

GHANA EDUCATION SERVICE
(MINISTRY OF EDUCATION)



REPUBLIC OF GHANA

CREATIVE ARTS
CURRICULUM FOR PRIMARY SCHOOLS
(BASIC4 - 6)

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Creative Arts Curriculum for Primary Schools

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FOREWORD

The new curriculum for Ghana's primary schools is standards-based, which is our demonstration of placing learning at the heart of every classroom and ensuring that every learner receives quality education. Provision of accessible quality education for all is non-negotiable if we are to meet the human capital needs of our country, required for accelerated sustainable national development. It is for this reason that the new curriculum sets out clearly the learning areas that need to be taught, how they should be taught and how they should be assessed. It provides a set of core competencies and standards that learners are to know, understand and demonstrate as they progress through the curriculum from one content standard to the other and from one phase to the next. The curriculum and its related teachers' manual promote the use of inclusive and gender responsive pedagogy within the context of learning-centred teaching methods so that every learner can participate in every learning process and enjoy learning. The curriculum encourages the use of information communication technologies (ICTs) for teaching and learning - ICTs as teaching and learning material (TLM).

The new curriculum has at its heart the acquisition of skills in the 4Rs of Reading, wRiting, aRithmetic and cReativity by all learners. It is expected that at any point of exit from a formal education, all learners should be equipped with these foundational skills for life, which are also prerequisites for Ghana becoming a learning nation. The graduates from the school system should become functional citizens in the 4Rs and lifelong learners. They should be digital literates, critical thinkers and problem solvers. The education they receive through the study of the learning areas in the curriculum should enable them to collaborate and communicate well with others and be innovative. The graduates from Ghana's schools should be leaders with high a sense of national and global identity. The curriculum therefore provides a good opportunity in its design to develop individuals with the right skills and attitudes to lead the transformation of Ghana into an industrialised learning nation.

For this reason, the Ministry of Education expects that learners, as a result of the new knowledge, skills and values they have acquired through the new curriculum, will show a new sense of identity as creative, honest and responsible citizens. These are our core values that underpin the identification and selection of the learning areas for this curriculum. These core values serve as fundamental building blocks for developing into our learners the spirit of teamwork, respect, resilience and the commitment to achieving excellence. The Ministry endorses a *quality learning experience* as an entitlement for each of Ghana's school-going girl and boy; the curriculum has rightly focused on learning and learning progression. The Ministry has also endorsed accountability as a critical domain for effective workings of standards-based curriculum.

More importantly the role of the teacher is to make this curriculum work for the intended purpose - to inculcate in learners the core competencies and values and to make learning happen; improve learning outcomes – and the support that teachers need is duly recognised and endorsed by my Ministry. The Ministry will support the implementation of the curriculum to include capacity development of all teachers in the new curriculum. Teachers matter in the development and delivery of the standards-based curriculum and we will continue to support our teachers on this journey that we have started together to put learning at the centre of what we do best; teach!

I thank all those who have contributed their time and expertise to the development of this curriculum for primary schools in Ghana.

Dr. Matthew Opoku Prempeh (MP)
The Honourable Minister of Education

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RATIONALE

Creative Arts provides opportunities for a learner to: self-explore, self-express, build mental focus, skilfully use hands to create (physical dexterity), manage and reduce stress, achieve personal satisfaction and enjoyment. The skills acquired through the study of Creative Arts enable learners to improve their performance in other learning areas. The study of Creative Arts prepares learners to undertake the study of the technical and vocational programmes in later years. It also prepares them for the modern world of work.

Creative Arts study at the primary school level is aimed at developing a functional and all-round learner. Learners are exposed to the 3Hs of Head (cognitive/mind/thinking), Hand (psychomotor/body) and Heart (affective/feelings). Creative Arts inculcate in the learner the basic knowledge and understanding of diverse cultures, strong logical competencies, and a range of comprehensive communication and interpersonal skills. Learners are to become critical thinkers and problem solvers as a result. Their self-esteem and sense of emotional intelligence is also improved as they engage in tasks that require intuitive, emotional, holistic, nonverbal and visual-spatial methods for processing ideas and issues. Creative Arts study will enable learners to be artistic, intuitive, imaginative, and visually oriented.

Therefore, the study of Creative Arts will:

1. develop learners to have creative and innovative skills, critical thinking and problem-solving skills, collaborative and communicative skills.
2. engage 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. shape the individual's personal sense of social and cultural identity.
4. facilitate the recognition of the importance and value of the culture of the people; locally, nationally and globally.
5. prepare and predisposes the learner 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. transmit, promote and preserve the culture of a nation.
7. help learners think critically and imaginatively to develop ideas for designing, making and responding to artistic processes and products.
8. embrace all domains of knowledge and life: intellectual, social, psychological, spiritual, artistic, aesthetic and physical.
9. provide 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. develop the skills, ability and aptitudes to adapt positively to:
 - i. the changing local and global environment and
 - ii. the need to sustain it.

PHILOSOPHY FOR TEACHING AND LEARNING

In an ever growing industrialised and technological society, there is the urgent need to generate a learning system that will not just give knowledge to individuals but also the necessary skills to develop the right values and attitudes. Creative Arts education is to guide the learner to acquire skills of inquiry, innovativeness, creativity, critical thinking and problem solving, collaboration and communication.

PHILOSOPHY FOR TEACHING CREATIVE ARTS

The philosophy for teaching *Creative Arts* is interconnected with the concept of mentoring of 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).
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.

PHILOSOPHY FOR LEARNING CREATIVE ARTS

Creative Arts respects the uniqueness of every learner. It develops individual talents based on the learning activities – music, dance, drama, drawing, modelling, casting, weaving etc. Learners are offered the opportunity to work at their own pace without discrimination or comparison. Activities in the Creative Arts provide the learner with various activities that promote critical thinking, brainstorming, decision making and learning. It helps learners to appreciate various aspects of the arts.

The Creative Arts curriculum is designed to be interactive, exciting and stimulating. It enables learners to discover their talents and develop their lifelong, core competencies, functional and foundational skills. The classroom environment (social and physical) should encourage learners to participate and collaborate inclusively. Learners understand and respect their skills, abilities and experiences as well as those of others. This sets a sustainable pace in achieving expected learning outcomes in the 4Rs – Reading, wRiting, aRithmetic and cReativity.

GENERAL AIMS

The Creative Arts 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 Ghanaian society as responsible local and global citizens.

SUBJECT AIMS

1. Educates the learner in Art and through Art (head, heart and hands or 3-H Therapy).
2. Develops the 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 industrialization.
8. Develops in the learner the skill of appreciation and appraisal of the creative arts and the artists / artists.

INSTRUCTIONAL EXPECTATIONS

Creative Arts teachers are expected to recognise each learner's unique ability and put in place appropriate teaching and learning strategies to meet the unique need of the individual learner. 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. The most important thing is that they are always ready to participate in a creative arts lesson. Therefore:

1. through class discussions, guide learners to be aware that creative activities are used to solve identified problems. For example:
 - 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, materials, instruments, materials and techniques (individually or in groups) to design, compose/make visual and performing arts projects to help solve an identified problem.
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 goal of Creative Arts as a subject at the primary level is to offer the learner the opportunity to explore and understand the world around him/her. 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 movement or lifting. By their nature children 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 should enable learners to make sense of what they learn and to express themselves freely and creatively.

Teachers of Creative Arts 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 interact with practitioners to form the core of learning activities. These will enable learners to 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 responsibility of their own learning will help to achieve the goals of the learning. And become grounded in the acquisition of the – 4Rs (Reading, wRiting, aRithmetic and cReativity) – for life.

Creative Arts teachers are encouraged to use the following strategies in facilitating teaching and learning:

- Project-based learning
- Exploration
- Inquiry-based learning

- Procedural learning
- Experiential learning.

Learners are to be guided to:

- explore their environment, critically observe, examine, investigate, reflect on happenings around them,
- design, compose, make, perform and display using available materials, tools, equipment, instruments, props, costumes, ICT devices and
- examine, assess and make value judgments and recommendations for improvement or correction.

CORE COMPETENCIES

The core competencies outlined in the Creative Arts curriculum are a body of skills that teachers at all levels are expected to help their learners to develop. These include critical thinking and problem solving, creativity and innovation, communication and collaboration, cultural identity and global citizenship, personal development and leadership, as well as digital literacy.

CRITICAL THINKING AND PROBLEM SOLVING

Developing learners' ability to think and reason to enable them analyse issues and situations leading to the resolution of problems. This skill enables learners to draw on and demonstrate what they have learned and from their own experiences to analyse situations, choosing the most appropriate out of a number of possible solutions. It requires that learners embrace the problem at hand, persevere and take responsibility for their own learning.

CREATIVITY AND INNOVATION

This competence promotes in learners an entrepreneurial skill through their ability to think of new ways of solving problems and developing technologies for addressing the problem at hand. It requires imagination and predisposition to the arts, technology and enterprise. Learners having this competency are able to think independently and creatively as well.

COMMUNICATION AND COLLABORATION

This competence promotes in learners the skills to make use of languages, symbols and texts to exchange information about themselves and their life experiences. Learners actively participate as a team and share ideas, engage in dialogue with others by listening to and learning from others in ways that respect and value all persons involved.

CULTURAL IDENTITY AND GLOBAL CITIZENSHIP

This involves developing in learners the competency to put country and service as foremost through an understanding of what it means to be active citizens by inculcating in them a strong sense of environmental, social, and economic awareness. Learners make use of the knowledge, skills, attitudes acquired to contribute effectively towards the socioeconomic development of the country and on the global stage. They build skills to identify and critically analyse cultural and global trends to contribute to the world community.

PERSONAL DEVELOPMENT AND LEADERSHIP

This competence involves improving self-awareness and building self-esteem. It also entails identifying and developing talents, fulfilling dreams and aspirations. Learners are able to learn from mistakes and failures of the past. They acquire skills to develop other people to meet their needs. It involves recognising the importance of values such as honesty and empathy and seeking the well-being others. Personal development enables learners to distinguish between right and wrong. The skill helps them to foster perseverance, resilience and self-confidence. PL helps them to acquire the skill of leadership, self-regulation and responsibility for lifelong learning.

DIGITAL LITERACY

Digital literacy develops learners to discover, acquire and communicate through ICT to support their learning. It also makes them use digital media responsibly.

LEARNING DOMAINS (EXPECTED LEARNING BEHAVIOURS)

A central aspect of this curriculum is the concept of three integral learning domains that should be the basis for instruction and assessment. These are:

- Knowledge, Understanding and Application
- Process Skills
- Attitudes and Values.

KNOWLEDGE, UNDERSTANDING AND APPLICATION

Under this domain, learners acquire knowledge through learning experiences. They may also show understanding of concepts by comparing, summarising, re-writing, etc. in their own words and constructing meaning from instruction. The learner may also apply the knowledge acquired in some new contexts. At a higher level of learning behaviour, the learner may be required to analyse an issue or a problem. At a much higher level, the learner may be required to synthesise knowledge by integrating a number of ideas to formulate a plan, solve a problem, compose a story, or a piece of music. Furthermore, the learners may be required to evaluate, estimate and interpret a concept. At the highest level, learners may be required to create, invent, compose, design and construct. These learning behaviours: “knowing”, “understanding”, “applying”, “analysing”, “synthesising”, “evaluating” and “creating” fall under the domain of “Knowledge, Understanding and Application”.

In this curriculum, learning indicators are stated with action verbs to show what the learner should know and be able to do. For example, the learner will be able to describe something. Being able to “describe” something after teaching and learning has been completed means that the learner has acquired “knowledge”. Being able to explain, summarise, and give examples, etc. means that the learner has understood the concept taught.

Similarly, being able to “develop”, “defend”, etc. means that the learner can “apply” the knowledge acquired in some new context. You will note that each of the indicators in the curriculum contains an “action verb” that describes the behaviour the learner will be able to demonstrate after teaching and learning has taken place. “Knowledge, Understanding and Application” is a domain that should be the prime focus of teaching and learning in schools. Teaching in most cases tend to stress knowledge acquisition to the detriment of other higher-level behaviours such as applying knowledge.

Each action verb in any indicator outlines the underlying expected outcome. Each indicator must be read carefully to know the learning domain towards which you have to teach. The focus is to move teaching and learning from the level of mere acquisition of “knowledge” that involved memorisation of facts, reliance on formulas, remembering of facts learned without reviewing or relating them to the real world known as **surface learning** to a new position called **deep learning**. Learners are expected to deepen their learning by applying their knowledge to develop critical thinking skills, to explain issues, and reason to generate creative ideas to solve real life problems they would face in school and in their later adult lives. This is the position where learning becomes beneficial to the learner.

The explanation and the key words involved in the “Knowledge, Understanding and Application” domain are as follows:

Knowing: The ability to remember, recall, identify, define, describe, list, name, match, state principles, facts and concepts. Knowledge is the ability to remember or recall concepts already learnt and this constitutes the lowest level of learning.

- Understanding:** The ability to explain, summarise, translate, rewrite, paraphrase, give examples, generalise, estimate or predict consequences based upon a trend. Understanding is generally the ability to grasp the meaning of some material that may be verbal, pictorial or symbolic.
- Applying:** This dimension is also referred to as “Use of Knowledge”. Ability to use knowledge or apply knowledge, apply rules, methods, principles, theories, etc. to situations that are new and unfamiliar. It also involves the ability to produce, solve, plan, demonstrate, discover, etc.
- Analysing:** The ability to break down material/information into its component parts; to differentiate, compare, distinguish, outline, separate, identify significant points etc., ability to recognise unstated assumptions and logical fallacies; ability to recognise inferences from facts, etc.
- Synthesising:** The ability to put parts or ideas together to form a new whole. It involves the ability to combine, compile, compose, devise, plan, revise, organise, create, generate new ideas, and solutions.
- Evaluating:** The ability to appraise, compare features of different things and make comments or judgment, contrast, criticise, justify, support, discuss, conclude, make recommendations, etc. Evaluation refers to the ability to judge the worth or value of some material based on some guide.
- Creating:** The ability to use information or materials to plan, compose, produce, manufacture or construct other products.

From the foregoing, creating is seen as the highest form of thinking and learning and is therefore the most important behaviour. This, unfortunately, is the area where most learners perform poorly. In order to get learners to acquire critical thinking skills right from the lower primary level, it is advised that teachers do their best to help the learners develop reasoning skills.

To be effective, competent and reflective citizens who will be willing and capable of solving personal and societal problems, learners should be exposed to situations that challenge them to raise questions and attempt to solve problems.

Suggested Activities in the Exemplars: Teachers are to:

- select teaching and learning activities that will ensure maximum learner participation
- avoid rote learning and drill-oriented approaches and rather emphasise participatory teaching and learning with special focus on the cognitive, affective and psychomotor domains wherever appropriate
- **re-order the suggested teaching and learning activities and also add to them where necessary in order to achieve the best learner learning**
- **make learners able to apply their knowledge in dealing with issues both in and out of school**
- teach learners to be problem solvers.

In Creative Arts, learners are expected to acquire valuable basic practical skills to serve as a foundation for further skills development. Observe and also ensure that learners exhibit skills and values in their behaviour and in creative activities.

Evaluation: Suggested mode of evaluating learners’ performance in Creative Arts lessons/activities are as follows:

1. Concept/Ideation: Originality, Creativity, Idea Development, Visualisation, Pre-imaging, Sketching, etc.
2. Planning/Preparation: Acquisition of Tools, Props Materials, Costumes, Equipment and Instruments
3. Process (Making/Composing): Selection and use of tools/instruments, materials etc. according to design specification. Demonstration of Core Values and Competence;

observation of rules, guidelines

4. Product/Composition: Finishing, Suitability, Usefulness, Aesthetic and Cultural Value
5. Presentation/Performance/Exhibition and Response: Analysis, Appreciation, Appraisal, Criticism, Judgment.

Teachers should:

- design sets of tasks and assignments that will challenge learners to apply their knowledge to issues and problems
- engage learners in creating new and original items/compositions
- assist learners to develop positive attitudes for creative activities
- emphasise the issues of conceptualization, planning and making/composing as key components in evaluating learners work
- guide learners to transform what they know, understand and can do into creative products
- observe and guide learners as they work independently or in groups in the performance of various tasks since both process and products are equally important
- select and plan other learning activities to assist learners acquire, develop and demonstrate the **subject specific practices and Core Competencies outlined under the specific indicators** and exemplars of each content standard of the sub-strands/strands in addition to what have been suggested
- bear in mind that the curriculum cannot be taken as a substitute for lesson plans. It is therefore necessary that teachers develop a scheme of work and lesson plans for teaching the indicators and exemplars of this curriculum.

Note that:

- **Creative Arts is taught as a practical subject. Learners are to be TAUGHT and EVALUATED PRACTICALLY.**
- **Creative Arts is basically for the acquisition of practical skills.**
- **Though learners have to be taken through few theoretical lessons, this is to reinforce their learning and for ideation, conceptualization, brainstorming and critical thinking to find solutions to identified problems.**
- **Learners must observe, listen, reflect, brainstorm, discuss, compose, perform, respond, talk, report, describe.**

SKILLS AND PROCESSES

These are specific activities or tasks that indicate performance or proficiency in the learning of Creative Arts. They are useful benchmarks for planning lessons, developing exemplars and are the core of inquiry-based learning.

Practical Skills

Practical skills refer generally to the psychomotor domain. This involves the demonstration of manipulative skills using tools/equipment and materials to carry out practical operations, pre-image to solve practical problems, and produce items. The teaching and assessment of practical skills should involve projects, case studies and creative practical tasks. Skills required for effective practical work are the following:

1. Handling of Tools/Equipment/Materials
2. Observation
3. Craftsmanship/Draftsmanship
4. Perception
5. Creativity
6. Communication.

Tools/Equipment/Material Handling: Learners should be able to handle and use tools/equipment/materials properly for practical to acquire skills through creative activities.

Observation: The learner should be able to use his/her senses to make accurate observation of skills and techniques during demonstrations. The learner in this case should be able to apply or imitate the techniques he/she has observed for performing other tasks.

Craftsmanship/Draftsmanship: This involves the skillful and efficient handling of materials and tools for accomplishing specific tasks according to the level of the learners.

Perception: The learner should be able to respond to his/her environment using all the senses (seeing, hearing, smelling, touching, tasting and movement or kinesthetic. The learner should be encouraged to apply these senses to every project that is undertaken.

Originality/Creativity Learners should be encouraged to be creative or original and be able to use new methods in carrying out projects. Encourage them to be original in making own artworks and not to copy existing work. You can help them to be creative and original by encouraging any little creative effort, technique and product they may develop.

Communication: Learners should be guided to develop effective oral and written communication skills necessary for group work, reporting and appreciation etc.

The action verbs provided under the various profile dimensions should help you to structure your teaching such as to achieve the set objectives. Select from the action verbs provided for your teaching, in evaluating learning before, during and after the instruction.

ATTITUDES AND VALUES

To be effective, competent and reflective citizens, who will be willing and capable of solving personal and societal problems, learners should be exposed to situations that challenge them to raise questions and attempt to solve problems. Learners therefore need to acquire positive attitudes, values and psychosocial skills that will enable them participate in debates and take a stand on issues affecting them and others.

The Creative Arts curriculum aims at helping learners to acquire the following:

- i. Commitment: determination to contribute to national development.
- ii. Tolerance: willingness to respect the views of others.
- iii. Patriotism: readiness to defend the nation.
- iv. Flexibility in ideas: willingness to change opinion in the face of more plausible evidence.
- v. Respect for evidence: willingness to collect and use data on one's investigation, and also have respect for data collected by others.
- vi. Reflection: the habit of critically reviewing ways in which an investigation or observation has been carried out to see possible faults and other ways in which the investigation or observation can be improved upon.
- vii. Comportment: conforming to acceptable societal norms.
- viii. Co-operation: the ability to work effectively with others.
- ix. Responsibility: the ability to act independently and make decisions; morally accountable for one's action; capable of rational conduct.
- x. Environmental Awareness: being conscious of one's physical and socio-economic surroundings.
- xi. Respect for the Rule of Law: obeying the rules and regulations of the land.

The teacher should ensure that learners cultivate the above attitudes and skills as basis for living in the nation as effective citizens.

VALUES

At the heart of this curriculum is the belief in nurturing honest, creative and responsible citizens. As such, every part of this curriculum, including the related pedagogy, should be consistent with the following set of values.

