as a practitioner.

Additional Reading

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2. Howell, A., & Howell, A. (2013). *The analysis of performance art: a guide to its theory and practice*. Routledge.
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5. Oakley, K., Sperry, B., & Pratt, A. C. (2008). The art of innovation: How fine arts graduates contribute to innovation.
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2. A musical Performance with traditional musical instruments: https://hillpost.in/2012/09/ghanaian-musicians-perform-in-delhi/50837/
3. *A female behind busy working in the studio: https://www.pinterest.com/pin/in-music-industry-women-are-behind-the-mic-but-rarely-running-the-board--509117932854465396/*
4. Behind a recording equipment: https://www.shutterstock.com/search/black-woman-film-camera?page=3

SECTION 6: ANALYSIS AND INTERPRETATION

Strand: **Analysis and Interpretation**

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

Learning Outcome: *Examine and appraise one's own and others' creative works/endeavour*

Content Standard: Demonstrate approaching proficiency level skills in interpreting and understanding one's own and others' performing arts event created based on Ghanaian indigenous knowledge systems.

INTRODUCTION AND SECTION SUMMARY

This Section is aimed at equipping learners with foundational knowledge and skills in the processes of interpreting and understanding artistic products or artworks. Hence, the teacher is to provide an environment for learners to acquire all the foundational knowledge and skills in order to progress in their learning to become critics of the entertainment industry. What it means is that, by the end of the five weeks, learners would be able to demonstrate their knowledge, skills and understanding of the elements of artistic productions and performances used for analysis and interpretation of performing artworks.

It is worthy for the teacher to note that learners have been taken through this kind of exercises before between weeks 4 -12. Week 20 begins a new Learning Indicator, which dovetails into the following weeks (21 - 24). However, the teacher's involvement and support are greatly encouraged where learners are found to be struggling. In all it is expected that, by the close of week 24 learners should be enabled to critique productions and performing artworks confidently either by doing independent work or as a team.

The weeks and indicators covered by the Section are as follows:

Week 20: Identify and evaluate the elements of production/presenting/performing the artistic product(s).

Week 21: Identify and analyse the artistic expressions of Performing Arts artistic product(s).

Week 22: Evaluate the aesthetics of Performing Arts artistic product(s).

Week 23: Identify and connect performing art artistic product(s) to life experience.

Week 24: Communicate and connect one's own and others' life experiences to new perspectives and new realisations.

SUMMARY OF PEDAGOGICAL EXEMPLARS

The Performing Arts is a practical discipline hence should be taught as such. Teachers are to ensure a safe and conducive atmosphere where all students will participate actively without any biases, discrimination and harassment. Therefore, teachers must be very respectful, cordial and affable with learners. The pedagogical exemplars or methods that are prescribed for teaching the Performing Arts include inquiry-based learning where learners are allowed to research to discover information; Collaborative Learning where learners collaborate to solve a problem; Project-Based Learning (PBL) where learners work together to do a project; Talk for Learning (TfL) where learners engage in talk or discussion to find solutions. Others include, group work where learners work in groups; experiential learning where learners learn through experiencing real life encounters, and so on. For the gifted and talented learners, additional tasks are assigned to them to perform leadership roles as peer-teachers to

guide their colleague learners to have a deeper understanding of how to analyse and interpret artistic productions and/or performing artworks.

ASSESSMENT SUMMARY

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

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

AP: Oral responses

P: Oral and written responses

HP: Oral and written with diagrams or other forms.

Week 20

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

Theme or Focal Area: The Post-Production Stage:

It is at the post-production stage that mostly analysis and interpretation are done, especially immediately after production. Analysis could be carried out or done specifically on

- the performing artwork e.g. dance score/musical score/play or script
- the production e.g. production conference, rehearsal and all others
- the performance e.g. dance performance, music performance and dramatic performance

Teacher should lead Learners to review and reflect on the Table on page 18 titled "***A Plan to Execute a Performing Arts Event that Reflects Indigenous Knowledge Systems***" so as to revisit the artwork they collaboratively planned, developed and produced/performed/exhibited for this stage of the post-production analysis.

To effectively evaluate or appraise a theatre production, the elements of production must first be identified. In evaluating or appraising a production/performance, the strengths and weaknesses of the production are identified and discussed in order to plan to overcome the weaknesses and to strengthen the strengths.

The elements that are used to analyse and interpret productions include the following:

- The drama text/script/play (how relevant/why the choice)
- The process of production such as rehearsals (from Production Conference to Final Dress and Technical Rehearsals)
- The theatre space i.e., the stage use/stagecraft
- The Performance (performers acting (believability) directing/stage movement (blocking), the work of stagehands fluidity
- The Design Aspect (scenery, costume, make-up, sound and lighting
- The audience (seating, involvement/participation)
- Recording equipment(s).

