



TEACHER'S RESOURCE PACK

CREATIVE ARTS
AND DESIGN **BASIC 7**



**NATIONAL COUNCIL FOR
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Writing Panel

NAME	INSTITUTION
Prof. Cosmas W. K. Mereku	UEW, Winneba
Prof. Nana Afia Opoku-Asare	KNUST
Mr. Obed Kwesi-Ahordjie	Accra, Wesley Girls
Mr. Terry Bright Kweku Ofosu	University of Ghana
Mrs. Veronica Odom	NaCCA
Mr. John Mensah Anang	NaCCA
Mr. Desmond Ali-Alhassan Gasanga	GES, Kroma
Benjamin Kwao Adipah	NaCCA (RTD)



National Council for Curriculum and Assessment (NaCCA)

P. O. Box CT PMB 77 Cantonments Accra

Telephone: 0302909071, 0302909862

Email: info@nacca.gov.gh

Website: www.nacca.gov.gh





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Part A

About the Teacher's Resource Guide

Teacher Resource Pack

What, Why and How

The Teacher Resource Pack has been developed with the primary audience being Basic School Creative Arts and Design teachers in the Common Core Programme (CCP). To this end, the resource guide aims to promote the use of best practices for effective and high quality creative arts and design learning outcomes in schools.

In addition to important background information about high quality creative arts and design learning outcomes (content standards and core competencies), this resource guide provides the following:

- sample lesson plans which contain suggestions for assessment and teaching/learning sample assessment tasks directions for establishing safe and supportive classroom cultures that promote achievement of quality creative arts and design learning outcomes, including
- Keywords or vocabulary
- Suggested activities for learning and assessment (these include the exemplars from the common core curriculum document, along with other learning and assessment activities, supported by the learner resources)
- Equipment and resources for learning
- References to Learners Resource Guide (LR) page ref.
- Progression (describes how knowledge and understanding will be built as the content standard is addressed)
- Suggestions for homework, project work and/or community engagement which focus on ideas for refining, extending or applying what has been learned
- Cross-curriculum links or cross-cutting issues (which require the identification of links between concepts, content or learning related to

other disciplines and making reference to opportunities for the core competencies).

- Potential misconceptions and/or learner's learning difficulties, which require the identification of the challenges that might be presented as the learner works to achieve the content standard, and include any suggestions that help the teacher to overcome them, such as adaptations to teaching and learning activities.

INTRODUCTION

WHY THE REVIEW OF THE CURRICULUM?

Learning Context warranting the Review

Education in general, is to provide the individual with the requisite competencies and employable skills to contribute to the socio-economic development of the society. However, it is sad to note that some of the learning areas that are relevant and practical oriented to this demand were unfortunately relegated to the background making education in Ghana grammar oriented. These conditions have contributed in no small way to the production of unemployable graduates. To correct this ill-fated and substandard approach, the Ministry of Education has introduced the Common Core Programme (CCP) from Basic 7 (JHS1) to Basic 10 (SHS1). The Common Core Programme (CCP) emphasises a set of high, internationally-benchmarked career and tertiary education ready standards, that learners need to acquire for academic progression, the workplace or both.

To ensure the realisation of the objectives of the Common Core Programme (CCP), Creative Arts and Design has been selected as one of the key learning areas. Every learner from Basic 7 (JHS1) – Basic 10 (SHS1) is expected to study Creative Arts and Design. The idea is to offer every learner the opportunity to acquire basic concepts in design and hands-on (practical) skills and experiences in visual and performing arts. Creative Arts and Design introduces the learner to the general concept of design (a creative



thinking process), visual arts (painting, graphics, textiles, sculpture, ceramics, basketry, leatherworks bead-making and calabash works) and performing arts (music, dance and drama) activities. Creative Arts and Design is to predispose the learner to the understanding of entrepreneurship, awareness of job opportunities and the selection of career related vocational programmes in visual and performing arts for academic progression, specialisation and the world of work.

The designers and developers of the Common Core Programme curriculum for Creative Arts and Design brought together two key learning areas at the JHS level – the Visual Arts option of Basic Design and Technology (BDT) and the Music and Dance curriculum – to revive the generic and symbiotic relationship that existed between these two allied subjects. It is worth noting that, the teaching and learning of the Visual Arts option of the BDT regrettably received little attention and patronage. This was as a result of unavailability of trained Visual Arts teachers at the JHS level, accounting for the low numbers of BECE candidates for the BDT Visual Arts option. Pre-Technical Skills and Home Economics account for about 95% of the BECE candidature. The case of the Music and Dance curriculum at the JHS level was even worse. The Music and Dance curriculum unfortunately remained on the shelves. It was not given any attention nor recognition because it was not examinable at the BECE. Trained Music and Dance teachers at the JHS level were coerced involuntarily to teach other subjects such as Creative Arts and Design, Religious and Moral Education and English Language. The introduction of Creative Arts and Design is therefore a restoration of the lost opportunity to many learners to identify and develop their artistic and creative potentials. It is to revive the two sister subjects and to offer the JHS learners, the opportunity to develop their critical thinking and problem solving skills; creative and innovative skills; communicative and collaborative skills as well as the application of the concept of design process – problem identification, definition, research, solution, testing and evaluation.

Through the study of Creative Arts and Design, learners will be exposed to real world situations, conceptualise and generate new ideas to find solutions to individual, family, community, national and global problems using visual and performing arts concepts, media and techniques. They will develop ideas to

design and compose/make artworks, music, dance and drama of cultural and aesthetic values to educate, eulogise and entertain the public through exhibition and performance. More importantly, the study of Creative Arts and Design will equip the learner with functional and lifelong skills in the use of 'design' as a strategic tool for research, business development, institutional management, event planning, product design, service provision and town planning.

Rationale

Creative Arts and Design (CAD), is a new subject that has been introduced at the Common Core Programme (CCP) level in educating the Ghanaian child. The subject is a multifaceted discipline which is both multidisciplinary and interdisciplinary. The subject comprises four major disciplines namely (i) *Design*, (ii) *Visual*, (iii) *Performing Arts* (Music, Dance and Drama). As CAD, the disciplines become integrated and complement each other. Consequently, learners will have the privilege to study CAD for a statutory period of 200 minutes every week.

Creative Arts and Design provides the learner with the opportunity for self-exploration, self-expression, building of mental focus, physical dexterity (skilful use of hands), reduction of stress and personal satisfaction and enjoyment. The skills acquired assist learners to improve their performance in other learning areas. Creative Arts and Design also predisposes learners to the technical and vocational programmes in later years and to meet the demands of the modern world of work.

Additionally, Creative Arts and Design develops a functional and all-round learner – 3H: Head (cognitive/mind/thinking), Hand (psychomotor/body) and Heart (affective/feelings) – with basic knowledge and understanding of diverse cultures, strong logical competencies, and a range of comprehensive communication and interpersonal skills. Learners learn to handle a variety of challenges by coming out with suggested creative options and solutions.

Citing Roger Sperry's Split Brain Experiments, Dina Ziganshina (2007) observes that,

Education in the creative arts contributes to the learner's self-esteem and sense of personal empathy as well as the development of the right side of the brain. The right side of the brain is regarded as essential in tasks that require the understanding of complex patterns (intuitive, emotional, holistic, nonverbal, visual-spatial) as methods of processing ideas and issues. People who predominantly use the right side





of their brain are considered to be artistic, intuitive, imaginative, and visually oriented.

The study of Creative Arts and Design therefore

1. Develops learners to have creative and innovative skills, critical thinking and problem-solving skills, collaborative and communicative skills.
2. Engages learners to acquire, develop and express their feelings and emotions in different ways during the learning process for effective transfer of knowledge, vertically and horizontally.
3. Shapes the individual's personal sense of social and cultural identity.
4. Facilitates recognition of the importance and value of the culture of the people; locally, nationally and globally.
5. Prepares and predisposes learners for advance learning in the Junior and Senior High schools thus contributing to informed choices of career courses and vocations in the creative arts industry.
6. Transmits, promotes and preserves the culture of a nation.
7. Helps learners think critically and imaginatively to develop ideas for designing, making and responding to artistic processes and products.
8. Embraces all domains of knowledge and life: intellectual, social, psychological, spiritual, artistic, aesthetic and physical.
9. Provides avenues for self-expression, visual knowledge and the sense of discrimination between what is beautiful and unpleasant, so that people can make the right choices.
10. Develops the skills, ability and aptitudes to adapt positively to:
 - i. the changing local and global environment, and
 - ii. the need to sustain it.

AIMS OF CREATIVE ARTS AND DESIGN

General Aims

The goal of *Creative Arts and Design* as a subject at the Common Core Programme (CCP) level (JHS 1-3 and SHS 1) is to offer learners the opportunity to explore and understand the world around them. Creative Arts activities expand the learner's way of looking at objects, examining, expressing and adapting to conditions within the environment. Learners, first

learn to respond aesthetically to their environment through their senses – seeing, touching, tasting, hearing, smelling and moving or lifting. By their nature, children and young people are very curious about happenings around them which suggests the need to provide them with sensory experiences.

The curriculum is expected to predispose the learner to ideals and concepts of vocational education as the engine of economic growth with broad-based opportunities in addressing unemployment. Each learner possesses a range of talents and skills, and they need a variety of learning experiences in order to develop them fully. Lessons in *Creative Arts and Design* should enable learners to make sense of what they learn and to express themselves freely and creatively.

The curriculum is aimed at ensuring that learners are:

- developing to become artistically literate in identifying and solving individual, family, community and national problems ;
- brainstorming, analysing and developing ideas;
- designing, composing and creating art forms;
- displaying and sharing products of the arts;
- appreciating and appraising own works and those of others;
- thinking creatively, acting collaboratively and inclusively with confidence and competence as a Ghanaian and a global citizen.

Teachers of *Creative Arts and Design* should present the learner with options that make skills, concepts and experiences in creative arts applicable in other learning areas and in real world situations. Opportunities should be provided for visits to historical sites, galleries, museums, parks, centres of arts and culture, chief's palaces, theatres, drama studios, craft centres and production units to observe and interact with practitioners to form the core of learning activities. These will enable them appreciate the nature of things and to focus their natural curiosity for self-learning, academic progression and career choices. Well-planned lessons which involve learners making decisions and taking responsibility of their own learning will help to achieve the goals of the learning, and become grounded in the acquisition of the – **4Rs** (**R**eading, **wR**iting, **aR**ithmetic and **cR**eativity) – for life.





Subject Aims

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

PHILOSOPHY— CREATIVE ARTS AND DESIGN

Philosophy of Teaching and Learning

The philosophy for teaching *Creative Arts and Design* is interconnected with the concept of mentoring learners through consistent guidance and role modelling both inside and outside of the classroom. The teacher acts as a facilitator, inspires and encourages learners to become:

1. **Observant (sharp-eyed):** Learn to look closely for details, as in still life drawing.
2. **Inventive (visionary):** Learn to imagine and manipulate ideas and images from memory, e.g. a scene from the farm, lorry station, hospital, etc.
3. **Explorative:** Learn to take initiatives to explore, experiment and learn from experiences, e.g. trying other alternatives using non-traditional media, instruments, styles and techniques.
4. **Expressive:** Learn to convey personal opinions through artistic expression.
5. **Persistent:** Learn to persevere, e.g. commit oneself to an activity or project and see it through to the end.
6. **Reflective:** Learn to become aware of personal interests, skills, knowledge and experiences to make critical decisions and judgments.

7. **Perceptive:** Learn to become aware through the senses – seeing, feeling, tasting, smelling and hearing.
8. **Appreciative:** Learn to appraise and talk about all the values of a person or thing.

Instructional Expectations

Creative Arts and Design teachers are expected to treat each learner uniquely. The approach is not a “one size fits all” because each learner has distinct skills, talents and capabilities. This approach calls for the use of a range of different pedagogical approaches that seek to address the needs of individual learners. Be ready to accept anything the learners do. The most important thing is that they are always ready to participate in a creative arts lesson.

1. Through class discussions, guide learners to be aware that creative activities are used to solve identified problems. For example
 - Design products include catalogues, furniture, buildings, clothing, airplanes, bridges, product packaging, games, posters and road signs. They are used to educate us, send and receive information, decorate our homes and offices, and help us to live comfortable lives. The visual arts products beautify our homes, schools, churches, mosques, palaces and work places. They are used to give us information, educate us and show directions.
 - The performing arts works are used to entertain us during social gatherings and religious functions. They are also used to educate us and advise us.
2. Lead learners to identify problems in the home, school and community that affect the individual, family, community and the country.
3. Guide them to discuss the effect of these problems on their education, health and sanitation, cultural beliefs and practices, job creation and employment, etc.
4. Lead them to investigate the causes of these problems through interviews, visits, observations, reading and group or class discussions, etc.
5. Guide learners through brainstorming activities, exploration with available tools, instruments, materials and techniques (individually or in groups) to design, compose/make visual and performing arts projects to help solve identified problems.





6. Let learners plan, display and share their artworks and compositions through exhibitions and performances with peers and other members of the community.
7. Guide learners to appreciate, appraise and critique their works, document the outcomes, reflect creatively on their findings and use the feedback to undertake future projects.

The CAD curriculum is aimed at developing individuals who are literate, good problem solvers, have the ability to think creatively and have both the confidence and competence to participate fully in the Ghanaian society as responsible local and global citizens.

The following are the major roles the teacher is expected to undertake in the implementation of the curriculum:

Design: Design consists of creative knowledge and understanding about creativity and innovation. The *Design Strand* consists of the following learning areas:

- Design in Nature and the Manmade Environment
- Drawing, Shading, Colouring and Modelling for Design
- Creativity, Innovation and the Design Process
- Career Pathways in Design

Visual Arts: Visual Arts consist of the following learning areas/experiences:

- Two-dimensional arts: drawing, painting, colour work, printmaking, patternmaking, lettering and camera/electronic arts etc.
- Three-dimensional art: modelling, casting, carving, weaving (fibre arts), paper craft (origami/quilting art), sewing/stitching, crocheting, construction and assemblage.

This discipline encourages self-expression, brainstorming, imagination, perception, reflective thinking, critical observation, analytical and practical skills and attitudes for designing and making Visual Arts works. Through this strand, learners further develop their visual literacy by looking at, examining, thinking about and expressing their own views and feelings about a wide variety of their own and others' artworks produced or found in different cultures and environments in Ghana and other parts of the world based on the following:

- Type of artworks;
- People who make the artworks;

- Theme or topic;
- Materials used;
- Tools used;
- Methods of production;
- Cultural, functional and aesthetic value of the artworks.

Performing Arts: Performing Arts consists of the following learning areas

- Music
- Dance
- Drama

This strand encourages self-expression, brainstorming, imagination, perception, reflective thinking, critical observation, listening, analytical and practical skills and attitudes for composing and performing music, dance and drama. Through this strand, learners further develop their visual literacy by looking at, examining, thinking about and expressing their own views and feelings about a wide variety of their own and others' compositions and performances produced or found in different cultures and environments in Ghana and other parts of the world based on the following:

- Types of compositions
- People who compose or perform the artworks (music/performances)
- Theme or topics
- Materials and elements used
- Instruments used
- Methods of production
- Cultural, functional and aesthetic value

THE TEACHER'S RESOURCE PACK: WHAT, WHY AND HOW TO USE IT

WHAT IS THE TEACHER'S RESOURCE PACK?

It is to help the teacher implement the *Creative Arts and Design* curriculum efficiently. It provides the teacher with signposts and guidelines to enable them plan, develop and execute teaching and learning activities for the attainment of desired learning standards. Furthermore, it gives teachers information and procedures to:

- select the most efficient teaching and learning strategies
- use elaborations to identify appropriate content within the context of schools





- design units of lessons based on the standards relevant to the needs and interest of students
- plan and execute learning programmes suitable for school and students
- plan and conduct assessment to monitor and gauge students' learning and attainment of desired learning outcomes.
- gather the materials you will need and try them out in advance.
- work with confidence with the information in the curriculum and be ready to lead other teachers to plan their own lessons.
- be abreast with terminologies in the glossary section in the curriculum and explain same to students.

Using the Teacher's Resource Pack

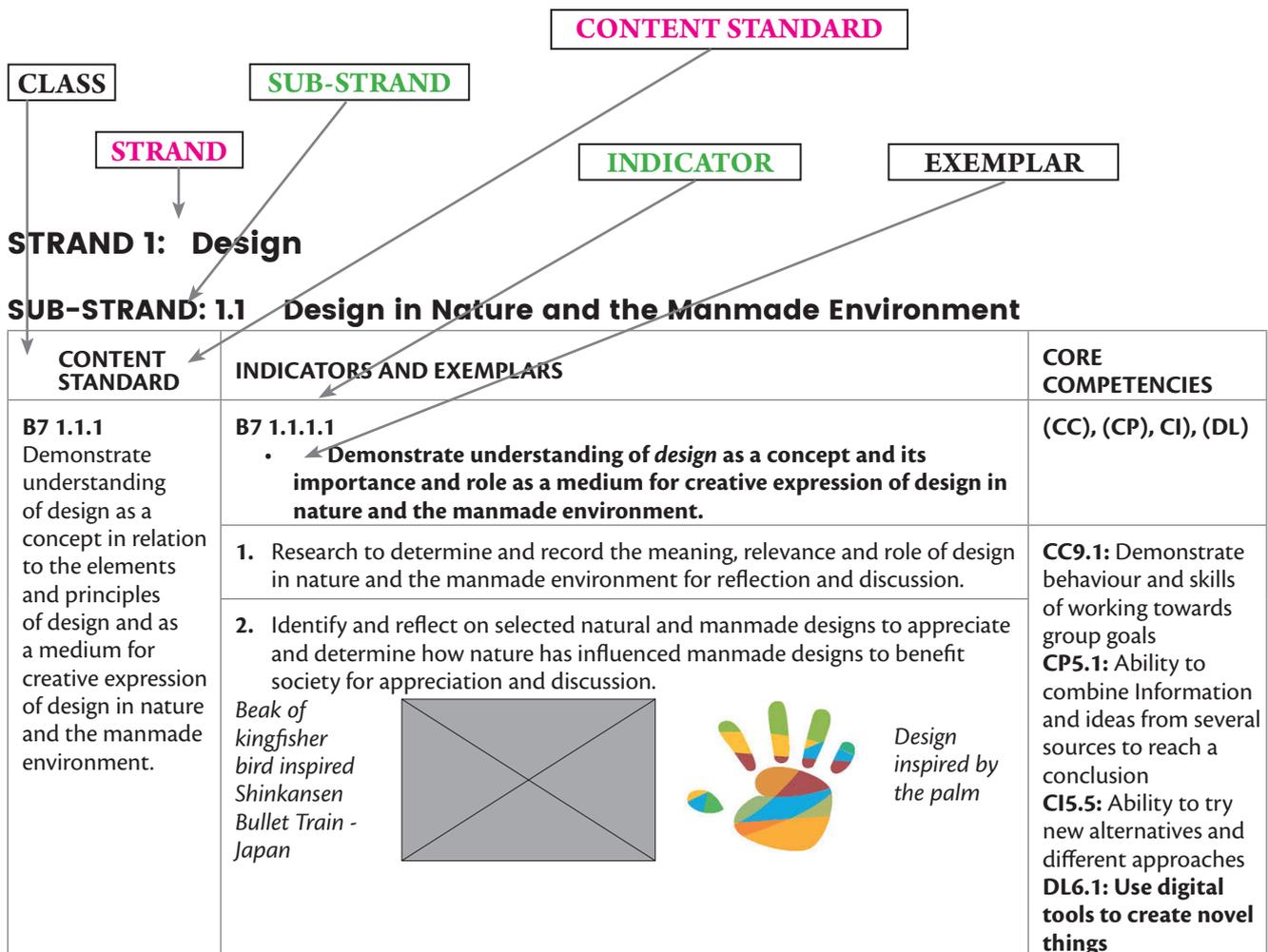
The teacher is encouraged to do the following to use the pack.

- read the guide thoroughly and carefully.
- become familiar with the *creative arts and design* curriculum, its strands, sub-strands, content standards, exemplars and indicators.
- select one strand, read and note its sub-strands, content standards and indicators and take note of those ideas, strategies and processes (exemplars) that you think will be useful to you.
- discuss with other teachers, share your ideas and plan how you will execute your lesson.

Note: *The lessons in the resource pack are not scripted lessons to be followed holistically. A lesson may be broken down and taught in several lessons.*

Structure and Organisation of the CAD curriculum

A unique annotation is used to label the class, strands, sub-strands, content standards and learning indicators in the curriculum for the purpose of easy referencing. The annotations are defined below illustrating them in an excerpt of the curriculum.





Strands are the broad learning areas or domains of the CAD content to be studied.

Sub-strands are the sub-divisions of the broad learning areas or strands.

Content standard refers to the pre-determined level of knowledge, skill and/or attitude that a learner attains by a set stage of education.

Indicators are clear outcomes or milestones that learners have to exhibit in each year to meet the content standard expectation. The indicators represent the minimum expected standard in a year.

Exemplars clearly explain the expected outcomes of indicators and serve as support and guidance to the facilitator/teacher in the delivery of the curriculum.

The *Creative Arts and Design (CAD)* programme is an amalgamation of four subject disciplines in the arts, namely; *Design, Visual Arts, Music and Dance and Drama* [Performing Arts]. As a subject on the basic school timetable, CAD becomes a multifaceted discipline that is both multidisciplinary and interdisciplinary. For effective delivery of its content, two main areas are created (namely **Design** and **Creative Arts**) that form the main STRANDS of the subject. CAD will be offered to all CCP learners. Under *Design*, four sub-strands are identified. Under *Creative Arts*, three sub-strands are identified. The strands and sub-strands are shown below.

STRANDS	SUB-STRANDS
1.DESIGN	1.1 Design in Nature and the Manmade Environment
	1.2 Drawing, Shading, Colouring and Modelling for Design
	1.3 Creativity, Innovation and the Design Process
	1.4 Career Pathways in Design
2.CREATIVE ARTS	2.1 Media and Techniques
	2.2 Creative and Aesthetic Expression
	2.3 Connections in Local and Global Cultures



Part B

PLANNING, TEACHING AND ASSESSMENT

CREATIVE AND LEARNING CENTRED TEACHING

These are approaches, methods and strategies for ensuring that every learner benefits from appropriate and relevant teaching and learning episodes, which are timely assessed and feedback provided to the learner and other stakeholders such as parents and education authorities. It includes the type and use of appropriate and relevant teaching and learning resources to ensure that all learners make the expected level of learning outcomes. The curriculum emphasises

- the creation of learning-centred classrooms through the use of creative approaches to teaching and learning as strategies to ensuring learner empowerment and independent learning
- the positioning of inclusion and equity at the centre of quality teaching and learning
- the use of differentiation and scaffolding as teaching and learning strategies for ensuring that no learner is left behind
- the use of Information Communications Technology (ICT) as a pedagogical tool
- the identification of subject specific instructional expectations needed for making learning in the subject relevant to learners
- the integration of assessment for learning, as learning, and, of learning into the teaching and learning process and as an accountability strategy
- the use of questioning techniques that promote deep learning.

Learning-Centred Pedagogy

The learner is at the centre of learning. At the heart of the curriculum is learning progression and improvement of learning outcomes for Ghana's young people with a focus on **Reading, wRiting,**

aRithmetic and cReativity (4Rs). It is expected that at each curriculum phase, learners would be offered the essential learning experiences to progress seamlessly to the next phase. At this Common Core Programme phase (i.e. B7–B10), if there are indications that a learner is not sufficiently ready for the next phase (i.e. B11–B12), a compensatory provision through differentiation should be provided to ensure that such a learner is ready to progress with their peers or classmates.

The CAD curriculum encourages the creation of a learning-centred classroom with the opportunity for learners to engage in meaningful “hands-on” activities that bring home to the learner what they are learning in school and what they know from outside of school. The learning centred classroom is a place for learners to discuss ideas, and through the inspiration of the teacher, actively engage in looking for answers through working in groups to solve problems. This also includes researching for information and analysing and evaluating the information obtained. The aim of the learning-centred classroom approach is to develop learner autonomy so that learners can take ownership of their learning. It provides the opportunity for deep learning to take place.

The teacher should create a learning atmosphere that ensures:

- learners feel safe and accepted.
- learners are given frequent opportunities to interact with varied sources of information, teaching and learning materials and ideas in a variety of ways.
- the teacher assumes the position of a facilitator or coach who helps learners to identify a problem suitable for investigation via project work.
- problems are connected to the context of learners' world so that it presents authentic opportunities for learning.
- subject matter is around the problem, not the discipline.



- learners responsibly define their learning experience and draw up a plan to solve the problem in question.
- learners collaborate whilst learning.
- demonstration of the results of learning through a product or performance.

It is more productive for learners to find answers to their own questions rather than for teachers to provide the answers and opinions in a learning-centred classroom.

The teacher is a facilitator or coach who:

- helps learners to identify a problem suitable for investigation;
- connects the problem with the context of the learners' world so that it presents authentic opportunities for learning;
- organises the subject matter around the problem, not the discipline;
- gives learners responsibility for defining their learning experience and planning to solve the problem;
- encourages collaboration by creating learning teams;
- expects all learners to demonstrate the results of their learning through a product or performance.

It is more productive in learning for teachers to use their knowledge, understanding and skills to motivate learners to find answers to their own questions than for teachers to provide the answers and their opinions. It takes good and skilful teachers to provide the enabling environment for learners to set their learning objectives, agenda and the processes.

Inclusion

Inclusion is ensuring access and learning for all learners, especially those disadvantaged. All learners are entitled to a broad and balanced curriculum in every school in Ghana. The daily learning activities to which learners are exposed should ensure that learners' right to equal access to quality education is being met. These approaches, when used in lessons, will contribute to the full development of the learning potential of every learner. Learners have individual needs and learning experiences and different levels of motivation for learning. Planning, delivery and reflection on daily learning episodes should take these differences into consideration. The curriculum therefore promotes

1. learning that is linked to learners' background and to their prior experiences, interests, potential and capacities;
2. learning that is meaningful because it aligns with learners' ability (e.g. learning that is oriented towards developing general capabilities and solving the practical problems of everyday life); and
3. the active involvement of learners in the selection and organisation of learning experiences, making them aware of their importance and also enabling them to assess their own learning outcomes.

Differentiation and Scaffolding

This curriculum is to be delivered through the use of creative approaches. Differentiation and Scaffolding are pedagogical approaches to be used within the context of the creative approaches.

Differentiation is a process by which differences between learners (learning styles, interest and readiness to learn etc.) are accommodated so that all learners in a group have the best possible chance of learning. Differentiation could be by content, task, questions, outcome, groupings and support. This ensures maximum participation of all learners in the learning process.

- **Differentiation by task** involves teachers setting different tasks for learners of different ability. For example, in sketching the plan and shape of their classroom, some learners could be asked to sketch free hand while others would be asked to trace the outline of the plan of the classroom.
- **Differentiation by support** involves the teacher providing targeted support to learners who are seen as performing below expected standards or at risk of not reaching the expected level of learning outcome. This support may include a referral to a Guidance and Counselling Officer for academic support.
- **Differentiation by outcome** involves the teacher allowing learners to respond at different levels. In this case, identified learners are allowed more time to complete a given task.
- **Scaffolding** in education refers to the use of a variety of instructional techniques aimed at moving learners progressively towards stronger understanding and ultimately greater independence in the learning process.

Scaffolding involves breaking up the learning episodes, experiences or concepts into smaller parts and





then providing learners with the support they need to learn each part. The process may require a teacher assigning an excerpt of a longer text to learners to read, engage them to discuss the excerpt to improve comprehension of its rationale, then guiding them through the keywords/vocabulary to ensure learners have developed a thorough understanding of the text before engaging them to read the full text. Common scaffolding strategies available to the teacher include:

- giving learners a simplified version of a lesson, assignment or reading, and gradually increasing the complexity, difficulty, or sophistication over time;
- describing or illustrating a concept, problem, or process in multiple ways to ensure understanding;
- giving learners an exemplar or model of an assignment to complete;
- giving learners a vocabulary lesson before they read a difficult text;
- clearly describing the purpose of a learning activity, the directions learners need to follow, and the learning goals they are expected to achieve;
- explicitly describing how the new lesson builds on the knowledge and skills learners were taught in a previous lesson.

Information Communications Technology (ICT)

ICT has been integrated into this curriculum as a teaching and learning tool to enhance deep and independent learning. Some of the expected outcomes that this curriculum aims to achieve through ICT use for teaching and learning are:

- improved teaching and learning processes;
- improved consistency and quality of teaching and learning;
- increased opportunities for more learner-centred pedagogical approaches;
- improved inclusive education practices by addressing inequalities in gender, language and ability;
- improved collaboration, creativity and higher order thinking skills;
- enhanced flexibility and differentiated approach of delivery;
- enhanced use of digital media responsibly as they understand appropriate and inappropriate behaviour in cyberspace and their implications that help them to evaluate the quality and validity of information.

The use of ICT as a teaching and learning tool is to provide learners access to large quantities of information online. It also provides the framework for analysing data to investigate patterns and relationships in a geographical context. Once learners have made their findings, ICT can then help them organise, edit and present information in many different ways.

Learners need to be exposed to the various ICT tools around them including calculators, radios, cameras, phones, television sets, computer and related software like Microsoft Office packages – Word, PowerPoint and Excel - as teaching and learning tools. The exposure that learners are given at this Common Core Programme level will build their confidence and increase their level of motivation to apply ICT use in later years, both within and outside of education. ICT use for teaching and learning is expected to enhance the quality and learners' level of competence in the 4Rs.

ASSESSMENT OF STUDENTS' LEARNING

Assessment in the Standards-based Curriculum

Assessment is an integral part of teaching and learning and it becomes a critical issue in the teaching and learning of Creative Arts and Design and one that requires careful consideration by teachers and pre-service teachers alike. Any good teacher is constantly assessing performance and giving timely and direct feedback. Assessment is paramount in the Creative Arts and Design classroom. Assessments must be planned in order to make sure they are carried out effectively. Also, you shouldn't do assessment just because you're supposed to do them. As teachers, we use, and value assessment because they inform our feedback to students and the way we'll deliver instruction in the future.

Multiple sources of assessment will involve different ways of presenting tasks to learners as well as different ways of probing assessment information, so that valid inferences about learners' progress can be made. Assessment tasks can include a variety of formats: written, oral, practical; can be closed or open-ended; real life or abstract; completed individually or as a group.

Ways to assess Creative Arts and Design in the classroom

Performance Assessment

Students can demonstrate what they have learnt and how to solve problems through a collaborative effort in solving a complex problem together. You should





offer learners the opportunity to show how they understand problems and strategies that best work for them. You should create learning centres with adequate resources that help learners to demonstrate their understanding of concepts. The use of project works and group assignments help learners showcase their abilities in Creative Arts and Design.

Open-response Questions

To help learners grasp ideas in class, ask open-ended questions that get them writing/talking. They will undoubtedly reveal more than you would have thought to ask directly. Avoid yes/no questions and phrases. Use follow up questions that provoke thinking and generate discussions in the classroom. Encourage learners to use appropriate Creative Arts and Design vocabulary or terms and command words in explaining their solutions and communicating their ideas.

Investigations

To use investigations, give basic *Creative Arts and Design* problems in which learners can demonstrate how they have mastered the basic concepts and skills. As a teacher, ask learners to interpret, calculate, explain, describe or predict whatever it is they are analysing. Investigations provide the opportunity for learners to go through a real *Creative Arts and Design* experience of formulating questions, posing and testing conjectures, and arguing and proving statements. For example:

- a. Identify the various principles of design e.g., rhythm, balance, proportion, repetition, etc. (5mins)
- b. Brainstorm and experiment with tools and materials to be able compose the elements of design and classify them according to their uses. (10mins)
- c. Discuss how to apply the principles of design in a composition. (15mins)
- d. Apply knowledge and skills acquired building blocks for visual design, composition and creative expression of ideas. (10mins)

Self-assessment

Using self-assessment strategies help learners develop confidence in themselves. After teaching, ask learners to evaluate their work and participation. Responding to the following questions will help learners learn to assess themselves and their work objectively:

- What was the most difficult part of this lesson for you?

- What do you think you should do next?
- If you could do this task again, would you do anything differently? If yes, what?

Group Assessment

In Creative Arts and Design, learners learn better when they collaborate and share ideas. You can use “think-pair-share”, “group”, etc. strategies where learners take a few minutes to think about the question or prompt. Next, they pair or move into groups with designated partner(s) to compare thoughts before sharing with the whole class. Learners ask each other questions about the topic, or problem. The questions initiate a conversation that continues with a series of responses and additional questions. By so doing, learners learn to formulate questions that address issues to facilitate their own discussion and arrive at a new understanding.

Formative pencil–paper assessment

Learners respond individually to short, pencil–paper formative assessments of skills and knowledge taught in the lesson. The teacher collects assessment results to monitor individual student progress and to inform future instruction.

LESSON PLANNING

Creative Arts and Design Lesson

A lesson plan (referred to as lesson notes) based on this scheme of learning must be prepared for the associated indicators to the content standard to be achieved. The lesson plans do not have to be lengthy. What is important is to make sure they contain the main elements of the lesson. They are meant to guide instructional activities so teachers can maximise classroom time.

Phases of the Lesson

Teachers must understand how to arrange the different learning activities in the indicators into a logical progression of learning for young learners. To do this effectively, it is recommended that lessons should comprise the following three phases of learning activities:

- Phase 1: **Starter (preparing the brain for learning)**
- Phase 2: **Main (new learning including assessment)**
- Phase 3: **Plenary/Reflections (Learner and teacher)**





The **starter** sets the tone. Activities which engage learners, get them thinking and provide a clear focus on learning, creates a purposeful atmosphere in which the teacher is in charge and the learners are ready and willing to work. As learners are learning a new game, song, rhyme and the related concepts, it may be necessary to go a little slower. However, teachers should quickly pick up the pace so that learners become faster and faster at accessing these important concepts. The goal is to maintain a lively pace and provide an energetic start to the class.

It is important to review and reinforce concepts covered in previous weeks or classes as part of the starters. For that reason, the weekly schemes of learning outline short, fun games and activities teachers can do to reinforce understanding. Teachers should strive to do at least a short starter activity per lesson.

The bulk of the **main (new learning including assessment)** phase in a lesson plan should be devoted to having *all* learners:

- explore the new learning areas for the day
- work in pairs or groups to carry out differentiated tasks
- work with resources or tools to carry out differentiated tasks
- share and discuss their results and strategies
- develop relevant core competencies (i.e. problem solving, critical thinking, communication, digital literacy, collaboration etc.)

In addition to the above, and for the purpose of **assessment**, in each lesson, time should be set aside for learners to work independently or collaboratively on problems. During this time, the teacher should move around, look at and check learners' work.

The **Plenary/Reflections** phase is a fantastic opportunity to reflect, recap and consolidate the learning that has happened in the day's lesson. They can also be used to introduce ideas that will be visited in the next lesson, forming a bridge for continuous learning. Ideally, an effective plenary

- usually occurs at the end of a lesson but can also be used at other points in the lesson if appropriate
- brings the whole group together to participate
- is used by the teacher (and to an extent by the learners) to check on learning so far and to identify any misconceptions that need to be corrected
- directs learners to the next phase of learning

- helps learners understand not only **what** they have learnt, but also **how** they learnt it.