- Respect:** This includes respect for the nation of Ghana, its institutions and laws and the culture and respect among its citizens and friends of Ghana.
- Diversity:** Ghana is a multicultural society in which every citizen enjoys fundamental rights and responsibilities. Learners must be taught to respect the views of all persons and to see national diversity as a powerful force for nation development. The curriculum promotes social cohesion.
- Equity:** The socio-economic development across the country is uneven. Consequently, it is necessary to ensure an equitable distribution of resources based on the unique needs of learners and schools. Ghana's learners are from diverse backgrounds which require the provision of equal opportunities to all and that, all strive to care for each other.
- Commitment to achieving excellence:** Learners must be taught to appreciate the opportunities provided through the curriculum and persist in doing their best in any field of endeavour as global citizens. The curriculum encourages innovativeness through creative and critical thinking and the use of contemporary technology.
- Teamwork/Collaboration:** Learners are encouraged to be committed to team-oriented working and learning environments. This also means that learners should have an attitude of tolerance to be able to live peacefully with all persons.
- Truth and Integrity:** The curriculum aims to develop learners into individuals who will consistently tell the truth irrespective of the consequences. In addition, be morally upright with the attitude of doing the right thing even when no one is watching. Also, be true to themselves and be willing to live the values of honesty and compassion. Equally important, is the practice of positive values as part of the ethos or culture of the workplace, which includes integrity and perseverance. These values underpin the learning processes to allow learners to apply skills and competences in the world of work.

ASSESSMENT

Assessment is a process of collecting and evaluating information about learners and using the information to make decisions to improve their learning.

In this curriculum, it is suggested that assessment is used to promote learning. Its purpose is to identify the strengths and weaknesses of learners to enable teachers ascertain their learner's response to instruction.

Assessment is both formative and summative. Formative assessment is viewed in terms of Assessment *as* learning and Assessment *for* learning.

Assessment as learning (AaL): Assessment as learning relates to engaging learners to reflect on the expectations of their learning. Information that learners provide forms the basis for refining teaching-learning strategies. Learners are assisted to play their roles and to take responsibility of their own learning to improve performance. Learners are assisted to set their own learning goals and monitor their progress.

Assessment for learning (AfL): It is an approach used to monitor learners' progress and achievement. This occurs throughout the learning process. The teacher employs **assessment for learning** to seek and interpret evidence which serves as timely feedback to refine their teaching strategies and improve learners' performance. Learners become actively involved in the learning process and gain confidence in what they are expected to learn.

Assessment of learning (AoL): This is summative assessment. It evaluates the level learners have attained in the learning, what they know and can do over a period of time. The emphasis is to evaluate the learner's cumulative progress and achievement.

It must be emphasised that all forms of assessment should be based on the domains of learning. In developing assessment procedures, try to select indicators in such a way that you will be able to assess a representative sample from a given strand. Each indicator in the curriculum is considered a criterion to be achieved by the learners. When you develop assessment items or questions that are based on a representative sample of the indicators taught, the assessment is referred to as a "Criterion-Referenced Assessment". In many cases, a teacher cannot assess all the indicators taught in a term or year. The assessment procedure you use i.e. class assessments, homework, projects etc. must be developed in such a way that the various procedures complement one another to provide a representative sample of indicators taught over a period.

SUGGESTED TIME ALLOCATION

A total of six periods a week, each period consisting of 30 minutes, is allocated to the teaching of Creative Arts at the Primary level. It is recommended that the teaching periods be three (3) double periods each week for the subject. The two strands – Visual Arts and Performing Arts - are to be viewed as the two sides of the same coin and therefore be given equal attention. It is suggested that teachers of Creative Arts teach one strand after the other in alternate weeks. This means the teaching of Visual Arts in Week 1 for example, must be followed by the teaching of Performing Arts in Week 2 in that order to ensure full coverage of the curriculum.

PEDAGOGICAL APPROACHES

These are approaches, methods and strategies for ensuring that every learner benefit 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
- use questioning techniques that promote deepen 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 the 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. Where there are indications that a learner is not sufficiently ready for the next phase a compensatory provision through differentiation should be provided to ensure that such a learner is ready to progress with his/her cohort. At the primary school, the progression phases are: pre-primary (KGI – 2), primary phases (B1 – B3 and B4 to B6).

The 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 the 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 the learners’ world so that it presents authentic opportunities for learning.
- subject matter 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.
- a demonstration the results of their 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 their opinions in a learning-centred classroom.

The teacher is a facilitator or coach who:

- helps students to identify a problem suitable for investigation
- connects the problem with the context of the students’ world so that it presents authentic opportunities for learning
- organizes the subject matter around the problem, not the discipline
- gives students 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 teachers 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 process.

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 the 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 the learner’s 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 the 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 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 (e.g. in sketching the plan and shape of their classroom some learners could be made to sketch with free hand while others would be made to trace the outline of the plan of the classroom).

Differentiation by support involves the teacher providing a 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.

It 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 key words/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 then 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, they will be asked 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 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, ability
- improved collaboration, creativity, higher order thinking skills
- enhanced flexibility and differentiated approach of delivery.

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 pupils 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 that include calculators, radios, cameras, phones, television sets and computer and related software like Microsoft Office packages – Word, PowerPoint and Excel as teaching and learning tools. The exposure that learners are given at the Primary School level to use ICT in exploring learning will build their confidence and will 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.

ORGANISATION AND STRUCTURE OF THE CURRICULUM

a) **Organisation:** The curriculum is organised under key headings.

Strands are the broad areas/sections of the Creative Arts content to be studied.

Sub-strands are the topics within each strand under which the content is organised.

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

Indicator is a clear outcome or milestone that learners have to exhibit in each year to meet the content standard expectation. The indicators represent the minimum expected standard in a year.

Exemplar – support and guidance which clearly explains the expected outcomes of an indicator and suggests what teaching and learning activities could take to support the facilitators/teachers in the delivery of the curriculum.

No.	Sub-Strand	Content Standard	Visual Arts	Performing Arts
1	Thinking and Exploring with Ideas	CSI: Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues	BI 1.1.1 Visual Arts Think about the people who live in the local community and describe what you know about their history, visual artworks and their culture or way of life	BI 1.1.1 Performing Arts Think about the people who live in the local community and describe what you know about their history, performing artworks and their culture or way of life

ANNOTATION

(Curriculum Reference Numbers)

A unique notation is used to label the class, strands, sub-strands, content standards and learning indicators in the curriculum for the purpose of easy referencing. The notation is defined in figure 1:

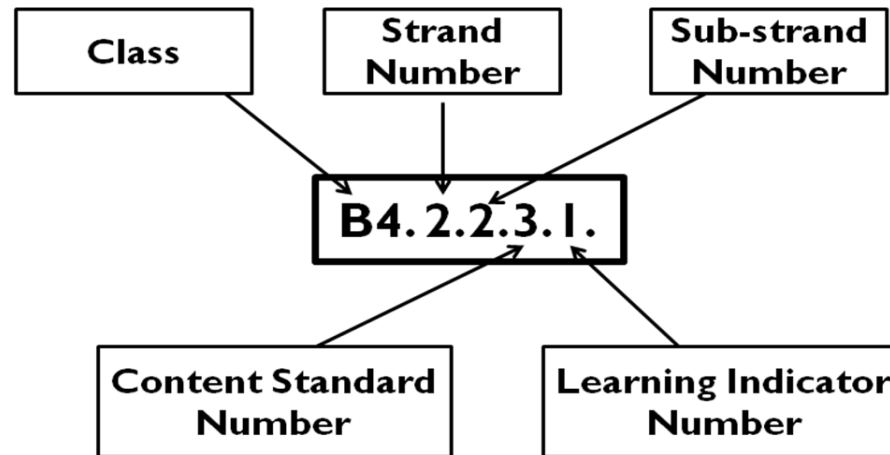


Fig. 1: Curriculum Reference Numbers

b) Structure: The curriculum is structured into two phases:

- Phase One (Lower Primary) B1 – B3
- Phase Two (Upper Primary): B4 – B6.

Each curriculum phase has two strands – Visual Arts and Performing Arts.

1. **Visual Arts Strand:** Visual Arts consist of the following learning areas

- 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 strand 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 own views and feelings about a wide variety of 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 they use
- Tools they use
- Methods of production
- Uses of the artworks

2. **Performing Arts Strand:** 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 own views and feelings about a wide variety of 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
- Theme or topics
- Materials and elements they use
- Instruments they use
- Methods of production
- Uses of the artworks.

The Sub-Strands

There are four interrelated Sub-Strands:

1. Thinking and exploring ideas: conceptualisation, ideating or development of ideas
2. Planning, making and composing: designing, creating and choreographing
3. Displaying and sharing: exhibition and performance
4. Appreciating and appraising: observation, responding or criticism/judgment

The sub-strands are linked to each other as stages in the creative process as shown in the diagram. This process starts with generating ideas from memory, imagination or past experiences and turning those ideas into artworks. The stages are cyclical in a manner that emphasises the idea of thinking that goes on in the mind as the artist creates the works that can be seen, touched, listened to and enjoyed to express own views and feelings. Below is an explanation of how the creative process/cycle evolves.

- The first stage of the cycle is 'thinking and exploring ideas'. During this stage, learners are guided to generate ideas based on the following sources:
 - i. The history and culture of the people (local community, other communities in Ghana and around the globe). The history and culture of the people include the origin or migration story of the people, their belief systems, festivals, food, clothing, songs, dirges and games
 - ii. Artworks of the people at local, national and international levels. The artworks of the people include their body arts, carvings, music and dance.
 - iii. Artists/Artists at local, national and international stage. These include painters, musicians, carvers, weavers, dancers, poets, drummers, etc.
 - iv. Natural and man-made environments. These are the physical and social environments which include plants, animals, rivers, mountains, lakes, markets, schools, buildings, bridges, etc.
 - v. Topical local/national/global issues: These are issues that influence or affect human life and the environment. They are mainly results of human activities and natural occurrences. Examples include education, health, waste management, climate change, road safety and energy efficiency.

Through individual and group activities, learners imagine, brainstorm and generate ideas based on past experiences. The process involves identification of a problem or gap and making an effort to find solutions to it. For example, learners (individually or in groups) realise that some members of the local community who dedicated their lives to the development of their people have not yet been honoured. They can therefore decide to make an artefact or compose a poem/song to honour them.

- The second stage is 'planning, making and composing'. At this stage, learners (individually or in groups) are guided to plan (design) and make or compose artworks through exploration with available tools, materials, elements and instruments. For visual arts, learners may choose to design and make a decorative item: woven item, carved plaque or framed citation etc. to honour the identified heroes/heroines. For the performing arts, learners may compose and perform music/poem, dance or drama in honour of the identified heroes/heroines.
- The third stage is 'displaying and sharing through exhibition and performance'. At this stage, learners (individually or in groups), plan and exhibit or put up a performance to an audience to share their ideas and experiences.
- The fourth stage of the cycle is 'appreciating and appraising'. Learners look at, listen to, examine, think about and express own views and feelings about own and others artworks. At this stage, learners reflect, evaluate and judge. They use the experiences gathered through feedback from peers and other people to generate new ideas for the next cycle of the creative process.

Expected Learning Outcomes

Outcomes are statements of knowledge, skills, experiences and values expected to be achieved by the learner at the end of a given stage of learning. They are achieved through a well-coordinated class and out of class curriculum and co-curricular activities that engage learners. Every expected outcome is equally important in realising the overall objectives of the creative arts curriculum. The expected outcomes are:

- demonstration of in-depth understanding and use of visual arts resources and techniques to undertake independent studio arts to solve identified problems.

- demonstration of significant physical, technical and expressive/performance skills, engagement in creative processes, collaboration across domains, and production dance, drama, music etc, for an occasion/event.
- application of critical thinking and creative/artistic skills and concepts (Generic Skills) into other fields of study.
- engagement in critical self-reflection, curiosity, self-motivation, and entrepreneurial spirit for academic progression and job placement

CURRICULUM – SCOPE AND SEQUENCE

STRANDS	SUB-STRANDS	CONTENT STANDARDS	B1	B2	B3	B4	B5	B6
1. Visual Arts	Thinking and exploring ideas	CS1: Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues						
	2. Performing Arts	Planning, making and composing	CS2: Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities					
			CS3: Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production to reflect other cultures in Africa, the visual artists, their culture, the environment and emerging topical issues					
	Displaying and sharing through exhibition and performance	CS4: Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.						
		CS5: Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.						
	Appreciating and appraising	CS6: Demonstrate understanding of how to analyse, appreciate, appraise/critique and present report on own works and that of others based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values), the recordings and reports						
		CS7: Demonstrate understanding of how to make informed decisions on displays, presentations, performances, recordings and/or reports based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values) for correlation, correction and future modifications						

BASIC 4

Strand I: Visual Arts
Sub-Strand I: Thinking and Exploring Ideas

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions about the people based on their history and culture, the environment and topical local/national/global issues</p>	<p>B4 I.1.1.1 Study and talk about visual artworks created by selected Ghanaian visual artists that reflect the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • Study the visual artworks (e.g. wood carvings, printed fabrics, wall paintings, cartoons, posters, photographs, clay pots) created by some Ghanaian visual artists (such as Amon Kotei, Theodosia Okoh, Ablade Glover, Oku Ampofo, Offei-Nyako, Kwame Amoah, Betty Acquah, Kofi Antubam) by: <ol style="list-style-type: none"> a) gathering information from library books; surfing the internet;visiting art studios, galleries, museums or exhibitions; b) watching videos, films or observing photographs of artworks of some Ghanaian visual artists; c) examining some artworks of the artists to find out how those artworks reflect the history and culture of the people of Ghana. For example, relate the colours and star in the Ghana Flag to the history of Ghana; d) identifying and discussing symbols found in the artworks being studied that reflect the history and culture of the people of Ghana; e) writing brief notes about one visual artist using the following guidelines: <ul style="list-style-type: none"> - Name - Training - Type of artworks - Title of some works. <p>B4. I.1.1.2. Study and talk about visual artworks created by selected Ghanaian visual artists to generate ideas for designing and making own visual artworks</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select an artwork of one of the visual artists studied; • think about the topic or purpose of that artwork. For example, flower pots/vases are made to hold flowers that decorate or beautify our surroundings; • examine the materials and production methods the artist used to design and make the selected visual artwork being studied. For example, 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions about the people based on their history and culture, the environment and topical local/national/global issues</p>	<p>a) The pot is made out of clay; b) The methods used are pinching/slabbing/throwing; c) The pot is decorated with Adinkra symbols through embossing or incision; d) The pot is fired.</p> <ul style="list-style-type: none"> • generate ideas for making own artworks to reflect the history and culture of the people of Ghana. <p>B4. I.1.1.3 Generate ideas by studying visual artworks created by selected Ghanaian visual artists that reflect the natural and manmade environments of some communities in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select artworks of some Ghanaian visual artists that show aspects of the natural and manmade environments; • observe the artworks in detail and describe the ideas that make up the artworks (e.g. the type of artwork, topic/purpose, natural and manmade things they show, art materials used); • assess the artworks by comparing their size, purpose, colours, ideas expressed, etc. <p>B4. I.1.1.4 Make decisions for designing and creating own visual artworks that will reflect the natural and manmade environments of some communities in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • go on out-of-the-classroom walk to observe the natural and manmade surroundings; • collect samples of natural and manmade objects, take photographs, or make videos of objects that interest them; • examine the samples/pictures for their shapes, texture, colours, size, lines, etc. and gather ideas on artworks suggested; • reflect on the shapes, texture, colour, suggestions of movement, pattern, rhythm, etc. to generate ideas for designing and making own artworks. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions about the people based on their history and culture, the environment and topical local/national/global issues</p>	<p>B4. I.1.1.5. Develop ideas by studying the artworks of some Ghanaian visual artists that reflect topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select works of Ghanaian visual artists that exhibit current topical issues of national concern (e.g. road safety, plastic waste, water pollution, climate change, migration of youth); • share ideas on how the selected artworks express issues of national concern; • discuss the artworks by their type, topic/theme, materials used, style of artist, etc. <p>B4. I.1.1.6. Explore through brainstorming to generate ideas for creating own visual artworks that reflect topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • learn about issues of national concern through library studies, watching films, surfing the internet, interviewing people, etc.; • document their findings by: <ul style="list-style-type: none"> a) writing simple notes and statements b) taking photographs and drawing pictures c) recording spoken words/voice messages, etc.; • discuss their findings in class with peers; • think about comments made by peers on their findings during class discussions; • use knowledge gained to generate ideas for designing and making own artworks that will reflect topical issues of national concern. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 1: Thinking and Exploring Ideas