Apart from the elements, other factors such as cleaning the auditorium/grounds, repairing props, costumes and accessories could be discussed.

Pedagogical Exemplars

Exploratory Learning: Learners watch videos or presentations of various Performing Arts artistic product(s) to:

a. Identify and write down the key elements of the production.

b. Critique each element of the production and suggest ways of improvement.

c. In doing so, consider the following:
- The play or score performed and its relevance.
- Understand why you want to organise an event.
- Performance or showmanship (believability).

- Use of sound and light effects.
- The set design and its impact on the performance.
- Audience participation and reactions.

Project-Based learning: Guide Learners to:

- develop "success criteria" for appraisal of an artistic product(s)performance.
- Write down a report based on their discussions of video or presentation watched.
- Write a report based on their discussions on the features of their peers' performances in the past. For most learners, a prompt sheet of features to discuss will be all that is needed to remind them of features to draw upon – e.g., staging, lighting, and blocking, etc.
- For learners who need support in structuring their thoughts, a template could be made which they fill in with prompt questions or sentence starters.

Talk for Learning: Using interactive questioning technique, learners discuss post-production activities while exhibiting values of confidence, courage, tolerance, avoid stereotyping and biases about gender roles.

Key Assessment

DoK Level 1: Identify 4 things which went well and 4 things that can be improved.

DoK Level 2: Identify 4 things which went well and 4 things that can be improved, including recommendations for next time.

DoK Level 3: Explain why, overall, the production was a success (make reference to key features of drama / music / dance performance).

DoK Level 4: Analyse the ways in which one key feature of drama / music / dance made the show a success.

Week 21

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

Theme or Focal Area: Artistic Expressions

The Performing Arts are a means of expressing opinions, emotions, feelings or tastes through the performance of Dance, Music and Drama. Theatre is a collaborative art, which combines words, voice, musical sounds, movement and visual elements to express meaning. The performing arts range from vocal and instrumental music, dance, drama, circus art, pantomime and other numerous cultural expressions that reflect human creativity and imagination. It is worth noting that there are three major types of art performances.

These are:

- Dance: where performance is purely based on dance movements.
- Music: where performance is based on musical idioms, stylistic genres, traditional and indigenous soundscape, etc.
- Dramatic: where performance is based on dialogue and action.

The analysis of any artistic expression after a Performing Arts event is very significant. For instance, learners should be able to identify the artistic expression that is/was produced, such as musical theatre, dance theatre and dramatic theatre. In addition, learners should be able to go further to break down the components that make up a Performing Arts event to understand how these components were pulled together creatively to successfully organise an event.

Consider the following:

- The play or script performed and its relevance.
- Understand why you want to organise an event.
- Acting (believability).
- Use of sound and light effects.
- The set design and its impact on the performance.
- Audience participation and reactions.

Pedagogical Exemplars

Talk-for-Learning: Through a group session, discuss the key findings made on the artistic expressions on the artistic product(s)

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

Exploratory Research:

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

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

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

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

Key Assessment

DoK Level 1: State at least any three published artistic expressions you know.

DoK Level 2: Analyse and interpret any published artistic expression you know.

DoK Level 3: State and explain how any performing artwork you have watched has impacted your life.

DoK Level 4: Appraise a production you have watched taking into consideration the artistic impression and productive element.

Week 22

Learning Indicator: *Evaluate the aesthetics of Performing Arts artistic product(s).*

Theme or Focal Area: Performance Aesthetics

The beauty of Performing Art work/piece/production is also known as the aesthetics. Aesthetics has to do with what the performer needs in order to reach the artistic standards deemed appropriate and desired. This involves, what is required to achieve spectacle (the wow experience) during a performance. Hence, performers (e.g. dancers, singers, actor/actress, instrumentalists) who has achieved top-notched work will exude beauty both physically and in the performance, which ultimately affects the audience experience and responses. Effective showmanship integrates the use of culturally appropriate literacy, movements, gestures, soundscapes, etc.

The following are some factors that enhance the aesthetics or beauty of a performance:

- The performer (believability)
- Directing/stage movement (blocking),
- The work of stagehands and fluidity.
- The set design /scenery,
- Costume,
- Make-up,
- Sound and light effects

Figure 6: *A performer giving out her best*

Note: When a performance is equipped with the above resources and are effectively implemented and coordinated, it eventually brings out the beauty or aesthetics of the performing arts event. Teacher should help learners identify these and connect them to the mood or link to genre to impact on their impressions.