Some useful plenary techniques:

1. *Post-it notes* for learners to document 3 things they have learnt.
2. Using a flip chart or whiteboard/chalkboard to record group learning achievements.
3. Showing 5, 4, 3, 2, 1 fingers to demonstrate success in learning progress on a five-point scale. For example, 5 fingers mean 'I really got it', 4 means 'mostly got it', 3 means 'got some of it', 2 means 'got little of it' and 1 means 'didn't get it'.
4. Sit in a hot seat and make 3 points as a key character that would be an expert in the lesson outcome, hand on to another class member who has to make 2 points, then down to 1.

Note: Always finish on time so that you don't miss out the plenary in your lesson plan. It should be very clear to any observer that learners have made progress in learning and can demonstrate it. Where insufficient progress has been made, it should be clear what the plan of action will be to address this in the next lesson. One of the most common criticisms is that teachers don't use assessment outcomes to inform future planning. Make it clear that you can see what each and every learner has learnt and what the next steps are to secure progress.

Time Allocation for the Phases of a Lesson

A total of four periods a week, each period consisting of 50 minutes, is allocated to the teaching of CAD at the CCP level (B7-B10). Learners will have the privilege to study CAD for a statutory duration of 200 minutes every week. *Design* will have one period of 50 minutes, *Visual Arts* will have two periods of 100 minutes, *Performing Arts (Music and Dance-Drama)* will alternate and have one 50-minute period every fortnight. It is suggested that teachers of CAD agree among themselves for the timetabling arrangements.

Content Standards for B7

The CONTENT STANDARDS below are pre-determined levels of knowledge, skill and/or attitude that the learner attains by the Common Core Programme [CCP] level B7. They have been sequenced progressively. Note that they have also been arranged in their subject specific areas, viz., Design, Visual Arts, and Performing Arts (Music and Dance-Drama) for each content standard.





STRANDS	SUB-STRANDS	INDICATOR
DESIGN	1.1 Design in Nature and the Manmade Environment	B7 1.1.1 Demonstrate understanding of design as a concept in relation to the elements and principles of design and as a medium for creative expression of design in nature and the manmade environment.
	CREATIVE ARTS	2.1 Media and Techniques
B7. 2.1.2. Music Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music.		
B7. 2.1.3. Dance and Drama Demonstrate understanding and apply media, voice and movement techniques in dance and drama.		
2.2 Creative and Aesthetic Expression		B7. 2.2.1. Visual Arts Demonstrate the ability to use concept of the design process (idea development) to produce, display and appraise own creative artworks that reflect in the range of different times and cultures.
		B7. 2.2.2. Music Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical art works that reflect the range of different times
		B7. 2.2.3. Dance and Drama Demonstrate the ability to use concepts of design process (idea development) to produce and display own creative and expressive art-forms that reflect in the range of different times and cultures in dance and drama.
2.3 Connections in Local and Global Cultures		B7. 2.3.1. Visual Arts Demonstrate the ability to correlate and generate ideas from visual artworks in the community that reflect a range of different times, cultures and topical issues.
		B7. 2.3.2. Music Demonstrate the ability to correlate and generate ideas from indigenous creative musical forms and art musicians in the immediate community, that reflect a range of different times, cultures and topical issues.
		B7. 2.3.3. Dance and Drama Demonstrate the ability to correlate and generate ideas from creative artworks of dancers and actors in the community, that reflect a range of different times, cultures and topical issues.





Recommended allocation of time to lesson phases

SINGLE, 50 MINUTE CLASS		TWO BACK-TO- BACK 30-MINUTE CLASSES (EACH CLASS FOLLOWS SAME ROUTINE)	
Duration	Activity	Duration	Activity
10 min	A starter should stimulate curiosity and open mindedness and prepare the brain for learning. These can be random and/or linked to the content standard. Example: (a) <i>Ice breaker</i> : Ask students to play a <i>stone passing game</i> in small groups around their tables. (b) Recap of RPK / Previous Lesson using <i>Reflect/Connect/Apply</i> [RCA] technique. Ask students to fill in the first column of the KWL strategy table. (c) Draw attention to the new lesson's content standard and indicator(s).	15–20 min	A starter should stimulate curiosity and open mindedness and prepare the brain for learning. These can be random and/or linked to the content standard. E.g. Random mental activities (fast paced games) or reinforcement short activities.
30 min	Activities to explore new learning content for the day (including at least 10 minutes where learners do problems or exercises alone or collaboratively, in their exercise books and teacher moves round to monitor and check work).	60–65 min	Activities to explore new instructional content for the day (including at least 5 minutes where pupils do problems or exercises alone or collaboratively, in their exercise books with the teacher monitoring and checking learners work).
10mins	Plenary/Reflections Reflect, recap on and consolidate the learning that has happened in the day's lesson.	20 min	Plenary/Reflections Reflect, recap on and consolidate the learning that has happened in the day's lesson.

LESSON PLANNER BY SUBJECT DISCIPLINES

The number of lessons developed for the Teacher and Learner resource packs for the B7 Content Standards for the various disciplines are shown in the table below:

Subject Discipline	Number of Lessons	
	Teachers Pack	Learners Pack
Design	9	9
Visual Arts	11	11
Music	15	15
Dance and Drama	7	7

Content Standards for Sub-strands:

B7.1.1.1 (Design) — 1.1 Design in Nature and the Manmade Environment

B7.2.1.1 (Visual Arts) **B7.2.1.2** (Music) and **B7.2.1.3** (Dance and Drama) — 2.1 Media and Techniques

B7.2.2.1 (Visual Arts) **B7.2.2.2** (Music) and **B7.2.2.3** (Dance and Drama) — 2.2 Creative and Aesthetic Expression

B7.2.3.1 (Visual Arts) **B7.2.3.2** (Music) and **B7.2.3.3** (Dance and Drama) — 2.3 Connections in Local and Global Cultures

To ensure teachers select lessons that cover all the spectrum of our *sub-strands*, notes have been provided on the various subject disciplines to guide teachers. Also, a weekly table populating the lessons for easy referencing has been suggested to assist teachers in their choice for the lessons across the three terms, to ensure they teach all the aspects of the curriculum as designed.



HOW TO USE THE DESIGN TRP

Notes on Termly Forecasting of Design Lessons in the TRP

Design

Nine (9) lessons were developed. The lessons are arranged accordingly:

	Sub-strand 1	Sub-strand 2	Sub-strand 3
Term 1	Lessons 1	Lessons 2	Lesson 3
Term 2	Lessons 4	Lessons 5	Lesson 6
Term 3	Lessons 7	Lessons 8	Lesson 9

Observed/Possible Lesson Topics (as in the Learners Park)

	Sub-strand 1	Sub-strand 2	Sub-strand 3
	B7 1.1.1 Demonstrate understanding of design as a concept in relation to the elements and principles of design and as a medium for creative expression of design in nature and the manmade environment.		
	B7 1.1.1.1 Demonstrate understanding of design as a concept and its importance and role as a medium for creative expression of design ideas in nature and the manmade environment.	B7 1.1.1.2 Research to identify and record what constitutes the <i>elements of design</i> in nature and as 'building blocks' for creative expression of design ideas in the manmade environment.	B7 1.1.1.3 Research to identify and record what constitutes the <i>principles of design</i> and describe how they are used to organise the <i>elements of design</i> as 'building blocks' for creative expression of design in nature and the manmade environment.
	1. Research to determine and record in writing the meaning, importance and role of design in nature and the manmade environment for appreciation, reflection and discussion.	1. Research to deduce and record in writing what constitutes the <i>elements of design</i> and their application as 'building blocks' for creative expression of design ideas in the manmade environment for reflection and discussion. <i>Examples: dot, line, shape, texture, colour, value.</i>	1. Search for and organise relevant information to describe and record in writing the <i>principles of design</i> and how they apply in design in the natural and manmade environments for reflection and reporting. <i>Examples: balance, rhythm, repetition, variety, unity, emphasis.</i>
Term 1	Lesson 1: The meaning, importance and role of design in nature and the manmade environment.	Lesson 2: Introduction to <i>elements of design</i>	Lesson 3: Introduction to <i>principles of design</i>
	B7 1.1.1 Demonstrate understanding of design as a concept in relation to the elements and principles of design and as a medium for creative expression of design in nature and the manmade environment.		
	B7 1.1.1.1 Demonstrate understanding of design as a concept and its importance and role as a medium for creative expression of design ideas in nature and the manmade environment.	B7 1.1.1.2 Research to identify and record what constitutes the <i>elements of design</i> in nature and as 'building blocks' for creative expression of design ideas in the manmade environment.	B7 1.1.1.3 Research to identify and record in writing what constitutes the principles of design and describe how they are used to organise the elements of design as 'building blocks' for creative expression of design in nature and the manmade environment.
	2. Identify and reflect on selected natural and manmade designs to determine how design in nature has influenced manmade designs to benefit society for appreciation and discussion.	2. Explore the natural and manmade environments to identify and document examples of <i>elements of design</i> for reflection and discussion.	2. Identify, describe and record examples of <i>principles of design</i> in nature and the manmade environment for appreciation and discussion.



	Sub-strand 1	Sub-strand 2	Sub-strand 3
Term 2	Lesson 4: Influence of natural <i>designs</i> on manmade design.	Lesson 5: <i>Elements of design</i> in nature and the manmade environment.	Lesson 6: <i>Principles of design</i> in nature and the manmade environment
B7 1.1.1 Demonstrate understanding of design as a concept in relation to the elements and principles of design and as a medium for creative expression of design ideas in nature and the manmade environment.			
	B7 1.1.1.1 Demonstrate understanding of design as a concept and its importance and role as a medium for creative expression of design ideas in nature and the manmade environment.	B7 1.1.1.2 Research to identify and record what constitutes the elements of design in nature and as 'building blocks' for creative expression of design ideas in the manmade environment.	B7 1.1.1.3 Research to identify and record in writing what constitutes the principles of design and describe how they are used to organise the elements of design as 'building blocks' for creative expression of design ideas in nature and the manmade environment.
	3. Compare and contrast selected natural and manmade designs to determine and record their similarities and differences for reflection and inspiration to create own design ideas. Examples: river and road; anthill and house.	3. Reflect on knowledge gained from discussions to create patterns based on selected <i>elements of design</i> using available manual and digital tools, materials and techniques for display and sharing. Examples: <i>patterns of lines and texture; concentric circles; different sizes of dots.</i>	3. Apply knowledge gained from research and discussions to select examples of <i>elements and principles of design</i> to create own and group designs using available manual and digital tools, materials and techniques for appreciation, display and feedback.
Term 3	Lesson 7: Similarities and differences in design in nature and manmade design or objects.	Lesson 8: Creating designs or patterns with <i>elements of design</i> .	Lesson 9: Creating patterns or designs with <i>elements and principles of design</i> .

KEY

Content Standard
Indicator
Exemplar
Suggested Lesson with extracted Topics (across Sub-strands)

HOW TO USE THE VISUAL ARTS TRP

Notes on Termly Forecasting of *Visual Arts* Lessons in the TRP

Visual Arts

Eleven (11) lessons were developed for *Visual Arts*. The lessons are arranged accordingly:

Term	Sub-strand 1	Sub-strand 2	Sub-strand 3
Term 1	Lessons 1 and 2	Lessons 3 and 4	Lesson 5
Term 2	Lesson 6	Lesson 7	Lesson 8
Term 3	Lesson 9	Lesson 10	Lesson 11





Proposed structure of Lesson /Topics (to be arrange in Learners Park)

Term	Sub-strand 1	Sub-strand 2	Sub-strand 3
Term 1	<p>Lesson 1: Media & Techniques Identification and experimentation of tools, materials and equipment for still-life, pattern making and modelling (<i>repeated with lesson 11</i>)</p> <p>Lesson 2: Media & Techniques Still-life: meaning, media and techniques.</p>	<p>Lesson 3: C& A Expressions Processes in still-life drawing</p> <p>Lesson 4: C& A Expressions Processes in shading still-life objects.</p>	<p>Lesson 5: Connections Identification of Visual artworks (still-life drawing) in the community.</p> <p>Planning and exhibiting of still-life artworks</p>
	<p>B7 2.1.1.1 B7 2.1.1.2</p>	<p>B7 2.1.1.3 B7. 2.2.1.1</p>	<p>B7. 2.2.1.2</p>
Term 2	<p>Lesson 6: Media & Techniques Developing design thinking processes to design own visuals artwork.</p>	<p>Lesson 7: C& A Expressions Modelling: meaning, media and techniques. Processes in modelling</p>	<p>Lesson 8: Connections Identification of modelling artworks that reflect the history, culture in the community. Planning and exhibiting of modelling artworks</p>
	<p>B7 2.1.1.1.</p>	<p>B7 2.1.1.3 B7. 2.2.1.1.</p>	<p>B7. 2.2.1.2.</p>
Term 3	<p>Lesson 9: Media & Techniques Pattern making: meaning, media and techniques.</p>	<p>Lesson 10: C& A Expressions Processes in pattern making</p>	<p>Lesson 11: Connections Planning and exhibiting artworks</p>
	<p>B7 2.1.1.4</p>	<p>B7. 2.2.1.1.</p>	<p>B7. 2.2.1.3.</p>

HOW TO USE THE PERFORMING ARTS [Music] TRP

Notes on Termly Forecasting of Music Lessons in the TRP

Music

Fifteen (15) lessons were developed for Music. The lessons are arranged accordingly:

	Sub-strand 1	Sub-strand 2	Sub-strand 3
Term 1	Lessons 1 and 2	Lessons 3 and 4	Lesson 5
Term 2	Lessons 6 and 7	Lessons 8 and 9	Lesson 10
Term 3	Lessons 11 and 12	Lessons 13 and 14	Lesson 15

Dance and Drama

Seven (7) lessons were developed for Dance and Drama. The lessons are arranged accordingly:

	Sub-strand 1 <i>Media & Techniques</i>	Sub-strand 2 <i>C & A Expressions</i>	Sub-strand 3 <i>Connections</i>
Term 1	Lessons 1	Lessons 3	Lesson 6
Term 2	Lessons 2	Lessons 4	Lesson 6
Term 3	Lessons 2	Lessons 5	Lesson 7



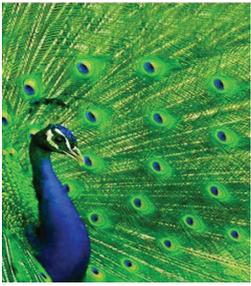
B7 TERMLY FORECAST FOR LESSONS

TERM	DISCIPLINES	WEEKS											
		1	2	3	4	5	6	7	8	9	10		
1 ST TERM	Design	B7 1.1.1.1 Lesson 1	B7 1.1.1.1 Lesson 3										
	Visual Arts	B7 2.1.1.1 Lesson 1	B7 2.1.1.2 Lesson 2		B7 2.1.1.3 Lesson 3		B7 2.2.1.1. Lesson 4		B7 2.2.1.2. Lesson 5		B7 2.2.1.2. Lesson 5		
	Performing Arts (Music and Dance/Drama)	B7 2.1.2.5 Lesson 1	B7 2.1.3.8 Lesson 1	B7 2.1.2.5 Lesson 2	B7 2.1.3.8 Lesson 1	B7 2.2.2.4. Lesson 3	B7 2.1.3.9 Lesson 3	B7 2.2.2.5. Lesson 4	B7 2.1.3.9 Lesson 3	B7 2.3.2.3. Lesson 5	B7 2.2.3.7 Lesson 6	B7 2.2.3.7 Lesson 6	
		B7 1.1.1.2 Lesson 4	B7 1.1.1.2 Lesson 6										
	Visual Arts	B7 2.1.1.1. Lesson 6	B7 2.1.1.3 Lesson 7										
	2 ND TERM	Performing Arts (Music and Dance/Drama)	B7 2.1.2.6 Lesson 6	B7 2.2.3.7 Lesson 2	B7 2.1.2.6 Lesson 7	B7 2.2.3.8 Lesson 2	B7 2.2.2.4. Lesson 8	B7 2.2.3.8 Lesson 4	B7 2.2.2.5. Lesson 9	B7 2.2.3.9 Lesson 4	B7 2.3.2.4 Lesson 10	B7 2.2.3.9 Lesson 6	
Design		B7 1.1.1.3 Lesson 7	B7 1.1.1.3 Lesson 9										
Visual Arts		B7 2.1.1.4 Lesson 9	B7 2.2.1.1. Lesson 10										
3 RD TERM	Performing Arts (Music and Dance/Drama)	B7 2.1.2.7 Lesson 11	B7 2.3.3.5 Lesson 2	B7 2.1.2.7 Lesson 12	B7 2.3.3.5 Lesson 2	B7 2.2.2.6. Lesson 13	B7 2.3.3.6 Lesson 5	B7 2.2.2.6. Lesson 14	B7 2.3.3.6 Lesson 5	B7 2.3.2.4 Lesson 15	B7 2.3.3.6 Lesson 7		
	Design	B7 1.1.1.3 Lesson 7	B7 1.1.1.3 Lesson 9										
	Visual Arts	B7 2.1.1.4 Lesson 9	B7 2.2.1.1. Lesson 10										

DESIGN LESSONS

Design Lesson 1

Strand: Design
Sub-strand: Design in Nature and Manmade Environment
Content standard: B7 1.1.1 Demonstrate understanding of <i>design as a concept</i> in relation to the <i>elements and principles of design</i> and as a medium for creative expression of design in nature and the manmade environment.
Indicator: B7 1.1.1.1 Demonstrate understanding of <i>design</i> as a concept and its importance and role as a medium for creative expression of design in nature and the manmade environment.
Keywords / vocabulary: Design, concept, medium, creative expression, nature, manmade environment.

Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Resource page ref	Progression
<p>Exemplar 1: Research to determine and record the meaning, relevance and role of design in nature and the manmade environment for reflection and discussion.</p> <p>i. Introduction</p> <ol style="list-style-type: none"> Engage learners in question-and-answer session on what design means to them. Guide learners to: <ul style="list-style-type: none"> brainstorm to generate and define a shared meaning of design. research as individuals and in groups to determine the meaning, importance, and role of design in society from library sources (e.g. dictionary, encyclopedia, and the Internet). 	pen pencil paper/sketch pad computer mobile phone print/online dictionary print/online encyclopaedia the world wide web		<ul style="list-style-type: none"> Doing personal reflection to answer questions on design. Listening to or observing identify design in surroundings Reflecting on own experience and share knowledge to define design. Collaborating to research and deduce the meaning, importance and role of design in society from various sources.
<p>ii. Main Activities:</p> <ol style="list-style-type: none"> Engage learners in nature walk to observe and appreciate design in nature and the manmade environment in the local community. Guide learners to reflect on the natural and manmade environments and describe design ideas they identified on the nature walk (e.g. tree barks, pattern on stones, images on billboards, arrangement of leaves on plants, shape of buildings/roofs). Let learners collect and document samples of natural and manmade designs in the form of sketches, photographs, video/audio recording. Learners are to organise samples to create "natural and manmade learning corner" for reflection, appreciation and discussion of design. Instruct learners search for/download and examine images and illustrations of design concepts associated with design disciplines (e.g. graphic/interior/architectural /fashion design). 	plants animals human movement buildings vehicles images on billboards computer mobile phone camera pen/pencil notebook sketch pad www.pinterest.com YouTube videos	 <p>Thumbprint - Natural element of design</p>  <p>Peacock- Natural principle of design</p>	<ul style="list-style-type: none"> Reflecting on and sharing findings of research on design. Recording research findings for reflection and revision. Finding and studying more examples of images that illustrate design.



iii. Reflection:-

Learners talk about how the natural and manmade environments serve as a resource for learning. Learners make suggestions on how the natural environment can be maintained and protected for future use



Homework /project work / community engagement suggestions

- i. Learners to observe their surroundings to identify and record other items that have pattern and illustrate design.
- ii. Learners to research and write a report on the role of design in society.

Cross-curriculum links / cross-cutting issues

English Language

B7.1.1.1; B7.1.2.1; B7.2.1.1; B7.2.2.1; B7.3.3.1; B7.4.1.1; B7.4.2.1; B7.4.2.2; B7.4.3.1.

Social Studies

B7.1.1.1; B7.1.3.1.

Science

B7.5.4.1; B7.5.5.1

Potential misconceptions / learner's learning difficulties

- i. Check for adaptation of design lessons for learners with Special Educational Needs (SEN).
- ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.
- iii. Check the perception that there is no design in nature.
- iv. Check for perception of design in terms of pattern, advertisement, posters, entertainment, style of clothes, etc.





Design Lesson 2

Strand: - Design
Sub-strand: 1.1 Design in Nature and the Manmade Environment
Content standard: B7. 1.1.1. Demonstrate understanding of <i>design as a concept</i> in relation with the <i>elements and principles of design</i> as a medium for creative expression in nature and the manmade environment.
Indicator: B7 1.1.1.2. Research to identify and record what constitutes the 'elements of design' in nature and as building blocks for composition and creative expression of ideas.
Keywords/Vocabulary: Elements, design, dot, line, shape, texture, colour, value, form, space, perspective.

Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Resource page ref	Progression
<p>i. Introduction:</p> <p>a. Engage learners in the exploration of personal misconceptions, biases and barriers to learning Design in relation to Creative Art from Primary to Junior High School.</p> <p>b. Let learners fill in the KWL strategies to identify where they are in their learning of design. (10 mins)</p>	<p>pencils paper charcoal pencil pastel cutters brushes crayons, colour pencil ruler/straight edge leaves videos</p>	 <p>Pencil Pen</p> <p>Brush Chacoal</p>	<p>i. Identifying tools, materials and equipment for creating elements from both natural and man-made environments.</p> <p>ii. Grouping and recording the tools, materials and equipment for creating elements of design according to their nature and sources (natural and man-made).</p>
<p>ii. Main Activities:</p> <p>c. Show a 5-minute video/pictures/charts on sample tools and materials on elements of design – (5 mins)</p> <p>d. Learners brainstorm and reflect on the nature of the tools, materials and equipment for making elements of design – (10 mins)</p> <p>e. Learners identify and group tools and materials from a variety of sources under making elements of design – (10 mins)</p> <p>f. Describe the tools and materials by drawing and stating their uses – (10 mins)</p>			<p>iii. Describing the tools and materials and stating their uses in creating elements of design.</p> <p>iv. Drawing and labelling the tools and materials.</p>
<p>iii. Reflection:</p> <p>g. Learners talk about the tools and materials used according to their nature and uses (5 mins)</p>			
Homework / project work / community engagement suggestions			
<p>i. Learners take a walk in the community and identify the tools and materials used in making elements of design.</p> <p>ii. Name and draw the tools, materials and equipment for making elements of design.</p>			





Cross-curriculum links / cross-cutting issues

English Language

B7.1.1.1; B7.1.2.1; B7.2.1.1; B7.2.2.1; B7.3.3.1; B7.4.1.1; B7.4.2.1; B7.4.2.2; B7.4.3.1.

Social Studies

B7.1.1.1; B7.1.3.1.

Science

B7.5.4.1; B7.5.5.1.

Potential misconceptions / learner's learning difficulties

- i. Check for adaptation of exercises for learners with Special Educational Needs (SEN).
- ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed
- iii. Only learners who are interested in Visual Arts can create design.





Design Lesson 3

Strand: Design
Sub-strand: 1.1 Design in Nature and Manmade Environment
Content standard: B7. 1.1.1. Demonstrate understanding of <i>design as a concept</i> in relation to the <i>elements and principles of design</i> and as a medium for creative expression of design in nature and the manmade environment.
Indicator: B7 1.1.1.3. Research 'principles of design' to describe how they are used to organise the 'elements of design' into building blocks for visual design, composition and creative expression of ideas.
Keywords/Vocabulary: Emphasis, balance and alignment, contrast, repetition, proportion, movement, etc.

Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/Resources	Learner Resource page ref	Progression
i. Introduction: <ul style="list-style-type: none"> a. Engage learners in the exploration principles of design and how they transition from Primary to JHS. b. Learners fill in the KWL strategies to identify where they are. (10mins) 	pencils paper charcoal pencil pastels YouTube videos pinterest images, etc.		<ul style="list-style-type: none"> i. Describing the need for principles of design in our day to day activities. ii. Grouping and recording the principles of design according to their nature.
ii. Main Activities: <ul style="list-style-type: none"> c. Show a 5-minute video/pictures on principles of design – (5mins.) d. Learners brainstorm and reflect on the nature of principles of design that help in organising elements of design – (10mins) e. Learners identify and group a variety of elements under design – (10mins) f. Describe the tools and materials by drawing and stating their uses – (10mins) 			<ul style="list-style-type: none"> iii. Describing the various principles of design and stating their uses.
iii. Reflection: <ul style="list-style-type: none"> g. Learners talk about the principles of design according to their nature and uses. (5mins) 			

Homework /project work / community engagement suggestions

Learners take a walk in the community and identify principles of design found in their communities.
Learners create a composition using principles of design

Cross-curriculum links / cross-cutting issues

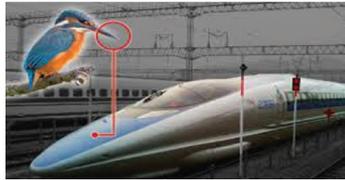
English Language
 B7.1.1.1; B7.1.2.1; B7.2.1.1; B7.2.2.1; B7.3.3.1; B7.4.1.1; B7.4.2.1; B7.4.2.2; B7.4.3.1.
 Social Studies
 B7.1.1.1; B7.1.3.1.
 Science B7.5.4.1; B7.5.5.1.

Potential misconceptions / learner's learning difficulties

- i. Check for adaptation for learners with Special Educational Needs (SEN).
- ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.
- iii. Only those who are Visual Arts learners can do design.



Design Lesson 4

Strand: Design			
Sub-strand: 1. Design in Nature and Manmade Environment			
Content standard: B7 1.1.1 Demonstrate understanding of <i>design as a concept</i> in relation to the <i>elements and principles of design</i> and as a medium for creative expression of design in nature and the manmade environment.			
Indicator: B7 1.1.1.1 Demonstrate understanding of <i>design</i> as a concept and its importance and role as a medium for creative expression of design in nature and the manmade environment.			
Keywords / vocabulary: Design, concept, importance, medium, creative expression, nature, manmade, environment.			
Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Resource page ref	Progression
Exemplar 2: Identify and reflect on selected natural and manmade designs to appreciate and determine how nature has influenced manmade designs to benefit society for appreciation and discussion.			
<p>i. Introduction</p> <p>a. Engage learners in question-and-answer sessions that requires them to reflect and share ideas on knowledge gained from the nature walk.</p> <p>b. Guide them to reflect and share ideas on specific natural and manmade design concepts that attracted their attention the most.</p> <p>ii. Main Activities:</p> <p>Guide learners to:</p> <ul style="list-style-type: none"> reflect on and discuss their shared out-of-the-classroom experience of the natural and manmade environments. refer to 'natural learning corner' of displayed natural items and identify manmade design ideas that resemble any natural design. appreciate images/drawings/photos of design ideas recorded from the nature walk. reflect on images and describe ways in which any recorded or displayed manmade design ideas resemble any natural design idea. discuss essential points raised in the homework on 'the role of design in society' and deduce how the local community benefits from the various design ideas. 	<p>pen paper computer mobile phone print/online dictionary print/online encyclopaedia the internet (YouTube; Pinterest.com) plants animals clothing buildings roofing billboards/ posters</p>	 <p>Beak of kingfisher bird inspired Shinkansen Bullet Train - Japan</p>  <p>Design inspired by the palm</p>	<ul style="list-style-type: none"> Reflecting on personal experience to answer questions on design. Sharing ideas on the role of design in the community. Collaborating to research and deduce how design in the manmade environment reflects design in nature. Inferring from identified manmade designs to deduce how the natural environment can be preserved.
<p>iii. Reflection:</p> <p>a. Learners talk about the need to preserve and learn from the natural environment.</p> <p>b. Learners share ideas on how natural design ideas can be adapted to benefit society.</p>		 <p>Mushroom design</p>	
Homework / project work / community engagement suggestions			



Learners to observe their surroundings further and identify other manmade design ideas/products that mimic natural designs for inspiration.

Identify and record design ideas found in the community as inspiration for creating more designs.

Cross-curriculum links / cross-cutting issues

English Language

B7.1.1.1; B7.1.2.1; B7.2.1.1; B7.2.2.1; B7.3.3.1; B7.4.1.1; B7.4.2.1; B7.4.2.2; B7.4.3.1.

Social Studies

B7.1.1.1; B7.1.3.1.

Science

B7.5.4.1; B7.5.5.1.

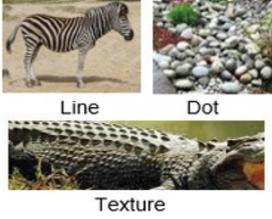
Potential misconceptions / learner's learning difficulties

- i. Check for adaptation of design lessons for learners with Special Educational Needs (SEN).
- ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.
- iii. Check the perception that there is no design in nature.
- iv. Check for perception of design in terms of pattern, advertisement, posters, entertainment, style of clothes, etc.





Design Lesson 5

Strand: Design			
Sub-strand: 1.1 Design in Nature and the Manmade Environment			
Content Standard: B7. 1.1.1. Demonstrate understanding of <i>design as a concept</i> in relation to the <i>elements and principles of design</i> and as a medium for creative expression of design in nature and the manmade environment.			
Indicator(s): B7 1.1.1.2 Research to identify and record what constitutes the 'elements of design' in nature and as building blocks for composition and creative expression of ideas.			
Keywords/vocabulary: Dot, line, shape, texture, colour, value, form, space, and perspective.			
Suggested activities for learning and assessment. exemplars learning and assessment activities, supported by the learner resources	Equipment/ Resources	Learner Resource page ref	Progression
<p>i. Introduction:</p> <p>a. Learners describe the elements of design found in the natural environment (5mins)</p>	Pencils, paper, charcoal, pencil, Pastel, crayon, scissors, brushes, etc.	<p>Natural Elements</p>  <p>Line Dot</p> <p>Texture</p>	<p>i. Identifying and describing the elements of design found in their immediate environment.</p> <p>ii. Classifying identified elements of design by source as natural or manmade.</p> <p>iii. Applying available tools and materials to create elements of design that reflect those found in nature and the manmade environment.</p>
<p>ii. Main Activities:</p> <p>b. Brainstorm and experiment with tools and materials and watching video on natural environment (10mins)</p> <p>c. Discuss how to apply the tools, materials and equipment in making elements of design from nature (e.g. Eye as Dot, Tail as Line, etc.). (15mins)</p> <p>d. Apply knowledge and skills acquired in making elements of design from nature. (10mins)</p>			
<p>iii. Reflection:</p> <p>d. Learners talk about the steps involved in making elements of design from both natural and man-made environments in a sustainable manner with peers for a feedback. (10mins)</p>		<p>Man-Made Elements</p>  <p>Lines</p> <p>Form Texture</p>	<p>iv. Applying knowledge and skills in creating elements of design in a sustainable manner.</p>
Homework / project work / community engagement suggestions			
Learners practise using different tools to create various techniques in making elements of design. Learners explore their immediate environment to identify elements of design from both man-made and natural settings.			
Cross-curriculum links / cross-cutting issues			
English Language B7.1.1.1; B7.1.2.1; B7.2.1.1; B7.2.2.1; B7.3.3.1; B7.4.1.1; B7.4.2.1; B7.4.2.2; B7.4.3.1. Social Studies B7.1.1.1; B7.1.3.1. Science B7.5.4.1; B7.5.5.1.			
Potential misconceptions / learner's learning difficulties			
i. Check for adaptation for learners with Special Educational Needs (SEN). ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed			





Design Lesson 6

Strand: Design			
Sub-strand: 1.1 Design in Nature and the Manmade Environment			
Content standard: B7. 1.1.1. Demonstrate understanding of <i>design as a concept</i> in relation to the <i>elements and principles of design</i> and as a medium for creative expression of design in nature and the manmade environment.			
Indicator: B7 1.1.1.3 Research 'principles of design' to describe how they are used to organise the 'elements of design' into building blocks for visual design, composition and creative expression of ideas.			
Keywords / vocabulary: Emphasis, balance, alignment, contrast, repetition, proportion, movement, scale, etc.			
Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Resource page ref	Progression
i. Introduction: a. Learners identify the various principles of design e.g. rhythm, balance, proportion, repetition, etc. (5mins)	pencils paper charcoal pencil pastel crayons scissors brushes videos from YouTube.		i. Explaining principles of design as the guide a designer must follow to create an effective composition that clearly delivers a message to the audience. ii. Testing and classifying the principles of design according to their nature and uses.
ii. Main Activities: b. Brainstorm and experiment with tools and materials used to compose the elements of design and classify them according to their uses. (10mins) c. Discuss how to apply the principles of design in a composition. (15mins) d. Apply knowledge and skills acquired building blocks for visual design, composition and creative expression of ideas. (10mins)			iii. Applying relevant tools, and materials to design a composition with principles of design.
iii. Reflection: d. Learners talk about the steps involved in building blocks for visual design, composition and creative expression of ideas for a feedback. (10mins)			iv. Applying knowledge and skills to select building blocks for visual design, composition and creative expression of ideas.
Homework / project work / community engagement suggestions			
<ul style="list-style-type: none"> Learners practise using various principles of design to create visual composition. Learners find out in their community for creative expression of ideas with the help of organising the elements of design. 			
Cross-curriculum links / cross-cutting issues			
English Language B7.1.1.1; B7.1.2.1; B7.2.1.1; B7.2.2.1; B7.3.3.1; B7.4.1.1; B7.4.2.1; B7.4.2.2; B7.4.3.1. Social Studies B7.1.1.1; B7.1.3.1. Science • B7.5.4.1; B7.5.5.1.			
Potential misconceptions / learner's learning difficulties			
i. Check for adaptation for learners with Special Educational Needs (SEN). ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.			



Design Lesson 7

Strand: Design
Sub-strand: 1.1.1 Design in Nature and Manmade Environment
Content standard: B7. 1.1.1 Demonstrate understanding of <i>design as a concept</i> in relation to the <i>elements and principles of design</i> and as a medium for creative expression of design in nature and the manmade environment.
Indicator(s): B7 1.1.1.1 Demonstrate understanding of <i>design</i> as a concept and its importance and role as a medium for creative expression of design in nature and the manmade environment.
Keywords / vocabulary: Design, compare, contrast, medium, creative expression, nature, manmade environment.

Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Resource page ref	Progression
Exemplar 3: Compare and contrast selected natural and manmade designs to determine and record their similarities and differences for reflection and inspiration to create own designs.			
<p>i. Introduction:-</p> <p>a. Learners reflect on their experiences of design and search their surroundings, picture books, YouTube videos, calendars, magazines, photographs, etc. to identify and share ideas on design in the community.</p> <p>b. Research and record how designers in different specialised disciplines (e.g. graphic design/ architectural design/interior design/web design) generate ideas and create designs.</p> <p>ii. Main Activities:-</p> <p>a. Identify and carefully study different natural and manmade designs in detail.</p> <p>b. Brainstorm on selected design products/items to identify and describe the sources of ideas that influenced those items.</p> <p>c. Compare several natural and manmade objects to describe the similarities between them, using the 'nature learning corner' as a basis.</p> <p>d. Record the findings to report on how individuals experiment with available manual and digital media to create their own designs from natural or manmade resources.</p> <p>c. Discuss preferred objects to use and safely apply previous relevant knowledge and skills to select appropriate manual and digital tools, materials and equipment to create designs for display and reporting.</p> <p>d. Display designs, illustrations, reports, models of designs for feedback.</p>	<p>picture books magazines YouTube videos Pinterest.com images calendars</p>	 <p>Hand design</p>	<p>i. Identifying and describing various sources and influences on manmade designs.</p> <p>ii. Searching for information on design ideas and getting inspiration from them.</p> <p>iii. Sharing ideas and collaborating to create designs using drawing, colouring and other manual and digital media and techniques.</p> <p>iv. Developing own design ideas from scratch.</p>
<p>iii. Reflection:-</p> <p>c. Learners talk about design in the environment and how different designers use natural ideas to create their designs.</p> <p>d. Learners reflect and talk about how the natural environment can be preserved for other designers to get inspiration from.</p>		 <p>Design from shapes</p>	
Homework/project work/community engagement suggestions			



- Learners practise designing using different tools and techniques.
- Learners find out how designers make use of natural designs to benefit society.

Cross-curriculum links / cross-cutting issues

English Language

B7.1.1.1; B7.1.2.1; B7.2.1.1; B7.2.2.1; B7.3.3.1; B7.4.1.1; B7.4.2.1; B7.4.2.2; B7.4.3.1.

Social Studies

B7.1.1.1; B7.1.3.1.

Science B7.5.4.1; B7.5.5.1.

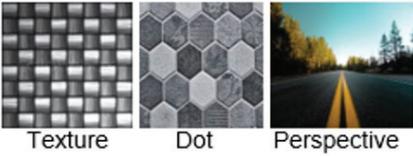
Potential misconceptions /learner's learning difficulties

- i. Check for adaptation for learners with Special Educational Needs (SEN).
- ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.
- iii. Check for adaptation of design lessons for learners with SEN.
- iv. Check for perception of design in terms of pattern, advertisement, posters, entertainment, style of clothes, etc.





Design Lesson 8

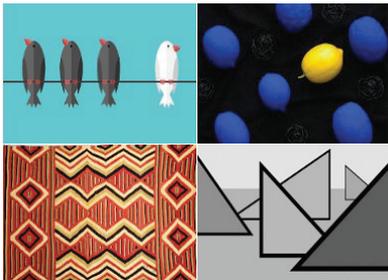
Strand: Design			
Sub-strand: 1.1 Design in Nature and the Manmade Environment			
Content standard: B7. 1.1.1. Demonstrate understanding of design as a concept in relation to the elements and principles of design and as a medium for creative expression of design in nature and the manmade environment.			
Indicator: B7 1.1.1.2 Research to identify and record what constitutes the 'elements of design' in nature and as building blocks for composition and creative expression of ideas.			
Keywords/vocabulary: Dot, line, shape, texture, colour, value, form, space, and perspective.			
Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Resource page ref	Progression
i. Introduction: <ol style="list-style-type: none"> Show a 5-minute video/ pictures on techniques in making elements of design (5mins) Learners answer questions to motivate them on techniques in making elements of design. Mention some of the elements of design in man-made setting. (5mins) 	pencils paper charcoal pencil pastel crayons scissors brushes videos from YouTube		i. Brainstorming and reflecting on the techniques in creating elements of design. ii. Identifying techniques in creating elements of design by drawing and shading using a variety of media.
ii. Main Activities: <ol style="list-style-type: none"> Learners brainstorm and reflect on techniques in creating elements of design. (10mins) Examples: form, texture, shape, line, perspective. Learners identify the skills in creating elements of design and techniques by shading. (10mins) Learners practise the techniques by drawing and making elements of design. (15mins) 		 <p>Form Colour Line</p>  <p>Texture Dot Perspective</p>	iii. Practising the techniques in drawing and creating elements of design based on nature and the manmade environment.
iii. Reflection: <ol style="list-style-type: none"> Learners talk about the techniques used with their peers. (5mins) 			
Homework / project work / community engagement suggestions			
<ol style="list-style-type: none"> Learners practise the techniques in making elements of design by drawing using different media. Examples using pencils, pens, pastel and charcoal pencils. 			
Cross-curriculum links / cross-cutting issues			
English Language B7.1.1.1; B7.1.2.1; B7.2.1.1; B7.2.2.1; B7.3.3.1; B7.4.1.1; B7.4.2.1; B7.4.2.2; B7.4.3.1. Social Studies B7.1.1.1; B7.1.3.1. Science B7.5.4.1; B7.5.5.1.			
Potential misconceptions / learner's learning difficulties			
<ol style="list-style-type: none"> Check for adaptation for learners with Special Educational Needs (SEN). Identify targets for individual learners and any overarching shortfalls that need to be addressed. 			





Design Lesson 9

Strand: Design
Sub-strand: 1.1 Design in Nature and the Manmade Environment
Content standard: B7. 1.1.1. Demonstrate understanding of design as a concept in relation to the elements and principles of design and as a medium for creative expression of design in nature and the manmade environment.
Indicator: B7 1.1.1.3 Research 'principles of design' to describe how they are used to organise the 'elements of design' into building blocks for visual design, composition and creative expression of ideas.
Keywords / vocabulary: Emphasis, balance, scale, value, unity, rhythm, contrast, repetition, proportion, movement

Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Resource page ref	Progression
<p>i. Introduction:</p> <p>a. Show a 5-minute video/pictures on the organisation elements of design. (5mins)</p>	pencils paper charcoal pencil pastel crayons scissors brushes videos from YouTube, etc.		<p>i. Brainstorming and reflecting on the techniques used in creating composition in the manmade environment.</p> <p>ii. Identifying techniques of creating elements and principles of design using a variety of media.</p>
<p>ii. Main Activities:</p> <p>c. Learners brainstorm and reflect on the use of principles of design (10mins) Examples: rhythm, repetition, contrast, etc.</p> <p>d. Learners identify the skills in creating composition with elements and principles of design. (10mins)</p> <p>e. Learners practise the techniques by drawing using both natural and man-made environment (10mins)</p> <p>f. Apply knowledge of 'elements and 'principles' of design' to create own designs using appropriate tools (10mins)</p>			<p>iii. Practising the techniques in creating elements and principles of design in a composition.</p>
<p>iii. Reflection:</p> <p>g. Learners talk about their techniques used with their peers. (5mins)</p>			
Homework/project work/community engagement suggestions			
i. Learners practise the techniques in creating elements and 'principles' of design' to reflect the environment. Examples using contrast, repetition, balance, proportion, etc.			
Cross-curriculum links/cross-cutting issues			
English Language B7.1.1.1; B7.1.2.1; B7.2.1.1; B7.2.2.1; B7.3.3.1; B7.4.1.1; B7.4.2.1; B7.4.2.2; B7.4.3.1. Social Studies B7.1.1.1; B7.1.3.1. Science B7.5.4.1; B7.5.5.1.			
Potential misconceptions / learner's learning difficulties			
i. Check for adaptation for learners with Special Educational Needs (SEN). ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.			



VISUAL ARTS LESSONS

Visual Arts Lesson 1

Strand: Creative Arts
Sub-strand: 2.1 Media and Techniques
Content standard: - B7. 2.1.1. Visual Arts Demonstrate understanding of relevant Visual Arts media and techniques and their application in still-life drawing, pattern making and modelling
Indicator(s): - B7 2.1.1.1. Identify and determine the nature and uses of tools, materials and techniques needed for still-life drawing and shading, pattern making and modelling.
Keywords/vocabulary: media, techniques, modelling, realia, equipment, still-life, pattern making

Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/Resources	Learner Resource page ref	Progression
i. Introduction:- 1. i. Engage learners in the exploration of self-misconceptions, biases and barriers in learning CAD-Visual Arts and how they transition from Primary to JHS. <i>NB. Drawing is necessary and a basic requirement for recording ideas and plans for designing and making artworks. However, there are other visual artworks where the outcomes are not drawing such as pottery and ceramics, photography, leatherworks, sculpture, basketry, etc.</i> iii. Learners fill in the KWL strategies to identify where they are.	pencils, paper, charcoal pencil, pastel, cutters, scissors, brushes, crayon, colour, measuring tools, clay, play dough, plasticine, papier mâché (pulp paper), paste/ adhesives etc. KWL Strategies Table		i. Identifying tools, materials and equipment for creating still-life drawing, pattern making and modelling from a variety of sources.
2. What tools and materials do you use for drawing?			
ii. Main Activities:- 3. Show a 5-minute video/ realia/ pictures on tools, materials and equipment for still-life, pattern making and modelling.	https://www.pinterest.com/pin/261771797071222379/		
4. Guide learners to identify tools and materials for making still-life drawing. e.g. pencils, pens, charcoal pencils, paper.			ii. Grouping and recording the tools, materials and equipment for still-life drawing, pattern making and modelling according to their nature and sources.
5. Learners explore by using different tools and materials to determine their nature			iii. Describing the tools and materials and state their use.
6. Learners identify and group tools and materials from a variety of sources under still-life, pattern making and modelling.			iv. Identifying and grouping tools and materials from a variety of sources under still-life drawing, pattern making and modelling.
7. Describe the tools and materials by drawing and stating their uses.			v. Drawing and labelling the basic tools, materials and stating the uses.



iii. Reflection:- 8. Learners talk about the tools and materials used according to their nature and uses			
Homework/project work/community engagement suggestions			
i. Ask learners to practise by exploring the tools and materials used in modelling and pattern making.			
ii. Learners to name and draw the tools, materials and equipment for still-life drawing, pattern making and modelling.			
Cross-curriculum links/cross-cutting issues			
<ul style="list-style-type: none">• English Language helps learners to be fluent, and able to describe the tools and materials.• Learners are able to participate in sharing their ideas with colleagues during group work presentation.			
Potential misconceptions / learner's learning difficulties			
i. Check for adaptation for learners with SEN.			
ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.			
iii. •Teacher review students' KWL strategy to identify where students are for subsequent lesson.			





Visual Arts Lesson 2

Strand: Creative Arts
Sub-strand: 2.1 Media and Techniques
Content standard: - B7. 2.1.1. Visual Arts Demonstrate understanding of relevant Visual Arts media and techniques and their application in still-life drawing, pattern making and modelling.
Indicator(s): - B7 2.1.1.1. Identify and determine the nature and uses of tools, materials and techniques needed for still-life drawing and shading, pattern making and modelling.
Keywords/vocabulary: Media, techniques, modelling, realia, equipment, still-life, pattern making.

Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/Resources	Learner Resource page ref	Progression
i. Introduction:- <ol style="list-style-type: none"> Learners answer questions from the previous lesson. E.g. What tools or materials do you think you will be using in drawing? Learners describe and record relevant tools, materials used in still-life drawing, pattern making and modelling. 	pencils, paper, charcoal pencil, pastel, crayon, scissors, brushes, measuring tools, clay, play dough, plasticine, papier mâché (pulp paper), paste/adhesives spatulas, spray diffuser, etc.		i. Describing the tools, materials and equipment in still-life drawing, pattern making and modelling.
ii. Main Activities:- <ol style="list-style-type: none"> Guide learners to experiment with tools and materials to test for their suitability in making still-life drawing, pattern making and modelling. Examples of tools: pencil, charcoal, crayon, cutting wire, knife, smooth stones Examples of materials: paint, pastel, paper, tracing paper, clay, paper pulp, plasticine 	Techniques: direct observation, freehand and outline drawing,		ii. Experimenting with the tools, materials and equipment in still-life drawing, pattern making and modelling.
<ol style="list-style-type: none"> Learners test and classify the tools and materials according to their uses in still-life drawing, pattern making and modelling. 			iii. Testing and classifying the tools and materials according to their nature and uses.
<ol style="list-style-type: none"> Identify techniques needed for still-life drawing and shading. Examples of techniques: direct observation, freehand and outline drawing. 			iv. Identifying techniques needed for still-life drawing and shading.
<ol style="list-style-type: none"> Discuss how to apply the tools, materials and equipment in a safe way when creating still-life drawings, patterns and models. 			v. Applying the tools, materials and equipment in a safe way.
<ol style="list-style-type: none"> Apply knowledge and skills acquired in cleaning-up and maintaining tools and materials. 			vi. Applying knowledge and skills in cleaning-up, maintaining and storing of tools, materials and equipment in a sustainable manner.
<ol style="list-style-type: none"> Guide learners on ways of storing of tools, materials and equipment in a sustainable manner. 			





iii. Reflection:- 9. Learners talk about the steps involved in cleaning-up, maintaining and storing of tools, materials and equipment in a sustainable manner with peers and teachers for feedback.			
Homework/project work/community engagement suggestions			
<ul style="list-style-type: none">• Learners practise using different tools to create various techniques in shading.• Learners find out the tools, materials and equipment used in their community for modelling.			
Cross-curriculum links/cross-cutting issues			
<ul style="list-style-type: none">• English language - Learners explain ideas in a clear order with relevant detail, using correct construction and structure of speech.• Learners examine alternatives in creating new things.			
Potential misconceptions / learner's learning difficulties			
<ul style="list-style-type: none">i. Check for adaptation for learners with SEN.ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.			

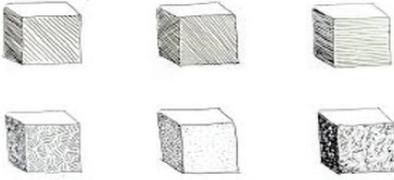


Visual Arts Lesson 3

Strand: Creative Arts
Sub-strand: 2.1 Media and Techniques
Content standard: - B7. 2.1.1. Visual Arts Demonstrate understanding of relevant Visual Arts media and techniques and their application in still-life drawing, pattern making and modelling.
Indicator(s): - B7 2.1.1.1. Identify and determine the nature and uses of tools, materials and techniques needed for still-life drawing and shading, pattern making and modelling.
Keywords/vocabulary: Media, techniques, modelling, realia, equipment, still-life, pattern making.

Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/Resources	Learner Resource page ref	Progression
i. Introduction:- 1. Show a 5-minute video/ realia/ pictures on techniques in still-life drawing and shading	Online resource: Shading techniques https://www.youtube.com/watch?v=tGx4sypoPjY		
2. Learners answer questions to motivate them on tools and materials for still-life drawing and shading.	pencils, paper, charcoal pencils, pastels, pens, cutters, crayon, etc.		
ii. Main Activities:- 3. Learners identify and discuss basic shapes such as the cube, cone and sphere and determine their nature.			i. Identifying and discussing basic shapes such as the cube, cone and sphere and determine their nature
4. Learners discuss and determine what makes an object 3D rather than 2D, such as the width, length and depth and the formation of light and shadow on the object.			ii. Discussing and determining what makes an object 3D rather than 2D, such as the width, length and depth and the formation of light and shadow on the object.
5. Learners observe and discuss the effect of light on an object and how to apply it in drawing and shading in tones.			iii. Observing and discussing the effect of light on an object and how to apply it in drawing and shading in tones.



<p>6. Learners brainstorm and reflect on techniques in still-life drawing and shading. Examples: hatching, cross-hatching, smoothing and stippling</p>	<p>hatching, cross-hatching, smoothing and stippling</p> 	<p>v. Identifying techniques in still-life drawing and shading using a variety of media.</p>
<p>7. Learners identify the skills in creating still-life drawing and some techniques in shading.</p>		<p>vi. Practising the techniques used in drawing and shading still-life object.</p>
<p>8. Learners practise the techniques used in drawing and shading still-life object.</p>		
<p>iii. Reflection:- 9. Learners display artworks for reflection, and use appropriate language to give supportive and informative peer and self-evaluation. Example: "The work used the stippling technique to achieve a range of tones".</p>		
<p>Homework/project work/community engagement suggestions</p>		
<p>i. Learners practice the techniques in still-life draw and shading using different media. such as pencils and pens Examples of shading techniques: hatching, cross-hatching, smoothing and stippling</p>		
<p>Cross-curriculum links/cross-cutting issues</p>		
<ul style="list-style-type: none"> • English language: Ability to explain ideas in a clear order with relevant detail, using correct vocabulary • Ability to try new alternatives and different approaches 		
<p>Potential misconceptions / learner's learning difficulties</p>		
<p>Check for adaptation for learners with SEN i. Identify targets for individual learners and any overarching shortfalls that need to be addressed</p>		





Visual Arts Lesson 4

Strand: - Creative Arts
Sub-strand: 2.2 Creative and Aesthetic Expression
Content standard: B7. 2.2.1. Visual Arts Demonstrate the ability to use concept of the design process (idea development) to produce, display and appraise own creative artworks that reflect in the range of different times and cultures
Indicator(s): B7. 2.2.1.1. Design and produce own visual artworks that reflect the history and culture of the people of the local community.
Keywords/vocabulary: 2-dimensional, idea development, appreciate, appraise, design thinking process

Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment / Resources	Learner Resource page ref	Progression
i. Introduction: 1. Learners take an imaginary or actual environmental walk to identify a social or environmental problem in the local community.	pictures, illustrations, library, internet, pencils, pens, brushes, cutters, pair of scissors		
ii. Main Activities:- 2. Learners discuss their observations and views and findings about the environmental walk (library and internet information).			i. Discussing their observations and views and findings about the environmental walk.
3. Engage learners to discuss the design process and how to apply it to make a 2D or 3D artwork to solve an identified problem.			ii. Discussing the design process and how to apply it to make a 2D or 3D artwork to solve an identified problem.
4. Learners translate their ideas into sketches and plans to design and make 2D or 3D artworks using available tools, materials and equipment.			iii. Translating their ideas into sketches and plans to design and make 2D or 3D artworks.
5. 2D artworks that can be made to solve social problems in the community. Examples of artworks: posters, stickers, illustrations, prints, wrappers, emblems, crests, banners.			iv. Making 2D artworks such as Posters, stickers, illustrations, prints to solve social problems.
6. Techniques that can be used to make 2D artworks. Examples: drawing, sketching, painting, printmaking, mosaic, collage (by cutting and pasting). Example of tools: pencils, pens, brushes, cutters, pair of scissors			iv. Display models for appreciation and reflection.
7. 3D artworks that can be made to solve social problems in the community. Examples: sculptural artworks, figurines, statuettes, flora and fauna (plants and animals) gadgets, toys, masks, stools, ceremonial swords. Techniques: modelling, casting.			v. Using various techniques to make 2D artworks.





iii. Reflection:- Learners talk about the ideas recorded, and design thinking processes to create artworks to solve societal and cultural problems			
Homework / project work / community engagement suggestions			
i. Learners visit artists in the community, identify a social and cultural problem and record relevant information to help develop ideas to design an artwork to solve the problem.			
Cross-curriculum links / cross-cutting issues			
<ul style="list-style-type: none">• English language, vocabulary – new words learnt.• Social Studies curriculum on culture and environment			
Potential misconceptions /learner’s learning difficulties			
i. Check for adaptation for learners with SEN ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.			





Visual Arts Lesson 5

Strand: - Creative Arts
Sub-strand: 2.3. Connections in Local and Global Cultures
Content standard: B7. 2.3.1. Visual Arts Demonstrate the ability to correlate and generate ideas from visual artworks in the community that reflect a range of different times, cultures and topical issues
Indicator(s): B7. 2.3.1.1. Narrate own views of the history, culture, environment and topical issues in the community.
Keywords/vocabulary: Chieftaincy, landmarks, artists and artworks, events, festivals, tourist sites (natural and man-made).

Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment / Resources	Learner Re-source page ref	Progression
i. Introduction: 1. Learners watch a 5-minute video on the festivals and tourist sites.	Pictures or video on the festivals (Odirwa, Hogbetsotso, Ngmayem, Kundum, Dambai), tourist sites (natural- waterfalls, and man-made- Kakum,) chieftaincy, museums, galleries, national cultural centres, etc.		
ii. Main Activities:- 2. Learners identify and record relevant information by generating ideas through concept maps on the history and culture of the community. Examples: chieftaincy, festivals, landmarks, artists and artworks			i. Identifying and recording relevant information by generating ideas on the history and culture of the community.
3. Learners discuss and reflect on own views of the environment by identifying tourist sites in the natural and man-made environment in the community.			ii. Discussing and reflecting on own views of the environment by identifying tourist sites
4. Learners reflect and discuss the effects of the history and culture of some topical issues in the community.			iii. Translating their ideas into sketches and plans to design and make 2D or 3D artworks
iii. Reflection:- 5. Learners talk and make individual or collaborative presentations on information recorded.			
Homework / project work / community engagement suggestions			
i. Learners research on the history and culture of the community emphasising on chieftaincy and festivals.			
Cross-curriculum links / cross-cutting issues			
<ul style="list-style-type: none"> English language, vocabulary – new words learnt. The use of ICT and browsing in the Computing Curriculum. 			
Potential misconceptions/learners' learning difficulties			
<ul style="list-style-type: none"> Identify challenges that might be presented as the learner works to achieve the content standard, and include any suggestions that help the teacher to overcome them, such as adaptations to teaching and learning activities <ul style="list-style-type: none"> i. Check for adaptation for learners with SEN ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed 			





Visual Arts Lesson 6

Strand: - Creative Arts
Sub-strand: 2.1 Media and Techniques
Content standard: B7. 2.1.1. Visual Arts Demonstrate understanding of relevant Visual Arts media and techniques and their application in still-life drawing, pattern making and modelling.
Indicator(s): B7 2.1.1. 3 Experiment by using the techniques to test and prepare clay, pulp paper (papier mâché) for modelling.
Keywords/vocabulary: Clay, play dough, plasticine, papier mâché (pulp paper), slab, pinch, coil, plasticity, kneading, wedging, spatulas

Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment / Resources	Learner Resource page ref	Progression
i. Introduction: 1. Show a 5-minute video/ realia/ pictures on how to prepare and test clay and pulp paper for modelling.	pictures or videos of hand building (coil, pinch, slab) techniques, clay, play dough, plasticine, papier mâché (pulp paper) online resources.		
2. Learners answer questions to motivate them on how to prepare and test clay for modelling. For example. How do you prepare clay for modelling?	https://www.youtube.com/watch?v=ZV4UExcN2rl https://www.youtube.com/watch?v=SA-rGYh2UH0		
ii. Main Activities: 3. Learners brainstorm and explain how to prepare and test clay and pulp paper for modelling.	https://www.youtube.com/watch?v=8GxcocKI8PY		i. Preparing and testing clay and pulp paper for modelling.
4. Learners Identify and use hand building techniques for modelling in clay, play dough, plasticine, papier mâché (pulp paper).			ii. Identifying and using hand building techniques for modelling in clay, play dough, plasticine, papier mâché (pulp paper).
5. Learners practise the techniques in modelling in clay and play dough.			iii. Practise the techniques in modelling in clay, play dough.
iii. Reflection:- 6. Learners display models for appreciation and reflection with their peers. Example: The modeling technique has achieved the desired form; it can be improved through closer attention to scale.			iv. Display models for appreciation and reflection.
Homework / project work / community engagement suggestions			





i. Learners practise and use hand building techniques for modelling in clay, play dough, plasticine, papier mâché (pulp paper), etc.

Cross-curriculum links / cross-cutting issues

- English language, vocabulary – new words learnt.
- Career Technology curriculum on materials for building and artefacts.

Potential misconceptions /learner's learning difficulties

- i. Check for adaptation for learners with SEN.
- ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.





Visual Arts Lesson 7

Strand: - Creative Arts			
Sub-strand: 2.2 Creative and Aesthetic Expression			
Content standard: B7. 2.2.1. Visual Arts Demonstrate the ability to use concept of the design process (idea development) to produce, display and appraise own creative artworks that reflect the range of different times and cultures.			
Indicator(s): B7. 2.2.1.2. Plan a display of own and others' artworks that reflect the history and culture of the people in the community.			
Keywords / vocabulary: Appraise, portfolio, design process			
Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/Re-sources	Learner Resource page ref	Progression
i. Introduction:- 1. Learners take an environmental walk to identify a social or environmental problem in the local community.	pictures, information from library, internet		
ii. Main Activities:- 2. Learners gather and record relevant information to demonstrate understanding and skill in keeping portfolio of artworks.			i. Gathering and recording relevant information to demonstrate understanding and skill in keeping portfolio of artworks.
3. Learners apply understanding and skills in planning, artworks in class, school and the community			ii. Applying understanding and skills in planning, artworks in class, school and the community.
4. Apply understanding and skills in exhibiting artworks in class, school and the community.			iii. Applying understanding and skills in exhibiting artworks in class, school and the community.
5. Reflect and use comments to refine own and others' artworks and the exhibition			iv. Reflecting and using comments to refine own and others' artworks and the exhibition.
iii. Reflection:- Learners talk about planning a display of own and others' artworks that reflect the history and culture of the people in the community.			
Homework / project work / community engagement suggestions			
i. Learners visit artists in the community and identify a social and cultural problem and gather and record relevant information to help develop ideas to design an artwork to solve the problem.			
Cross-curriculum links / cross-cutting issues			
English language, vocabulary – new words learnt.			
Potential misconceptions /learner's learning difficulties			
i. Check for adaptation for learners with SEN. ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.			





Visual Arts Lesson 8

Strand: - Creative Arts			
Sub-strand: 2.3. Connections in Local and Global Cultures			
Content standard: B7. 2.3.1. Visual Arts Demonstrate the ability to correlate and generate ideas from visual artworks in the community that reflect a range of different times, cultures and topical issues.			
Indicator(s): B7. 2.3.1.2 Identify visual artworks that reflect the history, culture, environment and topical issues in the community.			
Keywords / vocabulary: Paintings, carvings, sculpture pieces, pottery works, posters, billboards, packages, textiles, baskets, weavings			
Suggested activities for learning and assessment. <i>exemplars</i> <i>learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Resource page ref	Progression
i. Introduction:- 1. Learners review and reflect on presentations to build consensus on the history, culture in the community.	paintings, carvings, sculpture pieces, pottery textiles (traditional cloths worn), basketry (cane / raffia chairs), jewellery (necklace, beads)		i. Scouting for and recording visual artworks found in the community.
ii. Main Activities:- 2. Learners scout for and record visual artworks found in the community through concept maps on visual artworks found in the community. <i>Examples: paintings, carvings, sculpture pieces, pottery works, posters, billboards, packages, textiles, baskets, weavings</i>			
3. Learners reflect on and discuss visual artworks found in the community according to their nature <i>Example: painting (Homowo festival), sculpture pieces (bust of the chief), pottery (earthenware bowl), graphic arts (inscriptions on buildings)</i>			ii. Reflecting on and discussing visual artworks found in the community according to their nature.
4. Learners classify and group visual artworks found in the community according to their nature <i>Example: textiles (traditional cloths worn), basketry (cane/raffia chairs), jewellery (necklace, beads), leatherworks (scandals, shoes).</i>			iii. Classifying and grouping visual artworks found in the community according to their nature.
iii. Reflection:- 5. Learners talk and make individual or collaborative presentations on information recorded.			
Homework / project work / community engagement suggestions			
i. Learners research on the history and culture of the community emphasising on chieftaincy and festivals.			
Cross-curriculum links / cross-cutting issues			
English language: vocabulary – new words learnt. Social Studies curriculum on culture and history.			
Potential misconceptions /learner’s learning difficulties			
i. Check for adaptation for learners with SEN. ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.			





Visual Arts Lesson 9

Strand: - Creative Arts			
Sub-strand: 2.1 Media and Techniques			
Content standard: B7. 2.1.1. Visual Arts Demonstrate understanding of Visual Arts media and techniques and their application in still-life drawing, pattern making and modelling.			
Indicator(s): B7 2.1.1.4 Apply the techniques in pattern making using available media to create visual artworks.			
Keywords/vocabulary: Dabbing, direct and relief printing, motif, pattern making			
Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment / Resources	Learner Resource page ref	Progression
i. Introduction:- 1. Show a 5-minute video/ realia/ pictures on techniques in pattern making	Pencils, paper, cutters, scissors,		
2. Learners answer questions to motivate them on techniques in pattern making. E.g. What are some techniques used in pattern making?			
ii. Main Activities:- 3. Learners brainstorm and reflect on techniques in pattern making. <i>Examples: dabbing, direct and relief printing</i>			i brainstorming and reflecting on techniques in pattern making. <i>Examples: dabbing, direct and relief printing</i>
4. Learners identify and describe the techniques and media for pattern making.			ii. Identifying and describing the techniques and media for pattern making.
5. Learners apply relevant pattern making techniques with available media to create own visual artworks.			iii. Applying relevant pattern making techniques with available media to create own visual artworks.
6. Learners practise the techniques in pattern making.			iv. Practising the techniques in pattern making.
iii. Reflection:- 7. Learners display and talk about their appreciation and reflection with their peers.			
Homework/project work/community engagement suggestions			
i. Learners practise the techniques in pattern making using different media.			
Cross-curriculum links / cross-cutting issues			
English language, vocabulary – new words learnt			
Potential misconceptions /learner's learning difficulties			
i. Check for adaptation for learners with SEN ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.			



Visual Arts Lesson 10

Strand: - Creative Arts			
Sub-strand: 2.2 Creative and Aesthetic Expression			
Content standard: B7. 2.2.1. Visual Arts Demonstrate the ability to use concept of the design process (idea development) to produce, display and appraise own creative artworks that reflect in the range of different times and cultures.			
Indicator(s): B7. 2.2.1.3.. Organise an appreciation and appraisal of own and others artworks that reflect the history and culture of the people in the community			
Keywords / vocabulary: Appraise, portfolio, design process, appreciate, elements and principles of art, symbolism.			
Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment / Resources	Learner Resource page ref	Progression
i. Introduction:- 1. Learners answer questions on how to use concept of the design process (idea development) to produce artworks.	pictures, gathering information from library, internet, artworks of historical significance e.g. coin		
ii. Main Activities:- 2. Engage learners to observe, analyse and discuss the artistic, historical and cultural value of an artwork such as a Ghanaian coin. Example: - type of media used - what it is used for?	.		i. Observing, analysing and discussing the artistic, historical and cultural value of an artwork such as a Ghanaian coin.
3. Learners identify the elements, and principles of design and materials used. They find out the - aesthetics, - function, - originality, - techniques, - time (period) of the artwork.			ii. Identifying the elements, and principles of design and materials used.
4. Learners in groups prepare a criteria to appreciate, appraise and analyse own artwork Example: history, functionality, originality, techniques.			iii. Finding out the aesthetics, function, originality, techniques, time.
iii. Reflection:- 5. Learners reflect and share aesthetic experience for future refinement and modification.			
Homework / project work / community engagement suggestions			



i. Learners prepare criteria to appreciate and appraise own and others' visual artworks.

Cross-curriculum links / cross-cutting issues

- English language, vocabulary – new words learnt.
- Social Studies curriculum on culture and history.

Potential misconceptions /learner's learning difficulties

- i. Check for adaptation for learners with SEN.
- ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.



Visual Arts Lesson 11

Strand: - Creative Arts			
Sub-strand: 2.3. Connections in Local and Global Cultures			
Content standard: B7. 2.3.1. Visual Arts Demonstrate the ability to correlate and generate ideas from visual artworks in the community that reflect a range of different times, cultures and topical issues.			
Indicator(s): B7. 2.3.1.2. Identify visual artworks that reflect the history, culture, environment and topical issues in the community.			
Keywords / vocabulary: Chieftaincy, landmarks, artists and artworks, events, festivals, tourist sites (natural and man-made).			
Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources</i>	Equipment / Re-sources	Learner Re-source page ref	Progression
i. Introduction:- 1. Learners answer questions on how to generate ideas from visual artworks in the community.	pictures or video on the festivals, tourist sites (natural and man-made) chieftaincy etc.		
2. Learners appreciate and appraise the pre-independence and post-independence history, culture, environment and topical issues in the community reflected in the selected visual artworks. <i>Example:</i> What time or era? <ul style="list-style-type: none"> Is it the pre-independence era characterised by independence movements and struggles? Is it the post-independence era marked by multi-party democracy? 			i. Appreciating and appraising the pre-independence and post-independence history, culture, environment and topical issues in the community reflect in the selected visual artworks.
3. Learners compare the nature of the selected artworks to determine their similarities and differences in terms of their functional, aesthetics, social and cultural values. <i>Example:</i> <i>Type of media:</i> <ul style="list-style-type: none"> pastel, oil, water, acrylic, clay, wood, metal, fabric, paper. Etc. <i>purposes of artworks:</i> social events, market scenes, landscapes, plants, animals, folklore, religious, political, etc. 			ii. Comparing the nature of the selected artworks to determine their similarities and differences in terms of their functional, aesthetics, social and cultural values.
4. Learners reflect on the effects of the history and culture of the topical issues in the selected visual artworks. <i>Example:</i> <ul style="list-style-type: none"> Does the work portray a topical issue of an era? Is the issue or message conveyed using the media, techniques and elements and principles of art? 			iii. Reflecting on the effects of the history and culture of the topical issues in the selected visual artworks.
iii. Reflection:- 5. Learners talk and make individual or collaborative presentations on information recorded.			
Homework/project work/community engagement suggestions			



i. Learners research and document how the history, culture, environment and topical issues in the community is reflected in the selected visual artworks.

Cross-curriculum links / cross-cutting issues

- English language, vocabulary – new words learnt.
- Social Studies curriculum on culture and environment.

Potential misconceptions /learner’s learning difficulties

- i. Check for adaptation for learners with SEN.
- ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.



MUSIC LESSONS

Music Lesson 1

Strand: 2.0 CREATIVE ARTS				
Sub-strand: 2.1 Media and Techniques				
Content Standard: B7. 2.1.2. Music Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music.				
Indicator(s): B7 2.1.2.5 Sing in pitch the diatonic major scale when playing the John Curwen's Hand Sign Game by <i>Lahing</i> or using solfege.				
Keywords / vocabulary: Scale, treble clef, octave, ascending, descending, solfege names, audiation				
Suggested activities for learning and assessment. <i>exemplars</i> learning and assessment activities, supported by the learner resources.		Equipment / Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
Introduction (a) <i>Ice breaker:</i> Sing a familiar patriotic song and a song with solfege like "Kofi Atta." (b) Engage learners in the exploration of 'self', misconceptions, biases, barriers to learning CAD-Music and how they transition from Primary to JHS environment. Ask learners to fill in the first column of the KWL strategy table. (c) Draw attention to the new lesson's content standard and indicator(s).	10 mins	(a) Mereku, C.W.K. (2013) We Sing and Learn pp. 19, and 118-152. (b) KWL Strategies Table	(i) KWL Strategy Table	Scale will be learnt through practical activities like Pictures to establish the concepts of ascending and descending Audiation Singing Responding to <i>John Curwen's Hand Signals</i> Imitation of the Keyboard or any melodic instrument The Seven alphabets used in music reading and notation
Explain the concept of <i>pitch</i> . Identify high and low pitches by <i>audiation</i> . Explain the concept of <i>ascending</i> and <i>descending</i> pitches.	5 mins	A picture of a ladder or steps keyboard or any melodic instrument (e.g. atenteben, trumpet, etc.)		
Help learners to sing in pitch, in C major key, one <i>octave</i> ascending and descending.	10 mins			
Introduce the <i>John Curwen's Hand Signals</i> .	5 mins	Image of the <i>John Curwen's Hand Signals</i> .	(ii) John Curwen's Hand Signals	
Drill students on the use of the John Curwen's Hand Signals from <i>doh</i> and/or any other scale degree.	5 mins	https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/		
Match the seven alphabets to the notes in the C major scale in the treble clef by placing them under their locations (i.e., on line or in space).	10 mins	A musical notation of the treble clef populated with the seven alphabets.	(iii) C Major Scale on Treble	
Show the <i>Sound of Music</i> song Do-Re-Me video clip to end the lesson.	5 mins	https://www.youtube.com/watch?v=pLm07s8fnzM		



Evaluation (i) Ask learners to peer assess colleagues by telling if the pitches sang are all correct in the octave. (ii) Ask learners individually and groups to respond to the <i>John Curwen's Hand Signals</i> you make.	5 mins			
Close the lesson by allowing learners to reflect, connect and apply the knowledge acquired. Explain home work.	5 mins		(iv) Homework Task	
Homework / project work / community engagement suggestions				
Ask learners to practise the John Curwen's Hand Sign Game. Ask learners to try substituting the seven alphabets (A, B, C, D, E, F & G) in place of the solfege names in bass clef.				
Cross-curriculum links / cross-cutting issues				
Listening skills in Literacy is being enhanced Innovation and collaboration is being enhanced Connect octave to octagon in Mathematics				
Potential misconceptions / learner's learning difficulties				
Check for adaptations for learners with SEN (visual/voice/pitch sense/hearing/ etc.) Identify targets for individual learners and any overarching shortfalls that need to be addressed. Teacher reviews learners' KWL strategy to identify where learners are for subsequent lessons.				