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions about the people based on their history and culture, the environment and topical local/national/global issues</p>	<p>B4 2.1.1.1. Study the performing artworks created by some Ghanaian performing artists that reflect the history and the culture of the people in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • Study the performing artworks (music, dance, drama/play, poetry) composed or performed by some Ghanaian performing artists such as Ephraim Amu, Grace Omaboe, the National Dance Ensemble, Agya Koo Nimoh, Atukwei Okai by: <ol style="list-style-type: none"> a) gathering information from library studies, newspapers, surfing the internet, visiting performing art studios/location of performing arts groups, cultural centres, watching short videos/films, live/recorded performances, etc. of some Ghanaian performing artists; b) examining some performing artworks and sharing ideas about the compositions and performances studied on how those artworks reflect the history and culture of the people of Ghana; c) identifying and discussing the themes/topics of the compositions and performances that reflect the history and culture of the people of Ghana; d) writing notes about one performing artist using the following guidelines: <ul style="list-style-type: none"> - Name - Training - Type of compositions and performances - Title of some works. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions about the people based on their history and culture, the environment and topical local/national/global issues</p>	<p>B4. 2.1.1.2. Generate ideas from the performing artworks of some Ghanaian performing artists studied for planning own compositions and performances that will reflect the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select a composition or performance of any of the Ghanaian performing artists studied; • think about the topic/theme or purpose of the work. For example, ‘Wɔgbɛdzɛkɛ’ by Nat Brew Amandzɛba that traces the migration of the Ga people of Greater Accra region from Israel to their present location in Ghana; • study the words/lyrics, movement patterns and topics used by the artists in composing and performing their music, dance and drama (poetry/theatre); • generate ideas for composing and performing own music, dance, drama or poetry that will reflect the history and culture of the people of Ghana. <p>B4. 2.1.1.3. Study the performing artworks created of some Ghanaian performing artists that reflect the natural and manmade environments of some communities in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select artworks of some Ghanaian performing artists that show aspects of the natural and manmade environments; • study the artworks in detail and describe the ideas that make up the artworks (e.g. the type of artwork, topic/purpose, ideas taken from natural and manmade things, instruments used, words/lyrics, etc.); • assess the artworks by comparing their types, topics/themes, purpose, function, ideas expressed, etc. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions about the people based on their history and culture, the environment and topical local/national/global issues</p>	<p>B4 2.1.1.4. Generate own ideas for composing and performing own artworks that will reflect the natural and manmade environments of some communities in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • go on out-of-the-classroom walks to observe natural and manmade things in the surroundings; • observe the movement patterns of natural and manmade objects (e.g. animals, birds, trees, vehicles, bicycles, rims of tyres, people); • listen to sounds created by natural and manmade objects (e.g. moving vehicles, whistles, birds, flowing rivers/streams, drums, rain drops, wind); • record the movement and sounds of natural and manmade objects that interest the learners; • study and analyse the movements and sounds observed, listened to or recorded; • think about own collection of movement and sound patterns and use them to generate ideas for planning own music, dance, drama or poetry compositions and performances. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions about the people based on their history and culture, the environment and topical local/national/global issues</p>	<p>B4. 2.1.1.5. Study the performing artworks of some Ghanaian performing artists that reflect topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select compositions and performances of some Ghanaian performing artists that reflect topical issues of national concern (e.g. road safety, plastic waste, water pollution, climate change, migration of youth); • discuss the compositions and performances to share ideas on how the selected artworks express topical issues of national concern in Ghana; • assess the artworks by comparing the types, topic/theme, materials used, style of artist, etc. <p>B4. 2.1.1.6. Explore through brainstorming to develop ideas for creating own performing artworks that will reflect topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • learn about issues of national concern from library books, newspapers, watching films, surfing the internet, interviewing people, etc.; • document their findings by: <ul style="list-style-type: none"> d) writing simple notes and statements; e) taking photographs and making videos; f) recording spoken words/voice messages, etc. • discuss their findings in class with peers; • think about comments made by peers on their findings during class discussions; • use knowledge gained to generate ideas for designing and making own performing artworks that will reflect current topical issues of national concern in Ghana. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 1: Visual Arts
Sub-Strand 2: Planning, Making and Composing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities.</p>	<p>B4 I.2.2.1. Experiment with available visual arts media and methods to create artworks that express own views, knowledge and understanding of visual artworks that reflect the history and culture of the people in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • explore the local environment to select available materials and tools that are suitable for making visual artworks; • practice the use of various visual arts media (e.g. tools, materials) using different methods of art making to try out how they work and make artworks (e.g. model with clay, weave with straw and paper, make prints with fingers and leaves); • assemble their test results and share their experiences through open discussion; • use available materials in the environment to make their own artworks based on ideas gathered from the visual artworks studied; • discuss and compare their artworks to the visual artworks studied. <p>B4 I.2.2.2. Experiment with available visual arts media and methods to create artworks that express own views, knowledge and understanding of the natural and manmade environments in some Ghanaian communities</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • explore the local environment to select available materials and tools that are suitable for making visual artworks; • study and test the use of available materials and tools by applying appropriate methods and skills: <ul style="list-style-type: none"> - clay, plasticine, <i>papier mâché</i> (paper pulp) etc. as material for modelling and casting; - straw, yarn, paper, etc. for weaving; - odds and ends for collage, constructing and assemblage; - brushes and paints for painting pictures; - pen knives for cutting, perforating, shaping; - paper for folding and creating mobiles, origami, kites; - spatula and scooping tools for modelling; - needles for sewing and stitching, etc. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 1.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities.</p>	<ul style="list-style-type: none"> • discuss and share their experiences through open discussion and assessment by peers; • use available materials in the environment to make artworks that look like the visual artworks studied; • discuss and compare their artworks with the visual artworks studied. <p>B4 1.2.2.3. Experiment with available visual arts media and methods to create artworks based on own views, knowledge and understanding of topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • explore the local surroundings to select available materials and tools that are good for making artworks; • study and experiment with available materials and tools using appropriate art making methods and skills e.g.: <ul style="list-style-type: none"> - clay, plasticine, papier mâché (paper pulp) etc. for modelling and casting; - straw, yarn, paper etc. for weaving; - odds and ends for making mobiles and stabiles by constructing and assembling; - brushes and paint for painting; - spatula and scooping tools for modelling; - needle for sewing/stitching; • discuss and share their experiences through discussion and peer assessment; • use available materials in the environment to make own visual artworks that represent the artworks studied; • discuss and compare their artworks to the visual artworks studied. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 2: Planning, Making and Composing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities.</p>	<p>B4 2.2.2.1. Experiment with available performing arts media and techniques to create artworks based on own views, knowledge and understanding of performing artworks that reflect the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • explore the surroundings to select available instruments, sounds, rhythms, movement patterns, etc. that are suitable for composing and performing music, dance, drama, poetry, etc.; • experiment with available instruments, sounds, rhythms, movement patterns, etc. to perform some of the compositions of the Ghanaian performing artists studied that reflect the history and culture of the Ghanaian. For example, sing patriotic songs composed by Ephraim Amu, act parts of drama performed by Grace Omaboe or David Dontoh of <i>Obra</i> Drama Troupe, or recite poems created by Atukwei Okai or any local performing arts group; • discuss and share their experiences through peer review. <p>B4 2.2.2.2. Experiment with available performing arts media and techniques to create performing artworks based on own views, knowledge and understanding of the natural and manmade environments in some Ghanaian communities</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • explore the local surroundings to select available instruments, sounds, rhythms, movement patterns, etc. that are suitable for composing and performing music, dance, drama, poems, etc.; • experiment with the available instruments, sounds, movement patterns, melody, etc. to perform some compositions of some Ghanaian artists studied which reflect the natural and manmade environments of some communities; • discuss and share their experiences for peer review. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 2: Planning, Making and Composing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities.</p>	<p>B4 2.2.2.3. Experiment with available performing arts media and techniques to create performing artworks based on own views, knowledge and understanding of topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • explore the local environment to select available instruments, sounds, rhythms, movement patterns, etc. that are suitable for composing and performing music, dance, drama, poems, etc.; • experiment with the available instruments, sounds, movement patterns, etc. to perform some of the compositions of the Ghanaian artists studied that reflect topical issues of national concern in Ghana such as road safety, plastic waste, water pollution, low rainfall due to climate change, migration of youth, slums in cities; • discuss and share their experiences for peer review. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 1: Visual Arts
Sub-Strand 2: Planning, Making and Composing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 1.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production to reflect other cultures in Africa, as well as the visual artists, their culture, the environment and current topical issues of concern in Africa</p>	<p>B4 1.2.3.1 Create own artworks using available visual arts media and methods to express own views, knowledge and understanding of the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select ideas from the history and culture of the people to come out with own designs • select and use available materials and tools and apply appropriate skills and techniques to make artworks based on their own designs. For example: <ul style="list-style-type: none"> - modelling with clay, plasticine, papier mâché (paper pulp) etc. to create a ceremonial pot, image of an ancestor etc. by pinching, slabbing, casting or modelling - weaving a tapestry, stole, fringe or tassel for decoration, wall hanging, etc. - creating an art form by constructing and assembling everyday materials such as containers: plastic bottles, packages etc. to create a decorative piece, etc. - drawing and painting images to honour personalities, for interior decoration, etc. - using paper/metal sheets to create forms in origami, quilling or filigree by punching, perforating, folding, trimming, etc. - artworks from fabric and leather by dyeing, sewing, printing, embossing, etc. • discuss and share their experiences through jury. <p>B4 1.2.3.2 Create own artworks using available visual arts media and methods to express own views, knowledge and understanding of the natural and manmade environments of some Ghanaian communities</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select ideas from the natural and manmade environments of some Ghanaian communities and create own designs for artworks (e.g. drawings, models, casting). • select and use available materials and tools as well as the application of appropriate skills and techniques to make artworks based on their own designs. For example: <ul style="list-style-type: none"> - modelling with clay, plasticine, papier mâché (paper pulp) etc. to create a functional, symbolic or decorative product etc. by pinching, slabbing, casting or modelling - weaving a symbolic, functional or decorative tapestry, stole, fringe or tassel, etc. - creating an art form by constructing and assembling everyday materials such as containers: plastic bottles, packages etc. to create a symbolic, functional or decorative pieces, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production to reflect other cultures in Africa as well as the visual artists, their culture, the environment and emerging topical issues</p>	<ul style="list-style-type: none"> - drawing and painting images to illustrate ideas from the environment, create wall hangings - printing and organising images from natural and manmade sources to create decorative functional and symbolic artworks, etc. - use ideas from the environment to design and print fabric for decoration. - using paper/metal sheets to create forms in origami, quilling or filigree by punching, perforating, folding, trimming, etc. - creating artworks from fabric and leather by dyeing, sewing, printing, embossing, etc. using ideas or images from the environment. <ul style="list-style-type: none"> • discuss and share their experiences through jury and peer review. <p>B4 I.2.3.3 Create own artworks using available visual arts media and methods to express own views, knowledge and understanding of performing artworks that reflect topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select ideas from topical issues that are currently trending in Ghana to develop own design concepts to educate or sensitize the public on the importance or dangers of those issues. • select and use available materials and tools as well as the application of appropriate skills and techniques to make artworks based on their own designs. For example: <ul style="list-style-type: none"> - modelling with clay, plasticine, papier mâché (paper pulp), etc. to create a functional, symbolic or decorative product etc. by pinching, slabbing, casting or modelling - weaving a symbolic, functional or decorative tapestry, stole, fringe or tassel, etc. - creating an art form by constructing and assembling everyday materials such as containers: plastic bottles, packages etc. to create a symbolic, functional or decorative pieces, etc. - drawing and painting images to illustrate ideas from the environment, create wall hangings, etc. - printing and organising images from natural and manmade sources to create decorative functional and symbolic artworks, etc. - use ideas from the environment to design and print fabric for decoration. - using paper/metal sheets to create forms in origami, quilling or filigree by punching, perforating, folding, trimming, etc. - creating artworks from fabric and leather by dyeing, sewing, printing, embossing, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 2: Planning, Making and Composing
INDICATORS AND EXEMPLARS

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production to reflect other cultures in Africa as well as the visual artists, their culture, the environment and emerging topical issues</p>	<p>B4 2.2.3.1 Create own artworks using available performing arts media and techniques to express own views, knowledge and understanding of the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select ideas from the history and culture of the people and come out with own music, dance, drama, poem, etc.; • select and use available performing arts elements, instruments, movement patterns, and techniques to compose and perform own music, dance, drama, poetry, etc. based on their own concepts; • discuss and share their experiences through jury and peer review. <p>B4 2.2.3.2 Create own artworks using available performing arts media and techniques to express own views, knowledge and understanding of the natural and manmade environments of some Ghanaian communities</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select ideas from the natural and manmade environments of some Ghanaian communities and come out with own music, dance, drama, poem, etc.; • select and use available performing arts elements, instruments, movement patterns, and techniques to compose and perform own music, dance, drama, poetry, etc. based on their own concepts; • discuss and share their experiences through jury and peer review. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production to reflect other cultures in Africa as well as the visual artists, their culture, the environment and emerging topical issues</p>	<p>B4 2.2.3.3 Create own artworks using available performing arts media and techniques to express own views, knowledge and understanding of performing artworks that reflect topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select ideas from topical issues that are trending in Ghana and create own music, dance, drama, poem, etc.; • select and use available performing arts elements, instruments, movement patterns, and techniques to compose and perform own music, dance, drama, poetry, etc. based on their own ideas; • discuss and share their experiences through jury and peer review. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p>

Strand 1: Visual Arts
Sub-Strand 3: Displaying and Sharing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying and preparing a venue, selecting and grouping artworks and inviting target audience for the planned display/performance.</p>	<p>B4 I.3.4.I Plan an exhibition of own artworks to share creative experiences based on own ideas, knowledge and understanding of the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video on an exhibition or visit an exhibition centre, preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service; • discuss the need for displaying portfolio of own visual artworks; • develop a roadmap for the exhibition by: <ul style="list-style-type: none"> - fixing a date; - selecting a venue; - inviting an audience; • brainstorm to agree on a theme for the exhibition; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience such as parents, PTA/SMC members, stakeholders, colleague learners); • select works for the exhibition by considering criteria like creativity and originality, finishing and decoration, relevance of the works to the theme, social and cultural importance; • decide on mode of display (e.g. hanging, draping, spreading); • plan the layout of the exhibition hall, prepare labels for the works (e.g. title, name of artist, date); • clean and prepare the hall and its environment and make it ready for the exhibition; • plan for post-exhibition activities such as cleaning, appreciation, evaluation, reporting, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying and preparing a venue, selecting and grouping artworks and inviting target audience for the planned display/performance.</p>	<p>B4 I.3.4.2 Plan an exhibition of own artworks to share creative experiences based on own ideas, knowledge and understanding of visual artworks that reflect the natural and manmade environments of some Ghanaian communities</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video on an exhibition or visit an exhibition centre, preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service; • discuss the need for displaying portfolio of own visual artworks; • develop a roadmap for the exhibition by: <ul style="list-style-type: none"> - fixing a date; - selecting a venue; - inviting an audience; • brainstorm to agree on a theme for the exhibition; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners; • select works for the exhibition by considering criteria like creativity and originality, finishing and decoration, relevance of the works to the theme, social and cultural importance; • decide on mode of display (e.g. hanging, draping, spreading); • plan the layout of the exhibition hall, prepare labels for the works (e.g. title, name of artist, date); • clean and prepare the hall and its environment and make it ready for the exhibition; • plan for post exhibition activities such as cleaning, appreciation, evaluation, reporting, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping artworks and inviting target audience for the planned display/performance.</p>	<p>B4 I.3.4.3 Plan an exhibition of own artworks to share creative experiences based on own ideas, knowledge and understanding of topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video on an exhibition or visit an exhibition centre, preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service). • discuss the need for displaying portfolio of own visual artworks. • develop a roadmap for the exhibition by: <ul style="list-style-type: none"> - fixing a date, - selecting a venue, - inviting an audience; • brainstorm to agree on a theme for the exhibition; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners;. • select works for the exhibition by considering (e.g. creativity and originality, finishing and decoration, relevance of the works to the theme, social and cultural importance); • decide on mode of display (e.g. hanging, draping, spreading); • plan the layout of the exhibition hall, prepare labels for the works (e.g. title, name of artist, date); • clean and prepare the hall and its environment and make it ready for the exhibition; • plan for post exhibition activities such as cleaning, appreciation, evaluation, reporting, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 1: Performing Arts
Sub-Strand 3: Displaying and Sharing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B4 2.3.4.1 Plan a performance of compositions to share creative experiences based on own ideas, knowledge and understanding of the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video or live performances (preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service) that reflect the history and culture of the Ghanaian people; • discuss the need for performing compositions of own music, dance, drama, poetry, etc.; • develop a roadmap for the performances by: <ul style="list-style-type: none"> - fixing a date, - selecting a venue, - inviting an audience; • brainstorm to agree on a theme for the performance; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners; • select compositions by considering e.g. creativity and originality, lyrics, movement patterns, dynamics and relevance of the message to the theme, social and cultural importance; • decide on mode and arrangement of performances (e.g. monologue/solo/group, costumes, props); • plan the sequence of events, stage/site plan identifying the positions of all facilities (e.g. PA system, lightings, performance zone, entry, exit, changing and makeup rooms/corners, characters, directors, stage managers, audience, health and security personnel); • clean and prepare the venue and its environment and make it ready for the performance; • plan for post-performance activities such as cleaning, appreciation, evaluation, reporting, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying preparing a venue, selecting and grouping artworks and inviting target audience for the planned display/performance.</p>	<p>B4 2.3.4.2 Plan a performance of compositions to share creative experiences based on own ideas, knowledge and understanding of performing artworks that reflect the natural and manmade environments of some communities in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video or live performances (preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service) that reflect the natural and manmade environments of some communities in Ghana; • discuss the need for performing compositions of own music, dance, drama, poetry, etc.; • develop a roadmap for the performances by fixing a date, selecting venue and inviting audience • brainstorm to agree on a theme for the performance; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners; • select compositions by considering creativity and originality, lyrics, movement patterns, dynamics and relevance of the message to the theme, social and cultural importance; • decide on mode and arrangement of performances (e.g. monologue/solo/group, costumes, props); • Plan the sequence of events, stage/site plan, identifying the positions of all facilities (e.g. PA system, lightings, performance zone, entry, exit, changing and makeup rooms/corners), characters, directors, stage managers, audience, health and security personnel; • clean and prepare the venue and its environment and make it ready for the performance; • plan for post-performance activities such as cleaning, appreciation, evaluation, reporting, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B4 2.3.4.3 Plan a performance of own compositions to share creative experiences based on own ideas, knowledge and understanding of topical issues in Ghana</p> <p>Learners:</p> <ul style="list-style-type: none"> • watch a short video or live performances (preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service) that reflect current topical issues of national concern in Ghana. • discuss the need for performing compositions of own music, dance, drama, poetry, etc. • develop a roadmap for the performances by: <ul style="list-style-type: none"> - fixing a date, - selecting a venue, - inviting an audience; • brainstorm to agree on a theme for the performance; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners; • select compositions by considering creativity and originality, lyrics, movement patterns, dynamics and relevance of the message to the theme, social and cultural importance; • decide on mode and arrangement of performances (e.g. monologue/solo/group, costumes, props).; • getting ready: plan the sequence of events, stage/site plan, identifying the positions of all facilities (e.g. PA system, lightings, performance zone, entry, exit, changing and makeup rooms/corner), characters, directors, stage managers, audience, health and security ;personnel, • clean and prepare the venue and its environment and make it ready for the performance; • plan for post-performance activities such as cleaning, appreciation, evaluation, reporting, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

Strand 1: Visual Arts
Sub-Strand 3: Displaying and Sharing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 1.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<p>B4 1.3.5.1 Display own artworks to share creative experiences based on own ideas, knowledge and understanding of the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of artworks to exhibit and mount them based on the space available to suit the theme for the exhibition (e.g. artworks that best tell the story of the history and culture of the people of Ghana); • display artworks by hanging, draping, placing, spreading, leaning, using plinths to raise or add height and depth to some exhibits • label the works using manual penmanship (calligraphy) or ICT (computer) prints (e.g. name of artist, title of work, size of work, date of production). • assign tasks and responsibilities to themselves (individually or in groups) and ensure they are carried out successfully (e.g. leading visitors through the exhibition space, explaining the concepts/title of the artworks and the theme for the exhibition, writing of comments and signing of visitors books); <p>NOTE</p> <ul style="list-style-type: none"> • check/monitor visitors from improper practices (e.g. touching, lifting, handling and/or taking away some of the exhibits); • organise opening and closing ceremonies for the exhibition; • prepare template for appreciating, appraising, evaluating and reporting; • clean the hall after the exhibition. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<p>B4 I.3.5.2 Display own artworks to share creative experiences based on own ideas, knowledge and understanding of the natural and manmade environments of some communities in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of artworks to exhibit and mount them based on the space available to suit the theme for the exhibition (e.g. artworks that best reflect the natural and manmade environment of some communities of Ghana); • display artworks by hanging, draping, placing, spreading, leaning, using plinths to raise or add height and depth to some exhibits; • label the works using manual penmanship (calligraphy) or ICT (computer) prints: name of artist, title of work, size of work, date of production; <p>assign tasks and responsibilities to themselves (individually or in groups) and ensure they are carried out successfully, e.g. leading visitors through the exhibition space, explaining the concepts/title of the artworks and the theme for the exhibition, writing of comments and signing of visitors books.</p> <p>NOTE</p> <ul style="list-style-type: none"> • check/monitor visitors to prevent improper practices (e.g. touching, lifting, handling and/or taking away some of the exhibits); • organise opening and closing ceremonies for the exhibition; • prepare template for appreciating, appraising, evaluating and reporting, etc.; • clean the hall after the exhibition. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<p>B4 I.3.5.3 Display own artworks to share creative experiences based on own ideas, knowledge and understanding of topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of artworks to exhibit and mount them based on the space available to suit the theme for the exhibition (e.g. artworks that best reflect current topical issues of national concern in Ghana); • display artworks by hanging, draping, placing, spreading, leaning, using plinths to raise or add height and depth to some exhibits; • label the works using manual penmanship (calligraphy) or ICT (computer) prints: name of artist, title of work, size of work, date of production; • assign tasks and responsibilities to themselves (individually or in groups) and ensure they are carried out successfully, e.g. leading visitors through the exhibition space, explaining the concepts/title of the artworks and the theme for the exhibition, writing of comments and signing of visitors' books; <p>NOTE</p> <ul style="list-style-type: none"> • check/monitor visitors improper practices (e.g. touching, lifting, handling and/or taking away some of the exhibits); • organise opening and closing ceremonies for the exhibition; • prepare template for appreciating, appraising, evaluating and reporting, etc.; • clean the hall after the exhibition. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 3: Displaying and Sharing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<p>B4 2.3.5.1 Perform own compositions to share creative experiences based on own ideas, knowledge and understanding of the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of compositions to be performed during the event to reflect the history and culture of the people of Ghana based on the selected theme, time available and the expected audience; • assign individual and group tasks and responsibilities and ensure they are carried out successfully e.g. master of ceremony, ushering and introduction of special guests and other dignitaries to the show (e.g. explaining the concepts/title of the compositions, performances and the theme for the event, recording of comments and suggestions); • arrange the sequence of performances to best tell the story of the event from the beginning to the end; • follow the programme of the day for opening, performances and closing. <p>NOTE:</p> <ul style="list-style-type: none"> • prepare template for appreciating, appraising, evaluating and reporting, etc.; • clean the hall after the exhibition. <p>B4 2.3.5.2 Perform own compositions to share creative experiences based on own ideas, knowledge and understanding of the natural and manmade environments of some communities in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of compositions to be performed during the event to reflect the natural and manmade environments of some communities in Ghana based on the selected theme, time available and the expected audience; • assign individual and group tasks and responsibilities and ensure they are carried out successfully (e.g. master of ceremony, ushering and introduction of special guests and other dignitaries to the show, explaining the concepts/title of the compositions and performances and the theme for the event, recording of comments and suggestions); • 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<ul style="list-style-type: none"> • arrange the sequence of performances to best tell the story of the event from the beginning to the end • follow the programme of the day: opening, performances and closing. <p>NOTE</p> <ul style="list-style-type: none"> • prepare template for appreciating, appraising, evaluating and reporting, etc. • clean the hall after the exhibition. <p>B4 2.3.5.3 Perform own compositions to share creative experiences based on own ideas, knowledge and understanding of topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of compositions to be performed during the event to reflect current topical issues of national concern in Ghana based on the selected theme, time available and the expected audience; • assign individual and group tasks and responsibilities and ensure they are carried out successfully (e.g. master of ceremony, ushering and introduction of special guests and other dignitaries to the show, explaining the concepts/title of the compositions, performances and the theme for the event, recording of comments and suggestions); • arrange the sequence of performances to best tell the story of the event from the beginning to the end; • follow the programme of the day: opening, performances and closing. <p>NOTE:</p> <ul style="list-style-type: none"> • prepare template for appreciating, appraising, evaluating and reporting, etc.; • clean the hall after the exhibition. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand I: Visual Arts
Sub-Strand 4: Appreciating and Appraising