Below are some **factors/gestures/skills** that enhance the aesthetics or beauty of a CLASSICAL MUSIC CONDUCTOR's performance:

Conductor's Creativity Exercises	
1. Put your hand high in the air 2. Make curving lines with your hand 3. Make straight lines 4. Make angles in corners 5. Can your hand indicate stop? 6. Can your hand indicate come here? How many different ways? 7. Can your hand indicate hurrah? 8. Can your hand give me that? 9. Can your hand seem afraid? 10. Can your hand indicate anger? 11. Can your hand indicate shyness? 12. Can your hand indicate pride 13. Can your hand seem to be impatiently waiting 14. Can your hand seem curious? 15. Can your hand indicate loneliness? 16. Can your hand indicate sleepiness? 17. Make your hand seem to be playing with a feather	18. Make our hand seem to be playing with a slime 19. There is fire in your hand 20. Imagine that your hand is a paint brush painting a fence 21. Imagine that your hand is on a piece of long silk 22. Imagine that your hand is sliding along a soft piece of velvet 23. Imagine that your hand is feeling a long angola fur 24. Imagine that your hand is like water running down a window pane 25. Imagine that your hand is like tears running down a face in pain 26. Imagine that your hand is fog 27. Imagine that your hands are like feet, jumping over a fence 28. Imagine that your hands are slithering over a low well

Pedagogical Exemplars

Exploratory Research: Watch online videos or recordings of your own and others' performing arts events and through think-pair-share, evaluate the aesthetics of the event. The teacher can guide learners to practice evaluating the performance as a whole piece by asking questions in discussion such as:

Exploratory Research:

a. Explain preferences, using supporting evidence and criteria to evaluate dance /music/theatre drama artistic product(s).

b. Consider the aesthetics of the production elements in a dance /music/ drama artistic product(s).

c. Analyse the artistic expression of a dance. Discuss insights using evaluative criteria and dance terminology

d. Consider the aesthetics of the production elements in a drama work.

e. Identify how compositions are appropriate for an audience or context, and how this will shape future compositions

- Watch online videos of professional PA creative product(s) .
- Through think-pair-share, evaluate the aesthetics of the piece.
- The teacher can target questions to learners to get them to think critically about aesthetic decisions made in the performance:

  a) Why is that colour scheme chosen? What do you think? What is it trying to convey?

b) What is effective about the make-up / costumes / staging?

c) Are there components of the aesthetics which stand out for you (because they work or don't work)?

Project-based learning:

- Groups should then be given take-home assignments to work collaboratively to design a stage / costume / make-up ideas, for class presentation.
- Their brief should be: if you were in charge of putting this show on, how would you do it differently? The teacher should invite learners to justify their aesthetic decisions.

Collaborative Learning: Undertake group presentations based on the aesthetic decisions made in groups.

Key Assessment

DoK Level 1: Recall example aesthetic components of performing arts.

DoK Level 2: Aesthetics in the Performing Arts bring about beauty. Explain: How do performers develop aesthetics in performing artwork?

DoK Level 3: Create a visual presentation on how Performing Arts aesthetics are used in an artwork you have studied.

DoK Level 4: Analyse and interpret the application of aesthetics in a production that you have participated in.

Week 23

Learning Indicator: *Identify and connect performing art artistic product(s) to life experience.*

Theme or Focal Area: Connecting artworks to real-life experience

The Performing Arts encourage learners in terms of:

a) **Self-Discovery,** for example, learners:

- develop their emotions.
- expand their creativity.
- enhance their imagination.
- build confidence.
- build good attitudes.
- change mindset.
- It facilitates team building and collaboration.
- It enhances psycho-social skills.
- It facilitates the development of empathy.

When learners identify these impacts or influences in their lives, they (learners) are enabled to easily connect the performing artworks to life experiences, hence arriving at new perspectives and realisations of the impact of the Performing Arts to human existence/humanity.

Interdisciplinary Connections in the Arts: - The Teacher should facilitate how Learners will state their personal interests and demonstrate why they prefer some artworks/musical selections/ performance and production procedures over others and demonstrate language arts skills in both L1 and L2 mediums.

Connect The Performing Artworks To Life Experiences

Learners should be encouraged by Teacher to watch the post-production recording and respond to the video documentary played in class or taken home and describe the activities involved (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge.

