

GHANA EDUCATION SERVICE  
(MINISTRY OF EDUCATION)



REPUBLIC OF GHANA

**CREATIVE ARTS AND DESIGN CURRICULUM  
FOR BASIC 7 – 10  
(COMMON CORE PROGRAMME)**

SEPTEMBER 2020



## **Creative Arts and Design Curriculum for B7- B10**

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## FOREWORD

The Ministry of Education, acting through the National Council for Curriculum and Assessment (NaCCA) has, in recent times, been working on curriculum and assessment reforms to improve the quality and relevance of learning experiences in pre-tertiary schools in Ghana. This curriculum, known as the Common Core Programme (CCP), is a sequel to the Kindergarten-Primary standards-based school curriculum, the implementation of which commenced with the 2019/2020 academic year. The CCP is carefully designed for learners in Basic 7 to Basic 10 (JHS 1 – SHS 1) as part of a holistic learning experience that prepares them for post-secondary education, the world of work or both. The curriculum focuses on building character and nurturing values, in addition to ensuring a seamless progression for all learners from JHS to SHS and creates clear pathways for academic and career-related programmes from Basic 11 to Basic 12 (SHS2 - SHS3).

In the twenty-first century, memorisation of facts and figures is no longer a sufficient learner attribute. Therefore, the CCP focuses on the acquisition of the 4Rs (Reading, wRiting, aRithmetic and cReativity) and core competencies to afford learners the ability to apply knowledge innovatively to solve everyday problems. Personal projects, community projects and community service

have been integrated into the CCP as part of a comprehensive assessment programme, including assessment of knowledge, skills, attitudes and values that mainly emphasise what learners can do. It is hoped that the content of this curriculum will promote better high school education that meets the varied learning needs of the young people in the country and addresses the shortfalls in the current school curriculum in relation to learning and assessment.

The Ministry of Education is committed to ensuring that our schools develop globally competitive high school graduates who have the requisite employable skills and workplace ethos. The CCP curriculum will, therefore, play an important role in this regard. The Ministry will support the effective implementation of the CCP to include capacity development of all teachers to ensure improved learning experiences and outcomes for our young people.

**Dr. Matthew Opoku Prempeh (MP)**

*The Honourable Minister of Education*

## ACKNOWLEDGEMENTS

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# CONTENTS

FOREWORD	iii
ACKNOWLEDGEMENT	iv
INTRODUCTION	ix
RATIONALE	xi
PHILOSOPHY	xii
AIMS	xiii
PROFILE OF EXPECTED LEARNING BEHAVIOURS	xiii
ASSESSMENT	xviii
CREATIVE AND INCLUSIVE PEDAGOGIES	xxi
CORE COMPETENCIES	xxiv
INSTRUCTIONAL EXPECTATIONS	xxv
ORGANISATION AND STRUCTURE OF THE CAD CURRICULUM	xxv
SCOPE AND SEQUENCE	xxix
<b>BASIC 7</b>	<b>I</b>
<b>STRAND 1: DESIGN</b>	<b>2</b>
SUB-STRAND: 1.1.Design in Nature and Manmade Environment	2
<b>STRAND 2: CREATIVE ARTS</b>	<b>6</b>
SUB-STRAND: 2.1 Media and Techniques	6
SUB-STRAND: 2.2. Creative and Aesthetic Expression	13
SUB-STRAND: 2.3. Connections in Local and Global Cultures	18



<b>BASIC 8</b>	<b>23</b>
<b>STRAND 1: DESIGN</b>	<b>24</b>
SUB-STRAND: 1.2. Drawing, Shading, Colouring and Modelling for Design	24
<b>STRAND 2: CREATIVE ARTS</b>	<b>28</b>
SUB-STRAND: 2.1 Media and Techniques	28
SUB-STRAND: 2.2 Creative and Aesthetic Expression	33
SUB-STRAND: 2.3. Connections in Local and Global Cultures	38
<b>BASIC 9</b>	<b>43</b>
<b>STRAND 1: DESIGN</b>	<b>44</b>
SUB-STRAND: 1.3. Creativity, Innovation and the Design Process.	44
<b>STRAND 2: CREATIVE ARTS</b>	<b>46</b>
SUB-STRAND: 2.1 Media and Techniques	46
SUB-STRAND: 2.2 Creative and Aesthetic Expression	52
SUB-STRAND: 2.3. Connections in Local and Global Cultures	57
<b>BASIC 10</b>	<b>61</b>
<b>STRAND 1: DESIGN</b>	<b>62</b>
SUB-STRAND: 1.4 Career pathways in Design	62
<b>STRAND 2: CREATIVE ARTS</b>	<b>64</b>
SUB-STRAND: 2.1 Media and Techniques	64
SUB-STRAND: 2.2 Creative and Aesthetic Expression	71
SUB-STRAND: 2.3. Connections in Local and Global Cultures	78
APPENDICES	87
APPENDICES	109





REFERENCES	115
CREATIVE ARTS AND DESIGN SUBJECT PANEL MEMBERS AND REVIEWERS	118
SUPERVISORS AND COORDINATING TEAM	118







## INTRODUCTION

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

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

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

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

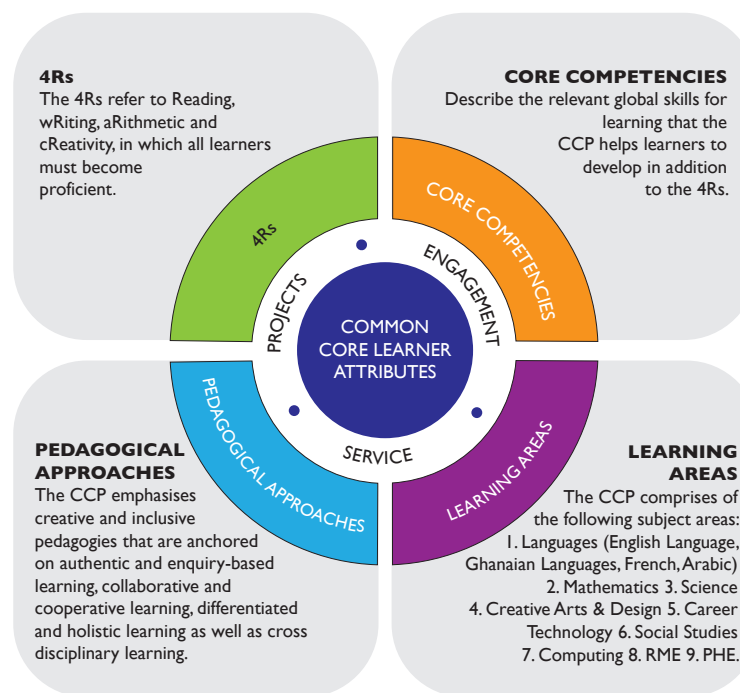


Figure 1: CCP Learner Attributes

### Learning and Teaching Approaches

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

- The 4Rs across the Curriculum: The 4Rs refer to Reading, wRiting, aRithmetic and cReativity, which all learners must become fluent in.

## Learning Context

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

## Learning Areas

The CCP comprises the following learning areas:

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

This document sets out the standards for learning Creative Arts and Design (CAD) in the Common Core Programme (CCP). The standards in the document are posited in the expectation that the CCP (B7 – B10) will offer quality education for all types of learners. The design of this curriculum is based on the features of the CCP as shown in Figure 1. It emphasises a set of high internationally-benchmarked career and tertiary education

readiness standards. Learners need to acquire these competencies in CAD for post-secondary education, workplace training or both. The curriculum has been designed to be user friendly because it provides a detailed preamble that covers the rationale, philosophy, aims, profile of expected learning behaviours (i.e. knowledge, skills, attitudes and values), pedagogical approaches, core competencies and the 4Rs, assessment practices and instructional expectations.

## RATIONALE

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

Creative Arts and Design (CAD) provides opportunities for a learner to self-explore, self-express, build mental focus, skilfully use hands to create (physical dexterity), manage and reduce stress and achieve personal satisfaction and enjoyment. The arts inform our lives with meaning every time we experience the joy of a well-remembered song, experience the flash of inspiration that comes with immersing ourselves in an artist's sculpture or painting, enjoying a sublime dance, learning from an exciting animation or being moved by a captivating play. The skills acquired through the study of CAD will enable learners to improve their performance in other learning areas. It also prepares them for the modern world of work. In addition, we envisage that CAD will be generating a significant part of the creative and intellectual capital that will drive our country's economy in future. It will also provide an avenue for personal realisation in at least one art discipline in which they will continue to be actively involved in their adult lives, as well as support in their communities.

Creative Arts and Design study at the basic 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).

CAD inculcates in the learner the basic knowledge and understanding of diverse cultures, strong logical competences 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.

Therefore, the study of Creative Arts and Design 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 predispose the learner for advance learning in senior high school and college thus contributing to informed choices of career courses and vocations in the creative arts industry;
6. transmit, promote and preserve the culture of the 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 performing, producing, 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

In our ever growing industrialised and technological society, there is the urgent need to generate a learning system that will not just give knowledge but also the necessary skills to individuals to develop the right values and attitudes. Creative Arts and Design education is to guide the learner to acquire 21st century skills of communication and collaboration, critical thinking and problem solving, personal development and leadership, cultural identity and global citizenship, creativity and innovation, digital literacy, financial literacy, open-mindedness, etc., on one hand, and instil the nation's core values of honesty, integrity, cooperation, perseverance and grit, teamwork, respect for others and responsible citizenry, on the other.

### Teaching Philosophy

The philosophy for teaching Creative Arts and Design (CAD) interconnects 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/eared):** Learn to look closely for details of an object mentally and draw/hear/see even if no object/sound/text is present.
2. **Inventive (visionary):** Learn to imagine and manipulate ideas and images from memory.
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 (grit), 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 judgements.

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

### Learning Philosophy

Creative Arts and Design respects the uniqueness of every learner. It develops individual talents based on the learning activities – music, dance, drama, drawing, modelling, casting, weaving, etc. CAD offers learners the opportunity to work as individuals or in groups without discrimination or comparison. In CAD, learners engage through various learning approaches and activities that promote critical thinking, brainstorming, decision making and learning. It helps learners to appreciate various aspects of the arts.

The CAD curriculum is designed to be interactive, exciting and stimulating. The teacher's primary role is to coach and facilitate learning and overall comprehension of materials, and to measure learning through both formal and informal forms of assessment, like group projects, learners' portfolios, and class participation. The high tech approach to learning that utilises different technologies to aid learners in their classroom is employed in CAD. As much as possible, where available, computers, tablets and internet will be used to engage learners in the learning process.

The classroom environment (social and physical) should encourage learners to participate and collaborate inclusively, understand and respect their skills, abilities and experiences and those of others. This sets a sustainable pace in achieving expected learning outcomes in the 4Rs—Reading, wRiting, aRithmetic and cReativity. Ultimately, CAD enables learners to discover their talents, develop core competencies, and acquire functional and foundational skills that lead to lifelong learning.

## AIMS

### General Aim

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

### Specific Aims

The CAD curriculum:

1. Educates the learner in Art and through the Arts (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 industrialisation;
8. Develops in the learner the skill of appreciation and appraisal of the creative arts and the artists /artistes.

## PROFILE OF 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;
- Artistic Process (Creating, Performing, Presenting, Producing, Responding and Connecting);
- Attitudes and Values (Honesty, Integrity, Cooperation, Perseverance and Grit, Teamwork, Respect for Others and Responsible Citizenry).

### Knowledge, Understanding and Application

Under this domain, learners acquire knowledge through some learning experiences. They may also show understanding of concepts by comparing, summarising, rewriting 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 higher levels, 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. Further, the learners may be required to evaluate, estimate and interpret a concept. At the last level, which is the highest, 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 “Knowledge, Understanding and Application”.

In this curriculum, learning indicators are stated with action words 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 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 word**” 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 has tended to stress knowledge acquisition to the detriment of other higher level behaviors such as applying knowledge.

Each action word 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 didactic acquisition of “knowledge” where there is fact memorisation, heavy reliance on formulae, remembering facts without critiquing them or relating them to real world – surface learning – to a new position called – deep learning. Learners are expected to deepen their learning by knowledge application to develop critical thinking skills, explain reasoning and to generate creative ideas to solve real life problems in their school lives and later in their adult lives. This is the position where learning becomes beneficial to the learner.

The keywords and 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 material already learned 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 on a trend. Understanding is generally the ability to grasp the meaning of some concepts 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 draw 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 and generate new ideas and solutions.

**Evaluating:** The ability to appraise, compare features of different things and make comments or judgement, 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 criteria.

**Creating:** The ability to use information or materials to plan, compose, produce, manufacture or construct other products.

From the foregoing, creating is 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 develop critical thinking, it is advised that you do your best to help learners to develop analytical skills and processes as we have said already. 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.

As the Creative Arts and Design (CAD) subject is new, we believe there would be challenges delivering its content effectively. Some of the challenges include personnel to handle the specialised CAD disciplines, availability of equipment and resources, and statutory time available for teaching the subject on the basic school time table. Consequently, a Teacher’s Resource Pack and Learner’s Resource Pack have been developed to support and guide teachers.

Suggested Activities in the Exemplars: Teachers are to:



- plan their teaching by first reading through the resource packs for the suggested activities and write their own lesson plans for their lesson delivery
  - they may re-order the suggested teaching and learning activities
  - they may also add to them where necessary in order to achieve the best learner learning experiences
- guide learners to apply their knowledge in dealing with issues both in and out of school that extends learners' knowledge through homework, project work, community engagement suggestions, etc.
- 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;
- teach learners to be problem solvers.

In CAD, 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 CAD lessons/activities are as follows:

1. Conceptualisation/Ideation/Audiation: Originality, Creativity, Idea Development, Visualisation, Pre-imaging, Sketching, Internalising (pitch/rhythm/melody/harmony/body movement, etc.), Singing, Instrument Playing, etc.
2. Planning/Preparation/Rehearsal: Acquisition of Tools, Props, Materials, Costumes, Equipment and Instruments.
3. Artistic Process: (Creating/Composing/Producing): Selection and use of tools/instruments, materials, imagination; plan and make; evaluate and refine.

4. Presentation/Performance/Exhibition: Analysis, Responding, Appreciation, Appraisal, Criticism, Judgement and Connecting.
5. Product/Composition: Finishing, Suitability, Usefulness, Aesthetic Appreciation and Cultural Value.
6. Core Values and Core Competencies: honesty, integrity, cooperation, perseverance and grit, teamwork, respect for others, communication and collaboration, critical thinking and problem solving, personal development and leadership, cultural identity and global citizenship, creativity and innovation, digital literacy, financial literacy, open-mindedness.

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 conceptualisation, 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 learning and lesson plans for teaching the indicators and exemplars of this curriculum.

Note that:

- CAD is taught as a practical subject. Learners are to be TAUGHT and EVALUATED PRACTICALLY.
- CAD 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, conceptualisation, brainstorming and critical thinking to find solutions to identified problems.
- Learners must observe, listen, reflect, brainstorm, discuss, compose, perform, respond, talk, report and describe.

### **Skills and Processes**

These are specific activities or tasks that indicate performance or proficiency in the learning of CAD. 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 work to acquire skills through creative activities.

**Observation:** Learners should be able to use their senses to make accurate observation of skills and techniques during demonstrations. In this case, learners should be able to apply or imitate the techniques they have 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:** Learners should be able to respond to their 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.

#### **Attitudes, Values and Process 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. 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 CAD curriculum thus focuses on the development of attitudes and values.



The CAD curriculum aims at helping learners to acquire the following:

1. **Commitment:** determination to contribute to national development.
2. **Tolerance:** willingness to respect the views of others.
3. **Patriotism:** readiness to defend the nation.
4. **Flexibility in ideas:** willingness to change opinion in the face of more plausible evidence.
5. **Respect for evidence:** willingness to collect and use data for one's investigation, and also have respect for data collected by others.
6. **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.
7. **Comportment** conforming to acceptable societal norms.
8. **Co-operation** the ability to work effectively with others.
9. **Responsibility:** the ability to act independently and make decisions; morally accountable for one's action; capable of rational conduct.
10. **Environmental Awareness:** being conscious of one's physical and socio-economic surroundings.
11. **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 and 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 must underpin the learning processes to allow learners to apply skills and competencies 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. Assessment may be formative, summative, diagnostic or evaluative depending on its purpose. It is integral to the teaching-learning process, promotes learners learning and improves instruction. In CCP, it is suggested that assessment involves assessment for learning, assessment of learning and assessment as learning, which are described in the subsequent paragraphs.

### Assessment for Learning (AfL)

Assessment for Learning (AfL) is the process of seeking and interpreting evidence for use by learners and their teachers to decide where the learner is in their learning, where they need to be (the desired goal) and how best to get them there. AfL is one of the most suitable methods for improving learning and raising standards (Black and Wiliam, 1998).

Assessment for Learning also refers to all the activities undertaken by teachers and/or learners, which provide information to be used as feedback to modify the teaching and learning activities in which they are engaged. AfL can be achieved through processes such as sharing criteria with learners, effective questioning and feedback.

AfL, therefore, provides timely feedback to ensure individual learners are assisted during the teaching and learning process using various strategies and questioning to measure the learning that has actually taken place. It is a continuous process that happens at all stages of the instructional process to monitor the progress of a learner and to offer feedback or change teaching strategies to achieve performance standards of a lesson.

### Assessment as Learning (AaL)

Assessment as Learning develops and supports learners' sense of ownership and efficacy about their learning through reflective practices. This form

of self-assessment helps in building the competencies of learners to achieve deeper understanding of what their own learning and what they are taught.

### Assessment of Learning (AoL)

Assessment of learning provides a picture of the achieved standards of the teacher and performance of learners at the terminal stage of the learning process. This information provides data for accountability and educational decisions such as grading, selection and placement, promotion and certification. Through AoL, stakeholders such as parents and guardians are informed about the extent learners have attained expected learning outcomes at the end of their grade or programme.

### What do we assess?

Emphasis in assessment in the CCP is on the Common Core Learner Attributes, which are essential outcomes in the three domains of learning (i.e. cognitive, psychomotor and affective).

Knowledge and skills with emphasis on the **4Rs in the learning areas**

Core competencies with emphasis on attitudes and values developed **through the learning and its context as well as the pedagogical approaches**. The Process is illustrated diagrammatically in Figure 2.

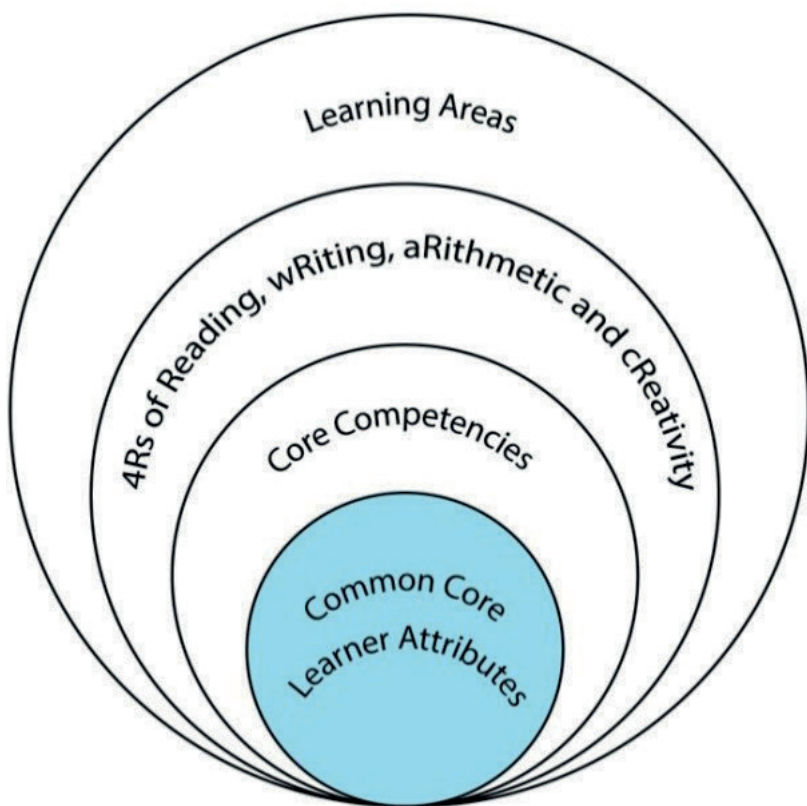


Figure 2: Essential Assessment Features

### How do we monitor progress?

School Based Assessments (SBA) cover all forms/modes of assessment including AfL, AaL and AoL (see Table I), that can be undertaken by any school-level actor (learner, teacher, headteacher) to monitor the learner's achievement over a period of time. Data collection and keeping records of the data are central to the conduct of SBA.