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.4.6 Demonstrate understanding of how to analyse, appreciate, appraise/critique and present report on own works and that of others based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values), the recordings and reports.</p>	<p>B4 I.4.6.1 Develop guidelines for appreciating and appraising own and others' visual artworks that reflect the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for appreciating and appraising own and/or others visual artworks based on the guidelines suggested below.; • identify the correct vocabulary to use for appreciating and appraising artworks; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested Guidelines:</p> <ul style="list-style-type: none"> • Description of the work: the elements in the work (dot, lines, shapes, forms, colour, texture, tone), materials used (paper, pencil, clay, wood), size of the work, number of objects/items in the work; • Subject matter: meaning, message, topic, mood, feelings, history, religion, environment, global warming; • Appraisal: what the work can be used for, likes, good things in the work, beauty, social and cultural value, correlation connectional to other areas of learning; • Experiences to share: the design process through thinking and composing, planning and making, displaying and sharing, etc. <p>B4 I.4.6.2 Develop guidelines for appraising and appreciating own and others' visual artworks that reflect the natural and manmade environments of some communities in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for appreciating and appraising own and/or others visual artworks; • based on the guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising artworks; • agree on what to use the appraisal report for and how to share it; 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>
<p>CONTENT STANDARD</p>	<p>INDICATORS AND EXEMPLARS</p>	<p>SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES</p>

<p>B4 1.4.6 Demonstrate understanding of how to analyse, appreciate, appraise/critique and present report on own works and that of others based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values), the recordings and reports.</p>	<ul style="list-style-type: none"> • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested Guidelines:</p> <ul style="list-style-type: none"> • Description of the work: the elements in the work (dot, lines, shapes, forms, colour, texture, tone), materials used (paper, pencil, clay, wood), size of the work, number of objects/items in the work; • Subject matter: meaning, message, topic, mood, feelings, history, religion, environment, global warming; • Appraisal: what the work can be used for, likes, good things in the work, beauty, social and cultural value, correlation (connection to other areas of learning); • Experiences to share: the design process through thinking and composing, planning and making, displaying and sharing, etc. <p>B4 1.4.6.3 Develop guidelines for appraising and appreciating own and others' visual artworks that reflect topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for appreciating and appraising own and/or others' visual artworks based on the guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising artworks; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested Guidelines:</p> <ul style="list-style-type: none"> • Description of the work: the elements in the work (e.g. dots, lines, shapes, forms, colour, texture, tone), materials used (e.g. paper, pencil, clay, wood), size of the work, number of objects/items in the work; • Subject matter: meaning, message, topic, mood, feelings, history, religion, environment, global warming; • Appraisal: what the work can be used for, likes, good things in the work, beauty, social and cultural value, correlation (connecting to other areas of learning); • Experiences to share: the design process through thinking and composing, planning and making, displaying and sharing, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>
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Strand 2: Performing Arts
Sub-Strand 4: Appreciating and Appraising

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.4.6 Demonstrate understanding of how to analyse, appreciate, appraise/critique and present report on own works and that of others based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values), the recordings and reports.</p>	<p>B4 2.4.6.1 Develop guidelines for appraising and appreciating own and others' performing artworks that reflect the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for analysing and appreciating/appraising own and/or others compositions and performances on the guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising music, dance and drama • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested Guidelines:</p> <ul style="list-style-type: none"> • Music: theme, voice production and diction, harmony and blending of parts, interpretation, the elements and knowledge of music; • Dance: theme, entrance/exit, movement variation, gestures, creativity, makeup, movement in relation to singing and drumming, costume, props, energy, stage use, stage setting and dynamics • Drama: characterisation, makeup, gestures, voice projection, diction, use of space, aesthetics, creativity, etc. <p>B4 2.4.6.2 Develop guidelines for appraising and appreciating own and others' performing artworks that reflect the natural and manmade environments of some communities in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for analysing and appreciating/appraising own and/or others' compositions and performances on the guidelines suggested below. • identify the correct vocabulary to use for appreciating and appraising music, dance and drama; • agree on what to use the appraisal report for and how to share it; 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p> <p>Psychosocial Skills</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.4.6 Demonstrate understanding of how to analyse, appreciate, appraise/critique and present report on own works and that of others based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values), the recordings and reports.</p>	<ul style="list-style-type: none"> • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested Guidelines</p> <ul style="list-style-type: none"> • Music: theme, voice production and diction, harmony and blending of parts, interpretation, the elements and knowledge of music; • Dance: theme, entrance/exit, movement variation, gestures, creativity, makeup, movement in relation to singing and drumming, costume, props, energy, stage use, stage setting and dynamics; • Drama: characterisation, makeup, gestures, voice projection, diction, use of space, aesthetics, creativity. <p>B4 2.4.6.3 Develop guidelines for appraising and appreciating own and others' performing artworks that reflect topical issues in Ghana Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for analysing and appreciating/appraising own and/or others compositions and performances on the guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising music, dance and drama; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested Guidelines</p> <ul style="list-style-type: none"> • Music: theme, voice production and diction, harmony and blending of parts, interpretation, the elements and knowledge of music; • Dance: theme, entrance/exit, movement variation, gestures, creativity, makeup, movement in relation to singing and drumming, costume, props, energy, stage use, stage setting and dynamics • Drama: characterisation, makeup, gestures, voice projection, diction, use of space, aesthetics, creativity. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p> <p>Psychosocial Skills</p>

Strand I: Visual Arts
Sub-Strand 4: Appreciating and Appraising

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.4.7 Demonstrate understanding of how to make informed decisions on displays, presentations, performances, recordings and/or reports based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values) for correlation, correction and future modifications</p>	<p>B4 I.4.7.1 Analyse and appreciate own and others’ visual artworks based on the developed guidelines and present own reports as feedback on the artworks that reflect the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (real/photographs/video) selected works (own or that of others) that reflect the history and culture of the people of Ghana; • talk about the works dispassionately using the developed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or different artworks; • record/document the activity and share using a social media platform accepted by the class/group (e.g. Facebook, Twitter, Instagram, WhatsApp). <p>B4 I.4.7.2 Analyse and appreciate own or others’ visual artworks based on the developed guidelines and present own reports as feedback on artworks that reflect the natural and manmade environments of some communities in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (real/photographs/video) selected works (own or that of others) that reflect the natural and manmade environment of some communities in Ghana; • talk about the works dispassionately using the developed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or different artwork. • record/document the activity and share using a platform accepted social media by the class/group (e.g. Facebook, Twitter, Instagram, WhatsApp). 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 I.4.7 Demonstrate understanding of how to make informed decisions on displays, presentations, performances, recordings and/or reports based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values) for correlation, correction and future modifications</p>	<p>B4 I.4.7.3 Analyse and appreciate own or others’ visual artworks using the developed guidelines and present own report as feedback on artworks that reflect topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (real/photographs/video) selected works (own or that of others) that reflect emerging topical issues in Ghana; • talk about the works dispassionately using the developed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or another artwork; • record/document the activity and share using a platform accepted social media by the class/group (e.g. Facebook, Twitter, Instagram, WhatsApp). 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p> <p>Psychosocial Skills</p>

Strand 2: Performing Arts
Sub-Strand 4: Appreciating and Appraising

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.4.7 Demonstrate understanding of how to make informed decisions on displays, presentations, performances, recordings and/or reports based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values) for correlation, correction and future modifications</p>	<p>B4 2.4.7.1 Analyse and appraise own or others' compositions and performances and present reports/feedback on works that reflect the history and culture of the people of Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (photographs/video) of selected performances (own or that of others) that reflect the history and culture of the people of Ghana; • talk about the performances dispassionately using the developed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or different composition and performance; • record/document the activity and share using a social media platform accepted by the class/group (e.g. Facebook, Twitter, Instagram, WhatsApp). <p>B4 2.4.7.2 Analyse and appreciate/appraise own or others' compositions and performances and present reports/feedback on works that reflect the natural and manmade environments of some communities in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (photographs/video) of selected performances (own or that of others) that reflect the natural and manmade environments of some communities in Ghana; • talk about the performances dispassionately using developed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or another composition and performance; • record/document the activity and share using an accepted social media by the class/group (e.g. Facebook, Twitter, Instagram, WhatsApp). 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B4 2.4.7 Demonstrate understanding of how to make informed decisions on displays, presentations, performances, recordings and/or reports based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values) for correlation, correction and future modifications</p>	<p>B4 2.4.7.2 Analyse and appreciate own or others' compositions and performances and present reports as feedback on artworks that reflect topical issues in Ghana</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (photographs/video) of selected performances (own or that of others) that reflect the natural and manmade environments of some communities in Ghana; • talk about the performances dispassionately using developed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or different composition and performance; • record/document the activity and share using a social media platform accepted by the class/group (e.g. Facebook, Twitter, Instagram, WhatsApp). 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

BASIC 5

Strand I: Visual Arts
Sub-Strand I: Thinking and Exploring Ideas

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 I.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions about the people based on their history and culture, the environment and topical local/national/global issues.</p>	<p>B5 I.1.1.1 Study some visual artworks created by Ghanaian and other African visual artists living in Africa and examine how the artworks reflect the history and culture of the people in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • Study the artworks e.g. sculpture, textiles, metal arts, paintings, cartoons, photography, ceramics created by Ghanaian and African visual artists e.g. El-Anatsui, Nnenna Okore, Cheri Samba, Goncalo Mabunda, Abdoulaye Konate, Peju Alatise, William J. Kentridge, Justine Mahoney living in Africa by: <ol style="list-style-type: none"> a) gathering information through library studies, surfing the internet, visiting art studios, galleries, museums, exhibitions etc. watching short videos/documentaries or observing photographs of sample works of the collections of other Ghanaian and African artists. For example, ‘Warrior’ an installation art by El-Anatsui (2015), and ‘Story Maps of no Location’, painting by Julie Mehretu; b) talking about the works of the artists in relation to the history and culture of the people of Africa; c) identifying and discussing various items (symbols) found in the works being studied that reflect the history and culture of the people of Africa; d) writing a brief about their choice of artist using the following guidelines: <ul style="list-style-type: none"> - Name - Country of origin - Training - Type of artworks - Title of some works - Medium of expression. <p>B5. I.1.1.2 Explore to generate ideas by studying visual artworks created by selected Ghanaian and other African visual artists living in Africa that reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select an artwork of any of the artists studied in B5. I.1.1.1.; • reflect on the theme or purpose of the work. For example, the ‘Warrior’, an installation work by El-Anatsui, made from copper wire and bottle tops reflect the ‘link between Africa, Europe, and America, referencing the fraught connection between the sale of slaves and liquor. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5.1.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions about the people based on their history and culture, the environment and topical local/national/global issues.</p>	<ul style="list-style-type: none"> • study the materials and methods used in designing and making the artwork under study. For example, <ol style="list-style-type: none"> a) The bottle tops in El-Anatsui’s ‘Warrior’ represent the liquor that was used to influence our people to enter into the slave business. The ‘copper wire’ represents the connection (power chain) linking Africa, Europe and America – the triangular (slave) trade; b) Materials: mixed media; c) Method: construction and assemblage (e.g. cutting, joining, twisting etc.); d) Display/Exhibition: installation by hanging on the wall or from the ceiling. • generate ideas for own artworks that will reflect the history and culture of the people of Ghana. <p>B5.1.1.1.3. Study some artworks created by Ghanaian and other African visual artists studied that reflect the physical and social environments of some African communities Learners are to:</p> <ul style="list-style-type: none"> • select the works of Ghanaian and other African visual artists • that reflect ideas from the physical and social environment of some African communities; • appreciate: talk about the works in-pairs and share their views during a plenary session (e.g. the type of artwork, theme/purpose, the idea from the physical and social environment that the artworks reflect, materials used, method of production); • compare the works in terms of type, function, materials, methods, etc. <p>B5.1.1.1.4 Generate own ideas for designing and creating own visual artworks that reflect the physical and social environments of some African communities Learners are to:</p> <ul style="list-style-type: none"> • go out for field observation (out of class learning through environmental walk) to interact with the physical and social environment; • observe and record by sketching or taking photographs (still/moving) of <ol style="list-style-type: none"> a) structures (e.g. buildings, bridges) styles, shapes and forms). b) automobiles c) consumer services • packaging designs, etc., • referencing the connection between the sale of slaves and liquor. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 I.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues.</p>	<ul style="list-style-type: none"> • use open educational resources (OERs) such as libraries, internet, audio visuals to study the physical and social environments of other African communities. • reflect on experiences of the field study and OER studies to analyse and generate concepts for designing and making own artworks that will reflect the physical and social environments of communities in Africa. <p>B5 I.1.1.5. Study the artworks of Ghanaian and other African visual artists that reflect topical issues in Africa Learners are to:</p> <ul style="list-style-type: none"> • select works of Ghanaian and other African visual artists that reflect current topical issues of concern in Africa (e.g. climate change, water and air pollution, slums, inclusion, diversity, international relations, green cross and highway codes); • appreciate: through shower thoughts sessions discuss the works of the selected African artists with focus on the type of artwork, theme/purpose, materials, tools, method and style, etc. <p>B5 I.1.1.6. Brainstorm and come out with ideas for creating own visual works that will reflect topical issues in Africa Learners are to:</p> <ul style="list-style-type: none"> • learn about current topical issues of concern in Africa using available OERs (e.g. libraries, internet, audio visuals, and other social media); • Create portfolios by using any of the following: <ol style="list-style-type: none"> a) downloading videos and other related documents from the internet b) jotting down simple notes and statements c) taking still and moving pictures d) making photocopies of relevant documents e) recording sound/voice messages, etc. • make presentations for class discussions and peer review for formative assessment (assessment as/of learning); • reflect on feedback from class discussions, peer reviews and formative assessment to generate concepts for designing and making own artworks that will reflect topical issues of concern in Africa. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

Strand 2: Performing Arts
Sub-Strand 1: Thinking and Exploring Ideas

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues</p>	<p>B5 2.1.1.1 Explore and study some compositions and performances of Ghanaian and other African performing artists living in Africa and discuss how their works reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • Study the compositions and performances of Ghanaian and other African performing artists (e.g. Salif Keita, Angelique Kidjo, Chinua Achebe, Jack Mapanje, Dada Masilo, Anton Robert Krueger, Hugh Masekela, Miriam Makeba, Asabea Cropper, John Okafor, Ositalkema) by <ol style="list-style-type: none"> a) gathering information through OERs: library studies, internet surfing recorded videos, documentaries and other social media, as well as visits to recording studios, theatre, festival, cultural performances, concert parties, For example, <i>'Things fall Apart'</i> by Chinua Achebe, and <i>'Shaka the Zulu'</i> a South African television series was written by Joshua Sinclair and directed by William C. Faure; b) appreciate: discuss the compositions and performances of selected artists and find out how their works reflect the history and culture of Africans; c) write a brief about any of the artists of their choice using the following guidelines: <ul style="list-style-type: none"> - Name - Country of origin - Training - Type of compositions and performances - Title of some works - Style. <p>B5. 2.1.1.2 Study how the compositions and performances of the Ghanaian and other African performing artists studied reflect the history and culture of the people of Africa and generate ideas for creating own artworks</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select any composition or performance of a preferred artist studied in B5. 2.1.1.1; • reflect on the theme or purpose of the music, dance or drama. For example, the film <i>'Shaka the Zulu'</i> is to give historical accounts and exhibit the leadership qualities and achievements of the Zulu people; 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues</p>	<ul style="list-style-type: none"> • study the art-forms, concepts, elements, dynamics, harmony, melody, pitch, rhythm, tempo, texture, instruments, etc. considered for the various compositions and performances; • generate ideas for creating own performing artworks that will reflect the history and culture of the people of Africa. <p>B5. 2.1.1.3 Study some compositions and performances of Ghanaian and other African performing artists that reflect the physical and social environments of some African communities</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select the works of Ghanaian and other African performing artists that reflect ideas from the physical and social environment of some African communities; • appreciate: talk about the art-forms in-pairs and share their views during a plenary session (e.g. the type of art-form, theme/purpose, the idea from the physical and social environment that the works reflect, style of composition, method of production and performance); • compare the works in terms of type, function, elements, tempo, rhythm, methods, etc. <p>B5. 2.1.1.4 Generate own ideas for composing and performing own artworks that will reflect the physical and social environments of some African communities</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • use open educational resources (OERs) such as libraries, internet, audio-visuals to study the physical and social environment of other African communities; • observe the movement patterns, arrangements and activities of the physical and social environment: <ul style="list-style-type: none"> a) structures (e.g. buildings, bridges), styles, shapes and forms); b) automobiles; c) commercials and jingles; 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5.2.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues</p>	<p>d) environmental sounds: tooting of vehicle horns, birds singing, children laughing, at the market, at the <i>Trotro</i> station, etc.;</p> <p>e) reflect on the information gathered through the OER studies, analyse and generate concepts for composing and performing own music, dance and drama that will reflect the physical and social environments of communities in Africa.</p> <p>B5.2.1.1.5 Study the compositions and performances of Ghanaian and other African performing artists that reflect topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select compositions and performances of other Ghanaian and African performing artists that reflect current topical issues of much concern in Africa (e.g. climate change, water and air pollution, slums, inclusion, diversity, international relations); • appreciate: through shower thoughts session discuss the compositions and performances of the selected African artists with focus on the type of art-forms, theme/purpose, elements, dynamics, tempo, instruments, style, etc. <p>B5.2.1.1.6 Brainstorm to generate ideas for creating own compositions and performances that reflect topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • learn about current topical issues of much concern in Africa using available OERs, e.g. libraries, internet, audio-visuales, and other social media; • create portfolios by using any of the following: <ul style="list-style-type: none"> a) downloading videos and other related documents from the internet; b) jotting down simple notes and statements; c) recording sound/voice messages, etc.; • make presentations for class discussions and peer review for formative assessment (assessment as/of learning); • reflect on feedback from class discussions, peer reviews and formative assessment to generate concepts for designing and making own artworks that will reflect current topical issues of much concern in Africa. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