Learners should demonstrate:

- understanding of the correlation between music, dance, drama, media arts and visual arts, through the collaborative production of the artwork (being it in MUSIC, DANCE or THEATRE);
- understanding of the correlation between cross-curricula knowledge in say Maths skills through the songs, acts, etc., pertaining to numbers, days of the week and seasons and months of the year;
- the relationship to science through the productions about nature, weather and the seasons.
- an understanding of the relationship of history and geography when relating to the community through a variety of productions
- an understanding of the relationship of *rite-de-passage* when relating to the community through a variety of productions
- an understanding of the relationship of festivals when relating to the community through the productions.
- an understanding of the language arts skills when expressing themselves through L1 and L2 mediums.

b) **Self-Expression.** Learners are enabled to
- develop their own performing artworks.
- do self-reflection.
- form connections that go beyond differences

Learners being able to identify these impacts or influences on lives and are able to connect their lives to created performing artworks. This facilitates the formation of new perspectives and realisations through the Performing Arts which are vital to human existence. Through this, the learners will be motivated to express their thoughts and feelings through designing their performing artworks.

Learning Task

Investigate self-discovery through Performing Arts and its associated benefits.

Pedagogical Exemplars

Activity-Based Learning: Undertake a gallery walk to review various PA artistic products(s) .

- Use critical questioning approaches to connect life experiences and ideas to the artistic product(s) created and communicate the explored insights.
- The teacher takes Learners through the following activities:
  a. Explore how the AIKS and historic belief systems affect creative choices in DANCE/ MUSIC/DRAMA work.
  b. Discuss how the artistic product(s) communicates new perspectives or realisations. Compare orally and in writing the process used in choreography/composition/playwrighting to that of other creative, academic, or scientific procedures
  c. Identify how compositions are appropriate for an audience or context, and how this will shape future compositions
  d. Analyse aurally the elements of music (including form) of musical works, relating them to style, mood, and context, and describe how the analysis provides models for personal growth as composer, performer, and/or listener.

Exploratory Learning: Design concept maps to link the artworks to everyday life experiences.

Talk for Learning (TfL): Through a teacher led-discussion brainstorm the connection between various life experiences and various ideas in a performing art creative product(s).

- Teacher encourages Learners to watch the Post-Production recording and respond to the video documentary played in class or taken home and describe the activities involved (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge.

Project-Based Learning: Individually, write down how your life experiences, ideas and perspectives are realised through a performing artwork you have watched connect to everyday life.

Key Assessment

DoK Level 1: Outline the personal benefits of the Performing Arts

DoK Level 2: Demonstrate your understanding of the connection between the Performing Arts and life experiences.

DoK Level 3: Briefly explain the following benefits of the Performing Arts;

a. self - discovery

b. self - expression.

DoK Level 4: Do you agree with the perception that Performing Arts is connected to everyday life experiences? *Discuss*

Week 24

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

Theme or Focal Area: Communicating and connecting

Communication is a powerful means of bringing people together through the sharing of information. A learner's ability to share experience from a performing artwork – by connecting experiences with others' experience to come to new perspectives and realisations - is valuable. The bridge built through Performing Arts communication brings about understanding, diversity, peace, love, unity of purpose empathy, etc.

Figure 7*: Domestic Violence*

The act of becoming fully aware or conscious of the facts or emerging topical issues creates a growing need to take action to bring solution to the many challenges that the world faces.

E.g.

- The fight against climate change
- Domestic violence and abuse
- Need to love one's country
- Preservation and development of the true Ghanaian cultural values.

NB: Allow learners to add to the above.

Learning Task

Investigate what is meant by self-expression through Performing Arts and its associated benefits.

Pedagogical Exemplars

Talk-for-Learning:

- Through a teacher-led discussion, brainstorm on the connection between various life experiences and various ideas in the artistic product(s). s.

- Teacher encourages Learners to describe various life experiences and activities involved (culturally, historically, musically, dramatically, artistically, etc.) and connect with their personal interests, experiences, ideas, and knowledge.
- Learners demonstrate a correlation between DANCE, MUSIC, and DRAMA, and possibly, VISUAL ARTS:
  a) cross-curricula knowledge in say Maths skills through the songs, acts, etc., pertaining to numbers, days of the week, and seasons and months of the year;
  b) about nature, weather, and the seasons.
  c) history and geography
  d) *rite-de-passage*
  e) festivals when relating to the community.
  f) language arts skills when expressing themselves through L1 and L2 mediums, etc.

Project-Based Learning: Individually write down how your life experiences, ideas, and perspectives realised connect to everyday life.

Key Assessment

DoK Level 1: Recall performances that have connected with you and explain why you connect with them.

DoK Level 2: Explain how any performing artwork you have watched has influenced your life.

DoK Level 3: Analyse how a significant issue has been explored through a performing artwork.

DoK Level 4: Develop a dance / music / drama-based social impact project that addresses a community issue.

Section 6 Review

Section six provided the opportunity for learners to learn about *how to evaluate, analyse and interpret artistic productions and artworks. Secondly, learners were also enabled to understand the relationship between the performing Arts and everyday life. Hence, exposing them to new perspectives and realisations to facilitate self-discovery and self-expression.*

Additional Reading

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