Table I: Modes of Assessment

Assessment for Learning	Assessment of Learning	Assessment as Learning
Class exercises	Class Assessment Task (CAT)	Portfolio
Quizzes	End of term assessment	Journal entries
Class tests (written, oral, aural and/or practical)	End of year assessment	Project work
Class Assessment Task (CAT)		Checklist
		Questionnaire

The following are samples of relevant records that can be kept on the learner's learning.

- Learner's Progress Record (Cumulative Record)
- Learner's Report Card
- School Based Assessment Termly Recording Register

Details of guidelines on SBA can be found in the National Pre-tertiary Learning Assessment Framework (NPLAF) document (Ministry of Education, 2020a) and the School-Based Assessment Guidelines (Ministry of Education, 2020b)

### Reporting School-Based Assessment (SBA) in the CCP

The CCP uses a criterion-referenced model of presenting and reporting school-based assessment data. School-based assessment throughout the four- year duration of CCP is done against criteria linked to performance standards and not against the work of other learners. The CCP provides

levels of proficiency to be attained and descriptors for all grade levels of the programme (see Table 2). These levels and descriptors cannot be changed by individual schools and are, therefore, common to all learners as well as learning areas nationwide. For each assessment criterion or benchmark for the level of proficiency, a number of descriptors are defined as shown in Table 2.

**Table 2: Benchmarks, levels of proficiency and the grade level descriptors**

LEVEL OF PROFICIENCY	BENCHMARK	GRADE LEVEL DESCRIPTOR
1: Highly proficient (HP)	80% +	Learner shows high level of proficiency in knowledge, skills and values and can transfer them automatically and flexibly through authentic performance tasks.
2: Proficient (P)	68-79%	Learner demonstrates sufficient level of proficient knowledge, skills and core understanding; can transfer them independently through authentic performance tasks
3: Approaching Proficiency (AP)	54-67%	Learner is approaching proficiency in terms of knowledge, skills and values with little guidance and can transfer understanding through authentic performance tasks
4: Developing (D)	40-53%	Learner demonstrates developing level of knowledge, skills and values but needs help throughout the performance of authentic tasks

LEVEL OF PROFICIENCY	BENCHMARK	GRADE LEVEL DESCRIPTOR
5: Emerging (E)	39% and below	Learner is emerging with minimal understanding in terms of knowledge, skills, and values but needs a lot of help.

The grading system presented, shows the letter grade system and equivalent grade boundaries. In assigning grades to learners' test results, or any form of evaluation, the above grade boundaries and the descriptors may be applied. The descriptors (Highly Proficient [HP], Proficient [P], Approaching Proficiency [AP], Developing [D], Emerging [E], indicate the meaning of each grade.

In addition to the school-based assessment (SBA), a national standards assessment test is conducted in Basic 8 to provide national level indicators on learners' achievements.

## CREATIVE AND INCLUSIVE PEDAGOGIES

These are the approaches, methods, strategies, appropriate relevant teaching and learning resources for ensuring that every learner benefits from the teaching and learning process. The curriculum emphasises the:

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

### Learning-Centred Pedagogies

The learner is at the centre of learning. At the heart of the national curriculum for change and sustainable development, is the learning progression and improvement of learning outcomes for Ghana's young people with a focus on the 4Rs – Reading, wRiting, aRithmetic and cReativity. 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 their cohort.

The CAD curriculum encourages the creation of a learning-centred classroom with the opportunity for learners to engage in meaningful “hands-on” activities that bring home to the learner what they are learning in school and what they know from outside of school. The learning-centred classroom is a place for the learners to discuss ideas through the inspiration of the teacher. The learners then become actively engaged in looking for answers and working in groups to solve problems. They also research information, analyse and evaluate information. The aim of the learning-centred classroom is to enable learners to take ownership of their learning. It provides the opportunity for deep and profound learning to take place.

**The teacher as a facilitator** needs to create a learning environment that ensures:

1. learners feel safe and accepted;
2. learners are given frequent opportunities to interact with varied sources of information, teaching and learning materials and ideas in a variety of ways;
3. the teacher assumes the position of a facilitator or coach who helps learners to identify a problem suitable for investigation via project work;
4. problems are connected to the context of the learners' world so that it presents authentic opportunities for learning;
5. subject matter around the problem, not the discipline;
6. learners responsibly define their learning experience and draw up a plan to solve the problem in question;
7. learners collaborate whilst learning;
8. demonstration of 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 teachers providing the answers and their opinions in a learning-centred classroom.

The teacher is a facilitator or coach who:

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

### 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 and accessibility to quality education is met. The Curriculum suggests a variety of approaches that addresses learners' diversity and their special needs in the learning process. When these approaches are effectively used in lessons, they 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 experiences 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

**Differentiation** is a process by which differences (learning styles, interest and readiness to learn) between learners are accommodated so that all learners in a group have the best chance of learning. Differentiation could be by content, tasks, questions, outcome, groupings and support. Differentiation as a way of ensuring each learner benefits adequately from the delivery of the curriculum can be achieved in the classroom through (i) Task (ii) Support from the Guidance and Counselling Unit and (iii) Learning outcomes.

- **Differentiation by task** involves teachers setting different tasks for learners of different abilities. For example: 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.
- **Differentiation by support** involves the teacher giving needed support and referring weak learners to the Guidance and Counselling Unit for academic support.
- **Differentiation by outcome** involves the teacher allowing learners to respond at different levels. Weaker learners are allowed more time for complicated tasks.

**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 task, experience 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 and engaging them to discuss the excerpt to improve comprehension. The teacher goes ahead to guide 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 are:

1. giving learners a simplified version of a lesson, assignment, or reading, and then gradually increasing the complexity, difficulty or sophistication over time;
2. describing or illustrating a concept, problem, or process in multiple ways to ensure understanding;
3. giving learners an Exemplar(s) or a model of an assignment they will be asked to complete;
4. giving learners a vocabulary lesson before they read a difficult text;
5. describing the purpose of a learning activity clearly and the learning goals they are expected to achieve; and
6. explicitly describing how the new lesson builds on the knowledge and skills learners were taught in a previous lesson

### **Information Communication Technology (ICT)**

ICT has been integrated into this curriculum as a teaching and learning tool to enhance deep and independent learning. Some of the expected outcomes that this curriculum aims to achieve through ICT use for teaching and learning are: ICT has the potential to innovate, accelerate, enrich and deepen skills. It also motivates and engages learners to relate school experiences to work practices. It provides opportunities for learners to fit into the world of work..

Some of the expected outcomes that this curriculum aims to achieve are:

1. improved teaching and learning processes;
2. improved consistency and quality of teaching and learning;
3. increased opportunities for more learner-centred pedagogical approaches;
4. improved inclusive education practices.;

5. improved collaboration, creativity, higher order thinking skills;
6. enhanced flexibility and differentiated approach of delivery;
7. enhanced use of digital media responsibly as they understand appropriate and inappropriate behaviour in cyberspace and their implications that help them to evaluate the quality and validity of information.

The use of ICT as a teaching and learning tool is to provide learners access to large quantities of information online and offline. It also provides the frame- work for analysing data to investigate patterns and relationships in the Creative Arts and Design context. Once learners have made their findings, ICT can help them organise, edit and print the information in many different ways.

Learners need to be exposed to various ICT tools around them including calculators, radios, cameras, phones, television sets and computers and related software like Microsoft Office packages - Word, PowerPoint and Excel - as teaching and learning tools. The exposure that learners are given from Basic 7 to 10 to use ICT in exploiting 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 competence level of learners.

## CORE COMPETENCIES

The core competencies for CAD describe a body of skills that teachers at the basic level should seek to develop in their learners. They are ways in which teachers and learners in CAD engage with the subject matter as they learn the subject. The competencies describe a connected body of core skills that are acquired throughout the processes of teaching and learning. They are the relevant global skills for learning that allow learners to develop, in addition to the 4Rs, to become critical thinkers, problem-solvers, creators, innovators, good communicators, collaborators, culturally identified individuals and digitally literate and global citizens who have keen interest in their personal development. In using this curriculum, we hope the core competencies will be developed in learners to help them develop our country, Ghana.

These competencies include:

### Critical Thinking and Problem Solving (CP)

This skill develops learners' cognitive and reasoning abilities to enable them analyse and solve problems. Critical thinking and problem-solving skill enable learners to draw on their own experiences to analyse situations and choose 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 (CI)

Creativity and innovation promote the development of entrepreneurial skills in learners through their ability to think of new ways of solving problems and developing technologies for addressing the problem at hand. It requires ingenuity of ideas, arts, technology and enterprise. Learners with this skill are also able to think independently and creatively.

### Communication and Collaboration (CC)

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 in sharing their ideas. They engage

in dialogue with others by listening to and learning from them. They also respect and value the views of others.

### Cultural Identity and Global Citizenship (CG)

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

### Personal Development and Leadership (PL)

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 or to meet other people's needs. It involves recognising the importance of values such as honesty and empathy and seeking the well-being of others. Personal development and leadership enables learners to distinguish between right and wrong. The skill helps them to foster perseverance, resilience and self-confidence. It helps them acquire the skill of leadership, self-regulation and responsibility necessary for lifelong learning.

### Digital Literacy (DL)

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

For effective lesson planning for teaching, learning and assessment, it is suggested that teachers refer to Appendix I for details of the components of the core competencies. These details comprise the unpacked skills such as: listening, presenting and team work for collaboration.



## INSTRUCTIONAL EXPECTATIONS

Creative Arts and Design (CAD) 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 the individual learner. The most important thing is that they are always ready to participate in a CAD 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
2. the performing arts works are used to entertain us during social gatherings and religious functions. They are also used to educate and advise us
3. lead learners to identify problems in the home, school and community that affect the individual, family, community and the country.
4. Guide them to discuss the effect of these problems on their education, health and sanitation, cultural beliefs and practices, job creation and employment, etc.
5. lead them to investigate the causes of these problems through interviews, visits, observations, reading and group or class discussions, etc.
6. 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.
7. learners plan, display and share their artworks and compositions through exhibitions and performances with peers and other members of the community.

8. 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

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

CAD 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 judgements and recommendations for improvement or correction.

## Suggested Time Allocation

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

## ORGANISATION AND STRUCTURE OF THE CAD CURRICULUM

The Creative Arts and Design (CAD) programme is an amalgamation of four subject disciplines in the arts, namely: Design, Visual Arts, Music and Dance, and Drama. As a subject on the basic school timetable, CAD becomes a multifaceted discipline that is both multidisciplinary and interdisciplinary. For effective delivery of its content, two main areas are created (namely Design and Creative Arts) that form the main Strands of the subject.

CAD will be offered to all CCP learners. Under Design, four sub-strands are identified. Under Creative Arts, three sub-strands are identified. The strands and sub-strands are shown below.

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

## Curriculum Sectional Headings

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

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

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

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

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

## 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 3:

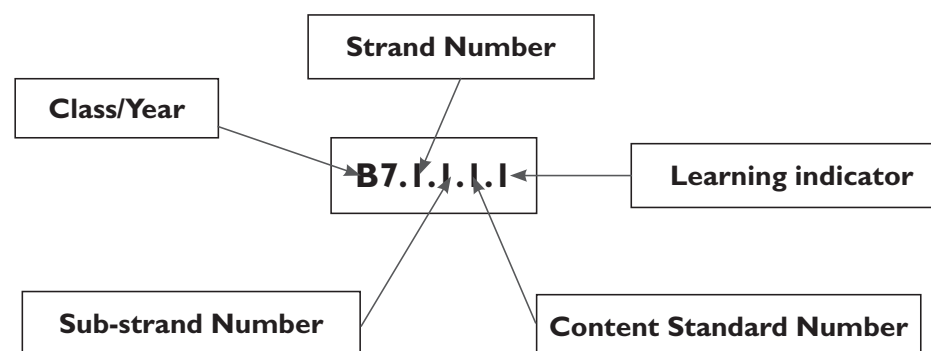
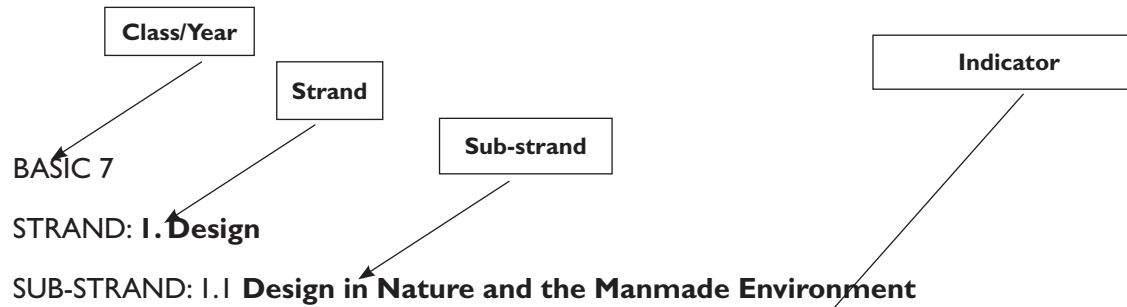


Figure 3: Curriculum Reference Numbers

## Organisation

The curriculum is organised under the following key headings.



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<b>B7 I.1.1</b> Demonstrate understanding of design as a concept in relation to the elements and principles of design and as a medium for creative expression of design in nature and the manmade environment.	<b>B7 I.1.1.1</b> <b>Demonstrate understanding of design as a concept and its importance and role as a medium for creative expression of design in nature and the manmade environment.</b>	
	1. Research to determine and record the meaning, relevance and role of design in nature and the manmade environment for reflection and discussion.	
	2. Identify and reflect on selected natural and manmade designs to appreciate and determine how nature has influenced manmade designs to benefit society for appreciation and discussion.	

Content Standard

Exemplar

## Design

Design consists of creative knowledge and understanding about creativity and innovation.

The *Design Strand* consists of the following learning areas:

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

## Visual Arts

Visual Arts consist of the following learning areas/experiences

Two-dimensional arts: drawing, painting, colour work, printmaking, patternmaking, lettering and camera/electronic arts etc.

Three-dimensional art: modelling, casting, carving, weaving (fibre arts), paper craft (origami/quilting art), sewing/stitching, crocheting, construction and assemblage.

This 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 their own views and feelings about a wide variety of their own and others' artworks produced or found in different cultures and environments in Ghana and other parts of the world based on the following:

- Type of artworks
- People who make the artworks
- Theme or topic
- Materials used

- Tools used
- Methods of production
- Cultural, functional and aesthetic value of the artworks

## Performing Arts 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 their 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 used
- Instruments used
- Methods of production
- Cultural, functional and aesthetic value.

## SCOPE AND SEQUENCE

The **Content Standards** that are pre-determined level of knowledge; skill and/or attitude that the learner attains by each of the Common Core Programme [CCP] levels (B7–B10) have been sequenced progressively.

STRANDS	SUB-STRANDS	CONTENT STANDARD			
		B7	B8	B9	B10
DESIGN	1.1 Design in Nature and the Manmade Environment	B7 1.1.1 Demonstrate understanding of design as a concept in relation to the elements and principles of design and as a medium for creative expression of design in nature and the manmade environment.			
	1.2 Drawing, Shading, Colouring and Modelling for Design		B8 1.2.1. Demonstrate understanding and ability to use drawing, shading, colouring and modelling media and techniques for creative expression of design ideas.		
	1.3 Creativity, Innovation and the Design Process			B9 1.3.1 Demonstrate understanding of the design process and models of its application in problem solving in various disciplines.	

STRANDS	SUB-STRANDS	CONTENT STANDARD			
		B7	B8	B9	B10
	1.4 Career Pathways in Design				B10. 1.4.1. Demonstrate understanding of career pathways in design.
CREATIVE ARTS	2.1 Media and Techniques	B7. 2.1.1. Visual Arts Demonstrate understanding of Visual Arts media and techniques and their application in still-life drawing, pattern making and modelling.	B8. 2.1.1. Visual Arts Demonstrate understanding of Visual Arts media and techniques and their application in drawing from direct observation/ memory and imagination, print making and weaving.	B9. 2.1.1. Visual Arts Demonstrate understanding and apply media and techniques in casting, assemblage and folding.	B10 2.1.1. Visual Arts Demonstrate understanding of Visual Arts media and techniques and their application in carving, painting and construction.
		B7. 2.1.2. Music Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music.	B8. 2.1.2. Music Demonstrate understanding and apply tempo, dynamics and simple forms in music.	B9. 2.1.2. Music Demonstrate knowledge, understanding and application of triads, chord progression and improvisation in music.	B10 2.1.2. Music Demonstrate understanding and application of cadences, melody writing and harmonisation skills in music.

STRANDS	SUB-STRANDS	CONTENT STANDARD			
		B7	B8	B9	B10
		<p><b>B7. 2.1.3.</b></p> <p>Dance and Drama:</p> <p>Demonstrate understanding and apply media, voice and movement techniques in dance and drama.</p>	<p><b>B8. 2.1.3.</b></p> <p>Dance and Drama:</p> <p>Demonstrate understanding of Ghanaian dance forms.</p>	<p><b>B9. 2.1.3.</b></p> <p>Dance and Drama:</p> <p>Demonstrate understanding and application of Dance Drama</p>	<p><b>B10 2.1.3.</b></p> <p>Dance and Drama:</p> <p>Demonstrate understanding and apply media, composition and analysis of dance and drama.</p>
	2.2 Creative and Aesthetic Expression	<p><b>B7. 2.2.1.</b></p> <p>Visual Arts</p> <p>Demonstrate the ability to use concept of the design process (idea development) to produce, display and appraise own creative artworks that reflect the range of different times and cultures.</p>	<p><b>B8. 2.2.1.</b></p> <p>Visual Arts</p> <p>Demonstrate the ability to apply the concept of the design process (idea development) to produce and display own creative and expressive art-forms that reflect a range of different times and cultures.</p>	<p><b>B9. 2.2.1.</b></p> <p>Visual Arts</p> <p>Exhibit art works produced from competencies and skills acquired from the application of the philosophies, designs and processes learnt from different times and cultures</p>	<p><b>B10. 2.2.1.</b></p> <p>Visual Arts</p> <p>Demonstrate understanding and apply the design process (idea development) to produce and display creative artworks that reflect a range of different times, cultures and topical issues.</p>
		<p><b>B7. 2.2.2.</b></p> <p>Music</p> <p>Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical artworks that reflect the range of different times</p>	<p><b>B8. 2.2.2.</b></p> <p>Music</p> <p>Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical artworks that reflect a range of different times and cultures.</p>	<p><b>B9. 2.2.2.</b></p> <p>Music</p> <p>Exhibit competencies in the application of the design process to produce and display own creative musical works that reflect a range of different times, cultures and topical issues.</p>	<p><b>B10. 2.2.2.</b></p> <p>Music</p> <p>Demonstrate understanding and apply the design process (idea development) to produce and display own original musical compositions that reflect a range of different times, cultures and topical issues.</p>

STRANDS	SUB-STRANDS	CONTENT STANDARD			
		B7	B8	B9	B10
		<p><b>B7. 2.2.3.</b></p> <p>Dance and Drama:</p> <p>Demonstrate the ability to use concepts of design process (idea development) to produce and display own creative and expressive art-forms that reflect in the range of different times and cultures in dance and drama.</p>	<p><b>B8. 2.2.3.</b></p> <p>Dance and Drama:</p> <p>Demonstrate how to apply the concept of design process (Idea development) to produce and display own creative and expressive art-forms that reflect a range of different times and cultures</p>	<p><b>B9. 2.2.3.</b></p> <p>Dance and Drama:</p> <p>Producing a Dance Drama by exhibiting competencies in the application of design process and skills to produce and display own creative artworks that reflect a range of different times, cultures and topical issues.</p>	<p><b>B10. 2.2.3.</b></p> <p>Dance and Drama:</p> <p>Demonstrate understanding and apply the design process (idea development) to produce and display own creative artworks that reflect a range of different times, cultures and topical issues.</p>
	2.3 Connections in Local and Global Cultures	<p><b>B7. 2.3.1.</b></p> <p>Visual Arts</p> <p>Demonstrate the ability to correlate and generate ideas from visual artworks in the community that reflect a range of different times, cultures and topical issues.</p>	<p><b>B8. 2.3.1.</b></p> <p>Visual Arts</p> <p>Demonstrate the ability to correlate and generate ideas from creative artworks of visual artists that reflect a range of different times, cultures and topical issues.</p>	<p><b>B9. 2.3.1.</b></p> <p>Visual Arts</p> <p>Demonstrate the skill to correlate and generate ideas from creative artworks of African artists that reflect a range of different times, cultures and topical issues.</p>	<p><b>B10. 2.3.1.</b></p> <p>Visual Arts</p> <p>Demonstrate the aptitude to correlate and generate ideas from creative artworks of contemporary and global artists that reflect the history, culture, tourism, environment and topical issues.</p>