Strand 1: Visual Arts
Sub-Strand 2: Planning, Making And Composing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities.</p>	<p>B5 1.2.2.1 Experiment with available relevant visual arts media and methods to create own visual artworks that reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • explore the local environment to select available materials and tools that are good for making artworks • study and experiment with available materials and tools to create simple artworks that reflect the history and culture of the people using appropriate methods and skills e.g. <ul style="list-style-type: none"> - clay, plasticine, papier mâché (paper pulp) etc. for modelling and casting; - straw, yarn, paper, etc. for weaving; - odds and ends for constructing and assembling; - brushes and paint for painting; - craft tools for perforating, shaping and punching; - folding and shaping paper to make origami and quilling; - spatula and scooping tools for modelling; - needle for sewing, etc. • discuss and share their experiences through jury and peer review; • use available materials in the environment to make artworks similar to the works studied; • discuss and compare their artworks to the artworks studied. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities.</p>	<p>B5 1.2.2.2 Experiment with available relevant visual arts media and methods to create own visual artworks that reflect the physical and social environments of some African communities</p> <p>Learners are to:</p> <ul style="list-style-type: none"> explore the local environment to select available materials and tools that are good for making artworks • study and experiment with available materials and tools to create simple artworks that reflect the physical and social environments of some African communities using appropriate methods and skills: e.g. <ul style="list-style-type: none"> - clay, plasticine, papier mâché (paper pulp), etc. for modelling and casting; - straw, yarn, paper, etc. for weaving; - odds and ends for constructing and assembling; - brushes and paint for painting; - craft tools for perforating, shaping and punching; - folding and shaping paper to make origami and quilling; - spatula and scooping tools for modelling; - needle for sewing, etc. • discuss and share their experiences through jury and peer review; • use available materials in the environment to make artworks similar to the works studied; • discuss and compare their artworks to the artworks studied. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities.</p>	<p>B5 1.2.2.3 Experiment with available relevant visual arts media and methods to create own visual artworks that reflect topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • explore the local environment to select available materials and tools that are good for making artworks; • study and experiment with available materials and tools to create simple artworks that reflect the emerging topical issues in Africa using appropriate methods and skills e.g. <ul style="list-style-type: none"> - clay, plasticine, papier mâché (paper pulp), etc. for modelling and casting; - straw, yarn, paper, etc. for weaving; - odds and ends for constructing and assembling; - brushes and paint for painting; - craft tools for perforating, shaping and punching; - folding and shaping paper to make origami and quilling; - spatula and scooping tools for modelling; - needle for sewing, etc. • discuss and share their experiences through jury and peer review; • use available materials in the environment to make artworks similar to the works studied; • discuss and compare their artworks to the artworks studied. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 2: Planning, Making and Composing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities.</p>	<p>B5 2.2.2.1 Experiment with available relevant performing arts media and techniques to create own performing artworks that reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • explore the local environment to select available instruments, equipment, sounds, melody, rhythms, movement patterns that are good for composing/arranging and performing music, dance, drama, poems, appellations, etc.; • experiment with the available instruments, equipment, sounds, movement patterns, melody, etc. to perform some of the compositions of the Ghanaian artists studied that reflect the history and culture of the people of Africa; • discuss and share their experiences through peer review. <p>B5 2.2.2.2 Experiment with available relevant performing arts media and techniques to create own performing artworks that reflect the physical and social environments of some communities in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • explore the local environment to select available instruments, equipment, sounds, melody, rhythms, movement patterns that are good for composing/arranging and performing music, dance, drama, poems, appellations, etc.; • experiment with the available instruments, equipment, sounds, movement patterns, melody etc. to perform some of the compositions of the Ghanaian artists studied that reflect the physical and social environment of some communities in Africa; • discuss and share their experiences through peer review. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities</p>	<p>B5 2.2.2.3 Experiment with available relevant performing arts media and techniques to create own performing artworks that reflect topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • explore the local environment to select available instruments, equipment, sounds, melody, rhythms, movement patterns that are good for composing/arranging and performing music, dance, drama, poems, appellations, etc.; • experiment with the available instruments, equipment, sounds, movement patterns, melody etc. to perform some of the compositions of the Ghanaian artists studied that reflect topical issues of much concern in Africa; • discuss and share their experiences through peer review. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 1: Visual Arts
Sub-Strand 2: Planning, Making and Composing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production based on other cultures in Africa, the visual artists, their culture, the environment and emerging topical issues.</p>	<p>B5 1.2.3.1 Create own visual artworks based on own ideas, knowledge and understanding of artworks that reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • demonstrate basic knowledge and skills in the use and application of the elements and principles of art and design, media, methods and techniques freely in creative and expressive ways to produce own 2-dimensional and 3-dimensional artworks based on own ideas and experiences; • make own comprehensive designs based on reflective memory of the history and culture of a selected group of Africans; • follow own design to produce personal artworks by selecting and using available but suitable and appropriate: <ol style="list-style-type: none"> a) materials available (e.g. clay for modelling and casting; paper for drawing and painting; colour for painting and spraying; wood and other solid materials for carving; glue for bonding; yarn for weaving) b) tools and equipment: e.g. <ul style="list-style-type: none"> - brush for painting; - scissors and cutting knives for cutting; - spray diffuser for spraying - chisel for carving - spatulas for modelling - craft tools for punching, perforating, etc. c) manual/mechanical production methods/techniques (e.g. painting, printing, weaving, knotting, trimming, doodling, modelling, casting, carving, construction, assemblage, folding, quilling); d) select and use suitable and appropriate manual/mechanical finishing and decorating techniques (e.g. firing, painting, burnishing, spraying). 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production based on other cultures in Africa, the visual artists, their culture, the environment and emerging topical issues.</p>	<p>B5 1.2.3.2 Create own visual artworks based on own ideas, knowledge and understanding of artworks that reflect the physical and social environments of some communities in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • demonstrate basic knowledge and skills in the use and application of the elements and principles of art and design, media, methods and techniques freely in creative and expressive ways to produce own visual artworks based on own ideas and experiences; • make own comprehensive designs based on reflections on the physical and social environment of some communities in Africa; • follow own design to produce personal artwork by selecting and using available but suitable and appropriate: <ul style="list-style-type: none"> a) materials available (e.g. clay for modelling and casting; paper for drawing and painting; colour for painting and spraying; wood and other solid materials for carving; glue for bonding; yarn for weaving); b) tools and equipment e.g. <ul style="list-style-type: none"> - brush for painting; - scissors and cutting knives for cutting; - spray diffuser for spraying - chisel for carving - spatulas for modelling - craft tools for punching, perforating, etc.; c) manual/mechanical production methods/techniques (e.g. painting, printing, weaving, knotting, trimming, doodling, modelling, casting, carving, construction, assemblage, folding, quilling); d) select and use suitable and appropriate manual/mechanical finishing and decorating techniques (e.g. firing, painting, burnishing, spraying). 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production based on other cultures in Africa, the visual artists, their culture, the environment and emerging topical issues.</p>	<p>B5 1.2.3.3 Create own visual artworks based on own ideas, knowledge and understanding of of artworks that reflect topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • demonstrate basic knowledge and skills in the use and application of the elements and principles of art and design, media, methods and techniques freely in creative and expressive ways to produce own 2-dimensional and 3-dimensional artworks based on own ideas and experiences; • make own comprehensive designs based on reflective memory of current topical issues of much concern in Africa; • follow own design to produce personal artwork by selecting and using available but suitable and appropriate: <ul style="list-style-type: none"> a) materials available (e.g. clay for modelling and casting; paper for drawing and painting; colour for painting and spraying; wood and other solid materials for carving; glue for bonding; yarn for weaving); b) tools and equipment: e.g. <ul style="list-style-type: none"> - brush for painting; - scissors and cutting knives for cutting; - spray diffuser for spraying - chisel for carving - spatulas for modelling - craft tools for punching, perforating, etc. c) manual/mechanical production methods/techniques (e.g. painting, printing, weaving, knotting, trimming, doodling, modelling, casting, carving, construction, assemblage, folding, quilling); d) select and use suitable and appropriate manual/mechanical finishing and decorating techniques (e.g. firing, painting, burnishing, spraying). 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 2: Planning, Making and Composing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production to reflect other cultures in Africa, the visual artists, their culture, the environment and emerging topical issues</p>	<p>B5 2.2.3.1 Create own performing artworks based on own ideas, knowledge and understanding of artworks that reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • demonstrate basic knowledge and skills in the use and application of the elements and principles of performing arts, instruments, equipment and techniques freely in creative and expressive ways to produce own music, dance, drama, poetry etc. based on own ideas and experiences; • make own compositions based on reflective memory of the history and culture of a selected group of Africans; • produce music, dance, drama etc. based on own skills, talents and experience by selecting and using available but suitable and appropriate: <ol style="list-style-type: none"> a) instruments, elements, resources, equipment available (e.g. xylophone, drums, flutes, bells, shakers, rasp, finger piano, rattles, clappers, castanets, horn, whistles, harp, costumes, props); b) manual/mechanical/electronic production methods/techniques (e.g. voice, gestures, movements, language, improvisation, imitation, adaptation, guided writing skills to communicate feelings, melodic, rhythmic, harmonic and dynamic elements, dramatization); c) props, scenery, and costumes for different styles and performances which support and enhance the intent of a production. <p>B5 2.2.3.2 Create own performing artworks based on own ideas, knowledge and understanding of artworks that reflect the physical and social environments of some communities in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • demonstrate basic knowledge and skills in the use and application of the elements and principles of performing arts, instruments, equipment and techniques freely in creative and expressive ways to produce own music, dance, drama, poetry, etc. based on own ideas and experiences; • make own compositions based on reflective memory of the physical and social environments of some communities in Africa; 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production to reflect other cultures in Africa, the visual artists, their culture, the environment and emerging topical issues</p>	<p>a) produce music, dance, drama, etc. based on own skills, talents and experience by selecting and using available but suitable and appropriate: b) instruments, elements, resources, equipment available (e.g. xylophone, drums, flutes, bells, shakers, rasp, finger piano, rattles, clappers, castanets, horn, whistles, harp, costumes, props); c) manual/mechanical/electronic production methods/techniques (e.g. voice, gestures, movements, language, improvisation, imitation, adaptation, guided writing skills to communicate feelings, melodic, rhythmic, harmonic and dynamic elements, dramatization); d) props, scenery, and costumes for different styles and performances which support and enhance the intent of a production.</p> <p>B5 2.2.3.3 Create own performing artworks based on own ideas, knowledge and understanding of artworks that reflect topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • demonstrate basic knowledge and skills in the use and application of the elements and principles of performing arts, instruments, equipment and techniques freely in creative and expressive ways to produce own music, dance, drama, poetry etc. based on own ideas and experiences; • make own compositions based on reflective memory of current topical physical and social issues in Africa; • produce music, dance, drama etc. based on own skills, talents and experience by selecting and using available but suitable and appropriate: <ul style="list-style-type: none"> a) instruments, elements, resources, equipment available (e.g. xylophone, drums, flutes, bells, shakers, rasp, finger piano, rattles, clappers, castanets, horn, whistles, harp, costumes, props); b) manual/mechanical/electronic production methods/techniques (e.g. voice, gestures, movements, language, improvisation, imitation, adaptation, guided writing skills to communicate feelings, melodic, rhythmic, harmonic and dynamic elements, dramatization); c) props, scenery, and costumes for different styles and performances which support and enhance the intent of a production. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 1: Visual Arts
Sub-Strand 3: Displaying and Sharing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 I.3.4 Demonstrate understanding of how to plan a display/ presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B5 I.3.4.1 Plan an exhibition of own portfolio of visual artworks to educate and share creative experiences of artworks that reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video on an exhibition or visit an exhibition centre, preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service); • discuss the need for displaying portfolio of own visual artworks; • develop a roadmap for the exhibition by: <ul style="list-style-type: none"> - fixing a date - selecting a venue - inviting an audience • brainstorm to agree on a theme for the exhibition (e.g. the African History and Culture). • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience such as parents, PTA/SMC members, stakeholders, colleague learners); • select works for the exhibition by considering (e.g. creativity and originality, finishing and decoration, relevance of the works to the theme, social and cultural importance); • decide on mode of display (e.g. hanging, draping, spreading); • plan the layout of the exhibition hall, prepare labels for the works (e.g. title, name of artist, date); • clean and prepare the hall and its environment and make it ready for the exhibition; • plan for post exhibition activities such as cleaning, appreciation, evaluation, reporting, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.3.4 Demonstrate understanding of how to plan a display/ presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B5 1.3.4.2 Plan an exhibition of own portfolio of visual artworks to educate and share creative experiences of artworks that reflect the physical and social environments in some communities in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video on an exhibition or visit an exhibition centre, preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service); • discuss the need for displaying portfolio of own visual artworks; • develop a roadmap for the exhibition by: <ul style="list-style-type: none"> - fixing a date - selecting a venue - inviting an audience • brainstorm to agree on a theme for the exhibition (e.g. Our Environment); • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners); • select works for the exhibition by considering factors such as creativity and originality, finishing and decoration, relevance of the works to the theme, social and cultural importance; • decide on mode of display, e.g. hanging, draping, spreading; • plan the layout of the exhibition hall, prepare labels for the works (e.g. title, name of artist, date); • clean and prepare the hall and its environment and make it ready for the exhibition; • plan for post exhibition activities such as cleaning, appreciation, evaluation, reporting, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.3.4 Demonstrate understanding of how to plan a display/ presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B5 1.3.4.3 Plan an exhibition of own portfolio of visual artworks to educate and share creative experiences of artworks that reflect the topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video on an exhibition or visit an exhibition centre, preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service); • discuss the need for displaying portfolio of own visual artworks; • develop a roadmap for the exhibition by: <ul style="list-style-type: none"> - fixing a date - selecting a venue - inviting an audience • brainstorm to agree on a theme for the exhibition (e.g. the Future of Africa); • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, For example, parents, PTA/SMC members, stakeholders, colleague learners; • select works for the exhibition by considering (e.g. creativity and originality, finishing and decoration, relevance of the works to the theme, social and cultural importance); • decide on mode of display (e.g. by hanging, draping, spreading); • plan the layout of the exhibition hall, prepare labels for the works (e.g. title, name of artist, date); • clean and prepare the hall and its environment and make it ready for the exhibition. • plan for post exhibition activities such as cleaning, appreciation, evaluation, reporting, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 3: Displaying and Sharing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B5 2.3.4.1 Plan a display of own portfolio of performing artworks to educate and share creative experiences of artworks that reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video or live performances (preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service) that reflect the history and culture of the people of Africa; • discuss the need for performing compositions of own music, dance, drama, poetry, etc.; • develop a roadmap for the performances by: <ul style="list-style-type: none"> - fixing a date - selecting a venue - inviting an audience • brainstorm to agree on a theme for the performance (e.g. The Pride of African Culture); • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners); • select compositions by considering (e.g. creativity and originality, lyrics, movement patterns, dynamics and relevance of the message to the theme, social and cultural importance); • decide on mode and arrangement of performances, e.g. monologue/solo/group, costumes, props, etc.; • getting ready: plan the sequence of events, stage/site plan identifying the positions of all facilities (e.g. PA system, lightings, performance zone, entry, exit, changing and makeup rooms/corners), characters, directors, stage managers, audience, health and security personnel); • clean and prepare the venue and its environment and make it ready for the performance; • plan for post-performance activities such as cleaning, appreciation, evaluation, reporting, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B5 2.3.4.2 Plan a display of own portfolio of performing artworks to educate and share creative experiences of artworks that reflect the physical and social environments of some communities of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video or live performances (preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service) that reflect the physical and social environment of Africa; • discuss the need for performing compositions of own music, dance, drama, poetry etc.; • develop a roadmap for the performances by: <ul style="list-style-type: none"> - fixing a date - selecting a venue - inviting an audience • brainstorm to agree on a theme for the performance (e.g. Our Continent Africa); • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners); • select compositions by considering factors such as creativity and originality, lyrics, movement patterns, dynamics and relevance of the message to the theme, social and cultural importance; • decide on mode and arrangement of performances, e.g. monologue/solo/group, costumes, props, etc.; • getting ready: plan the sequence of events, stage/site plan identifying the positions of all facilities (e.g. PA system, lightings, performance zone, entry, exit, changing and makeup rooms/corners), characters, directors, stage managers, audience, health and security personnel); • clean and prepare the venue and its environment and make it ready for the performance. • plan for post-performance activities such as cleaning, appreciation, evaluation, reporting, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B5 2.3.4.3 Plan a display of own portfolio of performing artworks to educate and share creative experiences of artworks that reflect the topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video or live performances (preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service) that reflect the physical and social environments of Africa; • discuss the need for performing compositions of own music, dance, drama, poetry etc.; • develop a roadmap for the performances by: <ul style="list-style-type: none"> - fixing a date - selecting a venue - inviting an audience • brainstorm to agree on a theme for the performance (e.g. The Future of Africa); • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners); • select compositions by considering (e.g. creativity and originality, lyrics, movement patterns, dynamics and relevance of the message to the theme, social and cultural importance); • decide on mode and arrangement of performances (e.g. monologue/solo/group, costumes, props, etc.); • getting ready: plan the sequence of events, stage/site plan identifying the positions of all facilities (e.g. PA system, lightings, performance zone, entry, exit, changing and makeup rooms/corners), characters, directors, stage managers, audience, health and security personnel); • clean and prepare the venue and its environment and make it ready for the performance; • plan for post-performance activities such as cleaning, appreciation, evaluation, reporting, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

Strand 1: Visual Arts
Sub-Strand 3: Displaying and Sharing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<p>B5 1.3.5.1 Exhibit portfolio of own and others' visual art artworks to share creative experiences of artworks that reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of artworks to exhibit and mount them based on the space available to suit the theme for the exhibition (e.g. artworks that best tell the story of the history and culture of the people of Africa); • display artworks by hanging, draping, placing, spreading, leaning, using plinths to raise or add height and depth to some exhibits; • label the works using manual penmanship (calligraphy) or ICT (computer) prints: name of artist, title of work, size of work, date of production; • assign tasks and responsibilities to themselves (individually or in groups) and ensure they are carried out successfully (e.g. leading visitors through the exhibition space, explaining the concepts/title of the artworks and the theme for the exhibition, writing of comments and signing of visitors' books); <p>NOTE</p> <ul style="list-style-type: none"> • check/monitor visitors from improper practices (e.g. touching, lifting, handling and/or taking away some of the exhibits); • organise opening and closing ceremonies for the exhibition; • prepare template for appreciating, appraising, evaluating and reporting, etc.; • clean the hall after the exhibition. <p>B5 1.3.5.2 Exhibit portfolio of own and others' art artworks to share creative experiences of artworks that reflect the physical and social environments of some communities in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of artworks to exhibit and mount them based on the space available to suit the theme for the exhibition (e.g. artworks that best explains the physical and social environments of some communities in Africa). 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<ul style="list-style-type: none"> • display artworks by hanging, draping, placing, spreading, leaning, using plinths to raise or add height and depth to some exhibits; • label the works using manual penmanship (calligraphy) or ICT (computer) prints: name of artist, title of work, size of work, date of production; • assign tasks and responsibilities to themselves (individually or in groups) and ensure they are carried out successfully (e.g. leading visitors through the exhibition space, explaining the concepts/title of the artworks and the theme for the exhibition, writing of comments and signing of visitors' books). <p>Note</p> <ul style="list-style-type: none"> • check/monitor visitors from improper practices (e.g. touching, lifting, handling and/or taking away some of the exhibits); • organise opening and closing ceremonies for the exhibition; • prepare template for appreciating, appraising, evaluating and reporting, etc.; • clean the hall after the exhibition. <p>B5 1.3.5.3 Exhibit portfolio of own and others' art artworks to share creative experiences of artworks that reflect topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of artworks to exhibit and mount them based on the space available to suit the theme for the exhibition (e.g. artworks that best explains current topical issues of much concern in Africa); • display artworks by hanging, draping, placing, spreading, leaning, using plinths to raise or add height and depth to some exhibits; • label the works using manual penmanship (calligraphy) or ICT (computer) prints: name of artist, title of work, size of work, date of production; • assign tasks and responsibilities to themselves (individually or in groups) and ensure they are carried out successfully (e.g. leading visitors through the exhibition space, explaining the concepts/title of the artworks and the theme for the exhibition, writing of comments and signing of visitors' books). <p>Note</p> <ul style="list-style-type: none"> • check/monitor visitors from improper practices (e.g. touching, lifting, handling and/or taking away some of the exhibits); • organise opening and closing ceremonies for the exhibition; • prepare template for appreciating, appraising, evaluating and reporting, etc.; • clean the hall after the exhibition. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 3: Displaying and Sharing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<p>B5 2.3.5.1 Stage a display of own portfolio of performing artworks to share creative experiences of compositions that reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of compositions to be performed during the event to reflect the history and culture of the people of Africa based on the selected theme, time available and the expected audience; • assign individual and group tasks and responsibilities and ensure they are carried out successfully e.g. master of ceremony, ushering and introduction of special guests and other dignitaries to the show (e.g. explaining the concepts/title of the compositions, performances and the theme for the event, recording of comments and suggestions); • arrange the sequence of performances to best tell the story of the event from the beginning to the end; • follow the programme of the day: opening, performances and closing. <p>NOTE</p> <ul style="list-style-type: none"> • prepare template for appreciating, appraising, evaluating and reporting, etc. • clean the hall after the performance. <p>B5 2.3.5.2 Stage a display of own portfolio of performing artworks to share creative experiences of compositions that reflect the physical and social environments of some communities in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of compositions to be performed during the event to reflect the physical and social environments of some communities in Africa based on the selected theme, time available and the expected audience; • assign individual and group tasks and responsibilities and ensure they are carried out successfully (e.g. master of ceremony, ushering and introduction of special guests and other dignitaries to the show (e.g. explaining the concepts/title of the compositions, performances and the theme for the event, recording of comments and suggestions); 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<ul style="list-style-type: none"> • arrange the sequence of performances to best tell the story of the event from the beginning to the end; • follow the programme of the day: opening, performances and closing. <p>NOTE:</p> <ul style="list-style-type: none"> • prepare template for appreciating, appraising, evaluating and reporting, etc. • clean the hall after the performance. <p>B5 2.3.5.3 Stage a display of own portfolio of performing artworks to share own creative experiences of compositions that reflect the topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of compositions to be performed during the event to reflect current topical issues of much concern in Africa based on the selected theme, time available and the expected audience; • assign individual and group tasks and responsibilities and ensure they are carried out successfully (e.g. master of ceremony, ushering and introduction of special guests and other dignitaries to the show by explaining the concepts/title of the compositions, performances and the theme for the event, recording of comments and suggestions); • arrange the sequence of performances to best tell the story of the event from the beginning to the end; • follow the programme of the day: opening, performances and closing. <p>NOTE</p> <ul style="list-style-type: none"> • prepare template for appreciating, appraising, evaluating and reporting, etc.; • clean the hall after the performance. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand I: Visual Arts
Sub-Strand 4: Appreciating and Appraising