Music Lesson 2

Strand: 2.0 CREATIVE ARTS			
Sub-strand: 2.1 Media and Techniques			
Content Standard: B7. 2.1.2. <i>Music</i> Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music.			
Indicator(s): B7 2.1.2.5 Sing in pitch the diatonic major scale when playing the John Curwen's Hand Sign Game by <i>Lahing</i> or using solfege.			
Keywords / vocabulary: Scale, treble clef, octave, ascending, descending, solfege names, audiation			
Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
<p>1. Introduction</p> <p>a. <i>Ice breaker:</i> sing a familiar patriotic song and a song with solfege like "Kofi Atta."</p> <p>b. Engage learners in the exploration of 'self', misconceptions, biases, barriers to learning CAD-Music and how they transition from Primary to JHS environment. Ask learners to fill in the first column of the KWL strategy table.</p> <p>c. Draw attention to the new lesson's content standard and indicator(s).</p>	10 mins	<p>(a) Mereku, C.W.K. (2013) <i>We Sing and Learn</i> pp. 19, and 118-152.</p> <p>(b) KWL Strategies Table</p> <p>i. KWL Strategy Table</p>	<p>Scale will be learnt through practical activities like</p> <ul style="list-style-type: none"> • Pictures to establish the concepts of ascending and descending • Audiation • Singing • Responding to <i>John Curwen's Hand Signals</i> • Imitation of the Keyboard or any melodic instrument • The seven alphabets used in music reading and notation
<p>2. Explain the concept of <i>pitch</i>. Identify high and low pitches by <i>audiation</i>. Explain the concept <i>ascending</i> and <i>descending</i> pitches.</p>	5 mins	a picture of ladder or steps keyboard or any melodic instrument (e.g. atɛntɛben, trumpet, etc.)	
<p>3. Help learners to sing in pitch, in C major key, one <i>octave</i> ascending and descending.</p>	10 mins		



4. Introduce the <i>John Curwen's Hand Signals</i> .	5 mins	Image of the <i>John Curwen's Hand Signals</i> .	(ii) John Curwen's Hand Signals
5. Drill learners on the use of the John Curwen's Hand Signals from <i>doh</i> and/or any other scale degree.	5 mins	https://www.musictheorytutor.org/2013/03/25/solfege-hand-signs/	
6. Match the seven alphabets to the notes in the C major scale in the treble clef by placing them under their locations (i.e., on line or in space).	10 mins	a musical notation of the treble clef populated with the seven alphabets.	(iii) C Major Scale on Treble
7. Show the <i>Sound of Music</i> song Do-Re-Me video clip to end the lesson.	5 mins	https://www.youtube.com/watch?v=pLm07s8fnzM	
8. Evaluation (i) Ask learners to peer assess colleagues by telling if the pitches sang are all correct in the octave. (ii) Ask learners individually and groups to respond to the <i>John Curwen's Hand Signals</i> you make.	5 mins		
9. Close the lesson by allowing learners to reflect, connect and apply the knowledge acquired. Explain homework.	5 mins		(iv) Homework Task

Homework / project work / community engagement suggestions

Ask learners to practise the John Curwen's Hand Sign Game.
Ask learners to try substituting the seven alphabets (A, B, C, D, E, F & G) in place of the solfege names in bass clef.

Cross-curriculum links / cross-cutting issues

Listening skills in Literacy is being enhanced
Innovation and collaboration is being enhanced
Connect octave to octagon in Mathematics

Potential misconceptions / learner's learning difficulties

- i. Check for adaptations for learners with SEN (visual/voice/pitch sense/hearing/ etc.)
- ii. Identify targets for individual learners and any overarching shortfalls that need to be addressed.
- iii. Teacher reviews learners' KWL strategy to identify where students are for subsequent lessons.



Music Lesson 3

Strand: 2.0 CREATIVE ARTS
Sub-strand: 2.2 Creative and Aesthetic Expression
<p>Content Standard: B7. 2.2.2. <i>Music</i> Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical works that reflect the range of different times and cultures.</p>
<p>Indicator: B7. 2.2.2.4. Create and produce own musical works that reflect the history and culture of the people of the community.</p>
<p>Keywords / vocabulary: Dance drama, plot, synopsis, characters, instrumentation, acting, props, choreography, scenery, properties, lighting, sound, costume, make-up; singing, drumming, dancing, poetry, drama, costuming and sculpture</p>

Suggested activities for learning and assessment. <i>exemplars</i> <i>learning and assessment activities, supported by the learner resources.</i>		Equipment / Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
<p>1. Introduction</p> <p>(a) <i>Ice breaker:</i> ask a learner to sing a folk tale song (<i>mmoguo</i>) to the class for their colleague to respond to, "Kweku De Onuro" (i.e., use the call and response form).</p> <p>(b) Recap of RPK / previous lesson using RCA technique. Ask students to fill in the first column of the KWL strategy table.</p> <p>(c) Draw attention to the new lesson's content standard and indicator(s).</p>	10 mins	<p>(a) Mereku, C.W.K. (2013) <i>We Sing and Learn</i> pp. 78.</p> <p>(b) KWL Strategies Table Planning of Dance Drama</p>	<p>(i) <i>Mmoguo</i> rendition</p> <p>(ii) KWL Strategy Table</p>	<ul style="list-style-type: none"> • Definition of dance drama • How to plan a dance drama • Acting • Singing, drumming and dancing • The functions and interrelated nature of scenery, properties, lighting, sound, costume, and make-up in creating dance-drama.
<p>2. Show a short video clip of a dance drama. Ask learners through brainstorming to explore the meaning of dance drama. Give them local examples like <i>The Lost Fisherman</i>, <i>The Palmwine Drinkard</i> and <i>Meet the Saviour</i>.</p>	5 mins	<p>Video clips of : <i>The Lost Fisherman</i> by Saka Acquaye, <i>The Palmwine Drinkard</i> by Ofotsu Adinku and <i>Meet the Saviour</i> by Asare Newman <i>Suburuku the Giant</i> by Martin Owusu</p>	(iii) Group Work	
<p>3. Discuss with learners the basic elements of dance drama—plot, synopsis, characters, instrumentation, acting, props and choreography.</p>	10mins			



<p>4. Group Work: put learners into small groups to plan a 5-minute dance drama. Themes may be <i>rumour-mongering, love, survival, joy, anger, surprise, fear, corruption, hatred and power</i>.</p> <p>Plan should include: plot, characters, instrumentation (drumming), choreography (songs and dances), costume and make-up. Groups must also add their rehearsal plan.</p>	10 mins	Some traditional dance genre songs can be found in: Mereku, C.W.K. (2013) We Sing and Learn	
<p>5. Class Presentation: groups to present their dance drama plans to the class. Moderate the plans as appropriate. Ask other groups to comment on plans. Sum up the lesson, and ask groups to go and rehearse their dance drama for presentation at the next lesson (i.e., in two-week's time). Inform them the performances will be recorded.</p>	10 mins		
<p>6. Evaluation</p> <p>(i) Learners to peer assess their colleagues.</p> <p>(ii) Close the lesson by allowing students to reflect, connect and apply the knowledge acquired.</p> <p>(iii) Explain homework.</p>	5 mins		(iii) Homework Task
<p>Homework / project work / community engagement suggestions</p>			
<p><i>Documentary Analysis of Dance Drama Video</i> Learners to watch one of the following video clips by Ghanaian playwrights and write notes based on the following:</p> <ul style="list-style-type: none"> • Plot, • Characters, • Instrumentation (Drumming), • Choreography (songs and dances), • Costume. • Make-Up. <ul style="list-style-type: none"> ✓ <i>The Lost Fisherman</i> by Saka Acquaye, ✓ <i>The Palmwine Drinkard</i> by Ofotsu Adinku ✓ <i>Meet the Saviour</i> by Asare Newman ✓ <i>Suburuku the Giant</i> by Martin Owusu 			
<p>Cross-curriculum links / cross-cutting issues</p>			
<ul style="list-style-type: none"> • Innovation and collaboration is being enhanced • Drama and Poetry in English and Ghanaian Languages enhanced. • Cross-cutting—problem solving, financial literacy, digital literacy, open-mindedness. • Core Values—honesty, integrity, cooperation, perseverance and grit, teamwork, responsible citizenry, respect for others. 			
<p>Potential misconceptions / learner's learning difficulties</p>			
<ul style="list-style-type: none"> • Check for adaptations for learners with SEN (visual/voice/pitch sense/hearing/ etc.) and assist them. • Equipment for dance drama may be difficult to obtain. • Non-serious people do dancing and "concert." 			



Music Lesson 4

Strand: 2.0 CREATIVE ARTS				
Sub-strand: 2.2 Creative and Aesthetic Expression				
Content Standard: B7. 2.2.2.5 <i>Music</i> Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical works that reflect the range of different times and cultures.				
Indicator: B7. 2.2.2.5. Plan and display of own and others' musical works that reflect the history and culture of the people in the community.				
Keywords/vocabulary: Dress rehearsal, dance-drama, plot, synopsis, characters, instrumentation, acting, props, choreography, properties, sound, costume, make-up; singing, drumming, dancing, poetry, drama, costuming				
Suggested activities for learning and assessment. <i>exemplars</i> <i>learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>	
<p>1. Ask learners in advance to assemble at the performance ground (e.g., assembly hall, shed, under a shady tree, etc.) for this lesson.</p> <p>Learners studied dance-drama two week ago and planned their plot, synopsis, acts and scenes; have identified instruments and indigenous stylised dances to choreograph; have planned their rehearsal schedules and appointed event planning committees. The three (3) Groups had their dress rehearsals during the two weeks. Group leaders also randomly picked their positions for the performances last week.</p>	<p>Idiophones Membranophones</p> <p>Gadgets to facilitate recording of performance</p>	(i) KWL Strategy Table	<ul style="list-style-type: none"> • Definition of dance drama • How to produce a dance-drama • Acting • Singing, drumming and dancing • The functions and interrelated nature of properties, sound, costume, and make-up in creating dance-drama. 	
<p>2. Costuming: Ask Groups to change into their costumes during the first 10 minutes of the lesson.</p>	10 mins			
<p>3. Group Performances: Ask groups to present their dance-drama in the order picked as you facilitate the recording processes of the performances.</p>	30mins	video camera mobile phones	(ii) Group Performances	
<p>4. Evaluation</p> <p>(i) Explain homework.</p> <p>(ii) Learners to reflect, connect and apply the knowledge acquired for next week's lesson.</p> <p>(iii) Ensure all the accoutrements are sent back properly packed and stored.</p>	10 mins		(iii) Homework Task	
Homework / project work / community engagement suggestions				



Documentary Analysis of Live Dance-Drama Performance

Ask groups to select any of the other two group's performance for reflection. Ask them to write short notes based on the following:

- Plot,
- Characters,
- Instrumentation (Drumming),
- Choreography (songs and dances),
- Costume,
- Make-Up.

Cross-curriculum links / cross-cutting issues

- Innovation and collaboration is being enhanced.
- Drama and Poetry in English and Ghanaian Languages enhanced.
- Cross-cutting—problem solving, financial literacy, digital literacy, open-mindedness.
- Core values—honesty, integrity, cooperation, perseverance and grit, teamwork, responsible citizenry, respect for others.

Potential misconceptions / learner's learning difficulties

- Check for adaptations for learners with SEN (visual/voice/pitch sense/hearing/ etc.) and assist them.
- Equipment for dance drama.



Music Lesson 5

Strand: 2.0 CREATIVE ARTS				
Sub-strand: 2.3. Connections in Local and Global Cultures				
Content Standard: B7. 2.2.3. <i>Music</i> Demonstrate the ability to correlate and generate ideas from indigenous creative musical forms and art musicians in the immediate community that reflect a range of different times, cultures and topical issues.				
Indicator: B7. 2.3.2.3. Identify indigenous and art musicians in the community whose works reflect the history, culture, environment and topical issues.				
Keywords / vocabulary: Autobiography, biography, enquiry, research, interview, indigenous, neo-traditional, exponent, allegory,				
Suggested activities for learning and assessment. <i>exemplars</i> <i>learning and assessment activities, supported by the learner resources.</i>		Equipment/Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
1. Introduction (a) Ice breaker: show a video of one of the class performances recorded a fortnight ago or similar video clip. (b) Recap of RPK / previous lesson using RCA technique. Ask learners to fill in the first column of the KWL strategy table. (c) Draw attention to the new lesson's content standard and indicator(s).	10 mins	(a) Mereku, C.W.K. (2013) <i>We Sing and Learn</i> pp. 78. (b) KWL Strategies Table	(i) KWL Strategy Table	<ul style="list-style-type: none"> • Definition of research • Conducting an interview • Administering an interview guide • L1 & L2 literacy
2. Play the following video clips of indigenous musical forms briefly and discuss the genres involved, namely: recitative song forms (nnwomkrɔ, ebibindwom, etc.), dance genre song forms (atsiagbekɔ, adowa, kete, baamaaya, etc.), vocal effects (yodelling, ululation, holler, nasalisation).	5 mins	Nana Baayie Adowa Nnwomkrɔ Kuo https://www.youtube.com/watch?v=XdXn2dAtbY0 Ebibindwom - Fanti Song https://www.youtube.com/watch?v=FRk0qX0L0oQ Kakraba Lobi - Xylophone Player https://www.youtube.com/watch?v=HAKhvNgOu-U Ashanti Funeral Dirge for Atenteben https://www.youtube.com/watch?v=cWwPI4x-MNU Pan African Orchestra – Goje https://www.youtube.com/watch?v=zCZczDA-TZg		
3. Learners to identify indigenous and art musicians in the community whose works reflect the history, culture, environment and topical issues.	10mins			
4. Group Work: Select three prominent musicians from the list. Put learners into three groups and ask them to discuss and document the biographical data of the three prominent musicians identified.	10 mins		(ii) Data Enquiry Sheet	



<p>5. Class Presentation: Ask groups to present their biographical data of the three prominent musicians identified to the class. Ask other groups to comment on the data presented. Sum up the lesson, and ask groups to go and research on their exponent for presentation at the next lesson (i.e., in the second term).</p>	10 mins			
<p>6. Evaluation</p> <p>(i) Ask learners to peer assess their colleagues in group presentations.</p> <p>(ii) Close the lesson by allowing learners to reflect, connect and apply the knowledge acquired.</p> <p>(iii) Explain homework (Research for next Term).</p>	5 mins		(iii) Homework Task	
<p>Homework/project work/community engagement suggestions</p>				
<p><i>Ethnographic Research</i> Ask students, during their first term vacation, to go to an indigenous musician or a traditional musician in their community and interview them to collect data to construct an allegory about the selected musician.</p>				
<p>Cross-curriculum links/cross-cutting issues</p>				
<ul style="list-style-type: none"> • Enquiry skills enhanced • Composition in English and Ghanaian Languages enhanced. • Cross-cutting—problem solving, digital literacy, open-mindedness. • Core Values—honesty, integrity, cooperation, perseverance and grit, responsible citizenry, respect for the elderly. 				
<p>Potential misconceptions / learner’s learning difficulties</p>				
<ul style="list-style-type: none"> • Check for adaptations for learners with SEN and assist them. • Equipment for data collection 				

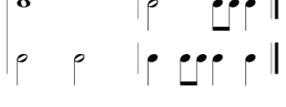


Music Lesson 6

Strand: 2.0 CREATIVE ARTS
Sub-strand: 2.1 Media and Techniques
Content Standard: B7. 2.1.2. <i>Music</i> Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music.
Indicator(s): B7 2.1.2.6 Identify durational symbols and move/perform their value in relation to the semibreve.
Keywords / vocabulary: Rhythm, semibreve, minim, crotchet, quaver, semiquaver, rhythm, internalise, durational symbols, durational value, beat, pulse, rests

Suggested activities for learning and assessment. <i>exemplars</i> <i>learning and assessment activities, supported by the learner resources.</i>	Equipment / Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>	
<p>1. Introduction</p> <p>(a) <i>Ice breaker:</i> ask learners to play a <i>stone passing game</i> in small groups around their tables. (2) Ask a learner to sing "Daa N'a se" and move to the song.</p> <p>(b) Recap of RPK / previous lesson using RCA technique. Ask students to fill in the first column of the KWL strategy table.</p> <p>(c) Draw attention to the new lesson's content standard and indicator(s).</p>	10 mins	(a) Mereku, C.W.K. (2013) We Sing and Learn pp. 19 and 162. (b) KWL Strategies Table	<p>Rhythm will be learnt as a concept through practical activities. Definition of other terms related to rhythm in performance. Internalising to perform durational values Composing simple rhythmic patterns for colleagues to perform.</p>	
<p>2. Explain the concept of <i>rhythm</i>. Display the symbols for duration for learners to identify and learn their names. Describe the shapes of the musical notation and demonstrate how to write them. Ask learners to try and draw them <i>on line</i> and <i>in space</i>.</p>	5 mins	Image of durational symbols		(iii) Durational symbols
<p>3. Ask learners to sing the first part of the 'Da N'a Se, Da N'a Ase' song again now clapping every note in the song. Ask them to figure out which symbols will represent the duration of the notes they clapped. Discuss the numerical values of the symbols.</p>	10mins			



2. Explain the concept of <i>rhythm</i> . Display the symbols for duration for learners to identify and learn their names. Describe the shapes of the musical notation and demonstrate how to write them. Ask learners to try and draw them <i>on line</i> and <i>in space</i> .	5 mins	Image of durational symbols	(iii) Durational symbols	
3. Ask learners to sing the first part of the 'Da N'a Se, Da N'a Ase' song again now clapping every note in the song. Ask them to figure out which symbols will represent the duration of the notes they clapped. Discuss the numerical values of the symbols.	10mins			
4. Learners internalise the crotchet note as the beat (or pulse). Take them through the clapping of the rhythmic patterns in their resource book.	5 mins		(ii) John Curwen's Hand Signals	
5. Get learners into small groups to practise the rhythmic <i>pattern (iii)</i> in their resource pack.	5 mins			
6. Evaluation (a) Ask learners to write a one-bar rhythm for their peers to play on any available instruments. (b) Learners to use the school assembly instruments to play the rhythmic <i>pattern (iii)</i> in the learner pack to end the lesson. Ensure they play softly not to disturb other classes.	5 mins	Idiophones for playing rhythms bass drum snare drum cymbal conga		
7. Close the lesson by allowing students to reflect, connect and apply the knowledge acquired. Explain homework.	5 mins		(iv) Homework Task	
Homework/project work/community engagement suggestions				
Rhythmic pattern clapping practice. Drawing durational symbols.				
Cross-curriculum links/cross-cutting issues				
Listening skills in literacy is being enhanced. Innovation and collaboration is being enhanced. Connect rhythm to poetry, visual arts, literacy.				
Potential misconceptions/learner's learning difficulties				
Check for adaptations for learners with SEN (visual/voice/pitch sense/hearing/ etc.) Identify targets for individual learners and any overarching shortfalls that need to be addressed. Teacher reviews learners' KWL strategy to identify how differentiated learning can be achieved.				



Music Lesson 7

Strand: 2.0 CREATIVE ARTS
Sub-strand: 2.1 Media and Techniques
Content Standard: B7. 2.1.2. Music Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music.
Indicator(s): B7 2.1.2.6 Identify durational symbols and move/perform their value in relation to the semibreve.
Keywords/vocabulary: rhythm, semibreve, minim, crotchet, quaver, semiquaver, rhythm, internalise, durational symbols, durational value, beat, pulse, rests

Suggested activities for learning and assessment. exemplars <i>learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
<p>1. Introduction</p> <p>(a) <i>Ice breaker:</i> Learners play a <i>stone passing game</i> in small groups around their tables. (2) Ask a learner to sing “<i>Daa N’a se</i>” and move to the song.</p> <p>(b) Recap of RPK / Previous Lesson using RCA technique. Ask learners to fill in the first column of the KWL strategy table.</p> <p>(c) Draw attention to the new lesson’s content standard and indicator(s).</p>	10 mins	(a) Mereku, C.W.K. (2013) <i>We Sing and Learn</i> pp. 19, and 162. (b) KWL Strategies Table	(i) KWL Strategy Table
<p>2. Explain the concept of <i>rhythm</i>. Display the symbols for duration for students to identify and learn their names. Describe the shapes of the musical notation and demonstrate how to write them. Ask learners to try and draw them <i>on line</i> and <i>in space</i>.</p>	5 mins	Image of durational symbols	(iii) Durational symbols
<p>3. Ask learners to sing the first part of the ‘<i>Da N’a Se, Da N’a Ase</i>’ song again now clapping every note in the song. Ask them to figure out which symbols will represent the duration of the notes they clapped. Discuss the numerical values of the symbols.</p>	10 mins		
<p>4. Learners internalise the crotchet note as the beat (or pulse). Take them through the clapping of the rhythmic patterns in their resource book.</p>	5 mins		(ii) John Curwen’s Hand Signals
<p>5. Get learners into small groups to practice the rhythmic <i>pattern (iii)</i> in their resource pack.</p>	5 mins		



<p>6. Evaluation</p> <p>(a) Ask learners to write a one-bar rhythm for their peers to play on any available instruments.</p> <p>(b) Learners use the school assembly instruments to play the rhythmic <i>pattern (iii)</i> in the learner pack to end the lesson. Ensure they play softly not to disturb other classes.</p>	5 mins	Idiophones for playing rhythms Bass Drum Snare Drum Cymbal Conga		
Close the lesson by allowing learners to reflect, connect and apply the knowledge acquired. Explain homework.	5 mins		(iv) Homework Task	
Homework / project work / community engagement suggestions				
Rhythmic pattern clapping practice Drawing durational symbols				
Cross-curriculum links / cross-cutting issues				
Listening skills in literacy is being enhanced Innovation and collaboration is being enhanced Connect rhythm to poetry, visual arts, literacy				
Potential misconceptions / learner's learning difficulties				
Check for adaptations for learners with SEN (visual/voice/pitch sense/hearing/ etc.) Identify targets for individual learners and any overarching shortfalls that need to be addressed. Teacher reviews learners' KWL strategy to identify how differentiated learning can be achieved.				

Music Lesson 8

Strand: 2.0 CREATIVE ARTS

Sub-strand: 2.2 Creative and Aesthetic Expression

Content Standard: B7. 2.2.2.

Music

Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical works that reflect the range of different times and cultures.

Indicator: B7. 2.2.2.4.

Create and produce own musical works that reflect the history and culture of the people of the community.

Keywords/vocabulary:

Rhythm, semibreve, minim, crotchet, quaver, semiquaver, rhythm, internalise, durational symbols, durational value, beat, pulse, rests, manuscript sheet, score, triangle, cymbals, snare drum, bass drum, gangokui, axatse, kpanlogo, combo

Suggested activities for learning and assessment. <i>exemplars</i> learning and assessment activities, supported by the learner resources.		Equipment/Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
1. Introduction (a) Ice breaker: Learners sing “Da N’a Se, Da N’a Ase” song. (b) Recap of RPK / previous lesson using RCA technique. Ask learners to fill in the first column of the KWL strategy table. (c) Draw attention to the new lesson’s content standard and indicator(s).	10 mins	(a) Mereku, C.W.K. (2013) <i>We Sing and Learn</i> pp. 162. (b) KWL Strategies Table Art Composition for School Assembly Instruments	(i) <i>Mmoguo</i> rendition (ii) KWL Strategy Table	<ul style="list-style-type: none"> How to compose a percussive piece Conducting Reading notation to play percussive instruments The functions and interrelated nature of the school assembly instruments
2. Discuss the instruments used to accompany marching into classes and also used during school worship. Ask learners to list as many as they have in the school.	10 mins	bass drum snare drum pati (Tom) conga cymbals bells, maracass Uuga, Uuvi, asiUui sogo, kidi, kagan gakogui, axatse		
3. Revise the previous lesson on rhythm (durational values). Ask learners to clap excerpts given for their homework last week. Give out some of the percussive instruments and ask learners to play their rhythmic patterns on it.	5 mins		(iii) & (iv) Rhythmic excerpt for clapping	



<p>4. Group Work: Put learners into small groups to compose a short percussive music for any four (4) percussive instruments by writing down the rhythmic patterns that should be played on each one. Learners discuss and choose their instruments and write them on the worksheet provided. Compositions should be able to accompany any of these four songs in the resource section. Ask them to rehearse their compositions for class presentation in two (2) weeks.</p>	20 mins	<p>1) Da N'a Se, Da N'a Ase 2) Yε Bɔ Tow Ebenezer 3) Halleluyah! Soro Abɔfo Tow Dwom 4) Domfo Nyankopɔn</p> <p>Mereku, C.W.K. (2013) We Sing and Learn pp. 162, 177, 182 and 187.</p>	(v) Manuscript for Composing	
<p>5. Evaluation</p> <p>(i) Ask learners to peer assess their colleagues.</p> <p>(ii) Close the lesson by allowing learners to reflect, connect and apply the knowledge acquired.</p> <p>(iii) Explain homework.</p>	5 mins		(iii) Homework Task	
<p>Homework / project work / community engagement suggestions</p>				
<p><i>Extension of Percussion Composition</i> Ask learners to go and extend their compositions with variety of rhythmic patterns and additional instruments for presentation at the next lesson (i.e., in two-week's time). Inform them the performances will be recorded.</p>				
<p>Cross-curriculum links / cross-cutting issues</p>				
<ul style="list-style-type: none"> • Innovation and collaboration is being enhanced • Cross-cutting—problem solving, digital literacy, open-mindedness. • Core Values—honesty, integrity, cooperation, perseverance and grit, teamwork, respect for others. 				
<p>Potential misconceptions / learner's learning difficulties</p>				
<ul style="list-style-type: none"> • Check for adaptations for learner with SEN (visual/voice/pitch sense/hearing/ etc.) and assist them. • Equipment for teaching music in school may not be easily available. 				





Documentary Analysis of Live Dance-Drama Performance

Ask groups to select any of the other five group's performance for reflection. Ask them to write short notes based on the following:

How the piece began

How the piece ended

How interesting the bass drum beat was

How interesting the inner parts had a dialogue and complemented each other

Cross-curriculum links / cross-cutting issues

Innovation and collaboration is being enhanced

Cross-cutting—problem solving, digital literacy, open-mindedness.

Core Values—honesty, integrity, cooperation, perseverance and grit, teamwork, respect for others.

Potential misconceptions / learner's learning difficulties

Check for adaptations for learners with SEN (visual/voice/pitch sense/hearing/ etc.) and assist them.

Equipment for teaching music in school may not be available.



Music Lesson 10

Strand: 2.0 CREATIVE ARTS
Sub-strand: 2.3. Connections in Local and Global Cultures
Content Standard: B7. 2.2.3. <i>Music</i> Demonstrate the ability to correlate and generate ideas from indigenous creative musical forms and art musicians in the immediate community that reflect a range of different times, cultures and topical issues.
Indicator(s): B7. 2.3.2.4 Appreciate and appraise an indigenous and a neo-traditional group within the community based on their style, instruments, song themes, dance movements, etc.
Keywords / vocabulary: Enquiry, research, interview, indigenous, neo-traditional, exponent, allegory, formalism, referentialism, absolutism, expressionism

Suggested activities for learning and assessment. <i>exemplars</i> learning and assessment activities, supported by the learner resources.		Equipment / Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
1. Introduction (a) Ice breaker: Show a video of one of the class performances recorded a fortnight ago (the Percussion Composition) or a similar video clip. (b) Recap of RPK / previous lesson using RCA technique. Ask students to fill in the first column of the KWL strategy table. (c) Draw attention to the new lesson's content standard and indicator(s).	10 mins	(a) Mereku, C.W.K. (2013) <i>We Sing and Learn</i> pp. 78. (b) KWL Strategies Table Research an indigenous or neo-traditional music group within the community.	(i) KWL Strategy Table	
2. Play the following video clips of indigenous musical forms briefly and discuss the genres involved with the class, namely: recitative song forms (nnwomkr , ebibindwom, etc.), dance genre song forms (atsiagbek , adowa, kete, baamaaya, etc.), vocal effects (yodelling, ululation, holler, nasalisation).		Nana Baayie Adowa Nnwomkr Kuo https://www.youtube.com/watch?v=XdXn2dAtbY0 Ebibindwom - Fanti Song https://www.youtube.com/watch?v=FRk0qX0L0oQ Kakraba Lobi - Xylophone Player https://www.youtube.com/watch?v=HAKhvNgOu-U Ashanti Funeral Dirge for Atenteben https://www.youtube.com/watch?v=cWwPI4x-MNU Pan African Orchestra - Goje https://www.youtube.com/watch?v=zCZczDA-TZg		<ul style="list-style-type: none"> • Definition of Research • Conducting an interview • Administering an interview guide • L1 & L2 literacy
3. Explain briefly the four (4) basic aesthetic viewpoints in evaluating a musical art work, namely: <ul style="list-style-type: none"> • Formalism • Referentialism • Absolutism • Expressionism • Try and come down to the level of the students. 	5 mins	https://quizlet.com/26944059/chapter-2-philosophical-approaches-flash-cards/		



<p>4. Discuss with learners the basic elements of an indigenous and a neo-traditional group—origin, ethnic group, gender, age, instruments, song themes, dance movements, stylised dances, singing, drumming, costume, venue, etc.</p>	10mins			
<p>5. Group Work: Put learners into small groups to research, select and document an indigenous and a neo-traditional group within the community on some of the elements discussed. Groups will organise the data collected to write an aesthetic appreciation report.</p>	10 mins			
<p>6. Class Presentation: Ask groups to present the data collected on the indigenous and a neo-traditional group within the community to the class. Ask other groups to comment on the data presented. Sum up the lesson, and ask groups to go and do more extensive research on the indigenous and a neo-traditional group within the community for presentation at the next lesson (i.e., in the third term).</p>	10 mins			
<p>7. Evaluation</p> <p>(i) Ask learners to peer assess their colleagues.</p> <p>(ii) Close the lesson by allowing learners to reflect, connect and apply the knowledge acquired.</p> <p>(iii) Explain homework.</p>	5 mins		(iii) Homework Task	

Homework/project work/community engagement suggestions

Ethnographic Research

Ask learners, during their second term vacation, to go to an indigenous group or a neo-traditional group in their community and interview them to collect data that can help them construct a narrative on the group.

Cross-curriculum links / cross-cutting issues

- Innovation and collaboration is being enhanced
- Drama and Poetry in English and Ghanaian Languages enhanced.
- Cross-cutting—problem solving, financial literacy, digital literacy, open-mindedness.
- Core Values—honesty, integrity, cooperation, perseverance and grit, teamwork, responsible citizenry, respect for others.

Potential misconceptions / learner's learning difficulties

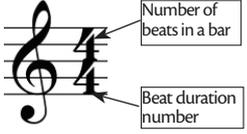
- Check for adaptations for learners with SEN (visual/voice/pitch sense/hearing/ etc.) and assist them.
- Equipment for dance drama may not be easily available.





Music Lesson 11

Strand: 2.0 CREATIVE ARTS
Sub-strand: 2.1 Media and Techniques
Content Standard: B7. 2.1.2. <i>Music</i> Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music.
Indicator(s): B7 2.1.2.7 Conduct songs in simple duple, triple and quadruple time.
Keywords/vocabulary: Rhythm, semibreve, minim, crotchet, quaver, semiquaver, rhythm, internalise, durational symbols, durational value, beat, pulse, rests

Suggested activities for learning and assessment. <i>exemplars</i> <i>learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Re- source page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
<p>1. Introduction1.(a) <i>Ice breaker:</i> Ask the class to sing 'Hen Ara Asaase Ni' as one of the students is called to conduct.</p> <p>(b) Recap of RPK / Previous Lesson using RCA technique. Ask learners to fill in the first column of the KWL strategy table.</p> <p>(c) Draw attention to the new lesson's content standard and indicator(s).</p>	<p>10 mins</p> <p>(a) Mereku, C.W.K. (2013) <i>We Sing and Learn</i> p. 125.</p> <p>(b) KWL Strategies Table</p>	(i) KWL Strategy Table	<ul style="list-style-type: none"> • Definition of rhythm • Internalising and performing durational values • Composing simple rhythmic patterns for colleagues to perform • Time signatures will be learnt through practical activities like keeping the pulse (beat) and counting using accented and weak beats to determine the meter. • Time signatures It will also be learnt through conducting beat patterns in twos, threes and in fours.
<p>2. Explain the concept of time signature. Show learners a score of music in simple—duple, triple and quadruple time signatures. Discuss the location of time signatures on the score. Explain the top figure and the lower figure. Draw attention to the fact that it is not a fraction as in Mathematics (numerator and denominator).</p>	<p>5 mins</p> 		
<p>3. Group Work 1: Give out time signature tasks and break up class to go into their <i>small groups</i> to discuss and explain their meanings. Teacher goes round to offer help where needed.</p>	<p>10 mins</p>	(iii) Time Signature Tasks	
<p>4. Explain the concept of <i>beat patterns</i>. Demonstrate beat patterns in two, three and four for learners to imitate.</p>	<p>5 mins</p> <p>Image of simple time signature <i>Beat Patterns</i></p>	(iv) Simple time signature <i>Beat Patterns</i>	
<p>5. Group Work 1: Learners go into their <i>small groups</i> to practise the beat patterns with songs of their own choice from <i>We Sing and Learn</i>.</p>	<p>5 mins</p> <p>Mereku, C.W.K. (2013) <i>We Sing and Learn</i></p>		
<p>6. Class Presentation: Call groups back to present their solutions to the tasks. Encourage peer assessment and comments on other issues that come up, e.g., beat pattern conducting, core values, etc.</p>	<p>10 mins</p> <p>Image of simple time signature conducting <i>patterns</i></p>	(v) Simple time signature conducting <i>patterns</i>	

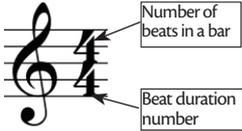




<p>7. Evaluation</p> <p>(i) Ask learners to comment on the peer assessment they did on the groups.</p> <p>(ii) Ask all learners to sing the <i>Ghana National Anthem</i> in their seats and conduct.</p>	5 mins			
<p>8. Close the lesson by allowing learners to reflect, connect and apply the knowledge acquired. Explain homework.</p>	5 mins		(vi) Homework Task	
<p>Homework / project work / community engagement suggestions</p>				
<ul style="list-style-type: none"> • Ask learners to continue practising the conducting beat patterns. • Ask learners to google YouTube and see how Amu's <i>Alegbegbe</i> is conducted by the Ghana National Symphony Orchestra. https://www.youtube.com/watch?v=75KX2kTgnxg https://www.youtube.com/watch?v=75KX2kTgnxg https://www.youtube.com/watch?v=75KX2kTgnxg 				
<p>Cross-curriculum links / cross-cutting issues</p>				
<ul style="list-style-type: none"> • Listening skills in literacy are being enhanced • Assessment, social, communication and reflective skills • Critical thinking and problem solving, Innovation and collaboration • Gender issues, adaptations for learners with SEN, Diversity and inclusivity in Music • Visual Arts—lines and shapes expressing moods 				
<p>Potential misconceptions / learner's learning difficulties</p>				
<ul style="list-style-type: none"> • Check for adaptations for learners with SEN (visual/voice/pitch sense/hearing/ etc.) • Identify targets for individual learners and any overarching shortfalls that need to be addressed. • Teacher reviews learners' KWL strategy to identify where learners are for subsequent lessons. 				