STRANDS	SUB-STRANDS	CONTENT STANDARD			
		B7	B8	B9	B10
		<p><b>B7. 2.3.2.</b> Music</p> <p>Demonstrate the ability to correlate and generate ideas from indigenous creative musical forms and art musicians in the immediate community that reflect a range of different times, cultures and topical issues.</p>	<p><b>B8. 2.3.2.</b> Music</p> <p>Demonstrate the capacity to correlate and generate ideas from indigenous creative musical forms and Ghanaian art musicians that reflect a range of different times, cultures and topical issues.</p>	<p><b>B9. 2.3.2.</b> Music</p> <p>Demonstrate the skill to correlate and generate ideas from indigenous creative musical forms of African composers that reflect the history, culture, environment and topical issues.</p>	<p><b>B10. 2.3.2.</b> Music</p> <p>Demonstrate the aptitude to correlate and generate ideas from indigenous creative musical forms and contemporary/global musical works that reflect the history, culture, tourism, environment and topical issues.</p>
		<p><b>B7. 2.3.3.</b> Dance and Drama:</p> <p>Demonstrate the ability to correlate and generate ideas from creative artworks of dancers and actors in the community that reflect a range of different times, cultures and topical issues.</p>	<p><b>B8. 2.3.3.</b> Dance and Drama:</p> <p>Demonstrate the capacity to correlate ideas from creative artworks of dance and drama artistes that reflect a range of different times, cultures and topical issues.</p>	<p><b>B9. 2.3.3.</b> Dance and Drama:</p> <p>Demonstrate the skill to correlate African dance and drama that reflect the history, culture and topical issues</p>	<p><b>B10. 2.3.3.</b> Dance and Drama:</p> <p>Demonstrate the aptitude to correlate and generate ideas from creative artworks of contemporary and global dance and drama artistes that reflect world history, culture, tourism, environment and topical issues.</p>



STRANDS	SUB-STRANDS	CONTENT STANDARD			
		B7	B8	B9	B10
					<p><b>B10. 2.3.4.</b> Visual Arts, Music, Dance and Drama:</p> <p>Demonstrate understanding of the professional ethics and organisational behaviours in the creative arts industry and develop a proposal to establish and manage an interdisciplinary entrepreneurial project.</p>





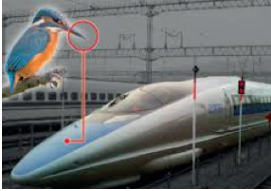


# BASIC 7












## STRAND I: DESIGN


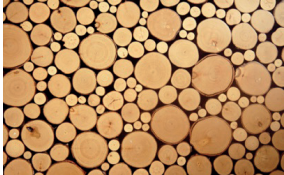
### SUB-STRAND: I.I. DESIGN IN NATURE AND MANMADE ENVIRONMENT

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7 I.I.1</b></p> <p><b>Demonstrate understanding of design as a concept in relation to the elements and principles of design and as a medium for creative expression of design in nature and the manmade environment.</b></p>	<p><b>B7 I.I.1.1 Demonstrate understanding of design as a concept and its importance and role as a medium for creative expression of design in nature and the manmade environment</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research to determine and record the meaning, importance and role of design in nature and the manmade environment for reflection and discussion.</li> <li>2. Identify and reflect on selected natural and manmade designs to appreciate and determine how design in nature has influenced manmade designs to benefit society for appreciation and discussion</li> </ol> <div style="display: flex; justify-content: space-around; align-items: flex-end;"> <div style="text-align: center;">  <p><i>Beak of kingfisher bird inspired Shinkansen Bullet Train – Japan</i></p> </div> <div style="text-align: center;">  <p><i>Design inspired by the palm</i></p> </div> <div style="text-align: center;">  <p><i>Colourful bird</i></p> </div> </div> <p style="text-align: center;">Source: Pinterest.com</p>	<p>Communication and Collaboration (CC), Critical Thinking and Problem Solving (CP), Creativity and Innovation (CI), Digital Literacy (DL)</p> <p><b>CC9.1:</b> Demonstrate behaviour and skills of working towards group goals</p> <p><b>CP5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.</p> <p><b>CI5.5:</b> Ability to try new alternatives and different approaches</p> <p><b>DL6.1:</b> Use digital tools to create novel things.</p>



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7 1.1.1 (CONTINUED)</b>  <b>Demonstrate understanding of design as a concept in relation to the elements and principles of design and as a medium for creative expression of design in nature and the manmade environment</b></p>	<p>3. Compare and contrast selected natural and manmade designs to determine and record their similarities and differences for reflection and inspiration to create and illustrate own design ideas (e.g. rivers/roads, anthills/houses, etc.)</p>  <p><i>Anthill inspired Eastgate Building in Harare Zimbabwe</i>  <i>Source: Pinterest.com</i></p>	
	<p><b>B7 1.1.1.2 Research to identify and record what constitutes the ‘elements of design’ in nature and as building blocks for creative expression of design ideas</b></p> <p><b>Exemplar</b></p> <p>1. Research to deduce and record what constitutes the ‘elements of design’ and their application as building blocks for creative expression of design for reflection and discussion.</p> <p>Examples: dot, line, shape, texture, colour, value.</p> <div style="display: flex; justify-content: space-around; align-items: flex-start;"> <div style="text-align: center;"> <p><b>Natural Elements</b></p>  <p>Line</p>  <p>Dot</p>  <p>Texture</p> </div> <div style="text-align: center;"> <p><b>Man-Made Elements</b></p>  <p>Lines</p>  <p>Form</p>  <p>Texture</p> </div> </div> <p><i>Source: Pinterest.com</i></p>	<p><b>CC7.5:</b> Identify and analyse different points of views of speaker</p> <p><b>CP5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion</p> <p><b>CI6.2:</b> Ability to reflect on approaches to creative tasks and evaluate the effectiveness of tools used</p> <p><b>DL5.6:</b> Preparedness to make better decisions using available information</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7 1.1.1 (CONTINUED)</b>                      Demonstrate understanding of design as a concept in relation to the elements and principles of design and as a medium for creative expression of design in nature and the manmade environment.</p>	<p>2. Explore the natural and manmade environments to identify and document examples of <i>elements of design</i> for reflection and discussion.</p> <p>3. Reflect on knowledge gained from discussions to create patterns that reflect selected <i>elements of design</i> using available manual and digital tools, materials and techniques for display and sharing.</p> <p>Examples: patterns of lines and texture; concentric circles; different sizes of dots.</p> <div data-bbox="799 569 1418 835" data-label="Image"> </div> <p>Source: Google.com</p>	

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7 1.1.1 (CONTINUED)</b>  <b>Demonstrate understanding of design as a concept in relation to the elements and principles of design and as a medium for creative expression of design in nature and the manmade environment.</b></p>	<p><b>B7 1.1.1.3 Research to identify and record in writing what constitutes the principles of design and describe how they are used to organise the elements of design into building blocks for creative expression of design in nature and the manmade environment</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Search for and organise relevant information to describe and record the principles of design and how they apply in nature and the manmade environment for reflection.                      Examples: balance, rhythm, repetition, variety, unity, emphasis.</li> </ol> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p><i>Natural designs Zimbabwe</i></p> </div> <div style="text-align: center;">  <p><i>Manmade design</i></p> </div> </div> <p style="text-align: center;"><i>Source: Pinterest.com</i></p> <ol style="list-style-type: none"> <li>2. Identify, describe and record examples of principles of design in nature and the manmade environment for appreciation and discussion.</li> <li>3. Apply knowledge gained to select examples of elements and principles of design to create own designs using available manual and digital tools, materials and techniques for appreciation, display and feedback.</li> </ol>	<p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>CP6.5:</b> Ability to select alternative(s) that adequately meet selected criteria.</p> <p><b>CI6.2:</b> Ability to reflect on approaches to creative tasks and evaluate the effectiveness of tools used</p> <p><b>DL5.6:</b> Preparedness to make better decisions using available information</p>

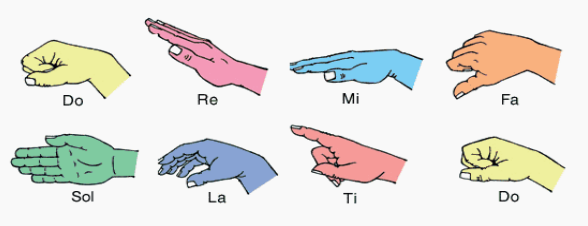
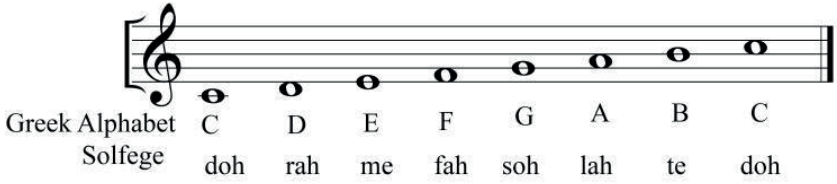
**STRAND 2: CREATIVE ARTS**  
**SUB-STRAND: 2.1 MEDIA AND TECHNIQUES**

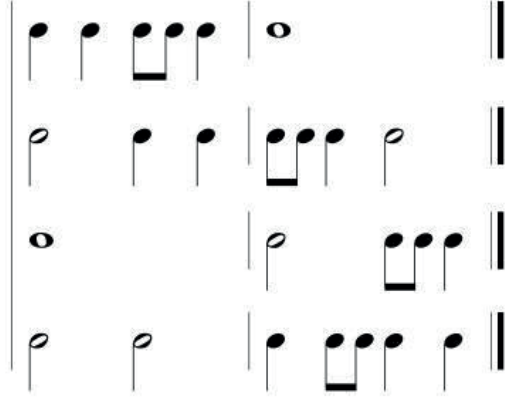
CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.1.1</b> <b>Visual Arts:</b> <b>Demonstrate understanding of relevant Visual Arts media and techniques and their application to still-life drawing, shading, pattern making and modelling</b></p>	<p><b>B7 2.1.1.1. Identify and determine the nature and uses of tools, materials and techniques needed for still-life drawing and shading, pattern making and modelling</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify, describe and record relevant tools, materials and techniques for still-life drawing and shading, pattern making and modelling from a variety of sources. Examples of tools: pencil, charcoal, crayon, cutting wire, knife, smooth stones, Examples of materials: paint, pastel, paper, tracing paper, clay, paper pulp, plastiscine Examples of techniques: direct observation, freehand and outline drawing, hatching, cross-hatching Examples of sources from videos/illustrations/pictures/realia,</li> <li>2. Test and classify tools, materials and techniques for still-life drawing and shading, pattern making and modelling according to their nature and use.</li> <li>3. Create patterns and moulds with selected elements of design for still-life drawing, pattern making and modelling. Examples of element of design: line, colour, form, value, dots, space, shape and texture,</li> <li>4. Select the most appropriate tools, materials and techniques and apply them in a safe way, to create still-life drawings, patterns and models for appreciation. Examples of safe ways on how to handle tools, clean sharp tools, work with materials such as paints, ink to avoid accident.</li> </ol>	<p>Communication and Collaboration (<b>CC</b>), Critical Thinking and Problem Solving (<b>CP</b>), Creativity and Innovation (<b>CI</b>), Digital Literacy (<b>DL</b>)</p> <p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>CP5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument</p> <p><b>CI5.1:</b> Examine alternatives in creating new things.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content</p>

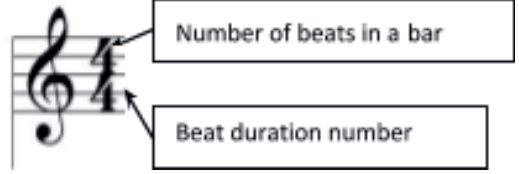
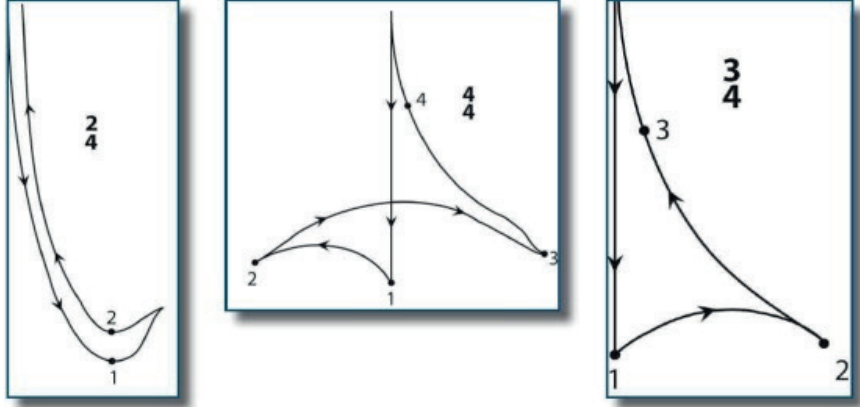


CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.1.1 (CONTINUED)</b>  <b>Visual Arts:</b></p> <p><b>Demonstrate understanding of relevant Visual Arts media and techniques and their application to still-life drawing, shading, pattern making and modelling</b></p>	<p>5. Apply knowledge and skills in cleaning-up, maintaining and storing of tools, materials and equipment in a sustainable manner.</p> <p>Example: wash and clean brushes, pencils, etc., after use and apply oil on metallic tools to avoid rusting.</p>	
	<p><b>B7 2.1.1.2 Apply techniques of still-life drawing and shading to make own visual artworks</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify and use the techniques in still-life drawing and shading to create own artworks.                      Examples: hatching, cross-hatching, smoothing, mass shading and stippling.</li> <li>2. Use various shading techniques in still-life drawing to create own artworks.</li> <li>3. Display artworks for appreciation and reflection and use appropriate language to give supportive and informative peer and self-evaluation.                      Example: “The work used the stippling technique to achieve a range of tones.”</li> </ol>	<p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>CP5.5:</b> Effectively evaluate the success of solutions used in an attempt to solve a complex problem</p> <p><b>CI5.5:</b> Ability to try new alternatives and different approaches</p> <p><b>DL5.3:</b> Ability to find and utilise digital content</p>
	<p><b>B7 2.1.1.3 Experiment by using the techniques to test and prepare clay, pulp paper (papier-mâché) for modelling</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Prepare and test clay and pulp paper for modelling</li> <li>2. Identify and use hand building techniques for modelling such as coiling, slab building, pinch pot, modelling, indenting, relief in clay, play dough, plasticine, papier-mâché (pulp paper).</li> <li>3. Display models for appreciation and reflection and use appropriate language to give supportive and informative peer and self-evaluation.                      Example: The modelling technique has achieved the desired form; it could have been improved through closer attention to scale.</li> </ol>	<p><b>CC9.4:</b> Help group work on relevant activities.</p> <p><b>CP5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument</p> <p><b>CI5.1:</b> Examine alternatives in creating new things.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.1.1 (CONTINUED)</b>  <b>Visual Arts:</b>  <b>Demonstrate understanding of relevant Visual Arts media and techniques and their application to still-life drawing, shading, pattern making and modelling</b></p>	<p><b>B7 2.1.1.4 Apply the techniques in pattern making using available media to create visual artworks</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify and describe the techniques and media for pattern making.                      Examples: dabbing, direct and relief printing                      Media: paints</li> <li>2. Apply relevant pattern making techniques with available media to create own visual artworks.                      Example of pattern making technique: sponging, veining, blowing, spraying, spattering, stippling, string pulling, wax-resist/crayon batik, marbling, scribbling, rubbing-in, rubbing-out, etc.</li> <li>3. Display patterns for appreciation and reflection and use appropriate language to give supportive and informative <i>peer and self-evaluation</i>.                      Example: The use of dabbing was effective in creating a pattern.</li> </ol>	<p><b>CC8.5:</b> Vary the level of detail and the language used when presenting to make it appropriate to the audience.</p> <p><b>CP6.7:</b> Implement strategies with accuracy</p> <p><b>CI6.9:</b> Interpret and apply learning in new contexts</p> <p><b>CI6.10:</b> Reflect on work and explore the thinking behind thoughts and processes</p> <p><b>PL6.3:</b> Ability to manage time effectively.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.1.2.</b>  <b>Performing Arts - Music:</b>  <b>Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music</b></p>	<p><b>B7 2.1.2.5 Sing in pitch the diatonic major scale when playing the John Curwen’s Hand Sign Game by Lahingor using solfege</b></p> <p><b>Exemplars</b></p> <p>1. Sing in pitch one octave ascending and descending from <i>doh</i> and/or any other scale degree.</p>  <p>2. Match the seven alphabets to the notes in the C major scale in the treble clef by placing them under their locations (i.e., on line or in space).</p>  <p>Greek Alphabet C D E F G A B C  Solfege doh rah me fah soh lah te doh</p>	<p>Communication and Collaboration <b>(CC)</b>, Personal Development and Leadership <b>(PL)</b>, Critical Thinking and Problem Solving <b>(CP)</b>, Creativity and Innovation <b>(CI)</b></p> <p><b>CC9.1:</b> Demonstrate behaviour and skills of working towards group goals.</p> <p><b>CC9.6:</b> Ability to work with all group members to complete a task successfully</p> <p><b>PL6.1:</b> Ability to serve group members effectively.</p> <p><b>PL5.2:</b> Demonstrate a sense of belongingness to a group.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.1.2 (CONTINUED)</b>  <b>Performing Arts - Music:</b>  <b>Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music.</b></p>	<p><b>B7 2.1.2.6 Identify durational symbols and move/perform their value in relation to the semibreve</b></p> <p><b>Exemplars</b></p> <p>I. Internalise the arithmetic or numeral value of note durations against the crochet (♩) and perform by clapping. E.g. <i>clapping the following lines individually or in groups:</i></p>  <p>The image shows four horizontal lines of musical notation. Each line represents a different rhythmic pattern. Line 1: Quarter note, quarter note, eighth note pair, eighth note pair, semibreve. Line 2: Quarter note, quarter note, quarter note, eighth note pair, eighth note pair. Line 3: Semibreve, quarter note, eighth note pair, eighth note pair. Line 4: Quarter note, quarter note, quarter note, eighth note pair, eighth note pair.</p>	<p><b>CC9.1:</b> Demonstrate behaviour and skills of working towards group goals</p> <p><b>CP 6.7:</b> Implement strategies with accuracy</p> <p><b>PL5.2:</b> Demonstrate a sense of belongingness to a group</p> <p><b>CI 6.6:</b> Being open-minded, adapting and modifying ideas to achieve creative results</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.1.2 (CONTINUED)</b>  <b>Performing Arts - Music:</b>  <b>Demonstrate understanding and apply scale, note durational values and simple time beat patterns in music</b></p>	<p><b>B7 2.1.2.7 Conduct songs in simple duple, triple and quadruple time</b></p> <p><b>Exemplars</b></p> <p>1. Explain the concept of time signature in simple time in music.</p>  <p><b>Conducting Patterns:</b></p>  <p>1. Strong 2. Weak      1. Strong 2. Weak 3. Medium 4. Weak      1. Strong 2. Weak 3. Weak</p> <p>2. Rehearse and conduct a group by using simple time beat patterns and use peer- and self-evaluation to review work.</p>	<p><b>CC7.2:</b> Interpret correctly and respond to non-verbal communication such as facial expressions, cues and gestures.</p> <p><b>CC9.6:</b> Ability to work with all group members to complete a task successfully</p> <p><b>CP 6.3:</b> Identify important and appropriate alternatives</p> <p><b>CI 5.5:</b> Ability to try new alternatives and different approaches</p> <p><b>CI 6.4:</b> Imagining and seeing things in a different way.</p> <p><b>PL6.1:</b> Ability to serve group members effectively</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.1.3.</b> <b>Dance and Drama:</b> <b>Demonstrate understanding and apply media, voice and movement techniques in dance and drama</b></p>	<p><b>B7.2.1.3.8 Identify and demonstrate the various Ghanaian dance/body movements, positions and voice projection patterns</b></p>	<p>Communication and Collaboration (<b>CC</b>), Personal Development and Leadership (<b>PL</b>), Cultural Identity and Global Citizenship (<b>CG</b>)</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify and perform Ghanaian physical exercises, rhythmic/theatre games, simple dance movements, etc.</li> <li>2. Examine, record and reflect on different types of voices in speech and song.</li> <li>3. Use body posture and voice quality as instruments of performance in Ghanaian dance and drama.</li> <li>4. Identify and demonstrate various facial expressions and gestures associated with Ghanaian dancing and acting and use peer- and self-evaluation.</li> </ol>	<p><b>PL5.3:</b> Recognise one’s emotional state and preparedness to apply emotional intelligence.</p> <p><b>CC8.1:</b> Speak clearly and explain ideas.</p> <p><b>PL5.4:</b> Ability to understand one’s personality traits.</p> <p><b>PL5.5:</b> Desire to accept one’s true self and overcome weaknesses.</p>
	<p><b>B7.2.1.3.9 Explore and experiment with techniques of dance, body movements and voice projections in the Ghanaian performance space</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify and explain the basic parts of the performance space, body profiles and positions.</li> <li>2. Mimicking and characterisation of different postures and make facial expressions of characters in the performance space.</li> <li>3. Demonstrate low/medium/high levels of indigenous genre dance movements.</li> <li>4. Demonstrate flexibility in body movements in the performance space and use peer- and self-evaluation.</li> </ol>	<p><b>CP 5.6:</b> Demonstrate a thorough understanding of generalised concept and facts specific to a task or situation.</p> <p><b>CC 7.2:</b> Interpret correctly and respond to non-verbal communication such as facial expressions, cues and gestures.</p> <p><b>CI 6.1:</b> Exhibit strong memory, intuitive thinking and respond appropriately</p> <p><b>CI 6.6:</b> Being open-minded, adapting and modifying ideas to achieve creative results.</p> <p><b>CI 6.10:</b> Reflect on work and explore the thinking behind thoughts and processes.</p>