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.4.6 Demonstrate understanding of how to analyse, appreciate, appraise/critique and present report on own works and that of others based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values), the recordings and reports</p>	<p>B5 1.4.6.1 Develop guidelines for appreciating and appraising own and others' visual artworks that reflect the history and culture of the African people</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for appreciating and appraising own and/or others' visual artworks based on the guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising artworks; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested Guidelines</p> <ul style="list-style-type: none"> • Description of the work: The elements in the work (dot, lines, shapes, forms, colour, texture, tone), materials used (e.g. paper, pencil, clay, wood), size of the work, number of objects/items in the work, • Subject matter: Meaning, message, topic, mood, feelings, history, religion, environment, global warming • Appraisal: What the work can be used for, likes, good things in the work, beauty, social and cultural value, correlation (connecting to other areas of learning) • Experiences to share: The design process through thinking and composing, planning and making, displaying and sharing, etc. <p>B5 1.4.6.2 Develop guidelines for appreciating and appraising own and others' visual artworks that reflect the physical and social environments of some communities in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for appreciating and appraising own and/or others' visual artworks based on the guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising artworks; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATOR AND EXEMPLAR	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.4.6 Demonstrate understanding of how to analyse, appreciate, appraise/critique and present report on own works and that of others based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values), the recordings and reports</p>	<p>Suggested Guidelines</p> <ul style="list-style-type: none"> • Description of the work: The elements in the work (dot, lines, shapes, forms, colour, texture, tone), materials used (paper, pencil, clay, wood), size of the work, number of objects/items in the work. • Subject matter: Meaning, message, topic, mood, feelings, history, religion, environment, global warming. • Appraisal: What the work can be used for, likes, good things in the work, beauty, social and cultural value, correlation (connecting to other areas of learning) • Experiences to share: The design process through thinking and composing, planning and making, displaying and sharing, etc. <p>B5 1.4.6.3 Develop guidelines for appreciating and appraising own and others' visual artworks that reflect the topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for appreciating and appraising own and/or others' visual artworks based on the guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising artworks; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested Guidelines</p> <ul style="list-style-type: none"> • Description of the work: The elements in the work (e.g. dot, lines, shapes, forms, colour, texture, tone), materials used (e.g. paper, pencil, clay, wood), size of the work, number of objects/items in the work. • Subject matter: Meaning, message, topic, mood, feelings, history, religion, environment, global warming. • Appraisal: What the work can be used for, likes, good things in the work, beauty, social and cultural value, correlation (connecting to other areas of learning). • Experiences to share: The design process through thinking and composing, planning and making, displaying and sharing, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 4: Appreciating and Appraising

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.4.6 Demonstrate understanding of how to analyse, appreciate, appraise/critique and present report on own works and that of others based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values), the recordings and reports</p>	<p>B5 2.4.6.1 Develop guidelines for appreciating and appraising own and others' performing artworks that reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for analysing and appreciating/appraising own and/or others' compositions and performances on the guide guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising music, dance and drama; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested guidelines</p> <ul style="list-style-type: none"> • Music: theme, voice production and diction, harmony and blending of parts, interpretation, the elements and knowledge of music. • Dance: theme, entrance/exit, movement variation, gestures, creativity, makeup, movement in relation to singing and drumming, costume, props, energy, stage use, stage setting and dynamics • Drama: characterisation, makeup, gestures, voice projection, diction, use of space, aesthetics, creativity. <p>B5 2.4.6.2 Develop guidelines for appreciating and appraising own and others' performing artworks that reflect the physical and social environment of some communities in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for analysing and appreciating/appraising own and/or others' compositions and performances on the guide guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising music, dance and drama; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.4.6 Demonstrate understanding of how to analyse, appreciate, appraise/critique and present report on own works and that of others based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values), the recordings and reports</p>	<p>Suggested guidelines</p> <ul style="list-style-type: none"> • Music: theme, voice production and diction, harmony and blending of parts, interpretation, the elements and knowledge of music. • Dance: theme, entrance/exit, movement variation, gestures, creativity, makeup, movement in relation to singing and drumming, costume, props, energy, stage use, stage setting and dynamics. • Drama: characterisation, makeup, gestures, voice projection, diction, use of space, aesthetics, creativity. <p>B5 2.4.6.3 Develop guidelines for appreciating and appraising own and others' performing artworks that reflect topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for analysing and appreciating/appraising own and/or others' compositions and performances on the guide guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising music, dance and drama; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested guidelines</p> <ul style="list-style-type: none"> • Music: theme, voice production and diction, harmony and blending of parts, interpretation, the elements and knowledge of music. • Dance: theme, entrance/exit, movement variation, gestures, creativity, makeup, movement in relation to singing and drumming, costume, props, energy, stage use, stage setting and dynamics. • Drama: characterisation, makeup, gestures, voice projection, diction, use of space, aesthetics, creativity. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand I: Visual Arts
Sub-Strand 4: Appreciating and Appraising
INDICATORS AND EXEMPLARS

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 1.4.7 Demonstrate understanding of how to make informed decisions on displays, presentations, performances, recordings and/or reports based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values) for correlation, correction and future modifications</p>	<p>B5 1.4.7.1 Analyse and appreciate own or others’ visual artworks and present reports as feedback on artworks that reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (real/photographs/video) selected works (own or that of others) that reflect the history and culture of the people of Africa; • talk about the works dispassionately using agreed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or another artwork; • record/document the activity and share using an accepted social media by the class/group e.g. Facebook, Twitter, Instagram, WhatsApp, etc. <p>B5 1.4.7.2 Analyse and appreciate own or others’ visual artworks and present reports as feedback on artworks that reflect the physical and social environments of some communities in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (real/photographs/video) selected works (own or that of others) that reflect the physical and social environments of some communities in Africa; • talk about the works dispassionately using agreed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or another artwork; • record/document the activity and share using an accepted social media by the class/group (e.g. Facebook, Twitter, Instagram, WhatsApp). • 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 I.4.7 Demonstrate understanding of how to make informed decisions on displays, presentations, performances, recordings and/or reports based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values) for correlation, correction and future modifications</p>	<p>B5 I.4.7.3 Analyse and appreciate own or others' visual artworks and present reports as feedback on artworks that reflect topical issues of much concern in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (real/photographs/video) selected works (own or that of others) that reflect current topical issues of much concern in Africa; • talk about the works dispassionately using agreed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or another artwork; • record/document the activity and share using an accepted social media by the class/group (e.g. Facebook, Twitter, Instagram, WhatsApp). 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>










Strand 2: Performing Arts
Sub-Strand 4: Appreciating and Appraising

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B5 2.4.7 Demonstrate understanding of how to make informed decisions on displays, presentations, performances, recordings and/or reports based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values) for correlation, correction and future modifications</p>	<p>B5 2.4.7.1 Analyse and appreciate own or others’ performing artworks and present reports as feedback on compositions that reflect the history and culture of the people of Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (photographs/video) of selected performances (own or that of others) that reflect the history and culture of the people of Africa; • talk about the performances dispassionately using agreed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or another composition and performance; • record/document the activity and share using an accepted social media by the class/group (e.g. Facebook, Twitter, Instagram, WhatsApp). <p>B5 2.4.7.2 Analyse and appreciate own or others’ performing artworks and present reports as feedback on compositions that reflect the physical and social environments of some communities in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (photographs/video) of selected performances (own or that of others) that reflect the physical and social environments of some communities in Africa; • talk about the performances dispassionately using agreed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or another composition and performance; • record/document the activity and share using an accepted social media by the class/group (e.g. Facebook, Twitter, Instagram, WhatsApp). <p>B5 2.4.7.3 Analyse and appreciate/appraise own or others’ performing artworks and present reports as feedback on compositions that reflect topical issues in Africa</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (photographs/video) of selected performances (own or that of others) that reflect current topical issues of much concern in Africa; • talk about the performances dispassionately using agreed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or another composition and performance; • record/document the activity and share using an accepted social media by the class/group (e.g. Facebook, Twitter, Instagram, WhatsApp). 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

BASIC 6

Strand I: Visual Arts
Sub-Strand I: Thinking and Exploring Ideas

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 I.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues.</p>	<p>B6 I.1.1.1 Explore and study the artworks of some international visual artists and analyse how their artworks reflect the history and culture of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • use OERs (e.g. library, videos, Facebook, internet) to study and share the artworks of some international visual artists (e.g. Meshack Asare, Zingaro, Leonardo, Michelangelo, Picasso, El-Anatsui, Kara Walker, Ibrahim Mahama, Rebecca Horn); • discuss the works of the international artists studied in relation to the history and cultures of some communities in the world. For example, Ibrahim Mahama uses the transformation of materials to explore among other themes the issue of migration and the socio-economic and cultural heritage of a people; • writing a brief about their choice of artist using the following guidelines: <ul style="list-style-type: none"> - Name - Country of origin - Training - Type of artworks - Title of some works - Preferred Media - Contribution to the development of art. <p>B6. I.1.1.2. Study how the artworks of the international visual artists studied reflect the history and culture of some communities in the world and generate own ideas for creating own artworks</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select the work of any of the international artists studied; • reflect on the themes or purposes of the works; • make an analytical study of artworks to identify the materials, tools, equipment, methods and styles used in designing and making them; • use the experience gained to generate ideas for own artworks that will reflect the history and culture of some communities in the world. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES						
<p>B6 1.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues.</p>	<p>B6. 1.1.1.3. Study some artworks created by international visual artists that reflect the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> select the designs and works of any international visual artist that reflect ideas from the physical and social environments of any community in the world; <table border="1" data-bbox="575 508 1476 808"> <tbody> <tr> <td data-bbox="575 508 898 719">  </td> <td data-bbox="898 508 1182 703">  </td> <td data-bbox="1182 508 1476 703">  </td> </tr> <tr> <td data-bbox="575 719 898 808">A bed designed from the concept of a vehicle</td> <td data-bbox="898 719 1182 808">A building structure based on the concept of a canoe and sail</td> <td data-bbox="1182 719 1476 808">The seat of the government of Ghana developed from the concept of a stool</td> </tr> </tbody> </table> <ul style="list-style-type: none"> appreciate: discuss the selected artworks in groups and share findings with the rest of the class while focusing on the type of artwork, theme/purpose, the idea from the physical and social environment that it reflects, materials and methods/approaches used, etc.; select and compare any two of the artworks in terms type, material, method, finishing, function and suitability, etc. 				A bed designed from the concept of a vehicle	A building structure based on the concept of a canoe and sail	The seat of the government of Ghana developed from the concept of a stool	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p>
								
A bed designed from the concept of a vehicle	A building structure based on the concept of a canoe and sail	The seat of the government of Ghana developed from the concept of a stool						

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 I.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues.</p>	<p>B6. I.1.1.4 Generate own ideas for designing and creating own visual artworks based on the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • use OERs to study the physical and social environments of some communities in the world and select objects/ideas that interest them and what they want to do using <i>spidergrams</i>. <div data-bbox="709 548 1293 716" data-label="Diagram"> <pre> graph TD Fish[Fish] --> Vase[Vase] Fish --> Pendant[Pendant] Fish --> Tray[Tray] Fish --- Ideas((Ideas)) </pre> </div> <ul style="list-style-type: none"> • present and share selected ideas using the prepared <i>spidergrams</i>. • reflect and generate ideas from the <i>spidergrams</i> into 'thumbnail' sketches. <p>B6. I.1.1.5. Study the artworks of some international visual artists that reflect topical issues in some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select works of international visual artists that reflect emerging topical national issues (e.g. war, racism, terrorism, corruption, rights and responsibilities of road users, counterfeiting, intellectual property etc. digital fraud or '<i>sakawa</i>'); • discuss the works in relation to the topical global issues (concepts); • appreciate: talk about the works based on the type, theme/purpose, technique, style, materials, tools, etc. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 I.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues.</p>	<p>B6. I.1.1.6. Brainstorm and generate ideas for creating own visual artworks that will reflect topical issues in some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • use available OERs (e.g. libraries, videos, documentaries, internet, Facebook) to research current topical issues of much concern in some communities in the world; • document results of findings in the forms of notes, statements, downloads and recordings for presentations and class discussions; • reflect on feedback from class discussions and peer reviews to generate concepts for designing and making own artworks that will reflect current topical issues of much concern in the world. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p>

Strand 2: Performing Arts
Sub-Strand 1: Thinking and Exploring Ideas

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues.</p>	<p>B6 2.1.1.1 Explore and study performing artworks of some international performing artists and analyse how their compositions reflect the history and culture of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • use OERs (e.g. library, videos, Facebook, internet) to study and share the artworks of some international performing artists (e.g. Michael Jackson, Fred Astaire, Elton John, Bright Okpocha (Basket Mouth), Osei Boateng, Fela Ransome Kuti, Bob Marley, Kojo Antwi, Seidou Keita, Eddie Murphy); • discuss the works of the international artists studied in relation to the history and cultures of some communities in the world. For example, ‘Exodus’ by Bob Marley; • write briefs about choice of artists using the following guidelines: <ul style="list-style-type: none"> - Name - Country of origin - Training - Type of artworks - Title of some works - Preferred compositions and performances - Contribution to the development of the performing arts industry. <p>B6. 2.1.1.2. Study how the artworks of the international performing artists studied reflect the history and culture of some communities in the world and generate own ideas for creating own performing artworks</p> <p>Learners are) to:</p> <ul style="list-style-type: none"> • select the work of any of the international artists studied in B6. 2.1.1.1; • reflect on the themes or purposes of the works; • make an analytical study of compositions and performances to identify the musicality, vocabulary, movement patterns, costuming, time, rhythm, speed, energy, space, etc.; • use the information gained to generate ideas for own artworks that will reflect the history and culture of some communities in the world. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues.</p>	<p>B6. 2.1.1.3. Study how the artworks of the international performing artists studied reflect the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select the compositions and performances of any international performing artist that reflect ideas from the physical and social environments of any community in the world; • appreciate: discuss the selected artworks in groups and share findings with the rest of the class focusing on the type of composition or performance, theme/purpose, the idea from the physical and social environment that it reflects, vocabulary used, rhythm, etc.; • select and compare any two of the compositions and performances in terms of type, material, method, finishing, function and suitability, etc. <p>B6. 2.1.1.4 Generate own ideas for creating own performing artworks based on the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • use OERs to study the physical and social environments of some communities in the world and select objects/ideas that interest them and what they want to do using concept notes; • present and share selected ideas using the prepared concept notes; • reflect and generate ideas from the concept notes into poems, songs, dance patterns and drama. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES												
<p>B6 2.1.1 Demonstrate understanding of how to generate own ideas for artistic expressions on the people based on their history and culture, the environment and topical local/national/global issues.</p>	<p>B6. 2.1.1.5. Study how the artworks of the international performing artists studied reflect topical issues in some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • select compositions and performance of international performing artists that reflect current topical issues of much concern in the world (e.g. war, racism, terrorism, corruption, rights and responsibilities of road users, counterfeiting, intellectual property rights, <i>sakawa</i> or digital fraud); • discuss the works in relation to the topical global issues (concepts); • appreciate: talk about the works based on the type, theme/purpose, technique, rhythm, style, instruments, movement patterns, costumes, etc. <p>B6. 2.1.1.6 Brainstorm and generate ideas for creating own performing artworks that reflect topical issues in some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • use available OERs (e.g. libraries, videos, documentaries, internet, Facebook) to research current topical issues of much concern in some communities in the world;. • document results of findings in the forms of notes, statements, downloads and recordings for presentations and class discussions; • reflect on feedback from class discussions and peer reviews to generate concepts for composing music, dance, drama, poem etc. on current topical issues of much concern in the world. For example: <table data-bbox="588 1096 1386 1218" style="margin-left: auto; margin-right: auto;"> <tr> <td><i>Choice, Choice, Choice!</i></td> <td><i>Choice, Choice, Choice</i></td> <td><i>Choice, Choice, Choice</i></td> </tr> <tr> <td><i>We can make a choice,</i></td> <td><i>Take a stand, brother</i></td> <td><i>On the world we want,</i></td> </tr> <tr> <td><i>This is our time,</i></td> <td><i>Take a stand, sister</i></td> <td><i>On the way we learn</i></td> </tr> <tr> <td><i>When to make choices,</i></td> <td><i>When to make choices</i></td> <td><i>We can make choices</i></td> </tr> </table>	<i>Choice, Choice, Choice!</i>	<i>Choice, Choice, Choice</i>	<i>Choice, Choice, Choice</i>	<i>We can make a choice,</i>	<i>Take a stand, brother</i>	<i>On the world we want,</i>	<i>This is our time,</i>	<i>Take a stand, sister</i>	<i>On the way we learn</i>	<i>When to make choices,</i>	<i>When to make choices</i>	<i>We can make choices</i>	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p>
<i>Choice, Choice, Choice!</i>	<i>Choice, Choice, Choice</i>	<i>Choice, Choice, Choice</i>												
<i>We can make a choice,</i>	<i>Take a stand, brother</i>	<i>On the world we want,</i>												
<i>This is our time,</i>	<i>Take a stand, sister</i>	<i>On the way we learn</i>												
<i>When to make choices,</i>	<i>When to make choices</i>	<i>We can make choices</i>												