Music Lesson 12

Strand: 2.0 CREATIVE ARTS
Sub-strand: 2.1 Media and Techniques
Content Standard: B7. 2.1.2. <i>Music</i> Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music.
Indicator(s): B7 2.1.2.7 Conduct songs in simple duple, triple and quadruple time.
Keywords / vocabulary: Rhythm, semibreve, minim, crotchet, quaver, semiquaver, rhythm, internalise, durational symbols, durational value, beat, pulse, rests

Suggested activities for learning and assessment. <i>exemplars</i> <i>learning and assessment activities, supported by the learner resources,</i>	Equipment/ Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
<p>1. Introduction</p> <p>(a) <i>Ice breaker:</i> Ask the class to sing 'Hen Ara Asaase Ni' as one of the students is called to conduct.</p> <p>(b) Recap of RPK/previous lesson using RCA technique. Ask learners to fill in the first column of the KWL strategy table.</p> <p>(c) Draw attention to the new lesson's content standard and indicator(s).</p>	10 mins	(a) Mereku, C.W.K. (2013) We Sing and Learn p. 125. (b) KWL Strategies Table	<ul style="list-style-type: none"> • Definition of rhythm • Internalising and performing durational values • Composing simple rhythmic patterns for colleagues to perform • Time signatures will be learnt through practical activities like keeping the pulse (beat) and counting using accented and weak beats to determine the meter. • Time signatures. It will also be learnt through conducting beat patterns in twos, threes and in fours.
<p>2. Explain the concept of time signature. Show learners a score of music in simple—duple, triple and quadruple time signatures. Discuss the location of time signatures on the score. Explain the top figure and the lower figure. Draw attention to the fact that it is not a fraction as in Mathematics (numerator and denominator).</p>	5 mins		
<p>3. Group Work 1: Give out time signature tasks and break learners into their <i>small groups</i> to discuss and explain their meanings. Teacher goes round to offer help where needed.</p>	10 mins	(iii) Time Signature Tasks	
<p>4. Explain the concept of <i>beat patterns</i>. Demonstrate beat patterns in two, three and four for learners to imitate.</p>	5 mins	(iv) Simple time signature <i>Beat Patterns</i>	
<p>5. Group Work 2: Put learners into their <i>small groups</i> to go and practise the beat patterns with songs of their own choice from We Sing and Learn.</p>	5 mins	Mereku, C.W.K. (2013) We Sing and Learn	
<p>6. Class Presentation: Call groups back to present their solutions to the tasks. Encourage peer assessment and comments on other issues that come up, e.g., beat pattern conducting, core values, etc.</p>	10 mins	(v) Simple time signature conducting <i>patterns</i>	
<p>7. Evaluation</p> <p>(i) Ask learners to comment on the peer assessment they did on the groups.</p> <p>(ii) Ask all learners to sing the <i>Ghana National Anthem</i> in their seats and conduct.</p>	5 mins		



8. Close the lesson by allowing learners to reflect, connect and apply the knowledge acquired. Explain homework.	5 mins		(vi) Homework Task	
Homework / project work / community engagement suggestions				
<ul style="list-style-type: none"> • Ask learners to continue practising the conducting beat patterns. • Ask learners to google YouTube and see how Amu's <i>Alegbegbe</i> is conducted by the Ghana National Symphony Orchestra. https://www.youtube.com/watch?v=75KX2kTgnxg https://www.youtube.com/watch?v=75KX2kTgnxg https://www.youtube.com/watch?v=75KX2kTgnxg 				
Cross-curriculum links / cross-cutting issues				
<ul style="list-style-type: none"> • Listening skills in Literacy is being enhanced • Assessment, social, communication and reflective skills • Critical thinking and problem solving, Innovation and collaboration, • Gender issues, adaptations for learners with SEN, Diversity and inclusivity in Music • Visual Arts—lines and shapes expressing moods 				
Potential misconceptions /learner's learning difficulties				
<ul style="list-style-type: none"> • Check for adaptations for learners with SEN (visual/voice/pitch sense/hearing/ etc.) • Identify targets for individual learners and any overarching shortfalls that need to be addressed. • Teacher reviews learners' KWL strategy to identify where learners are for subsequent lessons. 				



Music Lesson 13

Strand: 2.0 CREATIVE ARTS			
Sub-strand: 2.3. Connections in Local and Global Cultures			
Content Standard: B7. 2.2.2.			
<i>Music</i>			
<ul style="list-style-type: none"> Demonstrate the ability to correlate and generate ideas from indigenous creative musical forms and art musicians in the immediate community that reflect a range of different times, cultures and topical issues. 			
Indicator: B7. 2.3.2.6.			
<ul style="list-style-type: none"> Organise an appreciation and appraisal of own and others' musical works that reflect the history and culture of the people in the community. 			
Keywords/vocabulary:			
<ul style="list-style-type: none"> Formalism, referentialism, absolutism, expressionism, dance-drama, plot, synopsis, characters, instrumentation, acting, props, choreography, scenery, properties, lighting, sound, costume, make-up 			
Suggested activities for learning and assessment. <i>exemplars</i> <i>learning and assessment activities, supported by the learner resources.</i>	Equipment/ Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
1. Introduction (a) <i>Ice breaker:</i> ask learners to play a <i>stone passing game</i> in small groups around their tables. (b) Recap of RPK/previous lesson using RCA technique. Ask learners to fill in the first column of the KWL strategy table. (c) Draw attention to the new lesson's content standard and indicator(s).	10 mins	(a) Mereku, C.W.K. (2013) <i>We Sing and Learn</i> pp. 19. (b) KWL Strategies Table To organise an appreciation of their Dance-Drama composition	(i) KWL Strategy Table
2. Play the following video clips of indigenous musical forms briefly and ask learners to identify the genres involved, namely: recitative song forms (<i>nnwomkrɔ</i> , <i>ebibindwom</i> , etc.), dance genre song forms (<i>atsiagbekɔ</i> , <i>adowa</i> , <i>ketete</i> , <i>baamaaya</i> , etc.) and <i>vocal effects</i> (yodelling, ululation, holler, nasalisation).	5 mins	Nana Baayie Adowa Nnwomkrɔ Kuo https://www.youtube.com/watch?v=XdXn2dAtbY0 Ebibindwom - Fanti Song https://www.youtube.com/watch?v=FRk0qX0L0oQ Kakraba Lobi - Xylophone Player https://www.youtube.com/watch?v=HAKhvNgOu-U Ashanti Funeral Dirge for Atenteben https://www.youtube.com/watch?v=cWwPI4x-MNU Pan African Orchestra - Goje https://www.youtube.com/watch?v=zCZczDA-TZg	
3. Review the definition of the four (4) terms that describe aesthetic viewpoints in evaluating a musical work, namely: <ul style="list-style-type: none"> Formalism Referentialism Absolutism Expressionism Try and come down to the level of the learners.	10 mins		



4. Review briefly the elements of dance drama—plot, characters, instrumentation (drumming), choreography (songs and dances), costume and make-up.			
5. Group Work: select one of the dance-dramas composed and performed during the first term (indicator B.7.2.2.2.5.) and play back to the class. Put learners into three groups and ask them in their groups to discuss and appraise the video watched and write a short aesthetic appreciation report.	10 mins		(ii) Watching video for the elements of Dance-Drama
6. Class Presentation: ask groups to present their aesthetic appreciation report written to the class. Ask other groups to comment on the report presented. Sum up the lesson, and ask groups to go watch the other two videos of the class and for presentation at the next lesson.	10 mins		
7. Evaluation (i) Ask learners to peer assess their colleagues in group presentations. (ii) Close the lesson by allowing students to reflect, connect and apply the knowledge acquired. (iii) Explain homework.	5 mins		(iii) Homework Task
Homework / project work / community engagement suggestions			
<i>Aesthetic Appreciation Report</i> Ask learners to go and watch the other two videos of the class and write a brief aesthetic appreciation on each for presentation at the next lesson.			
Cross-curriculum links / cross-cutting issues			
<ul style="list-style-type: none"> • Enquiry skills enhanced • Composition in English and Ghanaian Languages enhanced. • Cross-cutting—problem solving, digital literacy, open-mindedness. • Core Values—honesty, integrity, cooperation, perseverance and grit, responsible citizenry, respect for the elderly. 			
Potential misconceptions / learner’s learning difficulties			
<ul style="list-style-type: none"> • Check for adaptations for learners with SEN and assist them. • Equipment for data collection may not be readily available. 			



Music Lesson 14

Strand: 2.0 CREATIVE ARTS
Sub-strand: 2.3. Connections in Local and Global Cultures
Content Standard: B7. 2.2.2. <i>Music</i> Demonstrate the ability to correlate and generate ideas from indigenous creative musical forms and art musicians in the immediate community that reflect a range of different times, cultures and topical issues.
Indicator: B7. 2.3.2.6. Organise an appreciation and appraisal of own and others' musical works that reflect the history and culture of the people in the community.
Keywords / vocabulary: Formalism, referentialism, absolutism, expressionism, rhythm, semibreve, minim, crotchet, quaver, semiquaver, rhythm, internalise, durational symbols, durational value, beat, pulse, rests, manuscript sheet, score, triangle, cymbals, snare drum, bass drum, gangokui, axatse, kpanlogo, combo

Suggested activities for learning and assessment. <i>exemplars</i> <i>learning and assessment activities, supported by the learner resources.</i>	Equipment/Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
<p>1. Introduction</p> <p>(a) <i>Ice breaker:</i> ask learners to play a <i>stone passing game</i> in small groups around their tables.</p> <p>(b) Recap of RPK / previous lesson using RCA technique. Ask learners to fill in the first column of the KWL strategy table.</p> <p>(c) Draw attention to the new lesson's content standard and indicator(s).</p>	<p>10 mins</p> <p>(a) Mereku, C.W.K. (2013) <i>We Sing and Learn</i> pp. 19.</p> <p>(b) KWL Strategies Table</p> <p>Art Musical Composition for Percussive Instruments</p>	<p>(i) KWL Strategy Table</p>	<ul style="list-style-type: none"> • Definition of aesthetic appreciation terminologies • L1 & L2 literacy • How to write an aesthetic appreciation report. • How to develop a good narrative.
<p>2. Play the following video clips of indigenous musical forms briefly and ask learners to identify the genres involved, namely recitative song forms (<i>nnwomkrɔ, ebibindwom, etc.</i>), dance genre song forms (<i>atsiagbekɔ, adowa, kete, baamaaya, etc.</i>) and <i>vocal effects</i> (yodelling, ululation, holler, nasalisation).</p>	<p>5 mins</p> <p>Nana Baayie Adowa <i>Nnwomkrɔ Kuo</i> https://www.youtube.com/watch?v=XdXn2dAtbY0</p> <p>Ebibindwom - Fanti Song https://www.youtube.com/watch?v=FRk0qX0L0oQ</p> <p>Kakraba Lobi - Xylophone Player https://www.youtube.com/watch?v=HAKhvNgOu-U</p> <p>Ashanti Funeral Dirge for Atenteben https://www.youtube.com/watch?v=cWwPI4x-MNU</p> <p>Pan African Orchestra – Goje https://www.youtube.com/watch?v=zCZczDA-TZg</p>		



<p>3. Review the definition of the four (4) terms that describe aesthetic viewpoints in evaluating a musical work, namely</p> <ul style="list-style-type: none"> • Formalism • Referentialism • Absolutism • Expressionism <p>Try and come down to the level of learners.</p>	10mins			
<p>4. Review briefly the elements of Art Musical Composition for Percussive Instruments — how the piece began; how the piece ended; how interesting the bass drum beat was; how interesting the inner parts had a dialogue and complemented each other.</p>				
<p>5. Group Work: Select one of the dance-dramas composed and performed during the second term (<i>indicator B.7.2.2.2.5.</i>) and play back to the class. Put learners into three groups and ask them in their groups to discuss and appraise the video watched and write a short aesthetic appreciation report.</p>	10 mins		(ii) Watching video for the elements of Art Musical Composition for Percussive Instruments	
<p>6. Class Presentation: Ask groups to present their aesthetic appreciation report written to the class. Ask other groups to comment on the report presented. Sum up the lesson, and ask groups to go watch the other two videos of the class for presentation at the next lesson.</p>	10 mins			
<p>7. Evaluation</p> <p>(i) Ask learners to peer assess their colleagues in group presentations.</p> <p>(ii) Close the lesson by allowing learners to reflect, connect and apply the knowledge acquired.</p> <p>(iii) Explain homework.</p>	5 mins		(iii) Homework Task	
Homework/project work/community engagement suggestions				
<p><i>Aesthetic Appreciation Report</i> Ask learners to go and watch the other videos of the class and write a brief aesthetic appreciation on each for presentation at the next lesson.</p>				
Cross-curriculum links / cross-cutting issues				
<ul style="list-style-type: none"> • Enquiry skills enhanced. • Composition in English and Ghanaian Languages enhanced. • Cross-cutting—problem solving, digital literacy, open-mindedness. • Core Values—honesty, integrity, cooperation, perseverance and grit, responsible citizenry, respect for the elderly. 				
Potential misconceptions / learner’s learning difficulties				
<ul style="list-style-type: none"> • Check for adaptations for learners with SEN and assist them. • Equipment for data collection may be difficult to procure. 				



Music Lesson 15

Strand: 2.0 CREATIVE ARTS
Sub-strand: 2.3. Connections in Local and Global Cultures
Content Standard: B7. 2.2.3. <i>Music</i> Demonstrate the ability to correlate and generate ideas from indigenous creative musical forms and art musicians in the immediate community, that reflect a range of different times, cultures and topical issues.
B7. 2.3.2.4 Appreciate and appraise an indigenous and a neo-traditional group within the community based on their style, instruments, song themes, dance movements, etc.
Keywords / vocabulary: Enquiry, research, interview, indigenous, neo-traditional, exponent, allegory, formalism, referentialism, absolutism, expressionism

Suggested activities for learning and assessment. <i>exemplars</i> learning and assessment activities, supported by the learner resources.	Equipment/Resources	Learner Re-source page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
<p>1. Introduction</p> <p>(a) <i>Ice breaker:</i> show a video of one of the class performances recorded a fortnight ago (the Dance Drama Composition) or a similar video clip.</p> <p>(b) Recap of RPK / previous lesson using RCA technique. Ask learners to fill in the first column of the KWL strategy table.</p> <p>(c) Draw attention to the new lesson's content standard and indicator(s).</p>	10 mins KWL Strategies Table Compare and contrast two selected indigenous and neo-traditional genre types.	(i) KWL Strategy Table	<ul style="list-style-type: none"> • Definition of Research • Conducting an interview • Administering an interview guide • How to conduct an interview. • How to develop a good research report. • L1 & L2 literacy
<p>2. Play the following video clips of indigenous musical forms briefly and discuss the genres involved with the class, namely: recitative song forms (<i>nnwomkrɔ</i>, <i>ebibindwom</i>, etc.), dance genre song forms (<i>atsiagbekɔ</i>, <i>adowa</i>, <i>kete</i>, <i>baamaaya</i>, etc.), <i>vocal effects</i> (yodelling, ululation, holler, nasalisation).</p>	<p>Nana Baayie Adowa Nnwomkrɔ Kuo https://www.youtube.com/watch?v=XdXn2dAtbY0</p> <p>Ebibindwom - Fanti Song https://www.youtube.com/watch?v=FRk0qX0L0oQ</p> <p>Kakraba Lobi - Xylophone Player https://www.youtube.com/watch?v=HAKhvNgOu-U</p> <p>Ashanti Funeral Dirge for Atenteben https://www.youtube.com/watch?v=cWwPI4x-MNU</p> <p>Pan African Orchestra - Goje https://www.youtube.com/watch?v=zCZczDA-TZg</p>		
<p>3. Review the definition of the four (4) terms that describe aesthetic viewpoints in evaluating a musical work, namely</p> <ul style="list-style-type: none"> • Formalism • Referentialism • Absolutism • Expressionism <p>Try and come down to the level of learners.</p>	5 mins https://quizlet.com/26944059/chapter-2-philosophical-approaches-flash-cards/		

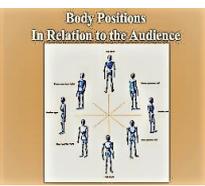
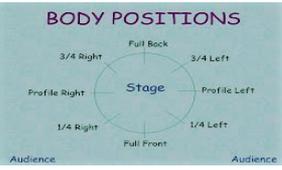


4. Discuss with learners, the basic elements of an indigenous and a neo-traditional group—origin, ethnic group, gender, age, instruments, song themes, dance movements, stylised dances, singing, drumming, costume, venue, etc.	10mins		(ii) Group Work
5. Group Work: Put learners into small groups to compare and contrast two selected indigenous and neo-traditional genre types they researched into during the second term vacation (B7.2.3.2.4. <i>indicator</i>). Groups will organise the data collected and write up an aesthetic appreciation report.	10 mins		
6. Class Presentation: Ask groups to present the analysis (similarities and differences) in the indigenous and the neo-traditional group within the community to the class. Ask other groups to comment on the data presented. Sum up the lesson, and ask groups to go and do more extensive research on the indigenous and a neo-traditional group within the community for the future.	10 mins		
7. Evaluation (i) Ask learners to peer assess their colleagues. (ii) Close the lesson by allowing learners to reflect, connect and apply the knowledge acquired. (iii) Explain the form the final summative examinations will take.	5 mins		(iii) Final Summative Examinations
Homework / project work / community engagement suggestions			
<i>Final Summative Examinations</i> Explain to students the form the final end of year summative examination will take.			
Cross-curriculum links / cross-cutting issues			
<ul style="list-style-type: none"> • Innovation and collaboration is being enhanced. • Drama and Poetry in English and Ghanaian Languages enhanced. • Cross-cutting—problem solving, financial literacy, digital literacy, open-mindedness. • Core Values—honesty, integrity, cooperation, perseverance and grit, teamwork, responsible citizenry, respect for others. 			
Potential misconceptions / learner's learning difficulties			
<ul style="list-style-type: none"> • Check for adaptations for learners with SEN (visual/voice/pitch sense/hearing/ etc.) and assist them. • Equipment for dance drama 			



DANCE AND DRAMA LESSONS

Dance and Drama Lesson 1

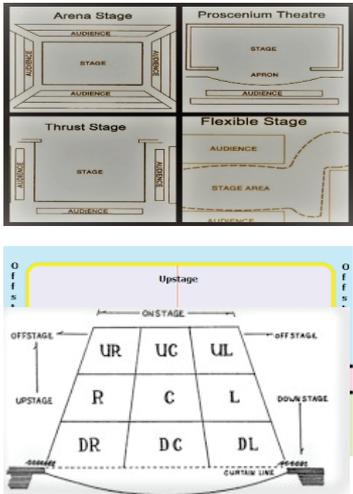
Strand: 2.0 CREATIVE ARTS				
Sub-strand: 2.1 Media and Techniques				
Content Standard: B7. 2.1.3. Demonstrate understanding and apply media, voice and movement techniques in dance and drama.				
Indicator(s): B7.2.1.3.8 Identify and demonstrate the various Ghanaian dance/body movements, positions and voice projection patterns.				
Keywords/vocabulary: mimic mimickry mime flexibility facial profile performance space expression movement gestures projection techniques position etc.				
Suggested activities for learning and assessment. <i>exemplars</i> learning and assessment activities, supported by the learner resources		Equipment/ Resources	Learner Re-source page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
Introduction Sing a song as starter.	5 mins	The learners' bodies. Performance Space Pictures/diagrams of body profiles and positions.	Pictures of profile and positions. Refer to pages 111 – 113. Sketches of movements KWL Strategy Table	Learners will begin to link dance and drama to everyday life in their community. Becoming observant of the community. Do dictation with keywords in pairs or group.
Guide learners to discuss previous experiences and misconceptions in dance and drama.	5 mins			
Help learners explore and discuss the socio-cultural role of the body.	5 mins	Walking, weeding, playing, etc.		Creating additional theatre/rhythmic games
Identify and perform basic rhythmic/ theatre games and physical exercises.	10 mins	In the Pond Game, Zip-Zap-Zing Game, etc.		
Identify some sounds (voices) and movements of animals and humans. Demonstrate these sounds (voices) and movements with learners.	10 mins	Animal and human sounds produced by learners or audio-tapes.		independently, in pairs or groups.
Identify and demonstrate types of body profile and dance positions. Perform basic dance movements and/ or movement patterns of a Ghanaian traditional dance.	10 mins	  Source: Google.com	Refer to pages: 111 – 113.	



<p>Closure Reflect on the demonstrations and create (imaginary) own basic dance movements.</p> <p>Reflect on theatre/rhythmic games and create own games.</p>	5 mins			
Homework/ project work/community engagement suggestions				
<ul style="list-style-type: none"> • Learners to observe different animal and human movements in the community for discussion in class. • Learners learn to imitate three different movements of animals and humans. • Take interest in and/or participate in community events. 				
Cross-curriculum links / cross-cutting issues				
<ul style="list-style-type: none"> • English Language (speech / language development). • Physical Education (Fitness and wellbeing). • Science (Sound produced with voice). • Gender and moral issues. 				
Potential misconceptions / learner's learning difficulties				
<ul style="list-style-type: none"> • Body movement coordination. • Children with SEN. • Inability of female learners to actively participate due to menstruation. • The use of time. 				



Dance and Drama Lesson 2

Strand: CREATIVE ARTS				
Sub-strand: 2.1 Media and Techniques				
Content Standard: B7. 2.1.3. Demonstrate understanding and apply media, voice and movement techniques in dance and drama.				
Indicator(s): B7.2.1.3.9 Explore and experiment with techniques of dance, body movements and voice projections in the Ghanaian performance space.				
Keywords/vocabulary: mimic mimickry mime flexibility facial profile performance space expression movement gestures projection techniques position etc.				
Suggested activities for learning and assessment. <i>exemplars</i> learning and assessment activities, supported by the learner resources.		Equipment/Resources		Learner Resource page ref
INTRODUCTION Review RPK using KWL. Do "Pick and Act" game with learners.	5 mins	Laptop, projector, extension-board, electricity The learners' bodies. Performance Space Pictures/diagrams of body profiles and positions.		Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i> Learners will begin to link the dance and drama to everyday life in their community. Becoming observant of their community. Do dictation with keywords. Creating facial and gesture games in pairs or groups.
Explore gestures and facial expressions in dance and drama.	5 mins	Use emoji on mobile phone or pictures.		
Guide learners to identify types of performance space. Help learners identify the 4 basic parts of a performance space. Explore how actors and dancers move in a performance space.	10mins	 <p>Defined movements created by artistic directors/choreographers</p>	Refer to pages 111 – 113.	





		<p>(move L, R, C, U and D). Source: Google.com</p> <p>Source: Google.com</p>		
<p>Discuss how body profiles and positions affect voice quality in a performance space. Differentiate between projection and shouting.</p>	<p>5 mins</p>	<p>Royal voice, servant voice, old man or woman, armed-robber, etc.</p>		
<p>Close by allowing learners to reflect on body profiles and positions and create own (imaginary) profiles and positions on a performance stage.</p>	<p>5 mins</p>			
<p>Homework/project work/community engagement suggestions</p>				
<ul style="list-style-type: none"> Learners to observe different animal and human movements in the community for discussion in class. Learners learn to imitate three different movements of animals and humans. Take interest in and/or participate in community events. 				
<p>Cross-curriculum links / cross-cutting issues</p>				
<ul style="list-style-type: none"> English Language (speech / language development). Physical Education (Fitness and wellbeing). Science (Sound equipment such as microphones, speakers via wires). Gender and moral issues. 				
<p>Potential misconceptions / learner's learning difficulties</p>				
<ul style="list-style-type: none"> Body movement coordination. Children with SEN. Inability of female learners to actively participate due to menstruation. The use of time. 				



Dance and Drama Lesson 3

Strand: 2.0 CREATIVE ARTS				
Sub-strand: 2.2 Creative and Aesthetic Expressions				
Content Standard: B7. 2.2.3. Demonstrate the ability to use concepts of design process (idea development) to produce and display own creative and expressive artworks that reflect in the range of different times and cultures in dance and drama.				
Indicator: B7.2.2.3.7 Design and produce own artworks in dance and drama that reflect the history and culture of the people in the community.				
Keywords/vocabulary: design concept artworks aesthetic organise history culture display community plan venue posters appraisal appreciation				

Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources</i>		Equipment/ Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
Introduction Guide learners to do the Change Your Style game. Review knowledge of learners via KWL chart.	6 mins	KWL Chart Gadgets to facilitate recording of performance.	KWL Strategy Table	Reflecting on every day happenings in the community. Investigating and questioning issues in the community.
Discuss ideas learners have on the history and culture of the community	6 mins	Folksongs Stories Festivals Folks-drama History	Group Work	Starting to identify subject-matter in dance and drama creation.
Identify ways of creating (designing) drama and/or dance based on the ideas of learners on the culture and history of the community.	10 mins	<i>Design Story Creation process chart</i> Title of story. Identification of (possible) characters. Creation of plot i.e. sequence of events/actions	Group work	Do dictation on keywords and find meanings of same words (assessment). Creating posters for a class performance.
In groups, guide learners to draft stories for a skit(s) based on the ideas generated on the history and culture of the community.	10 mins	<i>Design a writing process chart</i> Drafting Editing/proofreading Revising Final Drafting Publishing	Group work	Creating own posters at home.
Guide learners to create scenarios from story.	10 mins	<i>Scenario Creation Process Chart</i> Scene One Beginning of story. Scene Two Middle of story Scene Three End of story	Rehearsing skit(s). Performing the skits.	Doing appreciation and appraisal of events in the community independently. Selecting three best skits. Rehearsing skit(s). Performing the skits.
Identify actors/actresses and assign roles: auditioning, casting, characterisation, etc.	4 mins			



Guide learners to plan rehearsals.	3 mins	Draw a rehearsal schedule or chart.	Group work	
Close by summarising the lesson with the learners. Guide learners to reflect on how to connect and apply the knowledge acquired.	5 mins		Homework Task	
Homework/ project work/community engagement suggestions				
<ul style="list-style-type: none"> • Do further investigation on the design process of creating a dance piece or drama skit. • Rehearse the skits at home independently or in groups. • Join community dance and drama groups or societies. 				
Cross-curriculum links/cross-cutting issues				
<ul style="list-style-type: none"> • English and Ghanaian Languages (Speech and language development). • English Literature (drama is a branch of literature). • Visual Arts (designing of posters and set design). • Cross-cutting—problem solving, financial literacy, digital literacy, open-mindedness. 				



Dance and Drama Lesson 4

Strand: 2.0 CREATIVE ARTS				
Sub-strand: 2.2 Creative and Aesthetic Expression				
Content Standard: B7. 2.2.3. Demonstrate the ability to use concepts of design process (idea development) to produce and display own creative and expressive art-forms that reflect in the range of different times and cultures in dance and drama.				
Indicator: B7.2.2.3.8 Plan a display of own and others' artwork in dance and drama that reflect the history and culture of the community.				
Keywords/vocabulary: design concept artworks aesthetic organise history culture display community plan venue posters appraisal				
Suggested activities for learning and assessment. <i>exemplars learning and assessment activities, supported by the learner resources</i>		Equipment/ Resources	Learner Resource page ref	
Introduction Do some rhythmic physical exercises. For instance, the Social Security (SSNIT Pension Scheme Games).	5 mins	Call: Pension oo, Pension! Response: Pension! Call: SSNIT is proper, pension! Response: Pension! Gadgets to facilitate recording of performance	(i) KWL Strategy Table	Reflecting on every day happenings in the community. Investigating and questioning issues in the community.
Review knowledge of learners via KWL.	5 mins	KWL Chart		Starting to identify subject-matter dance and drama creation.
Guide learners to discuss how events (e.g. birthday parties) are planned in the community.	5 mins	<i>Posters, notices, letters, mobile phones (WhatsApp messages, SMS), radio and TV sets, etc.</i>		
In groups, learners discuss and come up with the following ideas: suitable venues, dates, time, chairs, canopies, public address system, etc.	15 mins	<i>Flip chart, A4 sheets, markers</i>		Do dictation on keywords and find meanings of same words (assessment).
Closure: Do group presentations and discussions. Summarise key ideas in planning drama and/or dance performance(s) for learners' reflection	20 mins	Group presentations Get storyline Create scenarios Assign roles Start rehearsals Select venue, date, time of performance Advertise/publicise Performance Appreciation and appraisal	(iii) Homework Task	Creating posters for a class performance. Creating own posters at home. Do appreciation and appraisal of events in the community independently. Select three best skits. Rehearsing skit(s). Performing the skits.
Homework/ project work/community engagement suggestions				
<ul style="list-style-type: none"> • Do further investigation on the design process of creating a dance piece or drama skit. • Rehearse the skits at home independently or in groups. • Join community dance and drama groups or societies. 				



Cross-curriculum links/cross-cutting issues

- English and Ghanaian Languages (Speech and language development).
- English Literature (drama is a branch of literature).
- Visual Arts (designing of posters and set design).
- Cross-cutting—problem solving, financial literacy, digital literacy, open-mindedness.

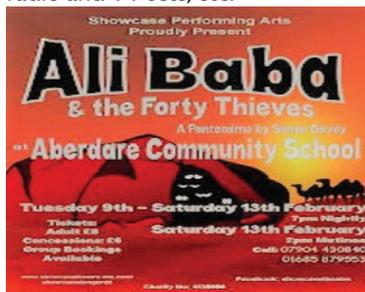
Potential misconceptions / learner's learning difficulties

- Involvement of learners with SEN.
- Equipment for dance and drama.
- How to manage learners' time.
- Gender and moral issues.



Dance and Drama Lesson 5

Strand: 2.0 CREATIVE ARTS
Sub-strand: 2.2. Creative and Aesthetic Expressions
Content Standard: B7. 2.2.3. Demonstrate the ability to use concepts of design process (idea development) to produce and display own creative and expressive art-forms that reflect in the range of different times and cultures in dance and drama
Indicator: B7.2.2.3.9 Organise an appreciation and appraisal of own and others' artworks in dance and drama that reflect the history and culture of the people of the community.
Keywords/vocabulary: design concept artworks aesthetic organise history culture display community plan venue posters appraisal appreciation

Suggested activities for learning and assessment. <i>exemplars</i> <i>learning and assessment activities, supported by the learner resources</i>	Equipment/ Resources	Learner Re-source page ref
Introduction Perform some rhythmic and physical exercises.	10 mins CD, Mobile Phone, Speakers	KWL Chart Reflecting on every day happenings in the community.
Revise previous learning through KWL chart on planning a display of dance and drama performances.	5 mins KWL Chart Gadgets for taking both still pictures and/or videos.	Investigating and questioning issues in the community.
Guide learners to brainstorm on how to organise appreciation and appraisal events. Show a poster, letter and/or notice, etc. to learners.	10 mins Poster, letter and/or notices, mobile phones (WhatsApp messages, SMS), radio and TV sets, etc.  <i>Source: Google.com</i>	Starting to identify subject-matter dance and drama creation. Do dictation on keywords and find meanings of same words (assessment). Creating posters for a class performance. Creating own posters at home.
Guide learners to discuss why and how posters are made e.g. the uses or importance of posters, invitation letters, notices, etc.	10 mins 	



		 <p><i>Notice Source: Google.com</i></p>		
<p>In groups, guide learners to design their own posters.</p> <p>Post learners' posters in the classroom and guide them to take a gallery-walk.</p> <p>Guide learners to do a class discussion on the posters.</p>	<p>10 mins</p>	<p>A3 sheets, flip chart, old calendars</p>		
<p>Close the lesson by facilitating a discussion on posters designed by learners after the gallery-walk.</p> <p>Summarise core-points for learners' reflection.</p>	<p>5 mins</p>			
<p>Homework/project work/community engagement suggestions</p>				
<ul style="list-style-type: none"> Do further investigation on how to design posters for publicity for dance and drama performances. Join community dance and drama groups. 				
<p>Cross-curriculum links/cross-cutting issues</p>				
<ul style="list-style-type: none"> English and Ghanaian Languages (Speech and language development). English Literature (drama is a branch of literature). Visual Arts (designing of posters and set design). Science (colours with light, etc.). Cross-cutting (problem solving, financial literacy, digital literacy, open-mindedness). 				
<p>Potential misconceptions/learner's learning difficulties</p>				
<ul style="list-style-type: none"> Involvement of learners with SEN. Equipment for dance and drama. Management of learners' time. Gender and moral issues. 				