## STRAND 2: CREATIVE ARTS

### SUB-STRAND: 2.2. CREATIVE AND AESTHETIC EXPRESSION

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<b>B7. 2.2.1</b> <b>Visual Arts:</b> <b>Demonstrate the ability to use concept of the design process (idea development) to produce, display and appraise own creative artworks that reflect in the range of different times and cultures</b>	<b>B7. 2.2.1.1. Design and produce own visual artworks that reflect the history and culture of the people of the local community</b>	Communication and Collaboration ( <b>CC</b> ), Critical Thinking and Problem Solving ( <b>CP</b> ), Creativity and Innovation ( <b>CI</b> ), Personal Development and Leadership ( <b>PL</b> ), Cultural Identity and Global Citizenship ( <b>CG</b> ), Digital Literacy ( <b>DL</b> )
	<b>Exemplars</b> 1. Gather and record relevant information for developing ideas to design own visual artworks that reflect the history and culture of the people of the local community. Example: making drawings and/or taking photographs of local buildings, people, schools, landscapes, sculpture pieces, graphic arts, textiles, basketry, jewellery, leatherworks, etc., 2. Apply recorded ideas and design thinking process to create 2D and 3D artworks to address social, cultural and historical problems in the community such as artworks of painting, landscape, poster design, repeat pattern or sculpture.	<b>CP5.5:</b> Effectively evaluate the success of solutions used in an attempt to solve a complex problem <b>CI6.3:</b> Ability to select the most effective creative tools for work, and give reasons for the choice <b>PL5.6:</b> Ability to set and maintain personal standards and values <b>CG5.2:</b> Develop and exhibit ability to defend one's cultural beliefs, practices and norms <b>DL5.1:</b> Ability to ascertain when information is needed and be able to identify, locate, evaluate and effectively use it to solve a problem

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.2.1 (CONTINUED)</b>  <b>Visual Arts:</b>  <b>Demonstrate the ability to use concept of the design process (idea development) to produce, display and appraise own creative artworks that reflect in the range of different times and cultures</b></p>	<p><b>B7. 2.2.1.2. Plan a display of own and others’ artworks that reflect the history and culture of the people in the community</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Demonstrate understanding and skill in keeping portfolio of artworks.</li> <li>2. Apply understanding and skills in planning, displaying and exhibiting artworks in class, school and the community to reflect the history and culture of the people in the community.</li> <li>3. Reflect and use comments to refine own and others’ artworks and the exhibition.</li> </ol>	<p><b>CC9.6:</b> Ability to work with all group members to complete a task successfully.  <b>CP5.5:</b> Effectively evaluate the success of solutions used in an attempt to solve a complex problem.  <b>PL5.2:</b> Demonstrate a sense of belongingness to a group  <b>CG5.2:</b> Develop and exhibit ability to defend one’s cultural beliefs, practices and norms.</p>
	<p><b>B7. 2.2.1.3. Organise an appreciation and appraisal of own and others artworks that reflect the history and culture of the people in the community</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Prepare criteria to appreciate and appraise own and others’ artworks using relevant art vocabulary and write report on own aesthetic experience.                      Examples of art specific language vocabulary: content, context, composition, primary colour, secondary colour, tertiary colour, complementary colour, form, tone, pattern, line, texture, shape.</li> <li>2. Reflect and share aesthetic experience for future refinement and modification.                      Example: pair work, small group work, group presentations, written evaluation in a personal journal, one on one discussion with teacher.</li> </ol>	<p><b>CC8.1:</b> Speak clearly and explain ideas. Share a narrative or extended answer while speaking to a group.  <b>CP 6.4:</b> Ability to identify important and appropriate criteria and use them to evaluate available alternatives.  <b>PL6.7:</b> Actively promote effective group interaction and the expression of ideas and opinions in a way that is sensitive to the feelings and background of others.  <b>CG5.2:</b> Develop and exhibit ability to defend one’s cultural beliefs, practices and norms.</p>



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.2.2</b> <b>Performing Arts - Music:</b> <b>Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical art works that reflect the range of different times and cultures</b></p>	<p><b>B7. 2.2.2.4. Create and produce own musical art works that reflect the history and culture of the people of the community</b></p>	<p>Critical Thinking and Problem Solving (<b>CP</b>), Creativity and Innovation (<b>CI</b>), Digital Literacy (<b>DL</b>), Personal Development and Leadership (<b>PL</b>), Communication and Collaboration (<b>CC</b>), Cultural Identity and Global Citizenship (<b>CG</b>)</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research, select and record indigenous musical genre of the community that expresses personal experiences and interests, moods, visual images, concepts, texts, or storylines.</li> <li>2. Create rehearsal plan for performing one of the selected works in <b>Exemplar 1</b> by identifying and allocating time to the various aspects - singing, drumming, dancing, costume, venue, etc.</li> </ol>	<p><b>CI 6.3:</b> Ability to select the most effective creative tools for work, and give reasons for the choice</p> <p><b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion</p> <p><b>CI 5.4:</b> Ability to visualise alternatives, see possibilities, and identify problems and challenges</p> <p><b>PL6.2:</b> Division of tasks into solvable units and assigning group members to task units</p>
	<p><b>B7. 2.2.2.5. Plan a display of own and others' musical works that reflect the history and culture of the people in the community</b></p>	
	<p><b>Exemplar</b></p> <ol style="list-style-type: none"> <li>1. Give a class concert (to be video recorded) that begins with a presentation on the style, historical and cultural context of the compositions selected in B7. 2.2.2.4. <b>Exemplar 1</b>.</li> </ol>	<p><b>PL5.2:</b> Demonstrate a sense of belongingness to a group</p> <p><b>PL6.1:</b> Ability to serve group members effectively</p> <p><b>CG5.4:</b> Develop and exhibit a sense of cultural identity</p> <p><b>PL6.2:</b> Division of tasks into solvable units and assigning group members to task units</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.2.2 (CONTINUED)</b> <b>Performing Arts - Music:</b></p> <p><b>Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical art works that reflect the range of different times and cultures</b></p>	<p><b>B7. 2.2.2.6. Organise an appreciation and appraisal of own and others' musical works that reflect the history and culture of the people in the community</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Conduct an enquiry by playing the recorded video clip from B7. 2.2.2.4 <b>Exemplar I</b> to a group of people (including learners, staff and parents) to collect data and write an aesthetic appreciation report.</li> <li>2. Reflect and refine own work using the feedback from the appraisal and aesthetic appreciation report.</li> <li>3. Disseminate the findings of your research to the class by giving a presentation.</li> </ol>	<p><b>CP 5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument</p> <p><b>CC8.1:</b> Speak clearly and explain ideas. Share a narrative or extended answer while speaking to a group.</p> <p><b>CC9.5:</b> Appreciate the importance of including all team members in discussions and actively encourage contributions from them</p> <p><b>DL5.3:</b> Ability to find and utilise digital content</p>
<p><b>B7. 2.2.3</b> <b>Dance and Drama:</b></p> <p><b>Demonstrate the ability to use concepts of design process (idea development) to produce and display own creative and expressive art-forms that reflect in the range of different times and cultures in dance and drama.</b></p>	<p><b>B7.2.2.3.7 Design and produce own artworks in dance and drama that reflect the history and culture of the people in the community</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Discuss an artist and his works in your community.</li> <li>2. Design and produce own dance piece and drama skit.</li> </ol>	<p>Creativity and Innovation (<b>CI</b>), Cultural Identity and Global Citizenship (<b>CG</b>), Critical Thinking and Problem Solving (<b>CP</b>), Communication and Collaboration (<b>CC</b>)</p> <p><b>CG 5.1:</b> Show a strong sense of belongingness to one's culture.</p> <p><b>CI 5.2:</b> Ability to merge simple/complex ideas to create novel situation.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.2.3 (CONTINUED)</b>  <b>Dance and Drama:</b>  <b>Demonstrate the ability to use concepts of design process (idea development) to produce and display own creative and expressive art-forms that reflect in the range of different times and cultures in dance and drama</b></p>	<p><b>B7.2.2.3.8 Plan a display of own and others’ artwork in dance and drama that reflect the history and culture of the community</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Describe how to plan a dance piece and drama skit for a performance.</li> <li>2. Choose an appropriate venue to showcase the performance and spread the information about it.</li> <li>3. Rehearse, perform and record the planned dance piece and drama skit.</li> </ol>	<p><b>CC 8.3:</b> Apply appropriate diction  <b>CC9.4:</b> Help group work on relevant activities.  <b>CC 9.6</b> Ability to work with all group members to complete a task successfully</p>
	<p><b>B7.2.2.3.9 Organise an appreciation and appraisal of own and others’ artworks in dance and drama that reflect the history and culture of the people of the community</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Invite an audience to watch the performance of own and others for appreciation and appraisal.</li> <li>2. Note and write the strengths and weaknesses of the production and performance for discussion and modification of future performances.</li> </ol>	<p><b>CP 6.7:</b> Implement strategies with accuracy  <b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion</p>

## STRAND 2: CREATIVE ARTS

### SUB-STRAND: 2.3. CONNECTIONS IN LOCAL AND GLOBAL CULTURES

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<b>B7. 2.3.1</b> <b>Visual Arts:</b> <b>Demonstrate the ability to correlate and generate ideas from visual artworks in the community that reflect a range of different times, cultures and topical issues</b>	<b>B7. 2.3.1.1. Narrate own views of the history, culture, environment and topical issues in the community</b>	Communication and Collaboration ( <b>CC</b> ), Critical Thinking and Problem Solving ( <b>CP</b> ), Personal Development and Leadership ( <b>PL</b> ), Digital Literacy ( <b>DL</b> ), Cultural Identity and Global Citizenship ( <b>CG</b> )
	<b>Exemplars</b> <ol style="list-style-type: none"> <li>Identify and use a range of techniques such as observational drawings, sketches, own photographs and material such as adverts and images from the internet or from printed media, to record own views on the history, culture, environment and topical issues in the community.  Examples: chieftaincy, landmarks, artists and artworks, events, festivals, tourist sites (natural and man-made).</li> <li>Discuss and make individual or collaborative presentations on information recorded.  Example: Using PowerPoint, Flip chart, Journal/Visual/Audio recordings such as drawings and photographs, verbal reports, assistive devices, etc.</li> <li>Review and reflect on presentations to build consensus on the history, culture, environment and topical issues in the community.</li> </ol>	<b>CC9.1:</b> Demonstrate behaviour and skills of working towards group goals.  <b>CP 6.5:</b> Ability to select alternative(s) that adequately meet selected criteria.  <b>DL6.5:</b> Recognition of societal issues emanating from the use of digital technologies.  <b>CG5.1:</b> Show a strong sense of belongingness to one's culture.  <b>PL5.4:</b> Ability to understand one's personality traits.

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.3.1 (CONTINUED)</b>  <b>Visual Arts:</b>  <b>Demonstrate the ability to correlate and generate ideas from visual artworks in the community that reflect a range of different times, cultures and topical issues</b></p>	<p><b>B7. 2.3.1.2. Identify visual artworks that reflect the history, culture, environment and topical issues in the community</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Scout for and record visual artworks found in the community by taking photographs and making drawings from direct observation where possible.                      Examples: Paintings, carvings, sculpture pieces, pottery works, posters, billboards, packages, textiles, baskets, weavings, jewellery, leather sandals, buildings.</li> <li>2. Discuss, classify and group visual artworks found in the community according to their nature.                      Example: Painting (Homowo festival), Sculpture pieces (bust of the chief), Pottery (earthenware bowl), Graphic Arts (inscriptions on buildings), textiles (traditional cloths worn), basketry (cane / raffia chairs), jewellery (necklace, beads), leatherworks (sandals, shoes).</li> <li>3. Discuss in groups to appraise how the history, culture, environment and topical issues in the community are reflected in the selected visual artworks and document your findings using art specific language such as content, colour scheme, symbolism, cultural significance.</li> </ol>	<p><b>CC8.1:</b> Speak clearly and explain ideas. Share a narrative or extended answer while speaking to a group.</p> <p><b>CP 6.4:</b> Ability to identify important and appropriate criteria and use them to evaluate available alternatives</p> <p><b>CG5.4:</b> Develop and exhibit a sense of cultural identity</p> <p><b>PL6.2:</b> Division of tasks into solvable units and assigning group members to task units</p> <p><b>DL6.5:</b> Recognition of societal issues emanating from the use of digital technologies</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.3.2.</b> <b>Performing Arts - Music:</b> <b>Demonstrate the ability to correlate and generate ideas from indigenous creative musical forms and art musicians in the immediate community that reflect a range of different times, cultures and topical issues</b></p>	<p><b>B7. 2.3.2.3. Identify indigenous and art musicians in the community whose works reflect the history, culture, environment and topical issues</b></p>	<p>Communication and Collaboration <b>(CC)</b>, Critical Thinking and Problem Solving <b>(CP)</b>, Personal Development and Leadership <b>(PL)</b>, Cultural Identity and Global Citizenship (CG)</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Select one indigenous or popular musician and assess their contribution to the society.  Examples: Agya Koo Nimo, Afia Aabaasa, Kakraba Lobi, Kojo Nuatro, E. T. Mensah, Kojo Antwi, Amakye Dede, Gyedu-Blay Ambolley</li> <li>2. Transcribe any song in the community that promotes and sensitises the public on emerging topical issue.  Examples: Sanitation song by Ubongo kids; Sanitation by Osei Boateng; Illegal Fishing by Kofi Kinaata; Driver Banza by George Jarrah.</li> </ol>	<p><b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion</p> <p><b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures</p> <p><b>CG5.1:</b> Show a strong sense of belongingness to one's culture</p>
	<p><b>B7. 2.3.2.4 Appreciate and appraise an indigenous and a neo-traditional group within the community based on their style, instruments, song themes, dance movements, etc.</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research, select and document an indigenous and a neo-traditional group within the community based on their style, instruments, song themes, dance movements, etc.</li> <li>2. Compare and contrast the two selected indigenous and neo-traditional types.</li> </ol>	<p><b>PL6.1:</b> Ability to serve group members effectively.</p> <p><b>CC8.1:</b> Speak clearly and explain ideas. Share a narrative or extended answer while speaking to a group.</p> <p><b>CC8.3:</b> Apply appropriate diction and structure sentences correctly for narrative, persuasive, imaginative and expository purposes</p> <p><b>DL6.3:</b> Use digital tools to create novel things</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B7. 2.3.3.</b>  <b>Dance and Drama:</b>  <b>Demonstrate the ability to correlate and generate ideas from creative artworks of dancers and actors in the community that reflect a range of different times, cultures and topical issues.</b></p>	<p><b>B7. 2.3.3.5 Select artworks of dance and drama artistes in the community or other places, and identify the history, culture, environment and topical issues that are reflected in them</b></p>	<p>Digital Literacy (<b>DL</b>), Cultural Identity and Global Citizenship (<b>CG</b>), Critical Thinking and Problem Solving (<b>CP</b>)</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research and write about the history, culture and important sites of the environment.</li> <li>2. Select a dance or play and identify and write about the history, culture, environment and topical issues in them.</li> </ol>	<p><b>CG 5.2:</b> Develop and exhibit ability to defend one’s cultural beliefs and norms.  <b>DL 5.1:</b> Ability to ascertain when information is needed and able to identify, locate, evaluate and effectively use them to solve a problem.</p>
	<p><b>B7. 2.3.3.6 Analyse works of other dance and drama artistes based on the history, culture, environment and topical issues in and around their communities</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Watch video clips of other artistes that reflect the historical, cultural and topical issues in dance and drama.</li> <li>2. Analyse the video clips watched and document the historical, cultural and topical issues that are reflected in them.</li> <li>3. Reflect on and discuss to generate ideas from the video clips watched.</li> </ol>	<p><b>DL5.3:</b> Ability to find and utilise digital content.  <b>CP 5.6:</b> Demonstrate a thorough understanding of a generalised concept and facts specific to a task or situation.  <b>CP 5.10:</b> Develop and defend a logical plausible resolution to a confusion, uncertainty or contradiction surrounding an event.</p>





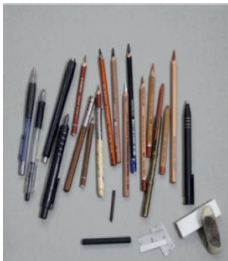




# BASIC 8



## STRAND I: DESIGN

### SUB-STRAND: 1.2. DRAWING, SHADING, COLOURING AND MODELLING FOR DESIGN

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8 1.2.1.</b></p> <p><b>Design:</b></p> <p><b>Demonstrate understanding and use of drawing, shading, colouring and modelling media and techniques for creative expression of design ideas.</b></p>	<p><b>B8 1.2.1.1 Explore available manual and digital tools, materials and techniques for drawing, shading and colouring to create designs from lines, simple shapes and forms</b></p>	<p>Communication and Collaboration (<b>CC</b>), Critical Thinking and Problem Solving (<b>CP</b>), Creativity and Innovation (<b>CI</b>), Digital Literacy (<b>DL</b>), Personal Development and Leadership (<b>PL</b>), Cultural Identity and Global Citizenship (<b>CG</b>)</p>
	<p><b>Exemplars</b></p> <p>I. Explore to determine and document the nature and suitability of available manual tools, materials and techniques for drawing, shading, and colouring for appreciation and reflection.</p> <p>E.g. of tools: T-square, set square, protractor/paper/cardboard/pencil.</p> <div style="display: flex; justify-content: space-around; align-items: center;">    </div> <p style="text-align: center;"><i>Tools and materials for drawing</i></p> <p style="text-align: center;"><i>Source: Google.com</i></p>	<p><b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.</p> <p><b>DL5.5:</b> Evaluate the quality and validity of information.</p> <p><b>CI5.2:</b> Ability to merge simple/complex ideas to create novel situation or thing.</p> <p><b>PL5.4:</b> Ability to understand one's personality trait.</p> <p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>CG5.2:</b> Develop and exhibit ability to defend one's cultural beliefs, practices and norms</p> <p><b>CP 5.7:</b> Provide new insight into controversial situation or task.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
	<p>2. Identify, select and experiment the use of available manual tools, materials and techniques for freehand and outline drawing, shading and colouring to create designs from lines, simple shapes and forms for sharing and appraising.</p> <p>Refer to YouTube videos: Start drawing Part 2-6: <i>Drawing Shapes, Understanding Eye Level etc.</i></p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;">  <p><i>Pencil holding and shading</i></p> </div> <div style="text-align: center;">  <p><i>Shading and colouring techniques</i></p> </div> </div> <p style="text-align: center;"><i>Source: Google.com</i></p> <p>3. Exhibit own freehand and outline drawings and colour work to share design ideas based on lines, shapes and forms for appreciation, appraising and feedback.</p>	