Strand 2: Performing Arts
Sub-Strand 1: Thinking and Exploring Ideas

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 1.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities.</p>	<p>B6 1.2.2.1 Experiment with available visual arts media and methods to create visual artworks based on own views, knowledge and understanding of the artworks of some international visual artists</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • critically examine the works of some international artists; • make similar works of the international artists studied using available materials and tools from the local environment. e.g. <ul style="list-style-type: none"> - clay, plasticine, papier mâché (paper pulp) etc. for modelling and casting; - straw, yarn, paper etc. for weaving; - odds and ends for constructing and assembling; - brushes and paint for painting; - craft tools for perforating, shaping and punching; - folding and shaping paper to make origami and quilling; - spatula and scooping tools for modelling; - needle for sewing, etc. • discuss, compare and share their experiences through jury and peer review. <p>B6 1.2.2.2 Brainstorm and generate designs for creating own visual artworks that reflect the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • study the ideas, forms and structures that constitute the physical and social environments of some communities in the world; • make analytical study (sketches) of the ideas, forms or structures that interest them; • develop images from the ideas, forms and structures studied; • make comprehensive (comp) sketches or final designs for reproduction in artworks; • present designs for peer review; • use the ideas or feedback from the peer review to improve upon the designs for reproduction; • experiment with available materials and tools to reproduce the comp (e.g. <ul style="list-style-type: none"> - clay, plasticine, papier mâché (paper pulp) etc. for modelling and casting; - straw, yarn, paper etc. for weaving; 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 1.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities.</p>	<ul style="list-style-type: none"> - odds and ends for constructing and assembling; - brushes and paint for painting; - craft tools for perforating, shaping and punching; - folding and shaping paper to make origami and quilling; - spatula and scooping tools for modelling; - needle for sewing, etc.; • discuss, compare and share their experiences through jury and peer review. <p>B6 1.2.2.3 Brainstorm and generate designs for making own visual artworks that reflect topical issues in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • reflect on current topical/global issues using available learning resources such as internet, libraries, videos, pictures, etc.; • come out with design concepts that is good for making a two or three dimensional artworks to educate and sensitise the public on the advantages and disadvantages of the current topical/global issues; • develop the concepts into comprehensive designs for reproduction. • present designs for peer review; • experiment with available materials and tools to reproduce the designs (e.g. <ul style="list-style-type: none"> - clay, plasticine, papier mâché (paper pulp) etc. for modelling and casting; - straw, yarn, paper etc. for weaving; - odds and ends for constructing and assembling; - brushes and paint for painting; - craft tools for perforating, shaping and punching; - folding and shaping paper to make origami and quilling; - spatula and scooping tools for modelling; - needle, for sewing, etc. • discuss, compare and share their experiences through jury and peer review. 	<p>Decision Making</p> <p>Problem Solving:</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 2: Planning, Making and Composing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities</p>	<p>B6 2.2.2.1 Experiment with available performing arts media and techniques to create performing artworks based on own views, knowledge and understanding of artworks produced by some international performing artists</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • critically examine the compositions and performances of some international artists; • make similar compositions or performances of the international artists studied using available media, techniques, elements, instruments, melodies etc. for example: <ul style="list-style-type: none"> - Dance by Michael Jackson - Jokes by Bright Okpocha (Basket Mouth) - Song by Bob Marley - Film by Eddie Murphy • discuss and share their experiences through peer review. <p>B6 2.2.2.2 Brainstorm and generate ideas for creating own performing artworks that reflect the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • study the ideas, forms and structures that constitute the physical and social environments of some communities in the world; • make analytical study of the ideas, forms, movement patterns, rhythms, sounds etc. that interest them; • develop, arrange and compose own movement patterns, lyrics, sounds, rhythms, melodies from the ideas studied in the physical and social environments. • present concepts for peer review; • use the ideas or feedback from the peer review to improve upon the arrangements for own compositions. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.2.2 Demonstrate understanding of how to organise own ideas through experimenting with available media and techniques for creating/composing artworks based on the history, culture, environment and topical local/national/global issues of other communities</p>	<p>B6 2.2.2.3 Generate ideas for creating own performing artworks that reflect topical issues in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • reflect on current topical issues of much concern in the world using available learning resources such as internet, libraries, videos, pictures, etc.; • come out with concepts that are good for composing music, dance, drama and poems, etc. to educate and sensitise the public on the advantages and disadvantages of current topical issues of much concern in the world; • present concepts for peer review; • discuss, compare and share their experiences through jury and peer review; • use the ideas or feedback from the peer review to improve upon the arrangements for own compositions. 	<p>Decision Making</p> <p>Problem Solving</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 1: Visual Arts
Sub-Strand 2: Planning, Making and Composing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 1.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production to reflect other cultures in Africa, the visual artists, their culture, the environment and emerging topical issues</p>	<p>B6 1.2.3.1 Create functional and decorative visual artworks based on own views, knowledge and understanding of the medium and style of some international visual artists studied</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • present and share design concepts that reflect knowledge and understanding of the history and culture of some communities in the world; • demonstrate embedded knowledge, skill and experience in the application and use of selected medium and style of an international artist: e.g. <ul style="list-style-type: none"> • elements and principles of art • media: materials (oil paint, clay, paper, cement, stone, yarns, fabric etc.), tools (craft tools, carving tools, brushes, modelling tools, etc.) • methods and techniques: painting, modelling, casting, carving, slabbing, pinching, coiling, sewing, stitching, printing, weaving, dyeing, embossing, quilling, etc.; • make own artworks similar to the works and style of the international artists studied using available materials and tools from the local environment; • discuss, compare and share experiences through jury and peer review. <p>B6 1.2.3.2 Create own visual artworks that reflect the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • present and share design concepts that reflect knowledge and understanding of the physical and social environments in the world; • demonstrate embedded knowledge, skill and experience in the application and use of selected media, technique etc. to make own creative and functional artworks (e.g. <ul style="list-style-type: none"> - clay, plasticine, papier mâché (paper pulp) etc. for modelling and casting; - straw, yarn, paper, cane, bamboo stakes, etc. for weaving; - odds and ends for construction and assemblage; - brushes and paint for painting; - dyes for dyeing - craft tools for perforating, shaping and punching; - folding and shaping paper to make origami and quilling; - spatula and scooping tools for modelling; • needle for sewing, etc.; • discuss, compare and share experiences through jury and peer review. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 1.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production to reflect other cultures in Africa, the visual artists, their culture, the environment and emerging topical issues</p>	<p>B6 1.2.3.3 Create own symbolic visual artworks that communicate, educate or sensitise the public on some topical issues in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • present and share design concepts intended to communicate, educate or sensitise the public on the advantages and disadvantages of current topical issues of much concern in the world. For example: <ul style="list-style-type: none"> - Graphic arts: posters, hand bills, flyers, banners, wall-hanging, T-shirts, brochure, cartoons, etc. - Picture-Making: painting, collage, montage, mosaic, marquetry. - Textiles: woven fabric, printed fabrics, macramé, dyed fabric, appliqué, tassels, fringes, etc. - Sculpture: plaque, shield, statuette, stools, staffs, panels, reliefs, in-the round, trophies, etc. - Jewellery: pendant, badge, beads, bracelet, brooch. - Leatherworks: bags, amulet, etc. - Ceramics/Pottery: ceremonial pots. - Basketry: containers, etc. • demonstrate embedded knowledge, skill and experience in the application and use of selected media, technique etc. to make own creative and functional artworks (e.g. <ul style="list-style-type: none"> - clay, plasticine, papier mâché (paper pulp) etc. for modelling and casting; - straw, yarn, paper, cane, bamboo stakes etc. for weaving; - odds and ends for construction and assemblage; - brushes and paint for painting; - dyes for dyeing - craft tools for perforating, shaping and punching; - folding and shaping paper to make origami and quilling; - spatula and scooping tools for modelling; - needle for sewing, etc. • discuss, compare and share experiences through jury and peer review. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 2: Planning, Making and Composing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production to reflect other cultures in Africa, the visual artists, their culture, the environment and emerging topical issues</p>	<p>B6 2.2.3.1 Create own performing artworks based on own views, knowledge and understanding of the techniques and styles of some international performing artists studied</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • present and share concepts that reflect knowledge and understanding of the history and culture of some communities in the world; • demonstrate embedded knowledge, skill and experience in the application and use of techniques and style of an international artist to compose own music, dance, drama, poetry, etc.; • compose and share own music, dance, drama and poems similar to the works and style of the international artists studied using available media, instruments, etc. from the local environment. • Discuss compositions through peer review. <p>B6 2.2.3.2 Create own performing artworks that reflect the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • present and share concepts that reflect knowledge and understanding of the physical and social environments of some communities in the world; • demonstrate embedded knowledge, skill and experience in the application and use of selected media, techniques, styles, movement patterns, rhythms, melodies etc. to compose music, dance, drama, poems etc. that reflect the physical and social environment of some communities in the world; • discuss, compare and share composition and experiences through peer review. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.2.3 Demonstrate understanding of how to create expressive artworks based on own ideas by applying knowledge of media and methods of production to reflect other cultures in Africa, the visual artists, their culture, the environment and emerging topical issues</p>	<p>B6 2.2.3.3 Create own performing artworks that communicate, educate or sensitise the public on topical issues in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • present and share their concepts intended to communicate, educate or sensitise the public on the advantages and disadvantages of current topical issues of much concern in the world; • demonstrate embedded knowledge, skill and experience in the application and use of performing arts skills, knowledge, experience, techniques, movement patterns, melodies, elements, rhythms etc. to compose own creative and expressive artworks. • discuss, compare and share composition and experiences through peer review. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

Strand 1: Visual Arts
Sub-Strand 3: Displaying and Sharing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 1.3.4. Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B6 1.3.4.1 Plan an exhibition of own functional and decorative visual artworks that reflect the medium and style of some international visual artists studied</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video on an exhibition or visit an exhibition centre, preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service); • discuss the need for displaying portfolio of own visual artworks; • develop a roadmap for the exhibition by: <ul style="list-style-type: none"> - fixing a date - selecting a venue - inviting an audience • brainstorm to agree on a theme for the exhibition; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners); • select works for the exhibition by considering factors such as creativity and originality, finishing and decoration, relevance of the works to the theme, social and cultural importance); • decide on mode of display (e.g. by hanging, draping, spreading); • plan the layout of the exhibition hall, prepare labels for the works (e.g. title, name of artist, date); • clean and prepare the hall and its environment and make it ready for the exhibition; • plan for post-exhibition activities. <p>B6 1.3.4.2 Plan an exhibition of own functional and decorative visual artworks that reflect the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video on an exhibition or visit an exhibition centre, preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service); • discuss the need for displaying portfolio of own visual artworks; 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 I.3.4. Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<ul style="list-style-type: none"> • develop a roadmap for the exhibition by: <ul style="list-style-type: none"> - fixing a date - selecting a venue • inviting an audience • brainstorm to agree on a theme for the exhibition; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners); • select works for the exhibition by considering (e.g. creativity and originality, finishing and decoration, relevance of the works to the theme, social and cultural importance); • decide on mode of display (e.g. hanging, draping, spreading); • plan the layout of the exhibition hall, prepare labels for the works (e.g. title, name of artist, date), • clean and prepare the hall and its environment and make it ready for the exhibition; • plan for post-exhibition activities. <p>B6 I.3.4.3 Plan an exhibition of own functional and decorative visual artworks that communicate, educate or sensitise the public on topical issues in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video on an exhibition or visit an exhibition centre, preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service); • discuss the need for displaying portfolio of own visual artworks; • develop a roadmap for the exhibition by: <ul style="list-style-type: none"> - fixing a date - selecting a venue - inviting an audience • brainstorm to agree on a theme for the exhibition; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners); 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 1.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<ul style="list-style-type: none"> • select works for the exhibition by considering e.g. creativity and originality, finishing and decoration, relevance of the works to the theme, social and cultural importance; • decide on mode of display, e.g. hanging, draping, spreading; • plan the layout of the exhibition hall, prepare labels for the works (e.g. title, name of artist, date); • clean and prepare the hall and its environment and make it ready for the exhibition; • plan for post-exhibition activities. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 3: Displaying and Sharing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B6 2.3.4.1 Plan a display of own performing artworks to share creative experiences of the techniques and styles of some international performing artists studied</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video or live performances (preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service) that reflect emerging topical issues in Ghana; • discuss the need for performing compositions of own music, dance, drama, poetry etc.; • develop a roadmap for the performances by: <ul style="list-style-type: none"> - fixing a date - selecting a venue - inviting an audience • brainstorm to agree on a theme for the performance; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners); • select compositions by considering e.g. creativity and originality, lyrics, movement patterns, dynamics and relevance of the message to the theme, social and cultural importance; • decide on mode and arrangement of performances (e.g. monologue/solo/group, costumes, props, etc.); • getting ready: plan the sequence of events, stage/site plan identifying the positions of all facilities (e.g. PA system, lightings, performance zone, entry, exit, changing and makeup rooms/corners), characters, directors, stage managers, audience, health and security personnel); • clean and prepare the venue and its environment and make it ready for the performance; • Plan for post-performance activities such as cleaning, appreciation, appraisal, evaluation and reporting. • 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B6 2.3.4.2 Plan a display of own performing artworks to share creative experiences of the techniques and styles of some international performing artists studied</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video or live performances (preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service) that reflect emerging topical issues in Ghana; • discuss the need for performing compositions of own music, dance, drama, poetry etc.; • develop a roadmap for the performances by: <ul style="list-style-type: none"> - fixing a date - selecting a venue - inviting an audience • brainstorm to agree on a theme for the performance; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners); • select compositions by considering e.g. creativity and originality, lyrics, movement patterns, dynamics and relevance of the message to the theme, social and cultural importance; • decide on mode and arrangement of performances (e.g. monologue/solo/group, costumes, props, etc.); • getting ready: plan the sequence of events, stage/site plan identifying the positions of all facilities (e.g. PA system, lightings, performance zone, entry, exit, changing and makeup rooms/corners), characters, directors, stage managers, audience, health and security personnel); • clean and prepare the venue and its environment and make it ready for the performance; • Plan for post-performance activities such as cleaning, appreciation, appraisal, evaluation and reporting. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B6 2.3.4.2 Plan a display of own performing artworks to share experiences that reflect own knowledge and understanding of the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video or live performances (preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service) that reflect emerging topical issues in Ghana; • discuss the need for performing compositions of own music, dance, drama, poetry etc.; - develop a roadmap for the performances by; - fixing a date - selecting a venue - inviting an audience • brainstorm to agree on a theme for the performance; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners); • select compositions by considering e.g. creativity and originality, lyrics, movement patterns, dynamics and relevance of the message to the theme, social and cultural importance; • decide on mode and arrangement of performances (e.g. monologue/solo/group, costumes, props, etc.); • getting ready: plan the sequence of events, stage/site plan identifying the positions of all facilities (e.g. PA system, lightings, performance zone, entry, exit, changing and makeup rooms/corners), characters, directors, stage managers, audience, health and security personnel); • clean and prepare the venue and its environment and make it ready for the performance. • plan for post-performance activities such as cleaning, appreciation, appraisal, evaluation and reporting. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.3.4 Demonstrate understanding of how to plan a display/presentation of a portfolio of own artworks by identifying, and preparing a venue, selecting and grouping of artworks and inviting target audience for the planned display/performance.</p>	<p>B6 2.3.4.3 Plan a display of own performing artworks to communicate, educate or sensitise the public on topical issues in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • watch a short video or live performances (preferably during the circuit, district or regional cultural festival of the cultural education unit of the Ghana Education Service) that reflect emerging topical issues in Ghana; • discuss the need for performing compositions of own music, dance, drama, poetry etc.; • develop a roadmap for the performances by: <ul style="list-style-type: none"> - fixing a date - selecting a venue - inviting an audience • brainstorm to agree on a theme for the performance; • send manual and/or electronic invitations (e.g. letters, postcards, WhatsApp, E-mail, Twitter, Instagram, Facebook, announcements, posters, jingles) to target audience, for example parents, PTA/SMC members, stakeholders, colleague learners). • select compositions by considering e.g. creativity and originality, lyrics, movement patterns, dynamics and relevance of the message to the theme, social and cultural importance; • decide on mode and arrangement of performances (e.g. monologue/solo/group, costumes, props); • getting ready: plan the sequence of events, stage/site plan identifying the positions of all facilities (e.g. PA system, lightings, performance zone, entry, exit, changing and makeup rooms/corners), characters, directors, stage managers, audience, health and security personnel); • clean and prepare the venue and its environment and make it ready for the performance; • Plan for post-performance activities such as cleaning, appreciation, appraisal, evaluation and reporting. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

Strand 1: Visual Arts
Sub-Strand 3: Displaying and Sharing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 1.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<p>B6 1.3.5.1 Exhibit own visual artworks to share creative experiences based on ideas, knowledge and understanding of the medium and style of some international artists studied</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of artworks (2-dimensional and 3-dimensional) to exhibit and mount them based on the space available to suit the theme for the exhibition (e.g. artworks that reflect the medium and style of international artists studied); • display artworks by hanging, draping, placing, spreading, leaning, using plinths to raise or add height and depth to some exhibits; • label the works using manual (calligraphy writing) or ICT (computer prints): name of artist, title of work, size of work, date of production; • assign tasks and responsibilities to themselves (individually or in groups) and ensure they are carried out successfully (e.g. leading visitors through the exhibition space, explaining the concepts/title of the artworks and the theme for the exhibition, writing of comments and signing of visitors' books). <p>NOTE</p> <ul style="list-style-type: none"> • check/monitor visitors from improper practices e.g. touching, lifting, handling and/or taking away some of the exhibits; • organise opening and closing ceremonies for the exhibition. <p>B6 1.3.5.2 Exhibit own visual artworks to share creative experiences based on ideas, knowledge and understanding of the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of artworks to exhibit and mount them based on the space available to suit the theme for the exhibition (e.g. artworks that reflect the physical and social environments of some communities in the world); • display artworks by hanging, draping, placing, spreading, leaning, using plinths to raise or add height and depth to some exhibits; • label the works using manual (calligraphy writing) or ICT (computer prints): name of artist, title of work, size of work, date of production; 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 1.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<ul style="list-style-type: none"> • assign tasks and responsibilities to themselves (individually or in groups) and ensure they are carried out successfully (e.g. leading visitors through the exhibition space, explaining the concepts/title of the artworks and the theme for the exhibition, writing of comments and signing of visitors' books). <p>Note</p> <ul style="list-style-type: none"> • check/monitor visitors from improper practices (e.g. touching, lifting, handling and/or taking away some of the exhibits); • organise opening and closing ceremonies for the exhibition. <p>B6 1.3.5.3 Exhibit own visual artworks to share creative experiences that communicate, educate or sensitise the public on topical issues in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of artworks to exhibit and mount them based on the space available to suit the theme for the exhibition (e.g. artworks that reflect the medium and style of international artists studied); • display artworks by hanging, draping, placing, spreading, leaning, using plinths to raise or add height and depth to some exhibits; • label the works using manual (calligraphy writing) or ICT (computer prints): name of artist, title of work, size of work, date of production; • assign tasks and responsibilities to themselves (individually or in groups) and ensure they are carried out successfully (e.g. leading visitors through the exhibition space, explaining the concepts/title of the artworks and the theme for the exhibition, writing of comments and signing of visitors' books). <p>NOTE</p> <ul style="list-style-type: none"> • check/monitor visitors from improper practices (e.g. touching, lifting, handling and/or taking away some of the exhibits); • organise opening and closing ceremonies for the exhibition. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 3: Displaying and Sharing

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<p>B6 2.3.5.1 Stage a display of own performing artworks to share creative experiences of the techniques and style of international performing artists studied</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of compositions to be performed during the event to reflect medium and style of the international artists studied based on the selected theme, time available and the expected audience; • assign individual and group tasks and responsibilities and ensure they are carried out successfully e.g. master of ceremony, ushering and introduction of special guests and other dignitaries to the show (e.g. explaining the concepts/title of the compositions, performances and the theme for the event, recording of comments and suggestions); • arrange the sequence of performances to best tell the story of the event from the beginning to the end; • follow the programme of the day: opening, performances and closing. <p>NOTE</p> <ul style="list-style-type: none"> • prepare template for appreciating, appraising, evaluating and reporting, etc.; • clean the hall after the performance. <p>B6 2.3.5.2 Stage a display of own performing artworks to share creative experiences of the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of compositions to be performed during the event to reflect the physical and social environments of some communities in the world based on the selected theme, time available and the expected audience; • assign individual and group tasks and responsibilities and ensure they are carried out successfully e.g. master of ceremony, ushering and introduction of special guests and other dignitaries to the show (e.g. explaining the concepts/title of the compositions, performances and the theme for the event, recording of comments and suggestions); • arrange the sequence of performances to best tell the story of the event from the beginning to the end; • follow the programme of the day: opening, performances and closing. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.3.5 Demonstrate understanding of how to display/present a portfolio of art works that share own knowledge, concepts, ideas and experiences with audience through display/presentation; and using senses/manual/digital applications where necessary, to record for reporting on the events.</p>	<p>NOTE</p> <ul style="list-style-type: none"> • prepare template for appreciating, appraising, evaluating and reporting, etc.; • clean the hall after the performance. <p>B6 2.3.5.3 Stage a display of own performing artworks to share creative experiences that communicate, educate and sensitise the public on topical issues in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • decide on the types and number of compositions to be performed during the event to communicate, educate and sensitise the public on the advantages and disadvantages of current topical issues of much concern in the world based on the selected theme, time available and the expected audience; • assign individual and group tasks and responsibilities and ensure they are carried out successfully (e.g. master of ceremony, ushering and introduction of special guests and other dignitaries to the show for explaining the concepts/title of the compositions, performances and the theme for the event, recording of comments and suggestions); • arrange the sequence of performances to best tell the story of the event from the beginning to the end; • follow the programme of the day: opening, performances and closing. <p>NOTE</p> <ul style="list-style-type: none"> • prepare template for appreciating, appraising, evaluating and reporting, etc.; • clean the hall after the performance. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