Dance and Drama Lesson 6

Strand: 2.0 CREATIVE ARTS				
Sub-strand: 2.2 Connections in Local and Global Cultures				
Content Standard: B7. 2.3.3. Dance and Drama Demonstrate the ability to correlate and generate ideas from creative artworks of dancers and actors in the community that reflect a range of different times.				
Indicator(s): B7. 2.3.3.5 Select artworks of dance and drama artistes in the community or other places, and identify the history, culture, environment and topical issues that are reflected in them.				
Keywords/vocabulary: connections correlation local global analyse artistes environment topical issues				
Suggested activities for learning and assessment. <i>exemplars</i> learning and assessment activities, supported by the learner resources.		Equipment/Resources	Learner Re-source page ref	
Introduction Start lesson by singing the song <i>Nyɔɔtɔsere ni egye</i> and dance or any traditional play songs Build interest and confidence of learners based on theme of song.	10 mins			Reflecting on every day happenings in the community.
Review RPK via KWL chart. Show a video (dance and/or drama) to learners.	15 mins	KWL Chart Videos (dance and/or drama) Video players Projector and Screen Computer/Laptop Example: Bukom by Nii Yartey 	Refer to pages 111 – 113.	Investigating and questioning issues in the community. Starting to identify subject-matter for creation of dance and drama. Becoming critical of their community or environment.
Facilitate discussion on video (s) to identify, the history, culture, environment and the topical issues that are reflected in it/them.	20 mins			
Close lesson by summarising the lesson for learners' reflection.	5 mins			
Homework/project work/community engagement suggestions				
<ul style="list-style-type: none"> Search for and watch a video of <i>Ananse and the Gum Man</i> by Mohammed Ben Abdallah and write a brief report on it based on history, culture, environmental and topical issues. Create own skits based on history, environment and social security (SSNIT) issues, sanitation, energy conservation, etc. in the community and record on video for class discussion. 				
Cross-curriculum links/cross-cutting issues				





- English and Ghanaian Languages (Speech and language development).
- English Literature (drama is a branch of literature).
- Visual Arts (designing of posters and set designs).
- Cross-cutting (problem solving, financial literacy, digital literacy, open-mindedness).
- Computing (use of projectors, video or camera for recording and computers for typing reports and plays/skits).
- Social Studies (environment, sanitation, resource conservation).
- Gender issues affecting girls in school.
- Energy conservation
- Social Security (pension schemes)

Potential misconceptions / learner's learning difficulties

- Adequate and available time to work.
- Availability of recording equipment e.g. mobile phones, camera.
- Gender and moral issues.





Dance and Drama Lesson 7

Strand: 2.0 CREATIVE ARTS

Sub-strand: 2.3 Connections in Local and Global Cultures.

Content Standard: B7. 2.3.3.

Dance and Drama

Demonstrate the ability to correlate and generate ideas from creative artworks of dancers and actors in the community that reflect a range of different times.

Indicator(s): B7. 2.3.3.6

Analyse works of other dance and drama artistes based on the history, culture, environment and topical issues in and around their communities.

Keywords / vocabulary:

connections correlation local global analyse artistes
environment topical issues

Suggested activities for learning and assessment. <i>exemplars</i> learning and assessment activities, supported by the learner resources		Equipment/Resources	Learner Resource page ref	Progression <i>Describe how knowledge and understanding will be built as the content standard is addressed</i>
<p>Introduction Introduce lesson by singing a familiar song and dance.</p> <p>Build interest and confidence of learners based on theme of song.</p>	5 mins	KWL chart	KWL chart	<p>Reflecting on every day happenings in the community.</p> <p>Investigating and questioning issues in the community. Becoming observant and critical of the society/ community/environment. Starting to identify subject-matter for creation of dance and drama.</p>
Revise previous learning through KWL chart.	5 mins			
<p>Show a video (dance or drama) of other places to learners.</p>	15 mins	<p>Video player Projector and Screen Videos (dance and/or drama) Example: <i>Aku Sika</i> by Martin Owusu</p> <p><i>The Palmwine Drinkard</i> by Ofotsu Adinku</p>		





Facilitate analysis or discussion of the video based on the history, culture, environment and topical issues in and around the community.	20 mins		
Summarise the main ideas for learners' reflection.			
Write a group report on <i>Aku Sika</i> by Martin Owusu and/or <i>The Palmwine Drinkard</i> by Adinku for class presentation.	5 mins		
Homework/project work/community engagement suggestions			
<ul style="list-style-type: none"> • Create own skits based on history, environment and social security (SSNIT Pension) issues, sanitation, energy conservation, etc. in the community for class discussion. 			
Cross-curriculum links / cross-cutting issues			
<ul style="list-style-type: none"> • English and Ghanaian Languages (Speech and language development). • English Literature (drama is a branch of literature). • Visual Arts (designing of posters and set design). • Computing (Use of projectors, video or camera for recording and computers for typing reports and plays/skits). • Social Studies (Environment, Sanitation, Resource Conservation). • Gender issues affecting girls in school. • Energy conservation/ Social Security (SSNIT pensions) issues. • Cross-cutting (problem solving, financial literacy, digital literacy, open-mindedness). 			
Potential misconceptions / learner's learning difficulties			
<ul style="list-style-type: none"> • Time management (use of time). • Availability of recording equipment e.g. mobile phones, camera. • Gender and moral issues. 			





GLOSSARY OF CAD TERMS

VISUAL ARTS TERMS

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

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

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

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

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

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

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

artist: A person who designs and makes artworks.

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

balance: A state of equilibrium referring to the balance of weight or the arrangement of elements in a design.

Designs may be balanced on both sides from the centre (symmetrical) or balanced off the centre (asymmetrical).

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

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

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

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

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

casting: A sculpting technique in which liquid substance (metal or clay) is poured into a mould and allowed to harden.

ceramics/pottery: Artworks made out of clay and then 'fired' to make them permanent.

ceremonial art: Art made to honour a person or event.

clay: Sticky earth that is used in pottery and ceramics. It is wet, and it hardens after drying or heating.

coiling: A method of forming pottery from rolls of clay.

collage: Artwork made by attaching pieces of paper or other material to a flat surface.

colour: The hue, tint and shade of pigment. Colour has three properties: hue, value and intensity.

colour wheel: A circle diagram that shows how colours are related.





complementary

colours: These are colours opposite one another on the colour wheel, e.g. red and green, blue and orange, and yellow and violet.

composition: The arrangement or organisation of elements in a work of art.

contour drawings: The drawing of an object as though the drawing tool is moving along all the edges and ridges of the form.

construction techniques:

Different ways of putting materials together (e.g. stapling, cutting, gluing, taping, etc.).

contrast: The difference between two or more elements in a design or the degree of difference between the lightest and darkest parts of a picture.

cool colours: Colours suggesting coolness, e.g. blue, green, and violet. They remind us of cool things like water or the forest. Artists use them to create moods.

creativity: Ability to form, come up with new idea, form, object from imagination; original.

design: The plan, conception, or organisation of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.

distortion: Condition of being twisted or bent out of shape. In art, distortion is often used as an expressive technique.

dominance: The importance of the emphasis of one aspect in relation to all other aspects of a design

drawing: A two-dimensional artwork made with a pencil or crayon.

drawing

techniques: Different ways of drawing, such as hatching, stippling, contour, blending, or shading:
Hatching: drawing repeating parallel lines to create a texture or value.

Cross hatching: drawing repeating crossing lines to create a texture or value.

Contour: drawing the outlines of a shape or form.

Blending—smudging to create a texture or value.

Shading: creating various gradations of value.

elements of design/art:

Sensory components used to create works of art: line, colour, shape/form, texture, value, space.

emphasis: Special stress given to an element to make it stand out. Emphasis is what we notice first in an artwork.

engraving: The method of cutting or incising a design into a material, usually metal, with a sharp tool.

expressive art: Ideas that express moods. Art created to show feeling or emotion.

figurative: Pertaining to representation of form or figure in art.

foreground: Part of a two-dimensional artwork that appears to be nearer the viewer or in the front. Middle ground and background are the parts of the picture that appear to be farther and farthest away.

focal point: The place in a work of art on which attention becomes centred because of an element that has been emphasised in a way.

form: A three-dimensional volume or the illusion of three dimensions (related to shape, which is two-dimensional); the particular characteristics of the visual elements of a work of art (as distinguished from its subject matter or content).

frottage: Designs and textural effects that are created by placing paper over objects that have raised textured surfaces and rubbing the paper with pencil or crayon.

function: The purpose and use of a work of art.





functional art:	Art that is made to be used or serve a purpose.		
gallery:	A place for displaying or selling artworks.	line:	dry. Joining slabs, carving, or burnishing is done at this stage. A point moving in space. Line can vary in width, length, curvature, colour, or direction.
genre:	The representation of people, subjects, and scenes from everyday life.	loom:	A frame or machine for weaving fabrics.
gesture drawing:	The drawing of lines quickly and loosely to show movement in a subject.	larquette:	A small model (as of a sculpture or a building).
glaze:	In ceramics, it is the thin, glossy coating fired onto pottery. In painting, it is a thin layer of transparent paint.	mass:	The outside size and bulk of a form, such as a building or a sculpture; the visual weight of an object.
green ware:	Bone-dry, unfired pottery.	media:	Plural of medium, it refers to materials used to make art; categories of art (e.g., painting, sculpture, film).
hand-building:	Making clay forms by a non-mechanical process, such as pinching, coiling, and slab building.	medium:	A material used to produce art; for example, paint, clay, fibre. The plural of medium is Media.
harmony:	The principle of design that combines elements in a work of art to emphasise the similarities of separate but related parts.	middle ground:	Area of a two-dimensional work of art between the foreground and background.
hue:	The name of a colour (e.g., red, blue, yellow, orange).	mixed media:	A work of art for which more than one type of art material is used to create the finished piece.
illustration:	A picture specifically designed for the purpose of communicating commercial ideas, such as images for CD covers or books.	modelling:	A sculptural technique of manipulating a soft material to create a three-dimensional form.
incise:	To remove (subtract) clay by cutting into the surface.	monochromatic:	A colour scheme involving the use of only one hue that can vary in value or intensity.
installation art:	The hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Installation art now includes art as a concept.	mood:	The state of mind or feeling communicated in a work of art, frequently through colour.
intensity:	Also called chroma or saturation. It refers to the brightness of a colour (colour is full in intensity only when it is pure and unmixed). Colour intensity can be changed by adding black, white, grey, or an opposite colour on the colour wheel.	mosaic:	An art work that is created by pasting a surface with very tiny pieces of other materials.
landscape:	A work of art that shows an outdoor scene.	motif:	A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.
leather-hard:	The condition of a clay body when much of the moisture has evaporated and shrinkage has just ended but the clay is not totally	movement:	The principle of design that deals with the creation of action.
		multimedia:	Computer programmes that involve users in the design and organisation of text, graphics, video, and sound in one presentation.





mural:	A painting, generally drawn or painted directly onto an interior or exterior wall.	design:	The organisation of works of art. They involve the ways in which the elements of art are arranged (balance, contrast, dominance, emphasis, movement, repetition, rhythm, variety, unity).
narrative art:	An artwork that tells a story or shares information.	proportion:	The size or amount of one thing compared to that of another thing.
negative (space):	The empty space or shape containing or surrounding an image in a two or three-dimensional artwork. They represent areas not occupied by objects.	realistic art:	An artwork that show things the way they really look.
neutral colours:	The colours black, white, grey, and variations of brown. They are included in the colour family called earth colours.	reflection:	Personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.
non-objective:	Having no recognisable object as an image. Also called non-representational.	relief:	A type of sculpture in which forms project from a flat background; areas of relief may be concave or convex: <i>Bas-relief</i> – a low relief. <i>High relief</i> – a sculptural relief that stands out or protrudes from the background. <i>Additive relief</i> – a type of relief in which elements are added and protrude from a surface. <i>Subtractive relief</i> – a type of relief in which elements are carved, etched or inscribed into a surface.
observational:	Skills learned while observing first-hand, the object, figure or place. They are required for achieving good drawings.	resist:	An art process using two or more materials that do not mix, such as, crayon and watercolour or wax and dye.
pattern:	Anything repeated in a predictable combination. A line, shape or colour repeated again and again.	rhythm:	Intentional, regular repetition of lines of shapes to achieve a specific repetitive effect or pattern.
performance art:	A type of art in which events are planned and enacted before an audience for aesthetic reasons.	rubric:	A guide for judgement or scoring; a description of expectations.
perspective:	A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface.	scale:	Relative size, proportion used to determine measurements or dimensions within a design or work of art.
point of view:	The angle from which the viewer sees the objects or scene.	scoring:	In pottery/ceramics, scratching the surfaces of both pieces of clay before joining them together; in paperwork, the incising of the surface to enable precise folding.
portfolio:	A systematic, organised collection of students' works.	screen printing:	A printmaking technique in which a screen is used as the printing block or plate.
portrait:	A work of art that shows a specific person or group of people.		
positive (space):	The actual shape or space that an image occupies in a design or composition.		
primary colours:	Refers to the colours red, yellow, and blue. From these all other colours are created. They are colours that cannot be made from other colours.		
printmaking:	The transferring of an inked image from one surface (from the plate or block) to another (usually paper).		
principles of			





sculpture:	A three-dimensional work of art either in the round (to be viewed from all sides) or in <i>bas relief</i> (low relief in which figures protrude slightly from the background).	style:	A set of characteristics of the art of a culture, a period or school of art. It is the characteristic expression of an individual artist.
secondary colours:	Colours that are a mixture of two primary colours. Red and yellow make orange; yellow and blue make green; and blue and red make violet.	subtractive:	Refers to sculpting method produced by removing or taking away from the original material (the opposite of additive).
shade:	Colour with black added to it.	symbol:	An image that represents something else.
shape:	A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.	texture:	The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.
silhouette:	Outline drawing of a shape filled in with a solid colour.	theme:	An idea based on a particular subject.
sketch:	A drawing without much detail, usually completed in a short time.	three-dimensional:	Having height, width, and depth. Also referred to as 3-D.
slab building:	A hand-building method with clay using flat rolled out sheets of clay.	tint:	A colour mixed with white to make it lighter.
slip:	Liquid or fluid clay used in joining clay pieces and also for surface decoration.	tone:	Colour shaded or darkened with grey (black plus white).
smudging:	Merging colours applied to a surface with a graphite pencil, brush, crayon, coloured pencil or other medium; sometimes called feathering or blending.	two-dimensional:	Having height and width but not depth. Also referred to as 2-D.
soft sculpture:	Sculpture made with fabric and stuffed with soft material.	unity:	Total visual effect in a composition achieved by the careful blending of the elements of art according to the principles of design.
solvent:	The liquid that controls the thickness or the thinness of paint.	value:	Lightness or darkness of a hue or neutral colour. A value scale shows the range of values from black to white.
space:	The emptiness or area between, around, above, below, or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them.	variety:	A principle of art concerned with combining one or more elements of art in different ways to create interest.
still life:	Arrangement or work of art showing a collection of inanimate objects.	virtual:	An image produced by the imagination and not existing in reality.
structure:	The way in which parts are arranged or put together to form a whole.	visual arts:	The study of and creation of symbolic and/or realistic creative expressions using visual imagery to communicate personal, cultural, historical and/or universal thoughts, ideas, feelings and beliefs to satisfy the human need. They include drawing, painting, pottery, calabash arts, leather-works, beadmaking, photography,





- sculpture, weaving, architecture, etc. that can evoke emotional, aesthetic and intellectual responses.
- visual literacy:** Includes thinking and communication. Visual thinking is the ability to transform thoughts and information into images; visual communication takes place when people are able to construct meaning from a visual image.
- visual metaphor:** Images in which characteristics of objects are likened to one another and represented as that other. They are closely related to concepts about symbolism.
- volume:** The space within a form (e.g.in architecture, volume refers to the space within a building).
- warm colours:** Colours suggesting warmth: red, yellow and orange. They are colours that remind us of warm things like the sun or fire; artists use them to create moods.
- warp:** In weaving, lengthwise yarns held in place and crossed by weft (width wise) yarns.
- water colour:** Transparent pigment mixed with water. Paintings done with this medium are known as watercolours.
- weaving:** The technique of making a basket, doormat, fabric, etc. by interlacing yarns, fibres or weavers under and over each other by hand or on a loom
- weft:** In weaving, the yarns that are carried over and under the warp yarns.
- yarn:** Fibres spun into strands for weaving, knitting or embroidery.
- zone of focus:** The area in an image that appears with the most clarity.



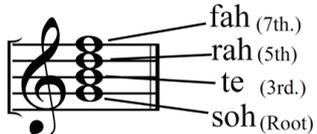


MUSIC TERMS

absolutism	An aesthetic philosophical viewpoint that states “musical meaning lies exclusively within the context of the work itself.”
aerophones	Instruments played by blowing air through them, e.g. <i>wia</i> or <i>atɛntɛbɛn</i> ,
aesthetic appreciation report	A description of how beautiful a piece of music is to one; the emotional values music elicits in someone in particular; or making a judgement of the sentiments and taste of a piece of music (viewpoints—absolutist, formalist, referentialist and expressionist).
African diaspora indigenous musician	A renowned Ghanaian traditional musician who has left his original homeland and settled overseas either in the West (Occidental) or in the East (Oriental), e.g., Guy Warren (aka Kofi Ghanaba), Kakraba Lobi.
African diaspora popular musician	A renowned Ghanaian popular musician who has left his original homeland and settled overseas either in the West or in the East, e.g., Nana Acheampong, Kwesi Pee, Ancient Awuah
allegory	A story, poem, or picture that can be interpreted to reveal a hidden meaning, typically of moral or political one.
allegro	An Italian word that describes or directs the tempo, or speed, of music. It means lively, cheerful or brisk.
arpeggios	The notes of a chord played in rapid succession, either ascending or descending.
art musician	A musician who has formal/informal music education or training and writes or performs classical music.
ascending	Singing or playing musical notes of the scale arranged from the lowest pitch to the highest.
atɛntɛbɛn	A bamboo flute popularised by Ephraim Amu. Originally, the flute was an indigenous instrument that belongs to the Kwahu people in Ghana. It is popularly known for its solemn sound for playing funeral dirges.
audiation	Refers to comprehension and internal realisation of music, or the sensation of an individual hearing or feeling sound when it is not physically present.
axatse	Rattle in an Anlo ensemble, e.g., Agbadza, Gahu, Astiagbeko, Kinka.
bass drum	The largest or biggest drum in the school marching band.
beat	It is the basic unit of time, the pulse, of the mensural level. The beat is often defined as the rhythm listeners would tap their toes to when listening to a piece of music, or the numbers a musician counts while performing. The arithmetic or numeral values of the note against the crochet beat are as follows: Crotchet = 1 beat, Minim = 2 beats, Quaver = ½ beat and Semibreve = 4 beats.
cadence	A melodic or harmonic configuration that creates a sense of resolution [finality or pause]. A harmonic cadence is a progression of two chords that concludes a phrase, section, or piece of music. In other words, they punctuate musical phrases. E.g. perfect, imperfect, interrupted and plagal.
castanet	A small metallic musical instrument used for time lines. It is known in Akan as <i>Frikyiwa</i> .
choral groups	A body of singers who perform together as a group is called a <i>choir</i> or <i>chorus</i> . The former term is very often applied to groups affiliated with a church (whether or not they actually occupy the choir) and the second to groups that perform in theatres or concert halls, but this distinction is far from rigid.
chordophones	Instruments from which sound is made by a vibrating chord or string, e.g. Goji.





choreography	The art of composing, writing, acting, or producing plays; a literary composition intended to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performance.
combo	A small group of musicians who play together or dance or perform jazz music.
concert	A live music performance in front of an audience. The performance may be by a single musician, sometimes then called a recital, or by a musical ensemble, such as an orchestra, choir, or band.
conducting	The art (or method) of controlling an orchestra, or operatic performance, or choir by means of gestures; the control including the beating of time, ensuring of correct entries, and the shaping of individual phrasing.
conducting patterns	Strokes or hand patterns made by a conductor to help performers feel different pulses and beats.
crescendo	An Italian word that describes or directs the dynamics, or loudness, of music. It means gradually increasing in loudness.
cymbals	A musical instrument consisting of a slightly concave round brass plate which is either struck against another one or struck with a stick to make a ringing or clashing sound.
descending	Singing or playing musical notes of the scale arranged from the highest pitch to the lowest.
diminuendo	An Italian word that describes or directs the dynamics, or loudness, of music. It means gradually decreasing in loudness.
dominant seventh chord	 <p>It is a chord composed of a root, major third, perfect fifth, and minor seventh. It can also be viewed as a major triad with an additional minor seventh. It is denoted using popular music symbols by adding a superscript "7" after the letter designating the chord root.</p>
duet	Music for two voices or instruments.
durational symbols	The symbols that represent time and action in musical space are semibreve, minim, crotchet, quaver, semiquaver, demi-semiquaver and hemi-demi-semiquaver.
durational values	Are symbols that represent time and action in musical space: they delineate and mark off varying values of sound (and silence) in a composition. It is the length of time a pitch or tone is sounded. Additionally, they are proportional to one another as to how they may be divided from larger into smaller values. Also see <i>beat</i> .
dynamics	The variation in loudness between notes or phrases. Some symbols used to represent dynamics are <i>p</i> , <i>pp</i> , <i>mf</i> , <i>f</i> , <i>ff</i> , etc.
echo clap/shout	Clapping back a rhythmic pattern immediately after a given pattern.





elements of Music

Rhythm: Long and short notes combine to make rhythm.

Duration: how long or short a sound (or silence) lasts.

Tempo: the speed of the music (Note: Tempo indications are often designated by Italian terms):

Largo = slow

Adagio = slow

Andante = steady walking tempo

Moderato = moderate

Allegro = fast

Presto = very fast

Dynamics: Loud sounds, Soft sounds

Pitch: How high or low a sound is.

Tempo: Speed of music – Fast or slow

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

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

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

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

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

enquiry

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

expressionism

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

flute

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

form in music

The structure of musical piece.

formalism

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

forte

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

game songs

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

harmony

Simultaneous occurring pitches (tones, notes) or chords. Notes sounded vertically.

idiophone

Self-sounding instruments i.e. sound is produced through the vibration of the body of the instrument, e.g. bell, castanet, *Axatse*, *Gankogui*, etc.





improvisation	Created spontaneously or without specific or scripted preparation.
indigenous genres	Dances from the local community.
instrumentation	The arrangement or a composition of a piece of music for particular instruments.
internalise	Ability to hear sound in your mind. Also see <i>Audiation</i> .
intervals	The distance between any note and the next note whether black or white. Intervals are measured by the number of letter names from the lowest note upwards, both notes included in the count, e.g. C – G may be measured as C D E F G that is 5 notes in all, therefore the interval is a 5th. C – E is C D E and that is a 3rd because 3 notes or letters are involved.
key signature	The time signature (also known as metre signature, metre signature or measure signature) is a notational convention used in Western musical notation to specify how many beats (pulses) are contained in each measure (bar), and which note value is equivalent to a beat.
largo	An Italian word that describes or directs the tempo, or speed, of music. It means very slow. It is usually considered to be slower than <i>adagio</i> , and with great dignity.
manuscript sheet	Sheet for the notation of music usually ruled in five lines called the staff.
melodic contour	The rise and fall of pitches in a melody.
melodic instruments	Musical instruments that only play a note at a time, i.e. melodically, e.g., trumpet, flute.
melodic patterns	Sing a known song and clap out every word you sing and that gives you the melodic patterns.
membranophones	Drums made with parchment heads or membrane (animal skin). Sound is produced by striking or scraping the membrane with the hand or an object, like a stick.
musical score	A written form of a musical composition put on a manuscript sheet.
octave	An octave or perfect octave is the interval between one musical pitch and another with double its frequency. E.g., from C to C1 or say G to G1.
ostinato	It is a motif or phrase that is persistently repeated in the same musical voice (especially in the bass), frequently in the same pitch.
patriotic songs	Songs sung to show love for one's country or the passion which inspires one to serve one's country.
piano	An Italian word that describes or directs the dynamics, or loudness/softness, of music. It means soft.
poco a poco	An Italian word that describes or directs the tempo, or speed, of music. It means 'little by little' or gradually.
pop music bands	Popular (pop) music is <u>music</u> with wide appeal that is typically distributed to large audiences through the <u>music industry</u> . These forms and styles can be enjoyed and performed by people with little or no <u>musical training</u> . It stands in contrast to both <u>art music</u> and <u>traditional or "folk" music</u> .
referentialism	An aesthetic philosophical viewpoint that states "musical meanings refer to the extra musical world of concepts, actions, emotional states and character."
rehearsal	An activity in the performing arts that occurs as preparation for a performance in music, theatre, dance and related arts, such as opera, musical theatre and film production. The term "rehearsal" typically refers to ensemble activities undertaken by a group of people.





rests	They are intervals of silence in pieces of music, marked by symbols indicating the length of the pause. Each rest symbol and name corresponds with a particular note value, indicating how long the silence should last, generally as a multiplier of a measure or whole note.
rhythm	It is defined as the division of music into regular metric portions; the regular pulsation of music. The movement of the music in time. A pattern of different duration over the steady background of the beat.
rhythmic patterns	The various rhythms played by individual instruments in drum music (Adowa, Agbadza, Kpanlogo, Kundum, Bawa) are all rhythmic patterns.
scale	An alphabetical succession of sounds ascending and descending from a starting note. E.g.: C D E F G A B (d r m f s l t d). A scale gets its name from where it starts. The white piano keys from C to C form a C major scale. These eighth notes (C, D, E, F, G, A, B, and then C again) represent the C major scale.
snare drum	A percussion instrument that produces a sharp staccato sound when the head is struck with a drum stick, due to the use of a series of stiff wires held under tension against the lower skin.
solfege	In music, solfège or solfeggio, also called sol-fa, solfa, solfeo, among many names, is a music education method used to teach aural skills, pitch and sight-reading of Western music. It is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears (<i>do, re, me, fa, so, la, te, do'</i>).
solo	Music for one voice or one instrument.
sound wave	The sound that is produced by instruments in which the periodic vibrations can be controlled by the performer. Sound wave can be described by five characteristics: wavelength, amplitude, time-period, frequency and velocity or speed.
staff	(plural: staves) Uses five parallel lines and four spaces to notate (write down) the pitches of music.
syncopation	It is a term relating to rhythm which has “off-the-beat” accents.
time signature	It is a notational convention used in Western musical notation to specify how many beats are contained in each measure, and which note value is equivalent to a beat.
treble clef	A clef indicates which note names go on which lines (and spaces between the lines) on the staff. Clefs are written at the start of the staff. Treble Clef designates the second line from the bottom as G. The lines in treble clef represent the pitches E, G, B, D and F. The spaces are F, A, C, and E.
triads	A triad is a three-note chord built of two third intervals stacked on top of each other. The three notes are called root, third and fifth from bottom to top. In the chord below, the two third intervals are C to E and E to G.
triangle	It is an idiophone type of musical instrument in the percussion family. It is a bar of metal, usually steel but sometimes other metals such as beryllium copper, bent into a triangle shape. The instrument is usually held by a loop of some form of thread or wire at the top curve.
trio	Music for three voices or instruments.

DANCE AND DRAMA TERMS

acting	The imitation of an action. It is the outward expression of the inner feeling of characters in a play or story.
analysis	Detailed examination of the elements or structure of a play, dance or music.





apron	The projecting strip of stage for playing scenes and in front of the stage curtains.
aside	Moving to one side of the stage to deliver dialogue directly to an audience.
balance	Distribution of weight on stage in drama. Different elements applied in correct proportions in dance.
blocking	The placement and specific movements of actors on stage, usually planned by the director.
body positions	A western concept of the four positions of feet or the five positions of the arms in dance.
body profile	Outline of a person's face or as seen from one side.
characterisation	This is the role and nature of a character in a play. It is the playwright's means of differentiating one personage from another.
characters	These are the human and non-human entities in a play or story to drive actions of the story or play.
choreography	The art of composing a dance to portray life, as self-expression or to tell a story.
costume	Garment or clothes worn by an actor, dancer or performer for a particular role.
cultural troupes	Any group of actors, dancers, musicians who come together to rehearse and perform to entertain.
dance	It is movements in response to rhythm.
dance drama	A type of dance that combines acting and dance movement to reach an audience.
drama	This simply means a script or play - written in dialogue with stage directions purposely to be acted before an audience.
drumming	Striking with sticks or beating with the palms on a membranophone.
dynamics	In drama, it is the flow of a performance. In dance, it is the force, energy or the tension in the movement.
form	The structure of a play, dance or music.
harmony	Flawless combination of sequentially arranged movements, actions or events in a play.
improvise	Produce or create dance, music or drama using whatever resources available.
kpanlogo	A traditional dance of the Ga people of Accra in Ghana.
make-up	Materials such as cosmetics and costumes that an actor, dancer or musician uses to portray a role.
masking	Conceal an action on stage, or part of an actor or dancer from the audience.
mime	A silent form in which a character presents a story with only movements and gestures. It is short, usually improvised and may be comical or serious and often topical.
mimicking	Imitation of any living thing especially for entertaining or ridiculing.
neo-traditional	A blend of traditional and modern practices.
one act play	A play that has only one act usually occurring in a few scenes. Full plays have several acts.
plot	This is the sequential arrangement of events in a story or play; beginning, middle and end.
poetry	A literary work that makes use of a combination of special words which express feelings and ideas by the use of a distinct style and rhythm.
posture	A position of a person's body or parts especially for the purpose of communicating a character.





props	Objects on the stage related to performance e.g. furniture, decoration, accessories, etc.
proscenium theatre	A type of theatre that has a picture-framed stage.
protagonist	The main character in a story or play.
rehearsal	Preparation for any stage performance.
rhythm	Regular repeated patterns movement or actions.
scenery	Painted back-cloths, flats or stage structures, etc. used to represent a location in a theatre or stage.
skit	A very short play or dramatisation.
stage-lighting	The process of illuminating the stage in a theatre or performance/acting space.
synopsis	A gist, summary of a story, play or dance performance.
tempo	How fast or slow a play or dance performance (is).
theatre games	Warm up exercises used to build the concentration of actors or dancers and as a means of rehearsing dramatic materials.
thrust stage	The stage that has audience sitting in all three sides.

Note that the above list is not exhaustive. Teachers are advised to augment the list and be conversant with all the terms in the glossary for the purpose of setting their examination questions.

APPENDICES

Appendix A: GUIDELINES FOR THE FORMATION OF PROFESSIONAL LEARNING COMMUNITIES (PLCs)

The National Council for Curriculum and Assessment (NaCCA), as part of the strategies for an effective implementation of the Common Core Programme Curriculum for Basic 7 (JHS1) – Basic 10 (SHS1) has come out with guidelines for the formation of Professional Learning Communities (PLCs).

FORMATION OF PROFESSIONAL LEARNING COMMUNITIES (PLCs)

The focus of education in recent times has been on *transformation*. Currently, most countries are shifting from block scheduling to tele-collaborative projects, from discovery learning to authentic assessment, etc. In realising these transformation agenda, new ideas for efficient education delivery and best performance attainment levels come and fade away or metamorphose into other models. One of these is the concept of Professional Learning Communities (PLCs). This has taken the central stage in most advanced countries in their quest for making education delivery robust and responsive in meeting their developmental needs. Ghana is no exception.

An article published by *Glossary of Education Reform* describes the professional learning community (PLC), as a group of educators that meets regularly, shares expertise, and works collaboratively to improve teaching skills and the academic performance of learners.” According to Hord (1997b), “professional learning community is seen as a powerful staff-development approach and a potent strategy for school change and improvement.” A PLC is a learning approach where teachers are activated as learning resources.

Generally, PLCs are considered as collegial groups of administrators and school staff who are

united and committed to learners’ learning. They function as an effective strategy for building school capacity around core issues of teaching and learning (Darling-Hammond, 1995). They serve as a mechanism to transform school culture. In other words, PLCs connect teachers with information, strategies, and best practices.

How is PLC formed?

- The head-teacher through consultation with his/her teachers and the major stakeholders (PTA, SMC, school improvement support officer (SISO), the education directorate, etc.) puts a committee in place.
- The committee is headed by a *curriculum lead* who must be a staff of the school.

What are the terms of reference of the committee?

The PLC in consultation with the entire membership and other stakeholders:

- agrees on the PLC session (or meeting) schedules for the term;
- identifies for PLC sessions, individual challenges in effective lesson delivery and innovative practices in teaching;
- creates common platform for members to share ideas, skills, knowledge and experiences;
- Identifies and invites facilitators for each session;
- Ensures that the focus of the school is changed from teaching to learning;
- Sets SMART goals for best practices in the school to meet expected performance outcomes and targets;



- collates data on all issues that relate to teaching and learning in the school for informed decisions;
- keeps records of attendance of members during PLC meetings;
- considers ways of changing the school's climate positively;
- plans and shares best practice lessons and integrated cross-curricular projects to all staff;
- creates a database on learner achievement scores that guides decisions for interventions;
- reviews and reflects on school data to plan instruction across the school curricular;
- considers extra-curricular experiences for learners.

What are some Characteristics of an Effective PLC?

- Shares values and norms.
- Creates time for collaborative work.
- Focuses collectively on learner's learning.
- Encourages collaborative work by creating common work spaces using proximity.
- Ensures leadership support for all PLC activities – school heads must be supportive.
- Respects and trusts one another.

What are the Guidelines for PLC's Activities?

- PLCs should be conducted once every week.
- The session should be for a minimum of one hour and should be set as the last hour of the day.
- The head of school will take the lead role.
- Roles should be assigned to encourage participation.
- The activities must focus on the Common Core Programme (CCP) Subjects-Curricula.
- The agenda for the next meeting should be developed at the end of each meeting for participants to prepare adequately for effective participation.

The minutes for each meeting should be made available after each session and sent to the regional PLC

platform for headquarters' validation. The platform will be made up of the following officers from the Metropolitan, Municipal, District and Regional level:

- Training Officers
- Supervision and Monitoring (S&M) Officers
- Basic School Coordinators
- Heads of School
- School Improvement Support Officers (SISOs)
- Curriculum Leads

NB: PLC sessions should be conducted from the second week of the term through to revision week.

Who are the Key Actors in the PLC?

- District Education Oversight Committee (DEOC)
- MMD Director of Education
- MMD Head of Monitoring and Supervision,
- School Improvement Support Officer (SISO)
- Head of School
- Curriculum Lead
- JHS and SHS subject teachers

MMD Education Oversight Committee

- Validates the PLC programmes
- Develops guidelines for the effective implementation of all PLC programmes in the MMD
- Provides a supervisory role for the MMD Education Office in the performance of duties relating to PLC programmes and activities.

MMD Director of Education

- Approves the calendar for the integration of PLC activities into MMD plan
- Provides overall leadership and supervision of all PLC activities in the MMD and assigns targeted roles and responsibilities to subordinates.

MMD Supervision and Monitoring Officer

- Develops, in collaboration with DDE and School Improvement Support Officers





(SISOs), a plan for monitoring Fidelity of Implementation (FOI) initiative and the overall evaluation of the success of the PLC initiative.

- Reviews (with support from SISOs) monitoring, evaluation & fidelity of implementation data for each term and implement needed changes. In consultation with the DDE, select/recruit curriculum leads for the PLC for each school.

School Improvement Support Officer (SISO)

- Participates in the selection/recruitment of curriculum leads for the schools.
- Collects, collates, and submits to the MMDEO M&E and FOI data (nature of data and regularity of collection and reporting to be determined by GES in consultation with NaCCA).
- Identifies the training needs of the heads of schools and subject-teachers in partnership with the MMD Training Officer.
- Trains the heads of schools and curriculum leads and refers matters relating to attitudes and behaviours that are detrimental or advantageous to the intervention to the MMD Head of Monitoring and Supervision for moderation, share/promote the experiences of the various interventions among schools under his supervision.

Head of School

- Attends initial training on PLC programme
- Ensures the support of the School-based Management Committee (SMC), Parents-Teacher Association (PTA) and other stakeholders for the PLC programmes.
- Ensures the active participation of all teachers during PLC Sessions, as well as the implementation of innovative lesson-delivery strategies and best practices discussed at PLC meetings.
- Identifies and puts in place measures to acknowledge teachers who make an effort to implement best practices discussed at PLC meetings.