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8 1.2.1 (CONTINUED)</b>  <b>Design:</b>  <b>Demonstrate understanding and use of drawing, shading, colouring and modelling media and techniques for creative expression of design ideas</b></p>	<p><b>B8 1.2.1.2 Demonstrate skills in using available digital tools, materials and techniques for freehand and outline drawing, shading and colouring to create designs from lines, simple shapes and forms</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Explore available digital tools, materials and techniques to determine and document their suitability for drawing, shading and colouring for appreciation and reflection.</li> </ol> <div data-bbox="661 638 1589 876" data-label="Image"> </div> <p style="text-align: center;"><i>Digital tools for drawing</i>  <i>Source: Google.com</i></p> <ol style="list-style-type: none"> <li>2. Identify, select and experiment the use of available digital tools, materials and techniques for freehand and outline drawing, shading and colouring to create designs from lines, simple shapes and forms for sharing and appraising.                      Refer to: YouTube videos: Start drawing Part 2-6: <i>Drawing Shapes; Understanding Eye Level; etc.</i></li> <li>3. Exhibit own portfolio of freehand and outline drawings and colour work to share design ideas for appreciation, appraising and feedback.</li> </ol>	<p><b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.</p> <p><b>DL5.1:</b> Ability to ascertain when information is needed and be able to identify, locate, evaluate and effectively use it to solve a problem.</p> <p><b>PL5.5:</b> Desire to accept one's true self and overcome weaknesses.</p>



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8 1.2.1 (CONTINUED)</b>  <b>Design:</b>  <b>Demonstrate understanding and use of drawing, shading, colouring and modelling media and techniques for creative expression of design ideas</b></p>	<p><b>B8 1.2.1.3 Demonstrate ability to generate design ideas and develop models of simple shapes and forms for appreciation and display</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify simple products and generate drawings to illustrate templates for creating models of simple shapes and forms using cardboard, Styrofoam, pulp paper and/or clay for reflection, display and appreciation.</li> <li>2. Develop own drawings of templates and create models of simple shapes and forms using cardboard, Styrofoam, clay and/or pulp paper for appreciation and sharing.</li> <li>3. Display own drawings, templates and models of simple shapes and forms for appreciation, appraisal and feedback.</li> </ol>	<p><b>CP 5.6:</b> Demonstrate a thorough understanding of a generalised concept and facts specific to a task or situation.</p> <p><b>DL6.3:</b> Use digital tools to create novel things</p> <p><b>CI 6.9:</b> Interpret and apply learning in new contexts</p>



**STRAND 2: CREATIVE ARTS**  
**SUB-STRAND: 2.1 MEDIA AND TECHNIQUES**

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8. 2.1.1.</b> <b>Visual Arts:</b> <b>Demonstrate understanding of Visual Arts media and techniques and their application in drawing from direct observation/ memory and imagination, print making and weaving</b></p>	<p><b>B8. 2.1.1.1 Explore media and techniques in drawing from direct observation/ memory and imagination, print making and weaving to express own views in visual artworks to encourage recording and research skills.</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify, describe, classify and record the tools, materials and equipment for drawing from direct observation/memory and imagination, print making and weaving. Examples: from videos/illustrations/pictures/realia</li> <li>2. Test and classify the tools, materials, equipment according to their uses in drawing direct observation/memory and imagination, print making and weaving.</li> <li>3. Apply the tools, materials and equipment safely to create drawing direct observation/memory and imagination in nature (prints and woven items) for appreciation.</li> <li>4. Apply knowledge and skills in cleaning-up, storing and maintenance of tools, materials and equipment in a sustainable manner.</li> </ol>	<p>Communication and Collaboration (<b>CC</b>), Critical Thinking and Problem Solving (<b>CP</b>), Creativity and Innovation (<b>CI</b>), Digital Literacy (<b>DL</b>)</p> <p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>CP5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument</p> <p><b>CI5.1:</b> Examine alternatives in creating new things.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8. 2.1.1 (CONTINUED)</b>  <b>Visual Arts:</b>  <b>Demonstrate understanding of Visual Arts media and techniques and their application in drawing from direct observation/memory and imagination, print making and weaving</b></p>	<p><b>B8. 2.1.1.2 Experiment by using techniques in print making to generate own ideas and make visual artworks</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify and use the relevant media and techniques in printmaking to create visual artworks.                      Examples: low/relief, direct, stencil, block printing, etc.</li> <li>2. Apply and design using relevant media and techniques in print making to create own visual artworks.</li> <li>3. Display printed artworks for appreciation and reflection and use peer- and self-evaluation to review work.                      Examples of specific language vocabulary: stencil, block printing, pattern, contrasting colour, harmonious colour.</li> </ol>	<p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>CP5.5:</b> Effectively evaluate the success of solutions used in an attempt to solve a complex problem</p> <p><b>CI5.5:</b> Ability to try new alternatives and different approaches</p> <p><b>DL5.3:</b> Ability to find and utilise digital content</p>
	<p><b>B8 2.1.1.3 Apply techniques of drawing direct observation/memory and imagination to make own visual artworks</b></p>	
<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify and use the techniques in drawing direct observation/memory and imagination to create own artworks.</li> <li>2. Use various techniques in drawing direct observation/memory and imagination to create own artworks.</li> <li>3. Display artworks for appreciation and reflection and use peer- and self-evaluation to review works.                      Examples of art specific language vocabulary: <i>tone, line, pattern, form, shape.</i></li> </ol>	<p><b>CC9.4:</b> Help group work on relevant activities.</p> <p><b>CP5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument</p> <p><b>CI5.1:</b> Examine alternatives in creating new things.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content</p>	

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
	<p><b>B8 2.1.1.4 Experiment with available media and techniques for weaving to create visual artworks</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify and use the available media and techniques for weaving to create own woven artefacts. Examples: plain weave, twill and satin media: cane, yarns, raffia, reed</li> <li>2. Apply relevant weaving techniques with available media to create own woven artefacts.</li> <li>3. Display woven artefacts for appreciation and reflection and use peer- and self-evaluation to review works. Examples of art specific language vocabulary: <i>plain, weave, twill, pattern, form.</i></li> </ol>	<p><b>CC8.5:</b> Vary the level of detail and the language used when presenting to make it appropriate to the audience.</p> <p><b>CP6.7:</b> Implement strategies with accuracy</p> <p><b>CI6.9:</b> Interpret and apply learning in new contexts</p> <p><b>CI6.10:</b> Reflect on work and explore the thinking behind thoughts and processes</p> <p><b>PL6.3:</b> Ability to manage time effectively</p> <p><b>DL5.3:</b> Ability to find and utilise digital content</p>



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8. 2.1.2.</b> <b>Performing Arts - Music:</b> <b>Demonstrate understanding and apply tempo, dynamics and simple forms in music</b></p>	<p><b>B8 2.1.2.5 Tell how fast or slow music is heard and compare and contrast activities and events that are associated with fast or slow music</b></p>	<p>Communication and Collaboration (<b>CC</b>), Creativity and Innovation (<b>CI</b>), Digital Literacy (<b>DL</b>), Personal Development and Leadership (<b>PL</b>)</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Explain Italian terms used in describing the speed of music. Examples: allegro, poco a poco, largo, etc.</li> <li>2. Differentiate between fast and slow music in relation to moments on specific occasions.</li> </ol>	<p><b>CC7.2:</b> Interpret correctly and respond to non-verbal communication such as facial expressions, cues and gestures.</p> <p><b>CC8.1:</b> Speak clearly and explain ideas. Share a narrative or extended answer while speaking to a group.</p> <p><b>CP 5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument</p> <p><b>CP 6.5:</b> Ability to select alternative(s) that adequately meet selected criteria.</p> <p><b>CI 6.4:</b> Imagining and seeing things in a different way</p>
	<p><b>B8 2.1.2.6 Compare and contrast the benefits associated with soft or loud music</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Explain Italian terms used in describing the dynamics of music. Examples: piano, forte, crescendo, diminuendo, etc.</li> <li>2. Differentiate between the benefits and harm of loud and soft music.</li> </ol>	<p><b>CC7.2:</b> Interpret correctly and respond to non-verbal communication such as facial expressions, cues and gestures.</p> <p><b>CC8.1:</b> Speak clearly and explain ideas. Share a narrative or extended answer while speaking to a group.</p> <p><b>CI 6.4:</b> Imagining and seeing things in a different way.</p> <p><b>DL5.6:</b> Preparedness to make better decisions using available information</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<b>B8. 2.1.2 (CONTINUED)</b> <b>Performing Arts - Music:</b> <b>Demonstrate understanding and apply tempo, dynamics and simple forms in music</b>	<b>B8 2.1.2.7 Internalise and identify aurally basic architectural designs in art, pop and indigenous musical works (e.g., AB, ABA, AA, AABA, ABAB and ABC).</b>	
	<b>Exemplars</b> <ol style="list-style-type: none"> <li>1. Listen and tell if the form of an art musical work is <i>binary, ternary</i> or <i>through composed</i> or <i>free fantasia</i>.</li> <li>2. Listen and tell if the form of a pop musical work is ballad, verse-bridge song, verse-chorus song or verse-chorus-bridge.</li> </ol>	<p><b>CC7.2:</b> Interpret correctly and respond to non-verbal communication such as facial expressions, cues and gestures.</p> <p><b>CP 5.3:</b> Create simple logic trees to think through problems.</p> <p><b>CI 5.6:</b> Understand and use analogies and metaphors.</p>
<b>B8. 2.1.3.</b> <b>Dance and Drama:</b> <b>Demonstrate understanding of Ghanaian dance forms</b>	<b>B8.2.1.3.8 Identify various Ghanaian Dance types and their context of performance</b>	Communication and Collaboration ( <b>CC</b> ), Creativity and Innovation ( <b>CI</b> ), Personal Development and Leadership ( <b>PL</b> )
	<b>Exemplars</b> <ol style="list-style-type: none"> <li>1. Identify the dance types and categories. (religious, war and sociocultural)</li> <li>2. Compare and contrast the types and categories.</li> <li>3. Explore the context of performance.</li> </ol>	<p><b>CC 7.5:</b> Identify and analyse different points of views of speaker.</p> <p><b>PL 5.6:</b> Ability to set and maintain personal standards.</p> <p><b>CI 5.5:</b> Ability to try alternative and fresh approaches.</p>
	<b>B8.2.1.3.9 Experiment and practise by using the techniques of rhythm (i.e., beat, tempo, intensity), dynamics (i.e. fast, slow, smooth, flow) in dance and drama.</b>	
	<b>Exemplars</b> <ol style="list-style-type: none"> <li>1. Demonstrate dance movements with different rhythms and dynamics.</li> <li>2. Apply relevant media and techniques to choreograph a dance or direct a play.</li> </ol>	<p><b>CI 5.2:</b> Ability to merge simple/complex ideas to create novel situations or things.</p> <p><b>CI 6.6:</b> Being open-minded, adapting and modifying ideas to achieve creative results.</p>

## STRAND 2: CREATIVE ARTS

### SUB-STRAND: 2.2 CREATIVE AND AESTHETIC EXPRESSION

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8. 2.2.1.</b> <b>Visual Arts:</b> <b>Demonstrate the ability to apply the concept of the design process (idea development) to produce and display own creative and expressive art-forms that reflect a range of different times and cultures</b></p>	<p><b>B8. 2.2.1.1 Design and produce your own artworks that reflect a range of different times and cultures</b></p>	<p>Communication and Collaboration (<b>CC</b>), Critical Thinking and Problem Solving (<b>CP</b>), Creativity and Innovation (<b>CI</b>), Personal Development and Leadership (<b>PL</b>), Cultural Identity and Global Citizenship (<b>CG</b>), Digital Literacy (<b>DL</b>)</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research and record relevant information for planning and developing ideas to make visual artworks that reflect any of the following: history, culture, topical issues, natural and man-made environment.  Example: Plan an artwork on SSNIT Pension Scheme services, Ghana's independence in 1957, galamsay, sanitation, etc.</li> <li>2. Apply recorded ideas, design process, appropriate tools, materials and techniques to create artworks that communicate views about topical issues.  Example: Design an artwork on SSNIT Pension Scheme services, Ghana's independence in 1957, galamsay, sanitation, etc.</li> <li>3. Reflect on and explain whether the artwork in progress conveys the intended ideas and meaning for appropriate revision and use peer- and self-evaluation to review work.  Examples of art specific language vocabulary: form, line, texture, colour, shape, technique, media.</li> </ol>	<p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>CP 5.6:</b> Demonstrate a thorough understanding of a generalised concept and facts specific to a task or situation.</p> <p><b>CI 6.9:</b> Interpret and apply learning in new contexts.</p> <p><b>PL6.3:</b> Ability to manage time effectively.</p> <p><b>CG6.1:</b> Understanding of influences of globalisation on traditions, languages and cultures.</p> <p><b>DL 6.2:</b> Create a meaningful and original piece of work or its interpretation by integrating existing information.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8. 2.2.1 (CONTINUED)</b>  <b>Visual Arts:</b>  <b>Demonstrate the ability to apply the concept of the design process (idea development) to produce and display own creative and expressive art-forms that reflect a range of different times and cultures</b></p>	<p><b>B8. 2.2.1.2 Plan and display own and others' artworks that reflect the history, cultures, physical and social environment</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Demonstrate understanding and skill in defining roles and responsibilities in selecting and preserving a collection of artworks for an exhibition.</li> <li>2. Collaborate with peers to monitor, assess and report on the exhibition.</li> </ol> <p>Examples: in learner journals, print and electronic media.</p>	<p><b>CC9.3:</b> Understand roles during group activities.  <b>PL6.1:</b> Ability to serve group members effectively.  <b>DL5.3:</b> Ability to find and utilise digital content.</p>
	<p><b>B8. 2.2.1.3 Organise an appreciation and appraisal of own and others' artworks that reflect the history, cultures, physical and social environment.</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Analyse and interpret how selected elements, principles and techniques are used in an artwork to express beauty, meaning and culture of a people.</li> <li>2. Reflect on and make suggestions on how own interpretation and views on artworks of a culture can be improved to give it an identity.</li> </ol>	<p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.  <b>CP 5.5:</b> Effectively evaluate the success of solutions used in an attempt to solve a complex problem.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8. 2.2.2.</b>  <b>Performing Arts - Music:</b>  <b>Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical art works that reflect a range of different times and cultures</b></p>	<p><b>B8. 2.2.2.4 Design and produce own musical genre that reflect the history and cultures, physical and social environment</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research and select own and indigenous musical genre outside your community that express personal experiences and interests, moods, visual images, concepts, texts, or storylines on example the <i>SSNIT Pension Scheme services</i>, etc.</li> <li>2. Collaborate to create rehearsal plan for performing the chosen work in B8. 2.2.2.4 <b>Exemplar I</b>, identifying and allocating time to the various aspects — singing, drumming, dancing, costume, venue, etc.</li> </ol>	<p>Communication and Collaboration (<b>CC</b>), Creativity and Innovation (<b>CI</b>), Personal Development and Leadership (<b>PL</b>), Cultural Identity and Global Citizenship (<b>CG</b>)</p> <p><b>CI 6.3:</b> Ability to select the most effective creative tools for work, and give reasons for the choice.</p> <p><b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.</p> <p><b>PL6.1:</b> Ability to serve group members effectively.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content.</p> <p><b>CG5.2:</b> Develop and exhibit ability to defend one’s cultural beliefs, practices and norms.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8. 2.2.2 (CONTINUED)</b>  <b>Performing Arts - Music:</b>  <b>Demonstrate the ability to use concept of the design process (idea development) to create and display own creative musical art works that reflect a range of different times and cultures</b></p>	<p><b>B8. 2.2.2.5 Plan and display own and others’ musical works that reflect a range of different times and cultures</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Give a class concert (to be video recorded) that begins with a presentation on the style, historical and cultural context of the compositions selected and rehearsed in B8. 2.2.2.4 <b>Exemplar I</b>.</li> </ol>	<p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>CC9.5:</b> Appreciate the importance of including all team members in discussions and actively encourage contributions from them.</p> <p><b>CI 5.2:</b> Ability to merge simple/complex ideas to create novel situations or things.</p> <p><b>CG5.4:</b> Develop and exhibit a sense of cultural identity.</p>
	<p><b>B8. 2.2.2.6. Organise an appreciation and appraisal of own and others’ musical works that reflect a range of different times and cultures.</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Conduct an enquiry by playing the recorded video clip from B8. 2.2.2.4 <b>Exemplar I</b> to a group of people (including learners, staff and parents) to collect data and write an aesthetic appreciation report.</li> <li>2. Reflect and refine own work using the feedback from the appraisal and aesthetic appreciation report.</li> <li>3. Disseminate the findings of your research to the class by giving a presentation.</li> </ol>	<p><b>CC9.1:</b> Demonstrate behaviour and skills of working towards group goals.</p> <p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>DL5.1:</b> Ability to ascertain when information is needed and be able to identify, locate, evaluate and effectively use it to solve a problem.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8. 2.2.3.</b> <b>Dance and Drama:</b> <b>Demonstrate how to apply the concept of design process (Idea development) to produce and display own creative and expressive art-forms that reflect a range of different times and cultures</b></p>	<p><b>B8.2.2.3.7 Design and produce own dance and drama that reflect a range of different times and cultures</b></p>	<p>Creativity and Innovation <b>(CI)</b>, Cultural Identity and Global Citizenship <b>(CG)</b>, Critical Thinking and Problem Solving <b>(CP)</b>, Personal Development and Leadership <b>(PL)</b></p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Discuss a dance or drama artist and their artworks. Example: Martin Owusu, NiiYartey.</li> <li>2. Design and produce own dance piece or play. Example: SSNIT Pension Scheme services, sanitation etc.</li> </ol>	<p><b>CG 6.4:</b> Exhibit a sense of nationality and global identity. <b>CI 6.6:</b> Being open-minded, adapting and modifying ideas to achieve creative results.</p>
	<p><b>B8.2.2.3.8 Plan and display own and others’ dance and drama pieces that reflect a range of different times and cultures.</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Describe how to plan a dance or drama production that reflects the history, cultures, environment and heritage of a people.</li> <li>2. Choose and prepare a venue to showcase the performance.</li> <li>3. Rehearse and perform the planned dance piece or drama skit.</li> </ol>	<p><b>CI 5.3:</b> Identification of requirements of a given situation and justification of more than one creative tool that will be suitable. <b>CP 6.2:</b> Ability to explain plans for attaining goals. <b>PL6.5:</b> Ability to monitor team members to ascertain progress.</p>
	<p><b>B8.2.2.3.9 Organise an appreciation and appraisal of own and others’ dance and drama artworks that reflect a range of different times, cultures and topical issues</b></p>	
<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Invite an audience to watch the performance of own and others’ for appreciation and appraisal.</li> <li>2. Note and record the strengths and weaknesses of the production and performance for discussion and modification of future performances.</li> </ol>	<p><b>CP 6.7:</b> Implement strategies with accuracy. <b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.</p>	

## STRAND 2: CREATIVE ARTS

### SUB-STRAND: 2.3. CONNECTIONS IN LOCAL AND GLOBAL CULTURES

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<b>B8. 2.3.1.</b> <b>Visual Arts:</b>  <b>Demonstrate the ability to correlate and generate ideas from creative artworks of visual artists that reflect a range of different times, cultures and topical issues</b>	<b>B8. 2.3.1.1. Identify and discuss visual artists whose work reflected the history, culture, environment and topical issues in the community</b>	Communication and Collaboration ( <b>CC</b> ), Critical Thinking and Problem Solving ( <b>CP</b> ), Creativity and Innovation ( <b>CI</b> ), Personal Development and Leadership ( <b>PL</b> ), Cultural Identity and Global Citizenship ( <b>CG</b> ), Digital Literacy ( <b>DL</b> )
	<b>Exemplars</b>  1. Conduct an enquiry and gather information on visual artists in the community whose work made impact on the history, culture, environment and topical issues.  Examples: ethnic group, education, exhibition, museum, gallery.  2. Classify and record information on visual artists in the community and their artworks according to their areas of specialisation/discipline.  Examples: ethnic group, education, exhibition, museum, gallery  3. Select any visual artist in the community and make a presentation on their life, work and influence.  Example; ethnic group, education, philosophy and competition/ exhibition, role model, achievement etc.	
	<b>B8. 2.3.1.2. Compare and contrast artworks of visual artists that reflect the history, culture, environment and topical issues</b>	<b>CC7.4:</b> Identify underlying themes, implications and issues when listening.  <b>CP 5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument.  <b>PL5.2:</b> Demonstrate a sense of belongingness to a group.  <b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures.  <b>DL5.3:</b> Ability to find and utilise digital content.
	<b>Exemplars</b>  1. Analyse the similarities and differences of themes and techniques used by visual artists in the production of artworks that reflect the history, culture, environment and topical issues.  Examples: Ablade Glover, Kofi Antobam, Theodosia Okoh, Francis Boateng.  2. Relate artworks to tradition, culture and environmental issues of the community to derive meaning and ideas.	