Strand I: Visual Arts
Sub-Strand 4: Appreciating and Appraising

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 1.4.6 Demonstrate understanding of how to analyse, appreciate, appraise/critique and present report on own works and that of others based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values), the recordings and reports</p>	<p>B6 1.4.6.1 Develop guidelines for appreciating and appraising own and others' visual artworks that reflect the medium and style of the international visual artists studied</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for appreciating and appraising own and/or others' visual artworks based on the guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising artworks; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested Guidelines</p> <ul style="list-style-type: none"> • Description of the work: The elements in the work (e.g. dots, lines, shapes, forms, colour, texture, tone), materials used (e.g. paper, pencil, clay, wood), size of the work, number of objects/items in the work, • Subject matter: Meaning, message, topic, mood, feelings, history, religion, environment, global warming • Appraisal: What the work can be used for, likes, good things in the work, beauty, social and cultural value, correlation (connecting to other areas of learning). • Experiences to share: the design process through thinking and composing, planning and making, displaying and sharing, etc. <p>B6 1.4.6.2 Develop guidelines for appreciating and appraising own and others' visual artworks that reflect the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for appreciating and appraising own and/or others' visual artworks based on the guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising artworks; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 1.4.6 Demonstrate understanding of how to analyse, appreciate, appraise/critique and present report on own works and that of others based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values), the recordings and reports</p>	<ul style="list-style-type: none"> • the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested Guidelines</p> <ul style="list-style-type: none"> • Description of the work: The elements in the work (e.g. dot, lines, shapes, forms, colour, texture, tone), materials used (e.g. paper, pencil, clay, wood), size of the work, number of objects/items in the work. • Subject matter: Meaning, message, topic, mood, feelings, history, religion, environment, global warming. • Appraisal: What the work can be used for, likes, good things in the work, beauty, social and cultural value, correlation (connecting to other areas of learning). • Experiences to share: the design process through thinking and composing, planning and making, displaying and sharing, etc. <p>B6 1.4.6.3 Develop guidelines for appreciating and appraising own and others' visual artworks that communicate, educate and sensitise the public on topical issues in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for appreciating and appraising own and/or others' visual artworks based on the guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising artworks; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested Guidelines</p> <ul style="list-style-type: none"> • Description of the work: The elements in the work (e.g. dot, lines, shapes, forms, colour, texture, tone), materials used (e.g. paper, pencil, clay, wood), size of the work, number of objects/items in the work, • Subject matter: Meaning, message, topic, mood, feelings, history, religion, environment, global warming • Appraisal: What the work can be used for, likes, good things in the work, beauty, social and cultural value, correlation (connecting to other areas of learning) • Experiences to share: The design process through thinking and composing, planning and making, displaying and sharing, etc. 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Literacy</p>

Strand 2: Performing Arts
Sub-Strand 4: Appreciating and Appraising

CONTENT STANDARD	INDICATORS AND EXEMPLAR	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 2.4.6 Demonstrate understanding of how to analyse, appreciate, appraise/critique and present report on own works and that of others based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values), the recordings and reports</p>	<p>B6 2.4.6.1 Develop guidelines for analysing and appreciating own and others' performing artworks that reflect the technique and style of international performing artists studied</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for analysing and appreciating/appraising own and/or others' compositions and performances on the guide guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising music, dance and drama, poetry, etc.; • agree on what to use the appraisal report for and how to share it; • agree on the approach/method (manual/digital) to use in recording/documenting the appraisal process; • fix a day/date for the appreciation/appraisal/jury. <p>Suggested guidelines</p> <ul style="list-style-type: none"> • Music: Theme, voice production and diction, harmony and blending of parts, interpretation, the elements and knowledge of music • Dance: Theme, entrance/exit, movement variation, gestures, creativity, makeup, movement in relation to singing and drumming, costume, props, energy, stage use, stage setting and dynamics • Drama: Characterisation, makeup, gestures, voice projection, diction, use of space, aesthetics, creativity, <p>B6 2.4.6.2 Develop guidelines for appreciating and appraising own and others' compositions and performances that reflect the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • discuss and accept a guide for analysing and appreciating/appraising own and/or others compositions and performances on the guide guidelines suggested below; • identify the correct vocabulary to use for appreciating and appraising music, dance and drama, poetry, etc.; 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

CONTENT STANDARD	INDICATORS AND EXEMPLAR	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
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Strand 2: Performing Arts
Sub-Strand 4: Appreciating and Appraising

CONTENT STANDARD	INDICATORS AND EXEMPLARS	SUBJECT SPECIFIC PRACTICES AND CORE COMPETENCIES
<p>B6 1.4.7 Demonstrate understanding of how to make informed decisions on displays, presentations, performances, recordings and/or reports based on established guide for judging artworks (the theme, subject matter, media, techniques, elements and principles of design, social, aesthetic, cultural and functional values) for correlation, correction and future modifications</p>	<p>B6 1.4.7.1 Analyse and appreciate own or others’ artworks and present reports as feedback on artworks that reflect the medium and style of international performing artists studied</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (real/photographs/video) selected works (own or that of others) that depict the medium and style of international performing artists studied; • talk about the works dispassionately using agreed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or another artwork; • record/document the activity and share using an accepted social media by the class/group e.g. Facebook, Twitter, Instagram, WhatsApp, etc. <p>B6 1.4.7.2 Analyse and appreciate own or others’ performing artworks and present reports as feedback on artworks that reflect the physical and social environments of some communities in the world</p> <p>Learners are to:</p> <ul style="list-style-type: none"> • display (real/photographs/video) selected works (own or that of others) that reflect the physical and social environment of some communities in the world; • talk about the works dispassionately using agreed guidelines; • use the outcome of the appreciation/appraisal to modify the product or to produce similar or another artwork; • record/document the activity and share using an accepted social media by the class/group (e.g. Facebook, Twitter, Instagram, WhatsApp). 	<p>Decision Making</p> <p>Creativity and Innovation</p> <p>Communication</p> <p>Collaboration</p> <p>Digital Technology</p>

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Strand 2: Performing Arts
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APPENDICES

GLOSSARY

a) Visual Arts

- 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.
- 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, 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).
- 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.
- Design:** The plan, conception, or organization 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 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: The art that is made to be used or serve a purpose.

Gallery: A place for displaying or selling artworks.

Genre: The representation of people, subjects, and scenes from everyday life.

Gesture drawing: The drawing of lines quickly and loosely to show movement in a subject.

Glaze: In ceramics, it is the thin, glossy coating fired onto pottery. In painting, it is a thin layer of transparent paint.

Green ware: Bone-dry, unfired pottery.

Hand-building: Making clay forms by a non-mechanical process, such as pinching, coiling, and slab building.

Harmony: The principle of design that combines elements in a work of art to emphasise the similarities of separate but related parts.

Hue: The name of a colour (e.g., red, blue, yellow, orange).

Illustration: A picture specifically designed for the purpose of communicating commercial ideas, such as images for CD covers or books.

Incise: To remove (subtract) clay by cutting into the surface.

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.

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.

Landscape: A work of art that shows an outdoor scene.

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 dry. Joining slabs, carving, or burnishing is done at this stage.

Line: A point moving in space. Line can vary in width, length, curvature, colour, or direction.

Loom: A frame or machine for weaving fabrics.

Marquette: A small model (as of a sculpture or a building).

Mass: The outside size and bulk of a form, such as a building or a sculpture; the visual weight of an object.

Media: Plural of Medium, it refers to materials used to make art; categories of art (e.g., painting, sculpture, film).

Medium: A material used to produce art; for example, paint, clay, fibre. The plural of medium is Media.

Middle ground: Area of a two-dimensional work of art between the foreground and background.

Mixed media: A work of art for which more than one type of art material is used to create the finished piece.

Modelling: A sculptural technique of manipulating a soft material to create a three dimensional form.

Monochromatic: A colour scheme involving the use of only one hue that can vary in value or intensity.

Mood: The state of mind or feeling communicated in a work of art, frequently through colour.

Mosaic: An art work that is created by pasting a surface with very tiny pieces of other materials.

Motif: A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.

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.

Narrative art: An artwork that tells a story or shares information.

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.

Neutral colours: The colours black, white, grey, and variations of brown. They are included in the colour family called Earth colours.

Non-objective: Having no recognisable object as an image. Also called nonrepresentational.

Observational: Skills learned while observing first-hand, the object, figure, or place. They are required for achieving good drawings.

Pattern: Anything repeated in a predictable combination. A line, shape, or colour repeated again and again.

Performance art: A type of art in which events are planned and enacted before an audience for aesthetic reasons.

Perspective: A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface.

Point of view: The angle from which the viewer sees the objects or scene.

Portfolio: A systematic, organized collection of students' work.

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 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).

Proportion: The size or amount of one thing compared to that of another thing.

Realistic art: Artworks that show things the way they really look.

Reflection: Personal and thoughtful consideration of an artwork, an aesthetic experience, or the creative process.

Relief: A type of sculpture in which forms project from a flat background; areas of relief may be concave or convex:

Bas-relief – a low relief.

High relief – a sculptural relief that stands out or protrudes from the background

Additive relief – a type of relief in which elements are added and protrude from a surface.

Subtractive relief – a type of relief in which elements are carved, etched or inscribed into a surface.

Resist: An art process using two or more materials that do not mix, such as, crayon and watercolour or wax and dye.

Rhythm: Intentional, regular repetition of lines of shapes to achieve a specific repetitive effect or pattern.

Rubric: A guide for judgement or scoring; a description of expectations.

Scale: Relative size, proportion used to determine measurements or dimensions within a design or work of art.

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.

Screen printing: A printmaking technique in which a screen is used as the printing block or plate.

Sculpture: A three-dimensional work of art either in the round (to be viewed from all sides) or in *bas relief* (low relief in which figures protrude slightly from the background).

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.

Shade: Colour with black added to it.

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.

Silhouette: Outline drawing of a shape filled in with a solid colour.

Sketch: A drawing without much detail, usually completed in a short time.

Slab building: A hand-building method with clay using flat rolled out sheets of clay.

Slip: Liquid or fluid clay used in joining clay pieces and also for surface decoration.

Smudging: Merging colours applied to a surface with a graphite pencil, brush, crayon, coloured pencil or other medium; sometimes called feathering or blending.

Soft sculpture: Sculpture made with fabric and stuffed with soft material.

Solvent: The liquid that controls the thickness or the thinness of paint.

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.

Still life: Arrangement or work of art showing a collection of inanimate objects.

Structure: The way in which parts are arranged or put together to form a whole.

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.

Subtractive: Refers to sculpting method produced by removing or taking away from the original material (the opposite of additive).

Symbol: An image that represents something else.

Texture: The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.

Theme: An idea based on a particular subject.

Three-dimensional: Having height, width, and depth. Also referred to as 3-D.

Tint: A colour mixed with white to make it lighter.

Tone: Colour shaded or darkened with grey (black plus white).

Two-dimensional: Having height and width but not depth. Also referred to as 2-D.

Unity: Total visual effect in a composition achieved by the careful blending of the elements of art according to the principles of design.

Value: Lightness or darkness of a hue or neutral colour. A value scale shows the range of values from black to white.

- Variety:** A principle of art concerned with combining one or more elements of art in different ways to create interest.
- Virtual:** An image produced by the imagination and not existing in reality.
- 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, leatherworks, 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 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.

b) Performing Arts

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):
 - a) Largo = slow
 - b) Adagio = slow
 - c) Andante = steady walking tempo
 - d) Moderato = moderate
 - e) Allegro = fast
 - f) Presto = very fast

Syncopation is a term relating to rhythm which has "off-the-beat" accents.

Dynamics: Loud sounds, Soft sounds

Pitch: How high or low a sound is.

Tempo: Speed of music – Fast or slow

Form/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.

Rhythmic patterns: The various rhythms played by individual instruments in drum music (Adowa, Agbadza, Kpanlogo, Kundum, Bawa) are all rhythmic patterns.

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.

Melodic patterns: Sing a known song and clap out every word you sing and that gives you the melodic patterns.

Melodic Contour: The rise and fall of pitches in a melody.

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

Flute: Flute is an orchestral instrument.

Atent&en: A bamboo flute.

Castanet: (known in Akan as *Frikyiwa*) a small metallic musical instrument used for time lines.

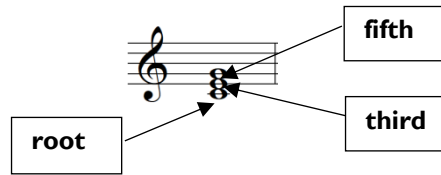
Game songs: Songs children sing during play/games, e.g. stone passing game songs.

Echo-Clap/shout: Clapping back a rhythmic pattern immediately after a given pattern.

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.

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 note 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.

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.



Staff: (plural: staves) uses five parallel lines and four spaces to notate (write down) the pitches of music.

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.

Solo: Music for one voice or one instrument.

Duet: Music for two voices or instruments.

Trio: Music for three voices or instruments.

Patriotic songs: Songs sung to show love for one's country or the passion which inspires one to serve his or her country.

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.

Aerophones: Instruments played by blowing air through the instrument, e.g. *Wia* or *Atenteben*,

Chordophones: Instruments from which sound is made by a vibrating chord or string (e.g. *Goji*)

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 stick.

Rest: Rest is a musical symbol similar to notes, but indicate lengths of silences.

TOOLS AND MATERIALS FOR CREATIVE ARTS

1. Dry Materials for Making Marks

- Pencils
- Pencil crayons
- Charcoal
- Conté crayons
- Chalk
- Chalk pastels
- Oil pastels
- Wax crayons

2. Wet Materials for Making Marks

- ballpoint pens
- felt pens
- markers
- ink
- India ink
- Colourants and paints: acrylic, water colour, tempera, poster, dyes, etc.

3. Tools Used to Apply Wet and Dry Materials

- Pens/Brushes
- Stomps/Tortillons
- Rollers
- Airbrush
- Palette Knife
- Found objects

4. Cutting Tools

- Scissors
- Cutter
- Blade

5. Craft Tools

- Embossment tools
- EVA Punches
- Design/Symbol Cutting Machines
- Hammer and Mallet
- Perforating and Drilling Tools
- Carving Tools
- Craft Punches

6. Sewing Tools

- Embroidery Tools
- Knitting Tools
- Scissors
- Needle

7. Measuring Tools

- Tape Measure
- Ruler

8. Modelling Tools

- Spatulas
- Scooping Tools
- Kidney

9. Tools and Equipment for Working with Wet and Dry Materials

- Easel
- Drawing board
- T-square
- Palette

10. Materials Used as Surfaces on Which to Make Marks

- Papers: Cartridge, Embossed, Art paper, Bond paper, etc.
- Glass
- Fabric
- Leather
- Plastic
- Metal
- Wood
- Wall
- Human body

11. Materials for modelling, Casting and Carving

- Clay
- Plaster
- Plasticine
- Metals
- Wood
- Glass
- Fabrics
- Leather

- Plastics
- Sand
- Papers

11. Materials for modelling, Casting and Carving

- Clay
- Plaster
- Plasticine
- Metals
- Wood
- Glass
- Fabrics
- Leather
- Plastics
- Sand
- Papers

12. Adhesives

- Polyvinyl acetate (PVA) Glue
- White Glue
- Cassava Starch
- Gum Arabic

13. Computer and Digital Equipment for Capturing, Creating, Manipulating and Displaying Images

- Computers
- Graphic design software

14. Assorted Materials:

- Odds and ends
- Fibres
- Fabrics
- Foam
- Styrofoam
- Bamboo
- Packages
- Calendars
- Magazines
- Metal and plastic containers
- Yarn
- Cords

1. *Fɔntɔmfrɔm*: *Bɔmaa* (master drum), *Atumpan*, *Petia*, *Apentema*, *Ntrowa* (encased rattles), *Dawuro* (bell).
2. *Kete*: *Kwadum* (master drum), *Apentema*, *Petia*, *AAbrukuwa*, *Ntrowa* (rattles) *Donno* (hourglass drum), *Dawuro* (gong gong).
3. *Adowa*: *Atumpan* (master drum), *Petia*, *Apentema*, 2 *Donno* (hourglass drum) 2 *Adwuraa* (slit bells).
4. *Kundum*: *Afrikiyiwa* (castanet) 1st and 2nd bells (*Glawule*), bamboo clappers, 1st drum (*Abrema*), 2nd drum (*Apentema*) 3rd drum *Edomgbole* (master drum).
5. *Atsiabgekɔ*: *Atsimevu*, *Sogo*, *Boba*, *Laklevi*, *Kidi*, double bell and rattle.
6. *Agbadza*: *Sogo* (master drum), *Gakogui* (double bell), *Axatse* (rattles), *Kaganj*, *Kidi*.
7. *Gahu*: *Sogo I*, *Sogo II* or *Atsemevu*, *Gakogui* (bell), *Kaganj*, *Kidi*
8. *Bɔbɔbɔ*: *Vuga* (master drum) *Asivui*, (bugle), *Pati*, *Vuvi* (small drum) castanets – as time went on conga and tambourine were included on the list of drums, deleting the *Pati* from the ensemble.
9. *Kaptsa*: *Gogota* (double bell), *Toke* (banana bell), *Oko* (castanet), *Mmaa* (wooden clappers), *Faw* (enmeshed gourd rattle) *Oplete wayo* (small drum) and *Oplete njwa* (big drum).
10. *Gome*: Bamboo clappers, *Pati* (rattle) and *Gome* drum.
11. *Kpanlogo*: *Ngongo* (bell), castanet, rattle and other small drums.
12. *Sikiyi*: *Sikiyi twene* (sikiyi drum), *Apentema*, *Petia*, *Donno*, *Ntrowa* (rattle).
13. *Gyile*, *Kuor/Gangaa* drums, ankle bells, castanet.
14. Shakers, Bell, Drums, Clappers, Bamboo Sticks, *Axatse*, etc. as rhythmic instruments for accompaniment.

INSTRUMENTAL RESOURCES

Classification of Musical Instruments

Primary idiophones: These are held and played as part of the musical ensemble. These include bells, metal rattles, metal castanets, percussion sticks, stamping tubes in the form of stamps of bamboo, *Sansa*, xylophones, etc.

Secondary Idiophones: These are attached to the instruments such as buzzers or to the wrist of the performer or to the body of the dancer –as the ankle, the knee, or wrist, depending on the type and source of the movement.

Some local names: *Ntrowa, Frikyiwa, Adawuro, Gakogui, Axaste, Nnawuta, Penpensiwa, Akasae.*

Membranophones: These are drums with parchment heads. The sounds come through the membranes stretched over an opening. Materials used include wood, clay, metal or gourd, coconut, etc.

Shapes: These can be hourglass, rectangular, gourd, cylindrical, bottle-shaped, conical, etc.

Some Local Names: *Atumpan, Petia, Brekete, Gungun, Luŋa (Donno/Dondo), Sogo, Kagan, Kidi, Jembe, etc.*

Chordophones: These are stringed instruments. They are either played with the hand or with a bow, and sound is produced on them by setting the strings into vibration. There are many varieties of chordophones, ranging from one-stringed fiddle to 8 or more strings. These include varieties of lutes, harps, zithers, lyres and musical bows.

Eg 1. Zithers: The strings are stretched between two ends of the body. We have stick-raft and trough zithers.

Eg. 2 Lutes: Composed of a body, and a neck which serves both as handle and as a means of stretching the strings beyond the body. The strings are horizontal. We have bowed lutes,-i.e. a fiddle and plucked lutes,-i.e. *Benta*.

Eg.3 Lyres: This has no neck and the strings are stretched across to the yoke. We have the box lyre and the bowl lyre.

Eg. 4 Harp: the strings are vertical and are attached to the sound board, and they run vertically away from it. In the Congo, we have an 8- stringed harp called *Lulanga*.

Eg. 5 Musical Bows: These can have separate resonators, sometimes the mouth serves as a resonator. We also have mouth bows, gourd bows, harp lute and *Seprewa*.

Aerophones: These are wind instruments. They are widespread in Africa, particularly Central Africa and the West Coast. Examples are horns, trumpets and flutes. Woodwind instruments can be played alone or in combination with other instruments. They could be used as background music, for dances or for ceremonies and rites.

Some local names: *Wia, Mmenson, Mmentia, Odurogya, Atenteben.*

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