- Puts in place measures to monitor and report on learners' progress concerning performance indicators and established national performance standards.
- Adopts the FOI of learning for accountability.

JHS and SHS Subject Teachers

- Participate actively in all PLC Sessions (activities and programmes).
- Follow the revised CCP Curriculum, prepare scheme of learning and lesson plans/notes according to specification and keep track of challenges or difficulties encountered.
- Try out new teaching activities, strategies and practices discussed during PLC Sessions.
- Share challenges and successes with teaching colleagues in future PLC meetings.

How Do We Conduct an Effective PLC Session?

Pre-Discussion

- Register and introduce participants and key facilitators if any.
- Nominate a PLC secretary to take note of discussion points.
- Identify and discuss challenging themes, i.e. themes evolving from the CCP Curriculum training and implementation.
- Identify and invite an expert or colleague with in-depth knowledge of the theme identified to facilitate a PLC session or lead the discussions.
- Assign specific themes to different teachers (members of the PLC) to research and lead future PLC sessions.
- Encourage mutual discussions and contributions by all members.

Discussion stage (action)

- The lead facilitator takes participants through the content and demonstration lessons (where applicable) associated with the theme.
- Facilitation should be participatory, engaging and interactive.

Post-Discussion Stage





- At this stage participants evaluate the content and demonstration lesson learnt and assess the extent of improvement through reflection and debriefing.
- The agenda for the next meeting should be developed (or agreed upon) at the end of each meeting for participants and the PLC lead to prepare adequately for effective participation.
- Participants are expected to improve on their daily teaching skills through leading questions.
- Participants are encouraged to use group platforms strictly dedicated to PLC for professional learning and providing colleagues with useful professional materials.

Who Monitors the Activities of PLC?

- The Ghana Education Service (GES)
 - Headteacher
 - Circuit Supervisor
 - MMD Monitoring Officers
 - Regional Monitoring Officer
- National Inspectorate Board (NIB)
- National Teaching Council (NTC)
- National Council for Curriculum and Assessment (NaCCA)

<http://www.allthingsplc.info/>

<http://www.sedl.org/pubs/change34/2.html>

<http://www.inspiringteachers.com>

CONTINUOUS PROFESSIONAL DEVELOPMENT DAY (CPDD) FOR JHS BEGINNING 2020/21 ACADEMIC YEAR

Teachers in the Public JHS shall observe a Continuous Professional Development Day beginning 2020/21 Academic Year.

The observation of the CPDD shall help the teachers (facilitators) develop and/or adopt new strategies for teaching which will help them overcome identified challenges in their day to day activities as teachers (facilitators). Continuous Professional Development is in two folds:

1. Professional Learning Communities (PLCs)

PLC, as explained earlier, is a group of educators and other stakeholders who meet regularly to share expert knowledge, skills and experiences for the improvement in the performance of learners, through effective lesson delivery and assessment. PLCs serve as an innovative mechanism for transforming the learning culture and social environment of the school. It connects and equips teachers from not only the same school, but from other schools within or outside the geographical location with information, learning and teaching strategies and best practices.

About 50 minutes (one period of co-curricular activities) has been assigned to PLC activities every week on the school's timetable. It can be organised at the cluster or circuit level as well as subject-based. On PLC days, learners will close and go home while teachers meet at PLC sessions to learn and share ideas, concepts, skills, knowledge, and experiences to upgrade and improve themselves.

2. Continuous Professional Development Days (CPDDs)

This will be organised once every quarter – 4 times a year. On these days, learners will be given a holiday to stay at home. Teachers will have a full training day to update their content knowledge, sharpen their lesson delivery and pedagogical skills, as well as share experiences and best practices – leadership for learning, conducive social environment, sustainable learning concepts, etc.



Appendix B: DESIGNING SCHOOL-BASED TIMETABLES

A **school timetable** is a table for regulating and coordinating activities of the learners, teacher and school. Timetables are cyclical. These activities recur every week or every fortnight (in cases of shift schools).

The timetable for the Common Core Programme (CCP) Curriculum to be rolled out in the 2020/21 academic year has the following characteristics.

1. Proposed Contact Hours (Time on Task)

Number of periods per day:	8 periods
Number of periods per week:	40 periods (8 periods × 5 days)
Duration per period:	50 minutes

2. Length of School Day

Time on Task:	400 minutes (50 minutes × 8 periods)
Break Time	60 minutes (two breaks at 30 minutes each)
Extra-curricular activities	50 minutes per day
Total length of school day	510 minutes (8.5 hours)

3. Proposed options for Length of School Day

S/No	Lessons Start	Lessons Close	Extra-Curricula
1	7.00am	2.40pm	2.40pm – 3.30pm
2	7.30am	3.10pm	3.10pm – 4.00pm
3	8.00am	3.40pm	3.40pm – 4.30pm

4. Proposed Co-Curricular Activities

- Life and Psychosocial Skills:
 - *Sports and Games*
 - *Tourism, Arts and Culture Club*
 - *STEM Club*
 - *Creative Writers/Debaters Club*
 - *Human Rights Club*
 - *Friends of the Earth Club*
 - *NGO Activities: Talks and Sensitisation etc.*

- Research, Science, Agriculture (Gardening) and Community Project
- Entrepreneurship Development, Guidance and Counselling.
- Library, Sustainable Learning and Study Skills
- Professional Learning Community (PLC), CPD and School/Cluster-based INSET

5. Period Allocations for Subjects

Subject	No. of Periods
Mathematics	4
English	4
Ghanaian Languages	3
French/Arabic	3
Science	4
Computing	3
Social Studies	3
Religious and Moral Education	3
Career Technology	4
Creative Arts and Design	4
Physical Education	3
Worship and Library Studies	2
TOTAL	40



Timetable Template

	30m	1 50m	2 50m	B1 30m	3 50m	4 50m	5 50m	6 50m	B2 30m	7 50m	8 50m	Co-Curricular
M	A S S E M B L Y & R E G			B R E A K					B R E A K			
T												
W												
T												
F												

- **Things to consider when populating the Timetable**

In populating the template to develop a school-based community friendly timetable, the officer should consider the following:

- Local dynamics – average walking distance from home to school.
- Socio-cultural and economic activities etc. within the community.
- If possible, the periods for Mathematics and the languages should be completed before lunch.
- Activity-based lessons such as Computing, Career Technology, and Creative Arts and Design can be organised after lunch.
- PLC should be allocated one of the 5 slots for co-curricular activities.

*For further inquiries contact
National Council for Curriculum and Assessment
(NaCCA)
Tel. No. +233 302 909 071
Email: info@nacca.gov.gh
Website: www.nacca.org.gh*





Appendix C: Assessment in the CCP Curriculum

The ultimate goal of Assessment is to improve Learner's learning

[This document was prepared by the Assessment Unit of NaCCA led by Antwi Aning]

Introduction: What is Assessment?

Assessment is the process of collecting information or evidence of learning and achievements and using it to improve teaching and learning. It is about getting to know our learners and the quality of their learning. It is an ongoing process for gathering evidence of learning and using it to enhance learners' learning.

Why assess learners in our classrooms?

Assessment is the bridge between teaching and learning and the central process in effective instruction.

Generally, we assess to find out:

- what learners know
- what learners can do, and how well they can do it
- improve learners' learning
- gather evidence of learning
- inform instruction
- yield information about areas of weakness and problems of teaching and learning
- show the strength and weaknesses of learners
- identify individual differences and achievement gaps among learners
- assist teachers in the process of remediation.
- determine whether expected outcomes have been met

The CCP curriculum will be assessed both formatively and summatively but the outcome of both assessments will be used to move learning forward.

Formative Assessment

Formative Assessment is a concept which covers various approaches for using assessment to improve learners' learning. Two of such approaches are assessment **for** learning and assessment **as** learning. Formative assessment deals with finding out on day-

to-day basis, information about learners' progress and difficulties so that immediate measures can be taken.

Any instructional activity that allows teachers to uncover the way learners think about what is being taught and which can be used to promote improvements in learners' learning can serve a formative purpose. Formative Assessment supports learning during the learning process.

Characteristics of Effective Formative Assessment

- Clarifying, understanding, and sharing learning goals and criteria for success with learners.
- Creating effective classroom discussions, questions, activities, and tasks that offer the right type of evidence of how learners are progressing to the agreed learning goals.
- Providing feedback that moves learners forward.
- Activating learners as learning resources for one another.
- Activating learners as owners of their own learning.
- Using varied instructional methods to meet diverse learner's needs.
- Using varied approaches to assessing learner's understanding.

(Thompson & William, 2007)

Summative Assessment

It is an assessment which is generally taken by learners at the end of a unit, a term or semester, end of year or a course to demonstrate the "sum" of what they have or have not learned.

- Usually, it is called Assessment of Learning
- It compares learners' knowledge or skills against standards or benchmarks.
- It evaluates mastery of learning and offers information on what learners know and do not know.
- It provides educators with the metrics to know what's working and what's not.





- Usually, it is high stakes, for example when used for promotion, admission, certification, selection, accountability, etc.
- Can also be used formatively if it provides feedback to inform teaching and learning.
- Does not provide teachers with vital information to use in crafting remedial instruction.
- Plays a pivotal role in education by troubleshooting weaknesses in the system despite its shortcomings.
- Provides educators with valuable information to determine the effectiveness of instruction for a particular unit of study, to make high-stakes decisions and to evaluate the effectiveness of schoolwide interventions.
- Works to improve overall instruction.
 - by providing feedback on progress measured against benchmarks,
 - by helping teachers to improve, and
 - as an accountability instrument for continuous improvement of systems (Hart et al., 2015).

Formative Assessment Approaches

1. Assessment for learning (AfL)

Assessment for Learning (AfL) is an approach, integrated into teaching and learning, which creates feedback for learners to improve learning. i.e. occurs when assessment and learning are integrated.

AfL is not a means of evaluating schools, teachers or learners, rather it is a feedback mechanism.

It provides learners with rich, meaningful and timely feedback on their learning and progress throughout a programme of study. Assessment for Learning is an ongoing part of teaching & learning in which both teachers and learners share the responsibility for learning. It can take many forms, and may be either formal or informal (Yorke 2003). With AfL, teachers can understand better how their learners are learning and use this to plan what they will do next with a class or individual learners. AfL helps the learner to see what they are aiming for and understand what they need to do to achieve those aims. AfL therefore focuses on the teacher and the learners' understanding.

Why is AfL important?

Assessment for learning is a key pedagogical tool for:

- establishing where the learners are in their learning
- establishing where they are going
- working out how to get them there

(William, 2009)

2. Assessment as learning (AaL)

In this approach, learners are their own assessors. They monitor their own learning, ask questions and use a range of strategies to decide what they know and can do, and how to use assessment for new learning. AaL helps learners to take more responsibility for their own learning and monitoring future directions. Learners are able to learn about themselves as learners and become aware of how they learn. They reflect on their work on a regular basis, usually through self and peer assessment and decide what their next learning will be.

The teacher's role in assessment as learning is to:

- model and teach the skills of self-assessment
- guide learners in setting their own goals, and monitoring their progress towards them
- provide examples and models of good practice and quality work that reflect curriculum outcomes
- work with learners to develop clear criteria of good practice

Feedback in Assessment

Feedback is an important component of the formative assessment process. Formative assessment gives information to teachers and learners about how learners are doing relative to learning goals. Giving good feedback is one of the skills teachers need to master as part of good formative assessment. (Ref: Susan M. Brookhart)

For feedback to be effective for learners, they need the following:

- an understanding of the desired learning goal;
- evidence about their present position in relation to that goal;
- guidance on the way to close the gap between the two.





Effective feedback should:

- focus on what is being learned (learning outcomes) and how learners should go about it (success criteria)
- occur as the learners are doing the learning, i.e. be given at a time when the response will help the learner improve their learning
- provide information on how and why the learner has or has not met the criteria
- be phrased so the learner can understand how he/she should respond and;
- provide strategies or act as guidance showing how the learner can improve; and
- encourage a dialogue (where appropriate), so the learner can probe for clarification on next steps needed to progress their learning.

Success Criteria

It is important in the learning cycle that the learners and teacher are all aware of what will show that learning has taken place.

Why Are Success Criteria Important?

- Improve understanding
- Empower learners
- Encourage independent learning
- Enable accurate feedback
- Enhance quality assessment which is totally dependent on the use of success criteria

What Are Success Criteria?

'... success criteria summarise the key steps or ingredients the learner needs in order to fulfil the learning goal – the main things to do, include or focus on.' (Shirley Clarke)

Effective Success Criteria

- are **linked** to the learning intention;
- are specific to an activity;
- are measurable;
- are **discussed and agreed** with learners prior to undertaking the activity;

- provide a **scaffold** and focus for learners while engaged in the activity; and
- are used as the basis for **feedback** and peer-/self-assessment

Sample success criteria

B 2.1.2.3.1	Low	Medium	High
Describe a solid-solid mixture and explain how to separate the components	I can correctly identify and give an example of a solid- solid mixture	I can form and describe a solid-solid mixture	I can separate a solid-solid mixture into its components

Assessment for Learning Strategies

The following are samples of activities that you can try in your classroom. These can be adapted to be applied to all subjects and stages of education.

Shared Learning Goals

Promote learner's autonomy over their learning progression by sharing with them the learning goals, and most importantly the success criteria.

Learners write or ask questions

For example –

- About what they would like to know on a new topic;
- To ask the teacher or other learners in order to assess their learning;
- To demonstrate their learning/misconceptions/areas they would like to further explore.

Lesson Target Setting

- Make the lesson more purposeful for learners by setting targets at the beginning about what you and the class are going to do;
- These can be referred to through the lesson and/or revisited in the plenary;
- Learners could then show how they have met targets in the plenary and/or set targets for next lesson.

Making Learning Goals Clear

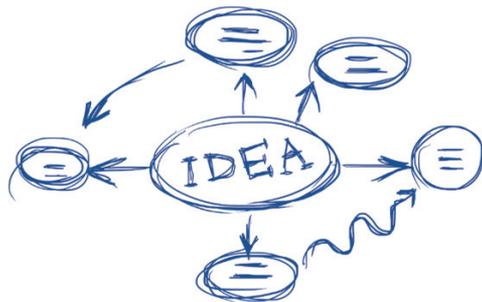
- Put lesson goals on the board at the beginning of the lesson;



- Talk to learners about why they are studying what they are studying;
- Contextualise short-term goals in long-term goals and make real life application clear (e.g. understanding the nature of things in the environment – living and non-living will contribute to our wider understanding of the world around us) and;
- Check with learners whether they understand the goals of the lesson.

Brainstorming

- Brainstorming is a technique used to determine what a learner may already know about a particular topic. Learners often feel free to participate because there is no criticism or judgment.
- Follow this with a clear description of what concepts to be covered in the lesson (to consolidate and clarify understandings)



Devising Questions

Devise questions that –

- Challenge common mistaken beliefs about a topic (misconceptions)
- Create conflict that requires discussion
- Explore ambiguity and encourage discussion and clarification

Wait time

- Wait time allows learners time to think and therefore to produce answers. Also, not everyone in the class thinks at the same speed or in the same way – waiting allows learners to build their thoughts and explore what has been asked.
- 2 types of wait time –

- Teacher speaks and then waits before taking learners' responses.
- Learner response ends and then teacher waits before responding. This gives the learner space to elaborate or continue – or for another learner to respond.

Observations

Teacher observations can be made in the course of delivery, during times of questioning and feedback and when learners are engaged in activities, either alone or with peers or groups. Look out for the look of confusion, nod or spark of understanding etc. We observe to be responsive and adjust to keep the learning going or notice when it is time to stop or recap a concept.

Tell your neighbour

- Learners 'tell their neighbour' as a means of articulating their thoughts.
- Ask a question, give thinking time and then ask learners to tell their neighbour their thoughts.
- This can either prepare whole class for 'hands down' questioning (where teacher asks randomly selected learner to contribute) or can precede a whole class discussion.

Think–Pair–Share

Give learners the opportunity to articulate their thinking before answering:

- Allow 30 seconds – 1-minute silent thinking before any answers
- Ask learners to write some thoughts down before answering
- Ask learners to brainstorm in pairs first for 2-3 minutes
- Then, get learners ready to talk about their own ideas or their group's ideas in a whole class discussion

Think–Pair–Square

- Think-Pair-Square is the same as Think-Pair-Share except that learners share their answers with another pair instead of the whole class.





Debates

- Debates enable the teacher to informally evaluate learners' oral work by assessing their oral presentation skills in terms of their ability to understand concepts and present them to others in an orderly fashion.

Post-It /Slate/ Mini-whiteboard/ Rough-workbook

Use post-it notes (or the other materials above) to evaluate learning. Groups, pairs or individuals can answer:

- Did I meet the success criteria?
- What should be done to improve next time?

Or:

- What have I learnt?
- What have I found easy?
- What have I found difficult?
- What do I want to know now?

K – W – L

- At the beginning of a topic let learners create a grid with three columns –

What They <u>K</u> now	What They <u>W</u> ant To Know	What They Have <u>L</u> earnt
------------------------	--------------------------------	-------------------------------

- They begin by brainstorming and filling in the first two columns and then return to the third at the end of the unit (or refer throughout).
- Variation – extra column 'How Will I Learn?'

Response Partners

- Paired or partnership oral marking. Learners invite a partner or a group to discuss or comment on their work. For it to be effective, learners should be aware of the learning goals and success criteria. They should also appreciate the role of a response partner – to offer positive and constructive feedback around the learning goals.

- Learners could be given prompt questions to ask the person who has done the work.

Exemplar Work

- When setting learners a piece of work, show them examples that make it clear what it is they are being asked to do – and what they need to do in order to meet the assessment criteria.
- Learners could mark exemplar work using the assessment criteria. This will help model what is being asked for and how it relates to the process of assessment.

2 Stars and a Wish

For peer assessment, ask learners to give two stars and a wish.

- Two stars = 2 things that are good about the piece of work.
- A wish = something they can improve to make it even better.

Traffic Lights

Use traffic lights as a visual means of showing understanding. Coloured card or paper could be used.



- Variation – Using smiley faces
Where coloured card is unavailable, simple face emojis can be used to communicate learners' understanding.
😊 😐 😞

Hand Signals

- Hand signals range from learners raising their hands to respond to a question posed by the teacher to a group to "thumbs up/down" signal to determine learners "acknowledged" understanding of a concept or process.





When using traffic lights or hand signal techniques, it is important to ask a few follow up questions to check learners' actual level of understanding. Learners who are confident can also be used to support or explain to others who are not as confident yet.

Show and Tell

- During teaching, you can use mini-whiteboards/slates/rough-work book so that every learner can write or draw their answer and show it to you (or their peers) immediately. Follow up with questioning to check for genuine understanding or to build upon answers especially in subjects like [insert subject] where there is often one answer.

Active Learners

Key to AfL is learners being active, engaged participants in their learning. Think of ways in which content can be manipulated for these ends, rather than the other way round. If the content seems boring make the approach fun or interesting.



Learners write Questions

For example –

- About what they would like to know on a new topic
- To ask the teacher or other learners in order to assess their learning
- To demonstrate their learning/misconceptions/areas they would like to further explore

The classroom could have a question box where learners drop questions at the end of a lesson.

Or, a plenary could involve learners writing questions that the class then work on together, or forms the basis of the next lesson.

Learners ask Questions

Create opportunities for learners to ask questions. This could be of their peers, of the teacher or as a means to develop discussion.

A 'question box' for written questions offers a different means of communication for learners

Allow time for learners to ask questions about pieces of work. This helps open up assessment and eliminate ambiguity

Comment-only Marking

Comment-only marking provides learners with a focus for progression instead of a reward or punishment for their ego (as a grade does).

Comments could be made in books, in a table at the front of their books, in a learning diary or journal. The latter are helpful for teacher and learner to track the progression of comments and see improvement.

Comments should make it clear how the learner can improve.

Plan activities and work with feedback in mind – let the design assist the process.

Mid-unit Assessment

Having an assessment at the end of a unit may not provide time for you to go over areas learners have struggled with, or in which there are general misconceptions.

Timing assessment during a unit allows time to review, reflect and revisit. It also gives the teacher an opportunity to focus explicitly on areas of weak understanding supported by evidence.

Might

When questioning, insert the word 'might' to give learners greater opportunity to think and explore possible answers.

e.g.

What is meaning of democracy?

What might the meaning of democracy be?

The first infers a single answer known by the teacher whereas the second is inherently more open.

What might the Great Depression look like today?

Wait time

Wait time allows learners time to think and therefore to produce answers. Also, not everyone in the class thinks at the same speed or in the same way – waiting allows learners to build their thoughts and explore what has been asked.





2 types of wait time –

- i) Teacher speaks and then waits before taking learners' responses.
- ii) Learner's response ends and then teacher waits before responding. This gives the learner space to elaborate or continue – or for another learner to respond.



Open vs closed

Closed questions can be useful however they are not great at facilitating the use of abstract thinking skills, encouraging talking or eliciting much understanding. Open questions are more likely to do this and thus improve learning. E.g.

Did you go out last night? - (How can you make this question open?)

What did you do after school yesterday?



Exemplar Work

When setting learners a piece of work, show them examples that make it clear what it is they are being asked to do – and what they need to do in order to meet the assessment criteria.

Learners could mark exemplar work using the assessment criteria. This will help model what is being asked for and how it relates to the process of assessment.



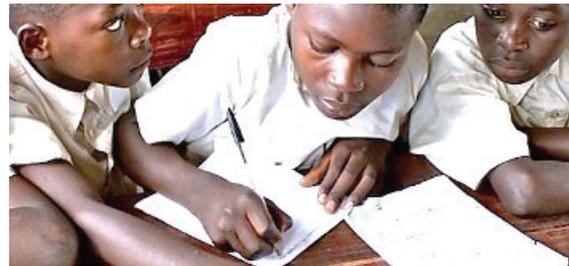
Learner Marking

By taking part in the process of assessment, learners gain a deeper understanding of topics, the process of assessment and what they are doing in their own work. This helps to make them more aware of 'what

learning is' and thus see their own learning in this way.

Learners could self- or peer- mark homework or assessments.

This could be done in pairs or individually with a learner-made or 'official' mark-scheme.



Lesson Target Setting

Make the lesson more purposeful for learners by setting targets at the beginning about what you and the class are going to do.

These can be referred to through the lesson and/or revisited in the plenary.

Learners could show how they have met targets in the plenary and/or set targets for next lesson.



2 Stars and a Wish

For peer assessment, ask learners to give two stars and a wish.

Two stars = 2 things that are good about the piece of work

A wish = something they can improve to make it even better



Two stars and a wish

Articulate then Answer

Give learners the opportunity to articulate their thinking before answering –

- 30 seconds silent thinking before any answers
- Brainstorm in pairs first for 2-3 minutes
- Write some thoughts down before answering
- Discuss with your neighbour first





Tell your Neighbour

Learners 'tell their neighbour' as a means of articulating their thoughts.

- Ask a question, give learners time to think and then ask learners to tell their neighbour their thoughts.
- Tell learners what the new topic is and ask them to tell their neighbour everything they know about it.



Idea Thoughts

When you have received an answer to a question, open up the thinking behind it by asking what others think about the idea. E.g. "What do others think about _____'s idea?"



Devising Questions

Devise questions that –

- Challenge common misconceptions
- Create effective classroom activities, questions and tasks that prompt the right type of discussions
- Explore ambiguity and encourage discussion and clarification

Learning Journal

Create a learning journal in which learners can reflect and review their learning. It could include plenary activities, a target setting chart, aims and goals, etc.



Group Feedback

Group feedback to a teacher concerning peer-assessment of work can help make the teacher aware of learning needs in a manageable way.

If a group feeds back then it draws more attention and presents information that has already been ordered and sorted (meaning less repetition for the teacher).



Peer Marking

Learners mark each other's work according to assessment criteria.

Encourages reflection and thought about the learning as well as allowing learners to see model work and reason past misconceptions.

Opportunities to do this throughout individual lessons and schemes of work.



Teach Collaboration

Peer assessment requires learners to act collaboratively. Indeed, AfL is a collaborative enterprise therefore, explicitly teach skills of collaboration.

This process can be assisted by discussing collaboration with learners and making it visible as a part of the classroom.



Traffic-Light Revision

When revising a topic or subject, work through the different areas with learners and ask them to traffic light according to their grasp of each.





Subsequently, learners should be able to target their revision more carefully and engage in it actively, rather than simply reviewing everything they have done or reading passively over their entire notes.



Group Answers

Learners work in small groups to agree on answers – when tests are returned or in other situations.

The process of agreeing should include reasoning over the validity of the consensus answer, as well as reasoned negation of misconceptions or wrong answers.

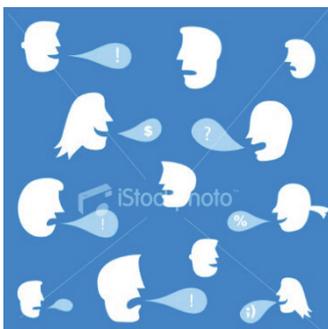


Think-through Talking

Talking allows learners to articulate their thoughts and thus to learn.

Encourage thinking through talking with –

- Discussion activities
- Structured group/pair work
- Modelling by teacher and learners (small group work increases the ‘surface area’ of talk in the classroom as opposed to whole class discussions)



Communication

Ask learners to communicate thinking through different mediums – not just writing; drawing, drama, maps, sculpture etc.

The medium is the message and therefore circumscribes to some extent how communication can take place. Using alternative mediums allows the teacher to ‘see’ learners’ understanding from different angles.





Appendix D: ABRIDGED GUIDELINES FOR THE FORMATION AND MANAGEMENT OF SCHOOL-BASED CLUBS AND SOCIETIES (SCS) FOR THE IMPLEMENTATION OF THE STANDARDS-BASED AND CCP CURRICULA

Introduction

These guidelines provide tips and ideas for teachers and learners on how to establish and manage **SCSs** at the pre-tertiary level of education in Ghana. They also suggest simple activities that the clubs can carry out. However, this is only a start since the real success of the club in your school will depend on the efforts of the leadership of the clubs being creative, thinking outside the box and coming up with innovative ideas, concepts, projects and activities. The innovations are expected to motivate and elicit in members, the desire to go the extra mile while having fun as they learn.

What are School-based Clubs and Societies?

School-based clubs or societies are organised groups approved by the school authorities to offer learners the opportunity to participate in activities they enjoy, learn new skills, explore their talents, meet new colleagues, share experiences and engage in healthy competitions. Learners showcase their talents and acquire functional and lifelong skills. Through SCS activities, learners experience the life that exists outside the classroom and school walls. Majority of learners enjoy club activities because they get the occasion to spend time with their friends and engage in activities they consider as fun and interesting. School administrators and teachers also like to see learners participate in co-curricular activities as it helps them know the learners better. The learners demonstrate sterling qualities and skills such as leadership, communicative, organisational, critical thinking, problem solving, creative, innovative, collaborative etc. Every School-based club must have a teacher to supervise the club's activities and report to the school head. Learners are to be given leadership positions such as president, vice-president, secretary and organiser.

Why School-based Clubs and Societies?

The SCS seeks to:

- Equip the learner with foundational, functional and lifelong skills.
- Strengthen the acquisition and application of the of the 4Rs and core competencies:
 - critical thinking and problem solving skills;
 - creative and innovative skills;
 - collaborative and communication skills;
 - global citizenship;
 - entrepreneurial skills.
- Introduce the learner to research and project-based learning, enhanced community networking and linking of schools and learners.
- Equip learners with the spirit of volunteerism and community service.

What are the suggested SCS for our Schools?

- Community Service Club
- Digital Literacy Club
- Friends of the Earth Club
- Human Rights Club
- Literary Club (Debaters, Creative Writers and Drama)
- Sports and Games
- STEAM (STEM) Club (Currently, there is what is called STEAM Club. It aims to spark the excitement of young people for Science, Technology, Engineering, Art, Mathematics and More. The challenge is that learners focus more on the Sciences and forget about the interrelatedness between Science and the Arts)
- Tourism, Arts and Culture Club

Other clubs approved by the Ghana Education Service (GES)





How Do We Establish SCS?

1) *Planning, Consultation and Stakeholder Engagement:*

- Community engagement is key to the success of your club – this should be kept in mind as well for any community project.
- Talk to staff members, identify interests, hobbies, talents, and skills of learners, and decide with colleagues which club ideas learners will be comfortable participating in.
- Align the interest of colleagues to the interests, hobbies, talents, and skills you have all identified. Get them to commit to helping the club to develop.
- Arrange with the head of school and administration for permission to start a club or identified clubs.
- Talk to parents and other stakeholders (chief, assembly member, etc.) and seek their support.
- Speak to other volunteers in the school and community to get like-minded colleagues to help run the club with you.

2) *Choosing Club Members*

- Choosing club members should mainly be based on the interests, hobbies, talents, and skills of the learner.
- Decide on a class, form or grade level as target group with a focus on inclusion.
- Decide on gender mix; are you targeting more boys or more girls? Why?
- Targeting a particular class or grade level allows for effective monitoring and evaluation.
- It is always helpful to have learners from different classes and programmes represented, so they can learn from one another, and provide feedback about what they learn to their other mates.
- Get enough people interested - at least 1 teacher and at least ten (10) learners.

- Guide club members to elect club officials - president, secretary, organiser, financial secretary, ladies' rep etc.
- Paste names of elected officials on notice board.
- Inform them of their roles and responsibilities through an orientation.

3) *Branding the Club:*

- Get a name for the Club.
- Brainstorm on club's mission - What do you want to accomplish and how it can be done?
- Draw up action plan – what activities and projects will you carry out to accomplish the club's objectives?
- Make paraphernalia, souvenirs and create a Social Media presence on Facebook, Twitter, or a club web blog where you can host an online club magazine. These make learners feel special and have a sense of belonging.

4) *Invitation to Club Members*

- Get parents, CSOs, NGOs, other schools and school heads involved.
- Explain to parents and learners what the club stands for and the benefits it will offer the learner.
- Together with some learners who have bought into the idea of the club, design a membership form.
- Publicise club activities - announce upcoming events and updates of club activities on notice boards, during assemblies and through social media, etc.
- Invite 'specially targeted' learners to the club.
- Keep records of the club's activities – minutes, attendance, projects, etc.

5) *Launch the Club*

- Launch the Club and explain to the members the focus of the club.





- Make the club activities fun and engaging, and perhaps offer some incentives as long as these can be sustained.
- Ensure that the club activities do not become an extension of classroom learning activities.

6) **Keeping it Simple**

- Don't feel any pressure to run complicated activities.
- Simple projects work well for new clubs.
- Meet an hour once every week as captured on the school's timetable.
- Use the club's activities to discuss effective ways of doing things - 'Dos' and 'Don'ts'
- Regularly review your projects and revise your action plan accordingly.

NB: Sample club activities can be downloaded from the internet.

7) **Selecting Club Patrons**

- Club Patrons are volunteers who voluntarily offer their human and material resources to support the activities of the club.
- Consult and select patrons who are willing to support the activities of the club.
- Patrons should be persons whose interests, skills, and hobbies align with the aims, objectives and goals of the club.

8) **Celebrating Achievements**

- Celebrate members for actively participating in the activities and programmes of the club.
- Provide certificates and other souvenirs to members who dedicate themselves.
- These awards could be done during school assemblies and other social gatherings to help raise the profile of the club across the school and also to motivate other learners.
- A journal/diary should be designed to help learners reflect on what they do during club activities.

Community Service

Learners get motivated to practise what they learn at school when they are given the opportunity to undertake community service. They become agents of change in their communities and learn to be proactive citizens. During community service learners are guided to identify common challenges and the relationship between community resources and opportunities to an improved way of life. Some activities they can do are:

- Community projects on climate change, tree planting, clean-up exercises etc.
- Community sensitisation and awareness on emerging issues.

Excursions and Field Trips

Excursions and field trips help learners to gain more insight into socio-cultural and economic issues and offer them an opportunity to have a first-hand experience of what they only hear or read about. They learn about current situations and get informed about how they can improve their performance in other learning areas. Learners can visit:

- Historical and heritage sites;
- Industries and production units;
- Government institutions and departments;
- Botanical gardens or wildlife parks; and
- Power plants using alternative energy sources such as solar, wind, geothermal, etc.

Projects

- Robotics
- Creative Arts productions: art and craft works, theatre and musical concerts etc. to sensitise, educate and entertain
- Tree planting
- Renewable energy projects
- Essay competitions
- Climate change
- Research and surveys

For further information contact NaCCA
Tel: +233 (0) 302 909 071 / (0) 302 909 8662
Email: naccaghana@gmail.com



Appendix E: FIDELITY OF IMPLEMENTATION OF THE COMMON CORE PROGRAMME (CCP)

KEYS (✓ TICK AS APPLIES): YES: Indicates indicator has been attained

NO: Indicates that indicator has not been attained

NOT YET: Indicates that the indicator is yet to be initiated

NEEDS SUPPORT: Indicates indicator where a teacher needs assistance from a SISO, Head teacher, a colleague, a resource person, Curriculum lead or any DEO. A teacher can tick any of the above three and this section. Write specific area the teacher needs support in the Remarks Column. **NB: Not applicable to all indicators**

A. TEACHERS CHECKLIST

S/N	INDICATORS	YES	NO	NOT YET	NEEDS SUPPORT	REMARKS
1.	Prepares and submits lesson notes on time					
2.	Applies differentiation and scaffolding in lesson delivery					
3.	Understands Assessment for Learning, Assessment as Learning and Assessment of Learning strategies					
4.	Frequently uses Assessment for Learning, Assessment as Learning and Assessment of Learning strategies in lessons					
5.	Gives immediate feedback to learners after assessment					
6.	Has teacher learner resource packs available for lesson planning and delivery					
7.	Understands issues of barriers to learning and takes measures to assist learners overcome them					
8.	Partakes in PLC meetings					
9.	Partakes in school clubs and societies					
10.	Assists learners as individuals with differentiated abilities, needs, achievement and learning styles					
11.	Shares learning goals and success criteria with learners before lessons					
12.	Maintains consistent and proactive discipline					
13.	Anticipates classroom challenges					
14.	Remediates where learners have learning difficulties					
15.	Assists learners to reflect and take responsibility of their own learning					
16.	Assists learners set their own goals					
17.	Works with learners to develop clear criteria of good practice					
18.	Supports school administration with assigned tasks and responsibilities effectively					



B. HEADTEACHER

S/N	INDICATORS	YES	NO	NOT YET	NEEDS SUPPORT	REMARKS					
1.	Understands the Core Competencies, 4Rs, Knowledge, Skills, Values and Attitudes										
2.	Specific remedial programmes are put in place to help learners with learning needs										
3.	Conducts classroom observation (<i>Select One</i>) <table border="1" style="width: 100%; margin-top: 5px;"> <tr> <td>A. Once a week</td> </tr> <tr> <td>B. Twice a week</td> </tr> <tr> <td>C. More than once a week</td> </tr> <tr> <td>C. Once every two weeks</td> </tr> <tr> <td>D. Once a month</td> </tr> </table>	A. Once a week	B. Twice a week	C. More than once a week	C. Once every two weeks	D. Once a month					
A. Once a week											
B. Twice a week											
C. More than once a week											
C. Once every two weeks											
D. Once a month											
4.	Provides feedback on classroom observation for teachers to improve teaching and learning										
5.	Supervises records keeping on PLC meetings										
6.	Takes part in INSETS and PLC sessions in the school this term										
7.	Has Curriculum Lead (CL) in the school										
8.	Takes measures to overcome barriers of learning in the school										
9.	Has functional clubs and societies in the school										
10.	Monitors activities of clubs and societies in the school										
11.	Teacher and Learner Resource Packs and other resources for each subject available										
12.	Teaches alongside administrative duties										
13.	Supports teachers to access additional resources for implementation of the CCP										
14.	Involves the community in the implementation of the CCP										
15.	The community provides support to the school in implementing the SBC										
16.	SISO supports the school in the implementation of the CCP										
17.	Aside the SISO, other District Education Officers come to this school to monitor facilities, teaching quality, or teacher attendance										





C. CURRICULUM LEAD

S/N	INDICATORS	YES	NO	NOT YET	NEEDS SUPPORT	REMARKS					
1	Organises PLC meetings in the school (<i>Select One</i>) <table border="1"><tr><td>A. Once a week</td></tr><tr><td>B. Twice a week</td></tr><tr><td>C. More than once a week</td></tr><tr><td>C. Once every two weeks</td></tr><tr><td>D. Once a month</td></tr></table>	A. Once a week	B. Twice a week	C. More than once a week	C. Once every two weeks	D. Once a month					
A. Once a week											
B. Twice a week											
C. More than once a week											
C. Once every two weeks											
D. Once a month											
2	Keeps record of PLC meetings										
3	Partakes in INSET meetings in the school										
4	Develops and initiates capacity building programmes to support efficient implementation of the CCP										
5	Involves resources person to address challenges during PLC meetings										
6	Has resources to assist during PLCs meetings										



Appendix F: COMMON CORE PROGRAMME (CCP) CONCEPT

Introduction

In the first four years of high school education, learners are expected to take a Common Core Programme (CCP) that emphasises a set of high, internationally-benchmarked career and tertiary education readiness standards. Learners need to acquire these for post-secondary education, the workplace or both. The standards articulate what learners are expected to know, understand and be able to do by focusing on their social, emotional, cognitive and physical development. The CCP runs from Basic 7 through Basic 10.