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8. 2.3.1 (CONTINUED)</b>  <b>Visual Arts:</b>  <b>Demonstrate the ability to correlate and generate ideas from creative artworks of visual artists that reflect a range of different times, cultures and topical issues</b></p>	<p><b>B8. 2.3.1.3. Determine the creative design approaches and processes used by visual artists in creating artworks that reflect the history, culture, environment and topical issues</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Examine and record the design approaches used by visual artists in the production of artworks that reflect the history culture, environment and topical issues.                      Example: Serge Attukwei Clottey using disposed waste to create parch installation.</li> <li>2. Analyse, appreciate and appraise the design processes used by visual artists in producing artworks that solved societal issues.</li> <li>3. Reflect and evaluate the appreciation and appraisal done for refinement.</li> </ol>	<p><b>CG6.4:</b> Exhibit a sense of nationality and global identity.</p> <p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p>
<p><b>B8. 2.3.2.</b>  <b>Performing Arts - Music:</b>  <b>Demonstrate the capacity to correlate and generate ideas from indigenous creative musical forms and Ghanaian art musicians that reflect a range of different times, cultures and topical issues</b></p>	<p><b>B8. 2.3.2.4. Distinguish different ways musical works of Ghanaian art composers reflect the history, culture, environment and topical issues</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Compare Ephraim Amu and J. H. K. Nketia.</li> <li>2. Transcribe a popular song that promotes and sensitises the public an emerging topical issue, e.g., the SSNIT Pension Scheme</li> </ol>	<p>Communication and Collaboration (<b>CC</b>), Personal Development and Leadership (<b>PL</b>), Cultural Identity and Global Citizenship (<b>CG</b>).</p> <p><b>CG5.2:</b> Develop and exhibit ability to defend one’s cultural beliefs, practices and norms.</p> <p><b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.</p> <p><b>CC9.6:</b> Ability to work with all group members to complete a task successfully.</p> <p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
	<p><b>B8. 2.3.2.5. Appreciate and appraise at least three (3) indigenous and neo-traditional groups within the nation based on their style, instruments, song themes, dance movements, etc</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research, select and document three (3) indigenous and neo-traditional groups within the nation based on their style, instruments, song themes, dance movements, etc.</li> <li>2. Compare and contrast two of the selected indigenous types and two of the neo-traditional types.</li> </ol>	<p><b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes.</p> <p><b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.</p> <p><b>CG5.2:</b> Develop and exhibit ability to defend one’s cultural beliefs, practices and norms.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B8. 2.3.3.</b>  <b>Dance and Drama:</b>  <b>Demonstrate the capacity to correlate ideas from creative artworks of dance and drama artistes that reflect a range of different times, cultures and topical issues</b></p>	<p><b>B8.2.3.3.6 Select and analyse creative artworks of dance and drama artistes, and identify the history, culture, environment and topical issues that are reflected in them for documentation</b></p>	<p>Critical Thinking and Problem Solving <b>(CP)</b>, Creativity and Innovation <b>(CI)</b></p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Compare and contrast a dance piece and a play of artistes reflecting the history, culture and topical issues.</li> <li>2. Document and reflect on the key issues in the dance or play that address environment and topical issues.</li> <li>3. Analyse and generate ideas from dance and drama performances of artistes from other cultures based on the knowledge gained from community experience.</li> </ol>	<p><b>CI 6.9:</b> Interpret and apply learning in new contexts.  <b>CP 5.5:</b> Effectively evaluate the success of solutions used to attempt to solve a complex problem.</p>
	<p><b>B8.2.3.3.7 Organise a group discussion to appreciate dance and/or plays of own and other cultures, environment and topical issues.</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. View and analyse a dance and/or drama performance from own or other cultures based on environment and topical issues for documentation.</li> </ol>	<p><b>CP 5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument.</p>





# BASIC 9



## STRAND I: DESIGN

### SUB-STRAND: 1.3. CREATIVITY, INNOVATION AND THE DESIGN PROCESS.

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<b>B9 1.3.1</b> <b>Design:</b> <b>Demonstrate understanding of creativity and innovation in terms of the design process and its application in developing design solutions to problems in society</b>	<b>B9 1.3.1.1</b> <b>Distinguish between creativity and innovation and their application for developing design solutions to problems in society</b>	Critical Thinking and Problem Solving <b>(CP)</b> , Creativity and Innovation <b>(CI)</b> , Digital Literacy <b>(DL)</b>
	<b>Exemplars</b> <ol style="list-style-type: none"> <li>1. Research and define the key differences between creativity and innovation for reflection and discussion.</li> <li>2. Apply knowledge of creativity and innovation to evaluate the design products that solve specific problems in society for appreciation. Example: Prosthetics in health, wheel chair for mobility, hearing aids.</li> <li>3. Examine specific artefacts available in the local community and report on specific challenges associated with their design for reflection and discussion. Example: hoe in farming, kitchen stool, basket for farming.</li> </ol>	<b>CI 6.2:</b> Ability to reflect on approaches to creative tasks and evaluate the effectiveness of tools used.  <b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.  <b>DL5.1:</b> Ability to ascertain when information is needed and be able to identify, locate, evaluate and effectively use it to solve a problem.
	<b>B9 1.3.1.2 Demonstrate understanding of the design process in relation to creativity and innovations in design</b>	
	<b>Exemplars</b> <ol style="list-style-type: none"> <li>1. Research and record the concept, importance and application of the design process in creative problem solving for reflection and discussion. Examples: define, brief, research, ideation, invent, prototype, testing, refine.</li> <li>2. Analyse information gathered and describe the steps in the design process in relation to creativity and innovation for appreciation and sharing.</li> <li>3 Evaluate the design of different products and suggest ways in which they could be modified to solve other problems in society.</li> </ol>	<b>CP 6.5:</b> Ability to select alternative(s) that adequately meet selected criteria.  <b>CI 5.5:</b> Ability to try new alternatives and different approaches.  <b>DL5.6:</b> Preparedness to make better decisions using available information.

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B9 1.3.1 (CONTINUED)</b>  <b>Design:</b>  <b>Demonstrate understanding of creativity and innovation in terms of the design process, and its application in developing design solutions to problems in society</b></p>	<p><b>B9 1.3.1.3 Demonstrate ability to apply the design process to create artefacts that solve specific problems in the local community</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Apply knowledge of creativity and innovation to evaluate specific problems in society to deduce how the design process can be used to solve those problems for reporting and feedback.</li> <li>2. Reflect on feedback and apply relevant manual and digital tools, materials and techniques to design and create model artefacts that express own concept for solving specific problems in society for appreciation and display.</li> <li>3. Display design expressions and prototypes of artefacts to disseminate own creativity and innovation for appreciation and feedback.</li> </ol>	<p><b>CP 6.5:</b> Ability to select alternative(s) that adequately meet selected criteria.</p> <p><b>CI 6.3:</b> Ability to select the most effective creative tools for work, and give reasons for the choice.</p> <p><b>DL6.3:</b> Use digital tools to create novel things.</p>

**STRAND 2: CREATIVE ARTS**  
**SUB-STRAND: 2.1 MEDIA AND TECHNIQUES**


CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B9. 2.1.1.</b></p> <p><b>Visual Arts:</b></p> <p><b>Demonstrate understanding and apply media and techniques in casting, assemblage and folding</b></p>	<p><b>B9. 2.1.1.1</b></p> <p><b>Explore and identify media and techniques used to create visual artworks by casting, assemblage and folding</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify, describe, discuss and record information on available tools, materials and equipment from a variety of sources for casting, assemblage and folding. Examples: from videos/illustrations/pictures/realia</li> <li>2. Test, classify and discuss the use of the tools, materials, equipment according to their findings on casting, assemblage and folding.</li> <li>3. Apply the tools, materials and equipment safely and skilfully to create own artefacts using casting, assemblage and folding techniques and display them for appraisal using peer- and self-evaluation to review work for feedback. Examples of art specific language vocabulary: casting, assemblage and folding.</li> <li>4. Apply knowledge and skills in safety, maintenance and sustainability to organise and store tools, materials and equipment, and clean up the work space.</li> </ol>	<p>Communication and Collaboration (<b>CC</b>), Creativity and Innovation (<b>CI</b>), Digital Literacy (<b>DL</b>), Personal Development and Leadership (<b>PL</b>), Cultural Identity and Global Citizenship (<b>CG</b>)</p> <p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>CP5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument</p> <p><b>CI5.1:</b> Examine alternatives in creating new things.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content</p>



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B9. 2.1.1 (CONTINUED)</b></p> <p><b>Visual Arts:</b></p> <p><b>Demonstrate understanding and apply media and techniques in casting, assemblage and folding</b></p>	<p><b>B9. 2.1.1.2 Experiment by using techniques in casting to create visual artworks</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify the techniques in casting such as filled-in, hump and hollow to create own cast artworks.</li> <li>2. Design own cast artworks and apply the relevant techniques of casting to create own visual artworks for display and feedback.</li> <li>3. Display cast artworks for appreciation, reflection and review using peer- and self-evaluation for feedback.</li> </ol> <p>Examples of art specific language vocabulary: <i>form, casting, hump and hollow.</i></p>	<p><b>CC9.4:</b> Help group work on relevant activities.</p> <p><b>CP5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument</p> <p><b>CI5.1:</b> Examine alternatives in creating new things.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content</p>
	<p><b>B9 2.1.1.3 Apply artistic techniques in folding by using available media to make creative artworks.</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify the techniques in folding such as creasing, pleating, knotting, to make creative artworks and research artists who use folding techniques in their artwork.</li> <li>2. Use the techniques in folding such as creasing, pleating and knotting to make creative artworks and use your research into artists who use folding techniques in their artwork to inform the design of your artwork.</li> </ol> <p>Techniques: creasing, pleating, knotting, stippling, gluing and folding etc.</p> <p>Tools and Materials: scissors, craft knife, glue, paper, fabric, staple pin, ribbons etc.</p> <p>Uses: for decoration of halls, rooms, occasions, paper bags, broche etc.</p> <ol style="list-style-type: none"> <li>3. Display folded artworks for appreciation, reflection and use peer- and self-evaluation to review work.</li> </ol> <p>Examples of art-specific language vocabulary: <i>creasing, pleating, knotting, and folding.</i></p>	<p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>CP5.5:</b> Effectively evaluate the success of solutions used in an attempt to solve a complex problem.</p> <p><b>CI5.5:</b> Ability to try new alternatives and different approaches.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B9. 2.1.1 (CONTINUED)</b>  <b>Visual Arts:</b>  <b>Demonstrate understanding and apply media and techniques in casting, assemblage and folding</b></p>	<p><b>B9 2.1.1.4 Experiment by using techniques in construction using available media to create own ideas and make visual artworks</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify variety of techniques in construction by observing and interacting with artworks made using construction technique (<i>realia, OERs and other internet sources</i>).                      Suggested examples of Local artists: K. Z. Adzraku, Margaret Asabea Anakwa                      Suggested examples of National artists: P .M. Amonoo                      Some suggested examples of International (Diaspora) artists: <i>El Anatsui, Ibrahim Mahama</i></li> <li>2. Design and produce an art work applying some of the techniques identified in B9. 2.1.1.4 Exemplar 1                      Types of objects used: found objects in the environment                      How objects were joined: stitching, gluing, stapling etc.,</li> <li>3. Display constructed artworks for appreciation, reflection and use peer- and self-evaluation to review work.                      Examples of art specific language vocabulary: <i>form, line, texture, colour, texture, shape.</i></li> </ol>	<p><b>CC8.5:</b> Vary the level of detail and the language used when presenting to make it appropriate to the audience.</p> <p><b>CP6.7:</b> Implement strategies with accuracy.</p> <p><b>CI6.9:</b> Interpret and apply learning in new contexts.</p> <p><b>CI6.10:</b> Reflect on work and explore the thinking behind thoughts and processes.</p> <p><b>PL6.3:</b> Ability to manage time effectively.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES																																																																																																				
<p><b>B9. 2.1.2.</b> <b>Performing Arts - Music:</b> <b>Demonstrate knowledge, understanding and application of triads, chord progression and improvisation in music</b></p>	<p><b>B9 2.1.2.5 Sing in pitch triads on all the seven degrees of the scale horizontally (<i>arpeggios</i>) and vertically (<i>harmony</i>)</b></p> <p><b>Exemplars</b></p> <p>1. Sing and/or perform on melodic instruments triads built on all the seven degrees of the scale melodically.</p> <table border="1" data-bbox="637 548 1561 873"> <tr> <td colspan="10" style="text-align: center;">←</td> </tr> <tr> <td></td> <td>f</td> <td>s</td> <td>l</td> <td>t</td> <td>d'</td> <td>r'</td> <td>m'</td> <td>f'</td> <td>m'</td> </tr> <tr> <td></td> <td>r</td> <td>m</td> <td>f</td> <td>s</td> <td>l</td> <td>t</td> <td>d'</td> <td>r'</td> <td></td> </tr> <tr> <td>d</td> <td>t,</td> <td>d</td> <td>r</td> <td>m</td> <td>f</td> <td>s</td> <td>l</td> <td>t</td> <td></td> </tr> <tr> <td colspan="10" style="text-align: center;">→</td> </tr> <tr> <td>Degree</td> <td>I</td> <td>II</td> <td>III</td> <td>IV</td> <td>V</td> <td>VI</td> <td>VII</td> <td></td> <td></td> </tr> </table> <p>Sing through the triads as technical exercise <i>arpeggios</i>. Hold last notes at ends (<i>long pause</i>).</p> <p>2. Sing and/or perform on keyboard/melodic instruments triads built on all the seven degrees of the scale harmonically.</p> <table border="1" data-bbox="637 1074 1539 1291"> <tr> <td>Group 1</td> <td>d'</td> <td>r'</td> <td>m'</td> <td>f'</td> <td>s'</td> <td>l'</td> <td>t'*</td> </tr> <tr> <td>Group 2</td> <td>s</td> <td>l</td> <td>t</td> <td>d'</td> <td>r'</td> <td>m'</td> <td>f'</td> </tr> <tr> <td>Group 3</td> <td>m</td> <td>f</td> <td>s</td> <td>l</td> <td>t</td> <td>d'</td> <td>r'</td> </tr> <tr> <td>Group 4</td> <td>d</td> <td>r</td> <td>m</td> <td>f</td> <td>s</td> <td>l</td> <td>t</td> </tr> <tr> <td>Degree</td> <td>I</td> <td>II</td> <td>III</td> <td>IV</td> <td>V</td> <td>VI</td> <td>VII</td> </tr> </table> <p>Groups must be arranged from high voices to low (i.e. I through 4) End on the first degree to complete the cycle. **Replace [t] with [r] where highlighted because that note is not doubled in music.</p>	←											f	s	l	t	d'	r'	m'	f'	m'		r	m	f	s	l	t	d'	r'		d	t,	d	r	m	f	s	l	t		→										Degree	I	II	III	IV	V	VI	VII			Group 1	d'	r'	m'	f'	s'	l'	t'*	Group 2	s	l	t	d'	r'	m'	f'	Group 3	m	f	s	l	t	d'	r'	Group 4	d	r	m	f	s	l	t	Degree	I	II	III	IV	V	VI	VII	<p>Communication and Collaboration (<b>CC</b>), Creativity and Innovation (<b>CI</b>), Digital Literacy (<b>DL</b>), Personal Development and Leadership (<b>PL</b>)</p> <p><b>CC7.2:</b> Interpret correctly and respond to non-verbal communication such as facial expressions, cues and gestures.</p> <p><b>CP 5.3:</b> Create simple logic trees to think through problems.</p> <p><b>PL6.7:</b> Actively promote effective group interaction and the expression of ideas and opinions in a way that is sensitive to the feelings and background of others.</p> <p><b>DL6.3:</b> Use digital tools to create novel things.</p>
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CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B9. 2.1.2 (CONTINUED)</b>  <b>Performing Arts - Music:</b>  <b>Demonstrate knowledge, understanding and application of triads, chord progression and improvisation in music</b></p>	<p><b>B9 2.1.2.6 Create/improvise a melody using (I,VI, IV,V) as the ostinato bass line</b></p> <p><b>Exemplar</b></p> <p>I. Rehearse an improvised melody on [d: l: f: s ] ostinato and perform the melody with voice/instrument based on [I,VI, IV and V] chord progression.</p> <p>E.g.,</p> 	<p><b>CC8.3:</b>Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes.</p> <p><b>DL6.3:</b> Use digital tools to create novel things.</p> <p><b>PL6.1:</b> Ability to serve group members effectively.</p>
<p><b>B9. 2.1.3.</b>  <b>Dance and Drama:</b>  <b>Demonstrate understanding and application of media and techniques in Dance and Drama</b></p>	<p><b>B9 2.1.3.7 Create a simple Dance Drama and/or one act based on a topical issue</b></p> <p><b>Exemplar</b></p> <p>I. Identify and select materials for creating a Dance Drama and/or one act play.</p>	<p>Digital Literacy (<b>DL</b>), Personal Development and Leadership (<b>PL</b>), Creativity and Innovation (<b>CI</b>), Critical Thinking and Problem Solving (<b>CP</b>)</p> <p><b>CI 5.3:</b> Identification of requirements of a given situation and justification of more than one creative tool that will be suitable.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B9. 2.1.3 (CONTINUED)</b>  <b>Dance and Drama:</b>  <b>Demonstrate understanding and application of media and techniques in Dance and Drama</b></p>	<p><b>B9.2.1.3.8 Explore and identify the various approaches to improvisation, creating harmony/balance and blocking for dance and drama</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify additional parts of the performance space. Refer to the <i>Teacher's Resource Pack</i>.</li> <li>2. Explore the parts of the body and props essential for acting and dancing.</li> <li>3. Explain masking, aside, apron, linear and circular patterns, etc., in dance and drama.</li> </ol>	<p><b>CI 6.1:</b> Exhibit strong memory, intuitive thinking, and respond appropriately.</p> <p><b>CP 6.2:</b> Ability to explain plans for attaining goals.</p> <p><b>PL6.2:</b> Division of tasks into solvable units and assigning group members to task units.</p> <p><b>DL6.3:</b> Use digital tools to create novel things.</p>
	<p><b>B9.2.1.3.9 Experiment and practise by using the techniques of improvisation, creation of harmony/balance and blocking in dance and drama</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Improvise/execute different postures at various levels and perform various movements – walking, running, crouching, swimming, fighting, etc., on the stage or in the performance space. Refer to teachers pack.</li> <li>2. Perform simple stage movements. Example: move DR, UL, DC, DL, CC.</li> <li>3. Identify the positions on stage. Example: Profile: open and close, full back, front, and positions: 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, 4<sup>th</sup>.</li> <li>4. Create a group artwork in place or in motion with stage balance/harmony in mind and use appropriate language to give supportive and informative peer- and self-evaluation.</li> </ol>	<p><b>CI 5.5:</b> Ability to try new alternatives and different approaches.</p> <p><b>CI 6.9:</b> Interpret and apply learning in new contexts.</p> <p><b>CI 6.1:</b> Exhibit strong memory, intuitive thinking, and respond appropriately.</p> <p><b>PL6.2:</b> Division of tasks into solvable units and assigning group members to task units.</p>