The common core attributes of the learner, which describe the essential outcomes in the three domains of learning (i.e. cognitive, psychomotor and affective), are at the centre of the CCP (see Figure 1). Inspired by the values which are important to the Ghanaian society, the CCP provides an education of the heart, mind and hands in relation to the learner's lifetime values, well-being, physical development, metacognition and problem-solving abilities. Ultimately, this will produce character-minded learners who can play active roles in dealing with the increasing challenges facing Ghana and the global society.

The features that shape the common core programme are shown in Figure 1. These are:

- learning and teaching approaches – the core competencies, 4Rs and pedagogical approaches;
- learning context – engagement, service and project;
- learning areas – mathematics, science, computing, languages (English, Ghanaian Languages, French and Arabic), career technology, social studies, physical and health education, creative arts and design and religious and moral education.

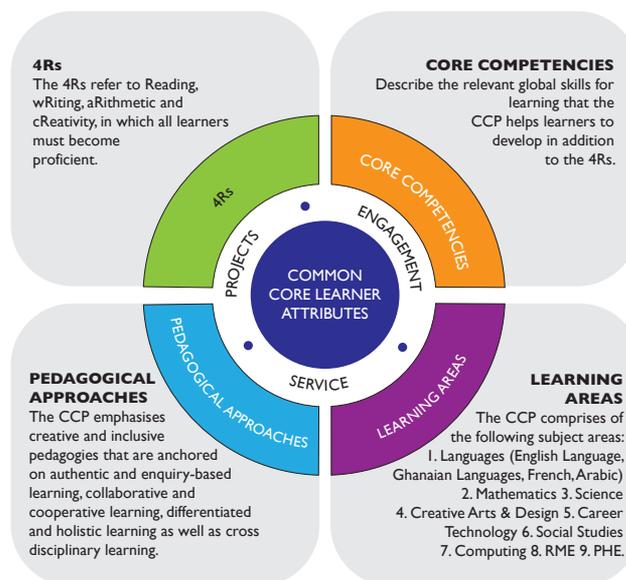


Figure 1: CCP Learner Attribute

These are elaborated subsequently:

Learning and teaching approaches

- **The core competencies:** Describe the relevant *global skills for learning* that the CCP helps learners to develop in addition to the 4Rs. The global skills for learning allow learners to become critical thinkers, problem-solvers, creators, innovators, good communicators, collaborators, digitally literate, and culturally and globally sensitive citizens who are life-long learners with a keen interest in their personal development.
- **Pedagogical approaches:** The CCP emphasises creative and inclusive pedagogies that are anchored on authentic and enquiry-based learning, collaborative and cooperative learning, differentiated learning and holistic learning as well as cross disciplinary learning.
- **The 4Rs across the Curriculum:** The 4Rs refer to Reading, wRiting, aRithmetic and cReativity, which all learners must become fluent in.



Learning context

The CCP places emphasis on engagement of learners in the classroom activities and projects (in and outside classroom). These projects can involve individual or group tasks which all learners are required to complete by the end of Basic 10. The CCP project provides learners with contexts to demonstrate creativity and inventiveness in various areas of human endeavour. Community service offers an opportunity for learners to nurture, love and care for, and solve problems in their community.

Learning Areas

The CCP comprises the following learning areas:

1. Languages (English Language, Ghanaian Languages, French, Arabic)
2. Mathematics
3. Science
4. Creative Arts and Design (CAD)
5. Career Technology
6. Social Studies
7. Computing
8. Religious and Moral Education (RME)
9. Physical and Health Education (PHE)

This document sets out the standards for learning Creative Arts and Design in the Common Core Programme (CCP). The standards in the document are posited in the expectation that the CCP (B7 – B10) will offer quality education for all types of learners. The design of this curriculum is based on the features of the CCP as shown in Figure 1. It emphasises a set of high internationally-benchmarked career and tertiary education readiness standards. Learners need to acquire these competencies in Creative Arts and Design for post-secondary education, work- place training or both. The curriculum has been designed to be user friendly because it provides a detailed preamble that covers the rationale, philosophy, aims, profile of expected learning behaviours (i.e. knowledge, skills, attitudes and values), pedagogical approaches, core competencies and the 4Rs, assessment practices and instructional expectations.

Appendix G: LEARNING SCENARIOS

Case Study I: Design in Nature and the Manmade Environment

Consider these two lesson scenarios and then discuss and answer the questions below:

Scenario 1: Design

Scenario 2: Design

Scenario 1

When the teacher enters her JHS3 class, some of the learners are shouting at each other; some are talking quietly; some are moving around restlessly; and others are quietly waiting for the Design lesson to begin. She claps her hands and the learners take out their design objects. The teacher asks the learners what they did in Design yesterday. When they tell her, she asks them to tell the class what they observed in nature and manmade environment.

One of the learners, who has been chosen to always be the CAD class leader in this class, stands up and begins to talk about his observation. While the boy is talking, some learners are still trying to ask their friends what they observed, and others are still talking; many of them do not know what to say. Only a few learners are paying attention to the narration and listening to the boy talk about his observation. While this is happening, the teacher completes the attendance register and occasionally looks up and shouts "Hey, everyone should follow and get ready. I am going to ask some questions. All of those who do not answer the questions correctly will have extra homework."

When the observation has been narrated aloud by the CAD class leader, the teacher asks a few questions about the observation made. Those who are listening and know the answers raise their hands and the teacher calls on them to give the answers. The teacher tells the learners to observe again when they get home as homework, and then the lesson ends.

Scenario 2

When the teacher enters her JHS3 class she spends a few minutes talking to the class, encouraging them to relax, interact, smile and laugh. The learners see she is carrying a big magazine. The teacher holds the big magazine up so all the learners can see it. Then the teacher introduces the Design lesson by asking questions about it to gain their interest. She asks questions at different levels for example:





'What colours are on the cover of this magazine?'
'What images/ illustrations are on this magazine?'
'Who do you think created these images/illustrations?' 'What is the name of the images/illustrations?'
'Who is the artist?' What do you think the images/illustrations are about?

She waits a moment after each question to give an opportunity for all the learners to raise their hands before choosing one to give the answer. Sometimes she asks a learner who hasn't raised their hand, if she thinks they will know the answer but are being lazy. The teacher goes on to ask other members of the class to explain what a designer or artist does, and then asks the learners to raise their hands if they know what design in nature and manmade environment are. She asks if any of the learners have seen a manmade design inspired by designs in nature.

The teacher asks the learners what they think the design in nature and manmade environment will be used for. She then asks them to work in pairs to discuss the design found in nature and manmade environment and how designers depend on them to create built environment. After a few minutes, the teacher asks one pair to give the results of their discussion. She asks if any other pairs think the same and they raise their hands. She then asks any of the remaining pairs for their thoughts. Finally, the teacher talks about the importance of design in nature and manmade environment and how designers use them to achieve creative designs in the built environment. As homework, she asks her learners to find out digital tools, materials and equipment found in the community for the next day. She tells them they will find out more on the characteristics of the digital tools, materials and equipment tomorrow.

Discuss and answer:

- 1) Which of the two lessons do you think is most effective and why?
- 2) How does the teacher gain and maintain all learners' attention, participation and engagement?
- 3) What does the teacher do to accommodate all ability levels?
- 4) How does each teacher assess learning?
- 5) Can you find any missed opportunities in scenario 2 where the teacher could have used assessment for learning techniques?

- 6) How does the teacher use existing material and human resources in an interesting way?

Case Study 2: Media and Techniques

Consider these two lesson scenarios and then discuss and answer the questions below:

Scenario 1: Visual Arts

Scenario 2: Visual Arts

Scenario 1

When the teacher enters her JHS3 class, some of the learners are shouting at each other; some are talking quietly; some are moving around restlessly; and others are quietly waiting for the Visual Arts lesson in CAD to begin. She claps her hands and the learners take out their last week's drawing. The teacher asks the learners what they did in Media and Techniques yesterday. When they tell her, she asks them to go to the next lesson on media and techniques which is shading and shade their drawings. Before they shade, she tells them to talk about their works.

One of the learners, who has been chosen to always be the group leader in this class, stands up and begins to talk about his drawing. While the boy is talking, some learners are still trying to find their drawings, and others are still talking; many of them do not have a drawing to follow. Only a few learners are paying attention to the talking and listening to the boy talk about the drawing. While this is happening, the teacher completes the attendance register and occasionally looks up and shouts "Hey, look at your drawing and follow. I am going to ask some questions. All of those who do not answer the questions correctly will have extra homework."

When the drawing has been talked about aloud by the group leader, the teacher asks a few questions about the drawing. Those who are listening and know the answers raise their hands and the teacher calls on them to give the answers. The teacher tells the learners to draw another object again at home for homework, and then the lesson ends.

Scenario 2

When the teacher enters her JHS3 class she spends a few minutes talking to the class, encouraging them to relax, interact, smile and laugh. The learners see she is carrying a drawing, the teacher holds the drawing up so all the learners can see it. Then the teacher introduces the Media and Techniques lesson on still life drawing by asking questions about it to gain their interest. She asks questions at different levels for example:





‘What tools, materials and equipment were used in creating the still-life drawing?’ ‘What is on the drawing?’

‘What media and techniques were applied in shading this still-life drawing?’ ‘Who do you think made this drawing?’ ‘What is the name of the drawing?’ ‘Who is the artist?’ What do you think the drawing is about?’

She waits a moment after each question to give an opportunity for all the learners to raise their hands before choosing one to give the answer. Sometimes she asks a learner who hasn’t raised their hand, if she thinks they will know the answer but are being lazy. The teacher goes on to ask other members of the class to explain what an artist does, and then asks the learners to raise their hands if they know what materials and techniques are needed for still-life drawing and shading. She asks if any of the learners have seen other tools, materials and equipment for creating still-life drawing before. The teacher asks the learners what they think the drawing will be used for. She then asks them to work in pairs to discuss what they think the drawing is about and how the drawing will be used. After a few minutes, the teacher asks one pair to give the results of their discussion. She asks if any other pairs think the same and they raise their hands. She then asks any of the remaining pairs for their thoughts. Finally, the teacher talks about the drawing. As homework, she asks her learners to identify and group tools and materials from a variety of sources under still-life drawing found in the community for the next day. She tells them they will experiment and find out how to use the techniques tomorrow.

Discuss and answer:

- 1) Which of the two lessons do you think is most effective and why?
- 2) How does the teacher gain and maintain all learners’ attention, participation and engagement?
- 3) What does the teacher do to accommodate all ability levels?
- 4) How does each teacher assess learning?
- 5) Can you find any missed opportunities in scenario 2 where the teacher could have used assessment for learning techniques?
- 6) How does the teacher use existing material and human resources in an interesting way?

Case Study 3: Connections in Local and Global Cultures Lesson



Consider these two lesson scenarios and then discuss and answer the questions below:

Scenario 1: Visual Arts

Scenario 2: Visual Arts

Scenario 1

When the teacher enters her JHS3 class, some of the learners are shouting at each other; some are talking quietly; some are moving around restlessly; and others are quietly waiting for the CAD lesson to begin. She claps her hands and asks the learners to take out their Creative Arts and Design books. The teacher asks the learners what they studied yesterday. When they tell her, she asks them to go to the next story, ‘The Ghana Flag.’

One of the learners, who has been chosen to always be the reader in this class, stands up and begins to read this story. While the boy is reading, some learners are still trying to find their book, and others are still talking; many of them do not have a book to follow. Only a few learners are paying attention to the text and listening to the boy read. While this is happening, the teacher completes the attendance register and occasionally looks up and shouts “Hey, look at your books and follow. I am going to ask some questions. All of those who do not answer the questions correctly will have extra homework.”

When the text has been read aloud by the reader, the teacher asks a few questions about the text. Those who are listening and know the answers raise their hands and the teacher calls on them to give the answers. The teacher tells the learners to read the text again at home for homework, then the lesson ends.

Scenario 2

When the teacher enters her JHS3 class she spends a few minutes talking to the class, encouraging them to relax, interact, smile and laugh. The learners see she is carrying a flag, ‘The Ghana Flag’ and the teacher holds the flag up so all the learners can see it. Then the teacher introduces the lesson by asking questions about the flag





to gain their interest. She asks questions at different levels for example:

'What colours are in the flag?' 'What is in the middle of the flag?'

'What do you think was happening in the country before the flag was designed?' 'What is the name of the flag?'

'Who designed the flag?' 'What do you think the flag signifies or stands for?'

She waits a moment after each question to give an opportunity for all the learners to raise their hands before choosing one to give the answer. Sometimes she asks a learner who hasn't raised their hand, if she thinks they will know the answer but are being lazy. The teacher goes on to ask other members of the class to explain what a designer does, and then asks the learners to raise their hands if they know what a flag is. She asks if any of the learners have seen flags of other countries before.

The teacher asks the learners what they think the flag will do to Ghanaians. She then asks them to work in pairs to discuss what they think the flag does to citizens of a country how abusing the flag will mean. After a few minutes, the teacher asks one pair to give the results of their discussion. She asks if any other pairs think the same and they raise their hands. She then asks any of the remaining pairs for their thoughts. Finally, the teacher tells the first part of the flag's history. As homework, she asks her learners to bring stories or information about the Ghana Flag from their family, community members or elder peers or by google searching for the next day. She tells them they will hear and find out the end of the flag's history tomorrow

Discuss and answer:

- 1) Which of the two lessons do you think is most effective and why?
- 2) How does the teacher gain and maintain all learners' attention, participation and engagement?
- 3) What does the teacher do to accommodate all ability levels?
- 4) How does each teacher assess learning?
- 5) Can you find any missed opportunities in scenario 2 where the teacher could have used assessment for learning techniques?
- 6) How does the teacher use existing material and human resources in an interesting way?

Case Study 4: Creative and Aesthetic Expression



Consider these two lesson scenarios and then discuss and answer the questions below:

Scenario 1: Visual Arts

Scenario 2: Visual Arts

Scenario 1

The Creative Arts and Design teacher enters the JHS1 class and shouts for everyone to sit down and listen. She waits while some of the learners take out their books. The teacher tells the class they will learn about the Coat of Arms of Ghana. She asks the class to look at the relevant page in their Creative Arts and Design textbook, and then asks one of the learners to read aloud while the others follow.

While the text is being read aloud, the teacher marks the exercise books from another class. Although few learners in the class pay any attention to the reading, when it is complete the teacher asks them to re-read the text aloud together. She then tells them to copy the diagram of the human respiratory system into their exercise books.

The teacher then continues marking as before until the end of the lesson when she asks for a show of hands of the learners that have completed the diagram. Five learners raise their hands and the teacher says 'good' and tells the others to complete it for homework.

Scenario 2

The teacher starts her JHS1 Visual Arts lesson in a CAD class by asking the learners what happened in the last lesson and how they got on with their homework. She is relaxed and friendly and encourages them to engage and interact. She explains that they are going to be thinking about how the coat of arms of Ghana was designed and why and asks what they already know. She displays the Ghana Coat of Arms on the whiteboard.

She then asks the learners to stand up and explains that when she says 'go!' they are going to sing the Ghana National Anthem for a minute. On completion of the





minute singing the class discusses in pairs any images they notice in the heraldic visual design. The teacher then asks pairs to describe the images they noticed; why do they think these images were used? What do they think informed the motto of the heraldic visual design? What would have happened if the designer used a different type of bird? What would happen if the country does not have a coat of arms? What happens when any ordinary person uses the coat of arms on a vehicle?

The teacher then asks the learners if they know which images are in the quadrangles and what they signify. She points to the picture on the whiteboard and explains their significance. The learners then work in groups to develop a working model for their own design of coat of arms.

For homework, the class needs to gather information on the designer and the rest of the images not discussed from their family members or community or by google searching.

Discuss and answer:

- 1) Which of the two lessons do you think is most effective and why?
- 2) How does the teacher gain and maintain all learners' attention, participation and engagement?
- 3) What does the teacher do to accommodate all ability levels?
- 4) How does each teacher assess learning?
- 5) Can you find any missed opportunities in scenario 2 where the teacher could have used assessment for learning techniques?
- 6) How does the teacher use existing material and human resources in an interesting way?

Case Study 5: Connections in Local and Global Cultures Lesson



Consider these two lesson scenarios and then discuss and answer the questions below:

Scenario 1: Music

Scenario 2: Music

Scenario 1

When the teacher enters her JHS3 class, some of the learners are shouting at each other; some are talking quietly; some are moving around restlessly; and others are quietly waiting for the appreciation lesson to begin. She claps her hands and the learners take out LRP books. The teacher asks the learners what they listened to yesterday. When they tell her, she asks them to go to the next track on the CD, 'I Want to See You My Father'.

One of the learners, who has been chosen to always be the Class DJ, stands up and sets up the playback gadgets and begins to play this track. While the boy is playing, some learners are still trying to find their LRP book, and others are still talking; many of them do not have a LRP book to follow. Only a few learners are paying attention to the text and listening to the boy read. While this is happening, the teacher completes the attendance register and occasionally looks up and shouts "Hey, look at your books and follow. I am going to ask some questions. All of those who do not answer the questions correctly will have extra homework."

When the track has been played aloud by the DJ, the teacher asks a few questions about the music. Those who are listening and know the answers raise their hands and the teacher calls on them to give the answers. The teacher tells the learners to listen to the music again at home for homework, then the lesson ends.

Scenario 2

When the teacher enters her JHS3 class, she spends a few minutes talking to the class, encouraging them to relax, interact, smile and laugh. The learners see she is carrying a CD, 'I Want to See You Father' and the teacher holds the CD up so all the learners can see it. Then the teacher introduces the CD by asking questions about it to gain their interest. She asks questions at different levels for example:

'What colours are on the cover of this CD?' 'What is on the cover of this CD?'

'Who do you think are the main characters on this CD?' 'What is the title of the track?'

'Who is the composer or the artiste?' 'What do you think the music is about?'

She waits a moment after each question to give an opportunity for all the learners to raise their hands before choosing one to give the answer. Sometimes she asks a learner who hasn't raised their hand, if she





thinks they will know the answer but are being lazy. The teacher goes on to ask other members of the class to explain what a composer does, and then asks the learners to raise their hands if they know what a kologo is and how it sounds like. She asks if any of the learners have seen the instrument and how it is played before.

The teacher asks the learners what they think the composer will do with the kologo in the music. She then asks them to work in pairs to discuss what they think the composer will do with the lyrics in the music from the beginning to the end. After a few minutes, the teacher asks one pair to give the results of their discussion. She asks if any other pairs think the same and they raise their hands. She then asks any of the remaining pairs for their thoughts. Finally, the teacher plays the beginning of the music. As homework, she asks her learners to conduct research on the composer and also bring other works by the artiste from their family, community members, elder or google online for the next day. She tells them they will listen and find out the end of the music tomorrow so they can answer the questions in the LRP.

Discuss and answer:

- 1) Which of the two lessons do you think is most effective and why?
- 2) How does the teacher gain and maintain all learners' attention, participation and engagement?
- 3) What does the teacher do to accommodate all ability levels?
- 4) How does each teacher assess learning?
- 5) Can you find any missed opportunities in scenario 2 where the teacher could have used assessment for learning techniques?
- 6) How does the teacher use existing material and human resources in an interesting way?

Case Study 6: Media and Techniques

Moderato
Locomotive Engine Train Rhyme
Learners Play the Game in Two Lines
Cosmas Mureku
31/08/2020

@ = Entry point for parts. Piierrrrrr!!!

Consider these two lesson scenarios and then discuss and answer the questions below:

Scenario 1

Scenario 2

Scenario 1

The Creative Arts and Design teacher enters the JHS1 class and shouts for everyone to sit down and listen. She waits while some of the learners take out their LRP books. The teacher tells the class they will learn about the durational symbols in music. She asks the class to look at page 63 of the LRP, and then asks one of the learners to read aloud while the others follow.

While the text is being read aloud, the teacher marks the exercise books from another class. Although few learners in the class pay any attention to the reading, when it is complete the teacher asks them to re-read the text aloud together. She then tells them to copy the diagram of the durational symbols on page 64 of the LRP into their exercise books. The teacher then continues marking as before until the end of the lesson when she asks for a show of hands of the learners that have completed the diagram. Five learners raise their hands and the teacher says 'good' and tells the others to complete it for homework.

Scenario 2

The teacher starts her JHS1 Creative Arts and Design class by asking the learners if they remember the Locomotive Engine Train Rhyme (LETR) as well as what happened in the last lesson and how they got on with their homework. She is relaxed and friendly and encourages them to engage and interact. She explains that they are going to be thinking about how durational values are performed in music and why and asks what they already know.

She then asks the learners to stand up in their last week groups and explains that when she says 'go!' they are to perform the LETR for a minute. On completion of the minute of the LETR the class discusses in pairs how their beat differs and relates to another's in duration. The teacher then asks pairs to internalize their durational values and notice the changes to the other; why do they think this happened? What do they think would happen if all others did not follow the beginning "shii, shii," beat? What would happen if they did not have the "shii, shii" beat at all to begin? What would happen if they all fail to internalize and maintain the "shii, shii" before executing their parts?

The teacher then asks the learners if they know which durational symbol's value is normally used as the pulse (beat) and what it looks like. She draws attention to





the chart on LRP page 64 (iii) depicting the durational symbols in relation to the semibreve (or whole note) and explains their functions. The learners then work in groups to clap the excerpt given on page 64 (iii).

For homework, the class needs to practice the pattern clapping exercise and draw the durational symbols given on page 65, Nos 1 & 2 in the LRP.

Discuss and answer:

- 1) Which of the two lessons do you think is most effective and why?
- 2) How does the teacher gain and maintain all learners' attention, participation and engagement?
- 3) What does the teacher do to accommodate all ability levels?
- 4) How does each teacher assess learning?
- 5) Can you find any missed opportunities in scenario 2 where the teacher could have used assessment for learning techniques?
- 6) How does the teacher use existing material and human resources in an interesting way?

Case Study 7: Connections in Local and Global Cultures

Consider these two lesson scenarios and then discuss and answer the questions below:

Scenario 1

Scenario 2

Scenario 1

When the Dance and Drama teacher enters her JHS3 class, some of the learners are shouting at each other; some are talking quietly; some are moving around restlessly; and others are quietly waiting for the lesson to begin. She claps her hands and the learners take out their drama books. The teacher asks the learners the drama/play they read yesterday. When they tell her, she asks them to go to the next drama/play, "The Hare and the Hyena".

Two of the learners, who have been chosen to always be the readers in this class, stand up and begin to read the drama/play. While the boys are reading, some learners are still trying to find their drama books, and others are still talking; many of them do not have drama books to follow. Only a few learners are paying attention to the drama/play and listening to the boys read. While this is happening, the teacher completes

the attendance register and occasionally looks up and shouts "Hey, look into your drama books and follow! I am going to ask you some questions on the drama/play. All those who do not answer the questions correctly will have extra homework to do."

When the drama/play has been read aloud by the readers, the teacher asks a few questions about the drama/play. Those who were listening and know the answers raise their hands and the teacher calls on them to give the answers. The teacher tells the learners to read the drama/play again at home for homework, to bring the lesson to an end.

Scenario 2

When the dance and drama teacher enters her Basic 9 class, she spends a few minutes talking to the class, encouraging them to relax, interact, smile and laugh. The learners see she is carrying a drama book titled, "The Hare and the Hyena." The teacher holds the drama book up so all the learners can see it. She then introduces the drama book by asking questions about it to gain their interest. She asks questions at different levels. For example,

'What colours are on the cover of this drama book?'

'What is on the cover of this drama book?'

'Who do you think are the main characters in this drama/play?' 'What is the title of the drama/play?'

'Who is the playwright?' What do you think the drama/play is about?

She waits a moment after each question to give an opportunity for all the learners to raise their hands before choosing one to give the answer. Sometimes, she asks a learner who hasn't raised his/her hand, if she thinks the learner knows the answer but is just being lazy. The teacher goes on to ask other members of the class to explain what a playwright does, and then instructs the learners to raise their hands if they know what a hare and hyena are. She asks if any of the learners have seen these animals before and what they do.

The teacher, then, asks the learners what they think the hare and hyena will do in the drama/play. She then asks them to work in pairs to discuss what they think the drama/play is about and how it might begin and end. After a few minutes, the teacher asks one pair to give the results of their discussion. After the response of the pair, she then asks any of the remaining pairs for their thoughts. Finally, the teacher reads the first act/scene of the drama/play to the learners. For homework, she asks her learners to bring to class more stories or information about the two animals. She tells them that, they will



read and find out more about the animals at the end of the drama/play in the next lesson.

Discuss and answer:

- 1) Which of the two lessons do you think is most effective and why?
- 2) How does the dance and drama teacher gain and maintain all learners' attention, participation and engagement?
- 3) What does the dance and drama teacher do to accommodate all ability levels?
- 4) How does each dance and drama teacher assess learning?
- 5) Can you find any missed opportunities in scenario 2 where the dance and drama teacher could have used assessment for learning techniques?
- 6) How does the dance and drama teacher use existing material and human resources in an interesting way?

Case Study 8: Media and Techniques

Consider these two lesson scenarios and then discuss and answer the questions below:

Scenario 1: Drama

Scenario 2: Drama

Scenario 1

The Dance and Drama teacher enters the JHS1 class and shouts for everyone to sit down and listen. She waits while some of the learners take out their dance and drama books. The teacher tells the class they will learn about the socio-cultural role of the human body. She asks the class to look at the relevant page in the dance and drama textbook, and then asks one of the learners to read aloud while the others follow.

While the text is being read aloud, the teacher marks the exercise books from another class. Although few learners in the class pay any attention to the reading, when it is complete the teacher asks them to re-read the text aloud together. She then tells them to write the uses of the labeled parts of the human body into their exercise books.

The teacher then continues marking as before until the end of the lesson when she asks for a show of hands of the learners that have completed the exercise. Five learners raise their hands and the teacher says 'good' and tells the others to complete it for homework.

Scenario 2

The Drama and Dance teacher starts her JHS1 class lesson by asking the learners what happened in the last lesson and how they got on with their homework. She is relaxed and friendly and encourages them to engage and interact. She explains that they are going to be thinking about how humans breathe and why, and asks what they already know.

She then asks the learners to stand up, and explains that when she says 'go!' they are to jump on the spot for a minute. On completion of the one minute jumps, the class discusses in pairs any changes they noticed in their breathing pattern. The dance and drama teacher then asks pairs to describe the changes they noticed; why do they think this happened? What do they think would happen if they jumped for a longer/shorter time? What would happen if they did a different type of exercise? What would happen if they sat down? Lay down? What happens when we sleep? What will happen if they danced?

The teacher then asks the learners if they know which part of the body is used for breathing and what it looks like. She shows a chart depicting the respiratory system and explains the functions. The learners then work in groups to develop a working model using balloons.

For homework the class needs to gather evidence of any diseases or problems with breathing among their family members or community.

Discuss and answer:

- 1) Which of the two lessons do you think is most effective and why?
- 2) How does the dance and drama teacher gain and maintain all learners' attention, participation and engagement?
- 3) What does the dance and drama teacher do to accommodate all ability levels?
- 4) How does each dance and drama teacher assess learning?
- 5) Can you find any missed opportunities in scenario 2 where the dance and drama teacher could have used assessment for learning techniques?
- 6) How does the dance and drama teacher use existing material and human resources in an interesting way?

Case Study 9: Connections in Local and Global Cultures



Consider these two lesson scenarios and then discuss and answer the questions below:

Scenario 1: Dance

Scenario 2: Dance

Scenario 1

When the teacher enters her JHS3 class, some of the learners are shouting at each other; some are talking quietly; some are moving around restlessly; and others are quietly waiting for the appreciation lesson to begin. She claps her hands signaling them to be quiet, and asks the learners about what they watched the previous day. When they tell her, she then asks them to go online and access the pictures on the various dance positions on the ICT big screen.

One of the learners, who has been chosen to always be the online ICT operator, stands up and Google's the site for the pictures to be displayed. While the boy is displaying the pictures, some learners are trying to Google the pictures on their phones, and others are still talking; many of them do not have phones to follow. Only a few learners are paying attention to the displays on the ICT big screen. While this is happening, the teacher completes the attendance register and occasionally looks up and shouts "Hey, look at your screen and follow what we are doing. I am going to ask some questions. All of those who do not answer the questions correctly will have extra homework."

After displaying the pictures, the teacher asks a few questions about the various dance positions. Those who are watching and know the answers raise their hands and the teacher calls them to give the answers. The teacher tells the learners to watch the pictures again at home for homework, then the lesson ends.

Scenario 2

When the teacher enters her JHS3 class, she spends a few minutes talking to the class, encouraging them to relax, interact, smile and laugh. The learners see she is carrying a 'Carrying a picture of a dancer' and the

teacher holds the picture up so all the learners can see it. Then the teacher introduces the dancer in the picture by asking questions about him/her to gain their interest. She asks questions at different levels for example:

'What is the dancer wearing?' 'What are the dominant colours of his/her dressing?'

'What is he/she doing in the picture?' 'Which dance is he/she performing?'

'Is the performance space appropriate?'

She waits a moment after each question to give an opportunity for all the learners to raise their hands before choosing one to give the answer. Sometimes she asks a learner who hasn't raised their hand, if she thinks they will know the answer but are being lazy. The teacher goes on to ask other members of the class to explain what professional dancer does, and then asks the learners to raise their hands if they know what dance positions are. She asks if any of the learners have seen a professional dancer perform the various dance positions

The teacher asks the learners how they think the dancer will execute the first leg position in the dance. She asks the students about the dance position of the dancer in the picture. She then asks them to work in pairs to discuss what they think are dance positions and how the dancer will execute the first, second, and third positions in dance. After a few minutes, the teacher asks one pair to give the results of their discussion. She asks if any other pairs think the same and they raise their hands. She then asks any of the remaining pairs for their thoughts. Finally, the teacher asks online operator to Google and display the five leg positions in dance. As homework, she asks her learners to conduct research on the five hand positions in dance and also bring pictures of dance artiste in various position from their family, community members, an elder or Google online for the next day.

Discuss and answer:

- 1) Which of the two lessons do you think is most effective and why?
- 2) How does the teacher gain and maintain all learners' attention, participation and engagement?
- 3) What does the teacher do to accommodate all ability levels?
- 4) How does each teacher assess learning?



- 5) Can you find any missed opportunities in scenario 2 where the teacher could have used assessment for learning techniques?
- 6) How does the teacher use existing material and human resources in an interesting way?

Case Study 10 : Media and Techniques



Consider these two lesson scenarios and then discuss and answer the questions below:

Scenario 1: Dance

Scenario 2: Dance

Scenario 1

The Creative Arts and Design teacher enters the JHS1 class and shouts for everyone to sit down and listen. She waits while some of the learners are chatting. The teacher tells the class they will learn about sculptures in dance. She asks the class to look at ICT big screen, and asks the online operator to Google and display the pictures of sculptures then asks one of the learners to describe what they see to the others.

While the description is being made aloud, the teacher marks the exercise books from another class. Although few learners in the class pay any attention to the description, when it is complete the teacher asks them another student to do a description from his/her point of view aloud. She then tells them to study carefully the picture of Kwame Nkrumah's statue on page on the screen. The teacher then continues marking as before until the end of the lesson when she asks for a show of hands of the learners that have studied the sculpture. Five learners raise their hands and the teacher says 'good' and tells the others to complete it for homework.

Scenario 2

The teacher starts her JHS1 Creative Arts and Design class by asking the learners if they remember the historic pictures of Ghanaian heroes and heroines as well as the wonderful discussions they had in the last lesson and how they got on with their homework. She is

relaxed and friendly and encourages them to engage and interact. She explains that they are going to be thinking about how sculptures are used in dance and why. The teacher goes on to ask what they already know.

She then asks the learners to stand up and get into the groups they formed the previous week and explains that when she says 'go!' they are to pose in any sculpture of their choice for a minute. On completion of the minute task the class discuss in pairs how poses relate to one another in duration. The teacher then asks the pairs to imitate each others' sculpture or pose; How easy or difficult were they? What do they think would happen if they perform each sculpture one after the other? What would happen if they defreeze the sculpture and add other movements to the pose? Can they pick one sculpture, such as Nkrumah's sculpture at Arts Center, and add other movements to it and perform to a particular music? How does it feel if they repeat the pose in the dance?

The teacher then asks the learners if they know, what they have just been able to do. The teacher encourages them that that is how dances are created. The learners then work in groups to produce their own historic dance composition of Nkrumah or Yaa Asantewaa on page 97 of the LRP.

For homework the class need to visit Community/ Arts Centers to gather information on local sculptures and practice how to create dance patterns by using different levels or heights as instructed on page 97 in the LRP.

Discuss and answer:

- 1) Which of the two lessons do you think is most effective and why?
- 2) How does the teacher gain and maintain all learners' attention, participation and engagement?
- 3) What does the teacher do to accommodate all ability levels?
- 4) How does each teacher assess learning?
- 5) Can you find any missed opportunities in scenario 2 where the teacher could have used assessment for learning techniques?
- 6) How does the teacher use existing material and human resources in an interesting way?





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