**STRAND 2: CREATIVE ARTS**  
**SUB-STRAND: 2.2 CREATIVE AND AESTHETIC EXPRESSION**

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B9. 2.2.1.</b>  <b>Visual Arts:</b>  <b>Exhibit art works produced from competences and skills acquired from the application of the philosophies, designs and processes learnt from different times and cultures</b></p>	<p><b>B9. 2.2.1.1 Design and produce own visual artworks that reflect a range of different times, cultures and topical issues</b></p> <hr/> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Select an artist or art works from a different time or culture. Research and document the elements of design used in the art works such as colour, media, techniques, composition and content.</li> <li>2. Use the information gathered on the selected artist to plan and use some of the elements of design in the art works (such as colour, media, content, composition) and the design process to create an artwork.</li> <li>3. Develop and use peer- and self-evaluation criteria to review work in progress for reflection, encouragement, guidance and improvement:                      Examples of art specific language vocabulary: form, line, texture, colour, shape, unity, balance, variety, harmony, technique, media.</li> </ol>	<p>Communication and Collaboration <b>(CC)</b>, Critical Thinking and Problem Solving <b>(CP)</b>, Creativity and Innovation <b>(CI)</b>, Digital Literacy <b>(DL)</b>, Personal Development and Leadership <b>(PL)</b>, Cultural Identity and Global Citizenship <b>(CG)</b></p> <hr/> <p><b>CI 6.6:</b> Being open-minded, adapting and modifying ideas to achieve creative results.</p> <p><b>CP5.6:</b> Demonstrate a thorough understanding of a generalised concept and facts specific to a task or situation.</p> <p><b>PL5.5:</b> Desire to accept one's true self and overcome weaknesses.</p> <p><b>CG6.1:</b> Understanding of influences of globalisation on traditions, languages and cultures.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B9. 2.2.1 (CONTINUED)</b>  <b>Visual Arts:</b></p> <p><b>Exhibit art works produced from competencies and skills acquired from the application of the philosophies, designs and processes learnt from different times and cultures</b></p>	<p><b>B9. 2.2.1.2 Plan and display artworks that reflect the influence of a range of different times, cultures and topical issues</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Investigate and apply the knowledge and skills in organising exhibition in Visual Arts paying attention to peculiarity of artefacts involved, target audience, space/venue, finance, publicity, etc.</li> <li>2. Collaborate to analyse and present reports on the similarities, differences and challenges in preserving and exhibiting art works.</li> </ol>	<p><b>CC8.4:</b> Anticipate different responses from the audience and plan for them.</p> <p><b>CP 5.6:</b> Demonstrate a thorough understanding of a generalised concept and facts specific to a task or situation.</p> <p><b>PL6.2:</b> Division of tasks into solvable units and assigning group members to task units.</p> <p><b>CG5.5:</b> Adjust to the demands of customs, traditions, values and attitudes of society.</p>
	<p><b>B9. 2.2.1.3 Organise an appreciation and appraisal of artworks produced using inspiration and ideas from different times, cultures and other relevant topical issues</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Appreciate and appraise an artwork by using criteria that covers the form, content, elements and principles, purpose, cultural traditional/ contemporary impact.</li> <li>2. Plan and organise a class exhibition and do self and peer review on exhibits.</li> </ol>	<p><b>CC8.4:</b> Anticipate different responses from the audience and plan for them.</p> <p><b>CP 5.6:</b> Demonstrate a thorough understanding of a generalised concept and facts specific to a task or situation.</p> <p><b>PL6.7:</b> Actively promote effective group interaction and the expression of ideas and opinions in a way that is sensitive to the feelings and background of others.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B9. 2.2.2.</b> <b>Performing Arts - Music:</b> <b>Exhibit competences in the application of the design process to produce and display own creative musical work that reflect a range of different times, cultures and topical issues</b></p>	<p><b>B9. 2.2.2.4 Design and produce own musical work that reflects a range of different times and cultures that promote and sensitise the public on emerging topical issues</b></p>	<p>Communication and Collaboration (<b>CC</b>), Critical Thinking and Problem Solving (<b>CP</b>), Digital Literacy (<b>DL</b>), Personal Development and Leadership (<b>PL</b>), Cultural Identity and Global Citizenship (<b>CG</b>).</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research and select your own and works of other musicians (either indigenous, art or pop) within the African continent that promote and sensitise the public on emerging topical issues such as climate change, <i>galamsey</i>, sanitation, water, energy waste and conservation, disease, terrorism, war, democracy, pension scheme, etc.</li> <li>2. Create a rehearsal plan for performing the chosen musical works in B9. 2.2.2.4 <b>Exemplar 1</b>, identifying and allocating time to the various aspects—singing, drumming, dancing, costume, venue, etc.</li> </ol>	<p><b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures.</p> <p><b>CG6.1:</b> Understanding of influences of globalisation on traditions, languages and cultures.</p>
	<p><b>B9. 2.2.2.5 Plan and display own and others' musical works within the African continent that promote and sensitise the public on emerging topical issues</b></p>	
	<p><b>Exemplar</b></p> <ol style="list-style-type: none"> <li>1. Give a concert with the selected compositions in B9. 2.2.2.4 <b>Exemplar 1</b> (to be video recorded) that begins with a presentation on the style and how it is sensitising the public on emerging topical issues.</li> </ol>	<p><b>CC8.1:</b> Speak clearly and explain ideas. Share a narrative or extended answer while speaking to a group.</p> <p><b>CC9.5:</b> Appreciate the importance of including all team members in discussions and actively encourage contributions from them.</p>



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B9. 2.2.2 (CONTINUED)</b>  <b>Performing Arts - Music:</b>  <b>Exhibit competences in the application of the design process to produce and display own creative musical work that reflect a range of different times, cultures and topical issues</b></p>	<p><b>B9. 2.2.2.6 Organise an appreciation and appraisal of own original musical works and those of others on the African continent that promote and sensitise the public on emerging topical issues</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Conduct an enquiry by playing the recorded video clip from B9. 2.2.2.4 <b>Exemplar I</b> to a group of people (including learners, staff and parents) to collect data and write an aesthetic appreciation report.</li> <li>2. Reflect and refine own work using the feedback from the appraisal and aesthetic appreciation report.</li> <li>3. Disseminate the findings of your research to the class by giving a presentation.</li> </ol>	<p><b>CI 6.3:</b> Ability to select the most effective creative tools for work, and give reasons for the choice.</p> <p><b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.</p> <p><b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes.</p>
<p><b>B9. 2.2.3.</b>  <b>Dance and Drama:</b>  <b>Producing a dance drama</b></p>	<p><b>B9.2.2.3.7 Perform an original dance drama and/or one act play on socio-cultural issues</b></p>	<p>Creativity and Innovation (<b>CI</b>),                      Critical Thinking and Problem Solving (<b>CP</b>),                      Cultural Identity and Global Citizenship (<b>CG</b>)</p>
	<p><b>Exemplar</b></p> <ol style="list-style-type: none"> <li>1. Rehearse and perform the original dance drama and/or one act play you created with your identified and selected materials to a selected audience.</li> </ol> <p>Example of play titles: SSNIT Pension Scheme services, Sanitation, Energy etc.</p>	<p><b>CP 6.7:</b> Implement strategies with accuracy.</p> <p><b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.</p> <p><b>PL5.2:</b> Demonstrate a sense of belongingness to a group.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<b>B9. 2.2.3 (CONTINUED)</b> <b>Dance and Drama:</b> <b>Producing a Dance Drama</b>	<b>B9.2.2.3.8 Post-performance analysis of the original dance drama and/ or one act play</b>	
	<b>Exemplar</b> 1. Reflect on the audience response and prescribe areas of improvement. Example of plays to prescribe: SSNIT Pension Scheme services, Sanitation, Energy etc.	<b>CP 6.6:</b> Preparedness to recognise and explain results after implementation of plans.
	<b>B9.2.2.3.9 Organise an appreciation and appraisal of own and others' dance and drama artworks that reflect a range of different times, cultures and topical issues</b>	
	<b>Exemplars</b> 1. Invite an audience to watch the performance of own and others for appreciation and appraisal. Example of performance: SSNIT Pension Scheme services, Sanitation, Energy etc. 2. Note and record the strengths and weaknesses of the production and performance for discussion and modification of future performances.	<b>CP 6.7:</b> Implement strategies with accuracy. <b>CP 6.6:</b> Preparedness to recognise and explain results after implementation of plans. <b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures.

## STRAND 2: CREATIVE ARTS

### SUB-STRAND: 2.3. CONNECTIONS IN LOCAL AND GLOBAL CULTURES

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<b>B9. 2.3.1.</b> <b>Visual Art</b> <b>Demonstrate the skill to correlate and generate ideas from creative artworks of African artists that reflect a range of different times, cultures and topical issues</b>	<b>B9. 2.3.1.1. Identify, discuss, and analyse creative artworks of African visual artists that reflect their background, influence and way of solving continental issues</b>	Communication and Collaboration ( <b>CC</b> ), Critical Thinking and Problem Solving ( <b>CP</b> ), Creativity and Innovation ( <b>CI</b> ), Digital Literacy ( <b>DL</b> ), Cultural Identity and Global Citizenship ( <b>CG</b> ).
	<b>Exemplars</b> 1. Scout for, gather and classify information on prominent African visual artists and record their respective artworks according to disciplines. Example: Tribe, Education, Philosophy and Competition/ Exhibition, Achievements etc. (Ablade Glover, Dorothy Amenuke, Saka Aquaye, etc 2. Reflect, discuss and appreciate prominent African visual artists, their motivation and inspiration in solving environmental and continental issues. 3. Analyse and make presentations on the contributions of artworks of prominent African visual artists in addressing continental issues.	<b>CC8.4:</b> Anticipate different responses from the audience and plan for them. <b>CP 5.8:</b> Identify and prove misconceptions about a generalised concept or fact specific to a task or situation. <b>CI 6.8:</b> Recognise and generalise information and experience; search for trends and patterns. <b>DL5.5:</b> Evaluate the quality and validity of information.
	<b>B9. 2.3.1.2. Examine and reflect on how African visual artists use their influence and personal responses to connect with other creative arts and subjects in Africa</b>	
	<b>Exemplars</b> 1. Discuss and compare the approach, significance and achievements of prominent African visual artists in past and present contexts. 2. Appreciate and appraise how prominent African visual artists used their own history, culture and environment experiences to influence the nature of their artworks. 3. Examine, record and make presentation on how prominent African visual artists made connections with other creative arts and subjects in Africa	<b>CG6.1:</b> Understanding of influences of globalisation on traditions, languages and cultures. <b>CP 6.5:</b> Ability to select alternative(s) that adequately meet selected criteria. <b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes.

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B9. 2.3.2.</b> <b>Performing Arts - Music:</b> <b>Demonstrate the skill to correlate African music that reflect the history, culture and topical issues</b></p>	<p><b>B9. 2.3.2.3. Distinguish different ways musical works of African art composers reflect the history, culture, environment and topical issues</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Compare Akin Euba and J. H. K. Nketia.</li> <li>2. Transcribe a popular song from a composer from an African country that promotes and sensitises the public on an emerging topical issue such as climate change, war, terrorism, sanitation, social security, etc.</li> </ol>	<p><b>CG6.4:</b> Exhibit a sense of nationality and global identity.</p> <p><b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures.</p> <p><b>DL6.3:</b> Use digital tools to create novel things.</p> <p><b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes.</p>
	<p><b>B9. 2.3.2.4. Appreciate and appraise at least three (3) African indigenous dance genres and three (3) popular musical genres from an African nation based on their style, instruments, song themes, forms, dance movements, etc</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research, select and document three (3) African indigenous genres and three (3) popular musical genres from an African nation based on their style, instruments, song themes, forms, dance movements, etc.</li> <li>2. Compare and contrast two of the selected indigenous musical types and two of the popular musical types.</li> <li>3. Watch and write an aesthetic appreciation report on an African movie commenting on acting, drama, music and dance scenes.</li> </ol>	<p><b>CG6.4:</b> Exhibit a sense of nationality and global identity.</p> <p><b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures.</p> <p><b>DL6.3:</b> Use digital tools to create novel things.</p> <p><b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B9. 2.3.3.</b>  <b>Dance and Drama:</b>  <b>Demonstrate the skill to correlate African dance and drama that reflect the history, culture and topical issues</b></p>	<p><b>B9.2.3.3.5 Reflect on a selected African creative work (dance and/or drama) and appreciate the ideas embedded</b></p>	<p>Creativity and Innovation (<b>CI</b>), Digital Literacy(<b>DL</b>), Personal Development and Leadership (<b>PL</b>) Cultural Identity and Global Citizenship (<b>CG</b>)</p>
	<p><b>Exemplar</b>                      I. Discuss and document some important aspects of history, culture, and topical issues in the selected Africa creative work.</p>	<p><b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures.</p>
	<p><b>B9.2.3.3.6 Create and perform a one act play or dance based on your selected African creative work (dance/drama)</b></p>	
	<p><b>Exemplar</b>                      I. Rehearse and perform a one act play and/or dance (the performance should be recorded).</p>	<p><b>PL6.2:</b> Division of tasks into solvable units and assigning group members to task units.  <b>CI 5.2:</b> Ability to merge simple/complex ideas to create novel situations or things.</p>
	<p><b>B9.2.3.3.7 Conduct a performance review</b></p>	
	<p><b>Exemplar</b>                      I. Arrange a live performance or view the recorded creative work for appraisal.</p>	<p><b>CP 6.4:</b> Ability to identify important and appropriate criteria and use them to evaluate available alternatives.</p>





# BASIC 10



**STRAND I: DESIGN**  
**SUB-STRAND: 1.4 CAREER PATHWAYS IN DESIGN**

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10. 1.4.1.</b> <b>Design</b> <b>Demonstrate understanding of career pathways in design relative to professions in the core curriculum subject areas</b></p>	<p><b>B10. 1.4.1.1</b> <b>Conduct a survey and produce a report on career pathways in design relative to the core curriculum subjects for appreciation and sharing</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research to identify and document the different areas of design for discussion and reporting. Examples: graphic design, interior design, industrial design, architectural design, landscape design.</li> <li>2. Research to determine and record what design professionals do in the different areas of design for appreciation and sharing. Examples: interior designer, landscape designer, web designer.</li> <li>3. Examine the local and global design industry and identify the subjects that prepare design professionals for sharing and discussion. Examples: Fashion Design: Creative Arts and Design/ Career Technology; Web Design: Creative Arts and Design/ Computing, etc.</li> </ol>	<p>Communication and Collaboration <b>(CC)</b>, Critical Thinking and Problem Solving <b>(CP)</b>, Creativity and Innovation <b>(CI)</b>, Digital Literacy <b>(DL)</b>, Personal Development and Leadership <b>(PL)</b></p> <p><b>CP 6.6:</b> Preparedness to recognise and explain results after implementation of plans.</p> <p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>PL5.6:</b> Ability to set and maintain personal standards and values.</p> <p><b>DL5.5:</b> Evaluate the quality and validity of information.</p> <p><b>CI 6.8:</b> Recognise and generalise information and experience; search for trends and patterns.</p>



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
	<p><b>B10. 1.4.1.2 Identify and discuss the knowledge, skills and attitudes needed for careers in different design professions and the industry</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Conduct personal interviews or use available ICT tools to search online and document the knowledge, skills and attitudes required for working as a design professional for presentation and feedback.</li> <li>2. Analyse and reflect on the competencies, attitudes, remuneration, etc. required for training and employment in the design industry for discussion.</li> <li>3. Apply information gathered to assess own interests, attitudes, competencies, etc. and make decisions on how design can promote own career goals and aspirations for sharing.</li> </ol>	<p><b>CC8.1:</b> Speak clearly and explain ideas. Share a narrative or extended answer while speaking to a group.</p> <p><b>CP 6.6:</b> Preparedness to recognise and explain results after implementation of plans.</p> <p><b>PL5.4:</b> Ability to understand one's personality traits.</p>

**STRAND 2: CREATIVE ARTS**  
**SUB-STRAND: 2.1 MEDIA AND TECHNIQUES**

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10 2.1.1.</b> <b>Visual Arts:</b> <b>Demonstrate understanding of Visual Arts media and techniques and their application in carving, painting, and construction</b></p>	<p><b>B10.2.1.1.1 Explore to identify and apply media and techniques suitable for carving, painting and construction</b></p>	<p>Communication and Collaboration (<b>CC</b>), Critical Thinking and Problem Solving (<b>CP</b>), Creativity and Innovation (<b>CI</b>), Digital Literacy (<b>DL</b>), Personal Development and Leadership (<b>PL</b>), Cultural Identity and Global Citizenship (<b>CG</b>)</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify, describe and record tools, materials and techniques from sources for carving, painting and construction.  Examples of tools: carving knife, craft knife, palette knife, paint brushes, pencil.  Examples of materials: plasticine, metals, wood, glass, fabrics, leather, plastics, sand papers, clay, plaster, white glue,  Examples of techniques: water colour, landscape  Examples of sources: from videos/illustrations/pictures/realia</li> <li>2. Test and classify the tools, materials, equipment according to their uses in carving, painting and construction.</li> <li>3. Apply the tools, materials and equipment safely to create own artefacts by carving, painting and construction for appreciation.</li> <li>4. Apply knowledge and skills in cleaning-up, storing and maintenance of tools, materials and equipment in a sustainable manner.</li> </ol>	<p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>CP5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument.</p> <p><b>CI5.1:</b> Examine alternatives in creating new things.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
	<p><b>B10.2.1.1.2 Experiment the use of media and techniques of carving own creative artworks</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify the media and techniques of carving to create own visual artworks. Examples: relief, in-the-round</li> <li>2. Apply relevant media and techniques of carving to create own artworks. Select one artist from the previous research who uses carving to create artwork and use this to inform the design of your artwork. For example, to select the type of media used, the technique used, the content or subject matter of the artwork.</li> <li>3. Display carved artworks for appreciation, reflection and use peer- and self-evaluation to review work. Examples of art specific language vocabulary: technique and the tools have been used well to carve the detail.</li> </ol>	<p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p> <p><b>CP5.5:</b> Effectively evaluate the success of solutions used in an attempt to solve a complex problem.</p> <p><b>CI5.5:</b> Ability to try new alternatives and different approaches.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10 2.1.1 (CONTINUED)</b></p> <p><b>Visual Arts:</b></p> <p><b>Demonstrate understanding of Visual Arts media and techniques and their application in carving, painting, and construction</b></p>	<p><b>B10. 2.1.1.3 Apply media and techniques of painting for creating own artworks</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify media and techniques of painting to create own artworks. Examples: pen and wash, monochrome, poly chrome. Examples of art specific vocabulary relevant to colour theory: tint, tone, complementary, harmonious, primary, secondary, tertiary.</li> <li>2. Apply relevant media and techniques of painting to create own artworks. Select one artist from previous research who uses painting to create artwork and use this to inform the design of your artwork. For example, to select the technique used the colour palette, the content or subject matter of the artwork.</li> <li>3. Display paintings for appreciation, reflection and use peer- and self-evaluation to review work. Example of art specific language vocabulary: the selected technique worked well to paint detail but the selection of colour could have been improved to affect the mood of the artwork.</li> </ol>	<p><b>CC9.4:</b> Help group work on relevant activities.</p> <p><b>CP5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument.</p> <p><b>CI5.1:</b> Examine alternatives in creating new things.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
	<p><b>B10.2.1.1.4 Experiment with media and techniques of construction to create own visual artworks</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify and use selected media and techniques of construction to create own artworks.</li> <li>2. Apply relevant media and techniques of construction to create own artworks. Select one artist from previous research who uses construction to create artwork and use this to inform the design of your artwork. For example, to select the joining techniques used or the use of media.</li> <li>3. Display the constructed artworks for appreciation, reflection and use peer- and self-evaluation to review work. Examples of art specific language vocabulary: “the choice of objects effectively created the mood of the artwork.”</li> </ol>	<p><b>CC8.5:</b> Vary the level of detail and the language used when presenting to make it appropriate to the audience.</p> <p><b>CP6.7:</b> Implement strategies with accuracy.</p> <p><b>CI6.9:</b> Interpret and apply learning in new contexts.</p> <p><b>CI6.10:</b> Reflect on work and explore the thinking behind thoughts and processes.</p> <p><b>PL6.3:</b> Ability to manage time effectively.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10 2.1.2.</b>  <b>Performing Arts - Music:</b>  <b>Demonstrate understanding and application of cadences, melody writing and harmonisation skills in music</b></p>	<p><b>B10. 2.1.2.5 Build and perform the four cadences in music (Perfect, Imperfect, Interrupted and Plagal)</b></p>	<p>Communication and Collaboration (<b>CC</b>), Critical Thinking and Problem Solving (<b>CP</b>), Creativity and Innovation (<b>CI</b>), Digital Literacy (<b>DL</b>), Personal Development and Leadership (<b>PL</b>), Cultural Identity and Global Citizenship (<b>CG</b>)</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Determine by audiation the four <i>cadential</i> progressions in music.</li> <li>2. Identify <i>cadences</i> by their scale degree progressions aurally.</li> </ol>	<p><b>CC7.2:</b> Interpret correctly and respond to non-verbal communication such as facial expressions, cues and gestures.</p> <p><b>CI 5.4:</b> Ability to visualise alternatives, see possibilities, and identify problems and challenges.</p> <p><b>CI 6.1:</b> Exhibit strong memory, intuitive thinking, and respond appropriately.</p> <p><b>PL6.2:</b> Division of tasks into solvable units and assigning group members to task units.</p> <p><b>DL6.3:</b> Use digital tools to create novel things.</p> <p><b>PL5.1:</b> Understanding oneself (strengths, weaknesses, goals and aspirations), in reacting and adjusting to novel situations.</p> <p><b>PL6.5:</b> Ability to monitor team members to ascertain progress.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10 2.1.2 (CONTINUED)</b> <b>Performing Arts - Music:</b></p> <p><b>Demonstrate understanding and application of cadences, melody writing and harmonisation skills in music</b></p>	<p><b>B10. 2.1.2.6 Compose short melody within given parameters orally (with or without lyrics) and make a digital recording of the composition for play back</b></p>	
	<p><b>Exemplar</b></p> <p>I. Create a simple melody and record for playback.</p>	<p><b>CI 6.3:</b> Ability to select the most effective creative tools for work, and give reasons for the choice.</p> <p><b>DL 6.2:</b> Create a meaningful and original piece of work, or its interpretation by integrating existing information.</p>
	<p><b>B10. 1.1.2.7 Compose a short hymn using a model, record it and write a project report based on key signature, time signature, tempo, dynamics, rhythmic organisation, melodic phrases and cadential points</b></p>	
	<p><b>Exemplar</b></p> <p>I. Explain the structural elements used in the composition to an audience.</p>	<p><b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes.</p> <p><b>CI 6.3:</b> Ability to select the most effective creative tools for work, and give reasons for the choice.</p> <p><b>DL 6.2:</b> Create a meaningful and original piece of work, or its interpretation by integrating existing information.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10 2.1.3.</b> <b>Dance and Drama:</b> <b>Demonstrate understanding and apply media, composition and analysis of dance and drama</b></p>	<p><b>B10.2.1.3.8.</b> <b>Explore and identify the various approaches to improvisation for dance and drama</b></p>	<p>Communication and Collaboration <b>(CC)</b>, Critical Thinking and Problem Solving <b>(CP)</b>, Creativity and Innovation <b>(CI)</b>, Digital Literacy <b>(DL)</b>, Personal Development and Leadership <b>(PL)</b>, Cultural Identity and Global Citizenship <b>(CG)</b>.</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Identify the different theatre stages and record how they are used for productions. Examples: blocking, balance, harmony</li> <li>2. Explore various body extensions, voice ranges, and media for performances. Examples: drums, props, language.</li> <li>3. Identify and use improvisational approaches in developing dance pieces and drama skits. Examples: creating harmony/balance and blocking</li> </ol>	<p><b>DL 5.6:</b> Preparedness to make better decision with information at hand. <b>CP 6.2:</b> Ability to explain plans for attaining goals. <b>CP 6.2:</b> Ability to explain plans for attaining goals. <b>CP 6.3:</b> Identify important and appropriate alternatives.</p>
	<p><b>B10.2.1.3.9 Experiment and practise by using approaches to improvisation for dance and drama</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Use the improvisational approaches to plan and create a dance piece and drama skit for a performance. Examples: subject-matter, drafting a story or themes, scenario creation, auditioning and casting roles, developing motifs, rehearsals, performance and evaluation.</li> </ol>	<p><b>CI 5.5:</b> Ability to try new alternatives and different approaches.</p>



## STRAND 2: CREATIVE ARTS

### SUB-STRAND: 2.2 CREATIVE AND AESTHETIC EXPRESSION

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10. 2.2.1.</b></p> <p><b>Visual Arts:</b></p> <p><b>Demonstrate understanding and apply the design process (idea development) to produce and display creative artworks that reflect a range of different times, cultures and topical issues</b></p>	<p><b>B10. 2.2.1.1</b></p> <p><b>Design and produce own visual artworks that reflect the history and cultures of some communities in the world and emerging global issues</b></p>	<p>Communication and Collaboration (<b>CC</b>), Critical Thinking and Problem Solving (<b>CP</b>), Creativity and Innovation (<b>CI</b>), Digital Literacy (<b>DL</b>), Personal Development and Leadership (<b>PL</b>), Cultural Identity and Global Citizenship (<b>CG</b>)</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research and record information from the local environment inspired by the topic 'recycle'. Include research about an artist from a different culture or a different time, to help develop ideas. This could be in terms of media use, colours used or subject matter.</li> <li>2. Apply recorded information, ideas and design process to make a visual artwork such as a painting that reflects the chosen topic and is influenced by artwork from a different culture or time.</li> <li>3. Select a media to create an artwork that reflects the research and analysis of how other artists have addressed global issues that affect daily life such as, poverty, the environment, consumerism in their work. Examples of forms the artwork could take are painting, graphic design, textile, sculpture, ceramic, jewellery/beadwork, leatherwork, etc.</li> </ol>	<p><b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes.</p> <p><b>CP 6.5:</b> Ability to select alternative(s) that adequately meet selected criteria.</p> <p><b>PL6.7:</b> Actively promote effective group interaction and the expression of ideas and opinions in a way that is sensitive to the feelings and background of others.</p> <p><b>CG6.2:</b> Recognise resistance to global practices that are inimical to our culture.</p> <p><b>CI 6.7:</b> Look and think about things differently and from different perspectives.</p> <p><b>DL6.3:</b> Use digital tools to create novel things.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
	<p><b>B10. 2.2.1.2 Plan and display visual artworks that reflect the history and cultures of some communities in the world and emerging global issues</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research, analyse and define the role, responsibilities and skills for curating, selecting, preserving, displaying visual artworks in galleries, museums and national centres for culture.</li> <li>2. Collaborate to organise an exhibition of artworks that reflect a community of the world and write a report for dissemination by print and mass media.</li> </ol>	<p><b>CC9.6:</b> Ability to work with all group members to complete a task successfully.</p> <p><b>CP 6.5:</b> Ability to select alternative(s) that adequately meet selected criteria.</p> <p><b>PL6.7:</b> Actively promote effective group interaction and the expression of ideas and opinions in a way that is sensitive to the feelings and background of others.</p> <p><b>CG6.4:</b> Exhibit a sense of nationality and global identity.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10. 2.2.1.</b>  <b>Visual Arts:</b>  <b>Demonstrate understanding and apply the design process (idea development) to produce and display creative artworks that reflect a range of different times, cultures and topical issues</b></p>	<p><b>B10. 2.2.1.3 Organise an appreciation and appraisal of visual artworks that reflect the history and cultures of some communities in the world and emerging global issues</b></p> <p><b>Exemplar</b></p> <ol style="list-style-type: none"> <li>1. Participate actively in a group appraisal and analysis of visual artworks across selected regions of the world e.g. (Africa, Europe, Asia, North America) using conventional and accepted criteria.</li> </ol> <p>Examples:</p> <ol style="list-style-type: none"> <li>1. How does the artwork make you feel?</li> <li>2. How is the artwork made?</li> <li>3. When was it made?</li> <li>4. How has the artist used the media to communicate an idea or a mood?</li> <li>5. What colours have been used and how have these affected the mood of the artwork?</li> </ol> <ol style="list-style-type: none"> <li>2. Reflect on the recorded views and arguments of peers on the appreciation and appraisal of visual artworks in B10.2.2.1.4 <b>Exemplar 1</b> and present your own independent views.</li> </ol>	<p><b>CC9.5:</b> Appreciate the importance of including all team members in discussions and actively encourage contributions from them.</p> <p><b>CP 6.6:</b> Preparedness to recognise and explain results after implementation of plans.</p> <p><b>PL6.8:</b> Actively assist group identify changes or modifications necessary in the group activities and work towards carrying out those changes.</p> <p><b>CG6.2:</b> Recognise resistance to global practices that are inimical to our culture.</p> <p><b>CI 6.10:</b> Reflect on work and explore the thinking behind thoughts and processes.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10. 2.2.2.</b> <b>Performing Arts - Music:</b> <b>Demonstrate understanding and apply the design process (idea development) to produce and display own original musical compositions that reflect a range of different times, cultures and topical issues</b></p>	<p><b>B10. 2.2.2.4 Design and produce original musical compositions or models of other composers that reflect the history and cultures of global communities to promote and sensitise the public on emerging topical issues</b></p>	<p>Communication and Collaboration <b>(CC)</b>, Critical Thinking and Problem Solving <b>(CP)</b>, Creativity and Innovation <b>(CI)</b>, Digital Literacy <b>(DL)</b>, Personal Development and Leadership <b>(PL)</b>, Cultural Identity and Global Citizenship <b>(CG)</b>.</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research and select a work of a musician (either indigenous, art or pop) in the global community that promotes and sensitises the public on emerging topical issues. Eg. <i>SSNIT Pension Scheme</i>.</li> <li>2. Create a rehearsal plan for performing the chosen musical works in B10. 2.2.2.4 <b>Exemplar I</b>, identifying and allocating time to the various aspects — singing, drumming, dancing, costume, venue, etc.</li> </ol>	<p><b>CG5.2:</b> Develop and exhibit ability to defend one’s cultural beliefs, practices and norms.</p> <p><b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.</p> <p><b>CC9.6:</b> Ability to work with all group members to complete a task successfully.</p> <p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p>
	<p><b>B10. 2.2.2.5 Plan and display own and others’ musical works in the global community that promote and sensitise the public on emerging topical issues</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Stage a concert with the selected compositions in B10. 2.2.2.4 <b>Exemplar I</b> (to be video recorded) that begins with a presentation on the style and how it is sensitising the public on emerging topical issues.</li> </ol>	<p><b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.</p> <p><b>CC9.6:</b> Ability to work with all group members to complete a task successfully.</p> <p><b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
	<p><b>B10. 2.2.2.6 Organise an appreciation and appraisal of own and others' original works in the global community that promote and sensitise the public on emerging topical issues</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Conduct an enquiry by playing the recorded video clip from B10. 2.2.2.4 <b>Exemplar I</b>, to a group of people (including learners, staff and parents) to collect data and write an aesthetic appreciation report on it.</li> <li>2. Reflect and refine own work using the feedback from the appraisal and aesthetic appreciation report.</li> <li>3. Disseminate the findings of your research to the class by giving a presentation.</li> </ol>	<p><b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes.</p> <p><b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion.</p> <p><b>CG5.2:</b> Develop and exhibit ability to defend one's cultural beliefs, practices and norms.</p> <p><b>DL5.3:</b> Ability to find and utilise digital content.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10. 2.2.3.</b>  <b>Dance and Drama:</b>  <b>Demonstrate understanding and apply the design process (idea development) to produce and display own creative artworks that reflect a range of different times, cultures and topical issues</b></p>	<p><b>B10 2.2.3.7 Design and produce own dance and drama that reflect the history and cultures of some communities in the world and emerging global issues</b></p>	<p>Communication and Collaboration (<b>CC</b>), Critical Thinking and Problem Solving (<b>CP</b>), Creativity and Innovation (<b>CI</b>), Personal Development and Leadership (<b>PL</b>), Cultural Identity and Global Citizenship (<b>CG</b>).</p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Describe how to plan a dance and a drama production based on the history and cultures of some communities in the world and emerging global issues.</li> <li>2. Design and produce own dance piece and drama skit based on the history and cultures of some communities in the world and emerging global issues.</li> </ol>	<p><b>CP 5.8:</b> Identify and prove misconceptions about a generalise concept or fact specific to a task or situation.</p> <p><b>PL 6.2:</b> Division of task into solvable units and assign group members to task units.</p> <p><b>CI 5.4:</b> Ability to visualise alternative, seeing possibilities, problems and challenges.</p>
	<p><b>B10 2.2.3.8 Plan a display of complete own and others' dance and drama that reflect the history, cultures of some communities in the world and emerging global issues</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Collaborate and record how to plan a complete dance and drama production based on the history, cultures of some communities in the world and emerging global issues.</li> <li>2. Choose and prepare a venue to showcase the performance for appreciation and appraisal.</li> <li>3. Rehearse and perform the planned dance and drama.</li> </ol>	<p><b>CP 6.4:</b> Ability to identify important and appropriate criteria to evaluate each alternatives.</p> <p><b>CC8.5:</b> Vary the level of detail and the language used when presenting to make it appropriate to the audience.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
	<p><b>B10 2.2.3.9 Organise an appreciation and appraisal of complete own and others' dance and drama that reflect the history and cultures of some communities in the world and emerging global issues</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Invite an audience to watch the performance of own and others for appreciation and appraisal.</li> <li>2. Note and record the strengths and weaknesses of the production and performance for discussion and modification of future performances.</li> </ol>	<p><b>CC8.4:</b> Anticipate different responses from the audience and plan for them.</p>

## STRAND 2: CREATIVE ARTS

### SUB-STRAND 3: 2.3. CONNECTIONS IN LOCAL AND GLOBAL CULTURES

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<b>B10. 2.3.1.</b> <b>Visual Arts:</b> <b>Demonstrate the aptitude to correlate and generate ideas from creative artworks of contemporary and global artists that reflect the history, culture, tourism, environment and topical issues</b>	<b>B10. 2.3.1.1 Research and make connections among visual artworks that reflect the history and cultures of some communities in the world and emerging global issues</b>	Communication and Collaboration ( <b>CC</b> ), Critical Thinking and Problem Solving ( <b>CP</b> ), Creativity and Innovation ( <b>CI</b> ), Digital Literacy ( <b>DL</b> ), Cultural Identity and Global Citizenship ( <b>CG</b> )
	<b>Exemplars</b> <ol style="list-style-type: none"> <li>1. Research, analyse and discuss any two artists or art forms, (local or global) from different times and/or cultures that address global issues such as ignorance, poverty and the environment.</li> <li>2. Document and discuss how each artist has addressed global issues that affect daily life, such as poverty and the environment. Analyse the use of media, materials, content and visual elements such as colour, tone, line, form, composition, texture, pattern.</li> <li>3. Select and compare own artwork to the selected art works in <b>Exemplar 1</b> above and show how they have addressed global issues that affect daily life such as ignorance, poverty, the environment.</li> </ol> <p>Examples of forms the artwork could take are painting, graphic design, textile, sculpture, weaving.</p>	<p><b>CC8.4:</b> Anticipate different responses from the audience and plan for them.</p> <p><b>CP 5.8:</b> Identify and prove misconceptions about a generalised concept or fact, specific to a task or situation.</p> <p><b>CI 6.8:</b> Recognise and generalise information and experience; search for trends and patterns.</p> <p><b>DL5.5:</b> Evaluate the quality and validity of information.</p>



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10. 2.3.1 (CONTINUED)</b></p> <p><b>Visual Arts:</b></p> <p><b>Demonstrate the aptitude to correlate and generate ideas from creative artworks of contemporary and global artists that reflect the history, culture, tourism, environment and topical issues</b></p>	<p><b>B10. 2.3.1.2. Distinguish ways that own and others' artworks are used to represent, establish, emphasise, and reflect global identity</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research and discuss trends in contemporary art globally and record same in learner portfolio.</li> <li>2. Compare and contrast similarities between the visual arts and other subjects or discipline and show how an interdisciplinary approach can mitigate the challenges of society. For example the interrelatedness between Visual Arts and Social Studies; Music, Dance, Drama, Mathematics, etc. in finding solutions to the socio-economic challenges of society.</li> <li>3. Design an interdisciplinary project and execute it collaboratively to solve an identified challenge in your immediate environment. Describe how the Visual Arts are used to resolve the identified challenge.</li> </ol> <p>For example WASH project, teenage pregnancy, child labour, issues of SEN, etc.</p>	<p><b>CG6.1:</b> Understanding of influences of globalisation on traditions, languages and cultures.</p> <p><b>CP 6.5:</b> Ability to select alternative(s) that adequately meet selected criteria.</p> <p><b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10. 2.3.2.</b>  <b>Performing Arts - Music:</b>  <b>Demonstrate the aptitude to correlate and generate ideas from indigenous creative musical forms and contemporary/ global musical works that reflect the history, culture, tourism, environment and topical issues</b></p>	<p><b>B10. 2.3.2.3. Identify diaspora African indigenous and art musicians in the global community whose works reflect the history, culture, environment and topical issues in Africa</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Select one African diaspora indigenous or popular musician and assess his/ her contribution to the society.</li> <li>2. Transcribe any song in the global world that promotes and sensitises the public on emerging topical issue such as climate change, <i>galamsay</i>, sanitation, energy waste, water, disease, terrorism, war, democracy, and social security etc.</li> </ol>	<p>Communication and Collaboration (<b>CC</b>), Creativity and Innovation (<b>CI</b>), Digital Literacy (<b>DL</b>), Cultural Identity and Global Citizenship (<b>CG</b>)</p> <p><b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures.</p> <p><b>CG6.2:</b> Recognise resistance to global practices that are inimical to our culture.</p> <p><b>CI 6.6:</b> Being open-minded, adapting and modifying ideas to achieve creative results.</p> <p><b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes.</p> <p><b>DL6.6:</b> Knowledge and recognition of ethical use of information.</p>



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
	<p><b>B10. 2.3.2.4. Appreciate and appraise one African diaspora indigenous and one African diaspora popular musician within the global community based on their style, instruments, song themes, form, dance movements, etc.</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research, select and document one African diaspora indigenous musician and one African diaspora popular musician within the global community based on their style, instruments, song themes, form, dance movements, etc.</li> <li>2. Compare and contrast one African diaspora indigenous musician and one African diaspora popular musician.</li> </ol>	<p><b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures.</p> <p><b>CG6.2:</b> Recognise resistance to global practices that are inimical to our culture.</p> <p><b>CI 6.6:</b> Being open-minded, adapting and modifying ideas to achieve creative results.</p> <p><b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes.</p> <p><b>DL6.6:</b> Knowledge and recognition of ethical use of information.</p>



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10. 2.3.3.</b>  <b>Dance and Drama:</b>  <b>Demonstrate the aptitude to correlate and generate ideas from creative artworks of contemporary and global dance and drama artistes that reflect world history, culture, tourism, environment and topical issues.</b></p>	<p><b>B10 2.3.3.5 Analyse creative artworks of artists in the global community and use their creative ideas to create own dances and plays based on their history, culture environment and topical issues</b></p>	<p>Critical Thinking and Problem Solving <b>(CP)</b>, Personal Development and Leadership <b>(PL)</b>, Cultural Identity and Global Citizenship <b>(CG)</b>.</p>
	<p><b>Exemplar</b></p> <p>I. Discuss and document some important aspects of history, culture and topical issues in the global village that are reflected in the selected dance or play.</p>	<p><b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures.  <b>CP 6.4:</b> Ability to identify important and appropriate criteria to evaluate each alternatives.</p>
	<p><b>B10 2.3.3.6 Plan and display own or other artists' dance and drama works based on the knowledge gained from the global village or other contemporary artworks</b></p>	
	<p><b>Exemplar</b></p> <p>I. Set a date, rehearse and perform own dance or play based on the knowledge gained from analysing selected dance and plays of artists of the global village or other contemporary artworks.</p>	<p><b>PL6.2:</b> Division of tasks into solvable units and assigning group members to task units.</p>
	<p><b>B10 2.3.3.7 Organise an appreciation of own dance and/or plays of non-Ghanaian artists based on knowledge of world cultures, history, environmental and personal responses to creative arts globally</b></p>	
	<p><b>Exemplar</b></p> <p>I. Arrange for the viewing and analysis of own dance or drama performance, or video of others, and evaluate how the historical, cultural and topical issues across the globe are appropriately reflected in the performance.</p>	<p><b>CP 6.4:</b> Ability to identify important and appropriate criteria and use them to evaluate available alternatives.  <b>CG6.1:</b> Understanding of influences of globalisation on traditions, languages and cultures.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10. 2.3.4.</b>  <b>Visual Arts, Performing Arts (Music, Dance and Drama)</b>  <b>Demonstrate understanding of the professional ethics, social protection and organisational behaviours in the creative arts industry and develop a proposal to establish and manage an interdisciplinary entrepreneurial project.</b></p>	<p><b>B10. 2.3.4.1 Research and document the professional ethics of the associations that belong to the creative arts industry, i.e. MUSIGA/ACTORS' GUILD/GAVA/ATAG/PATAG</b></p>	<p>Communication and Collaboration <b>(CC)</b>, Critical Thinking and Problem Solving <b>(CP)</b>, Personal Development and Leadership <b>(PL)</b>, Cultural Identity and Global Citizenship <b>(CG)</b>, Digital Literacy <b>(DL)</b></p>
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Compare the code of professional conduct for MUSIGA and the ACTORS' GUILD, GAVA, etc.</li> <li>2. Examine a case of prejudice, discrimination and gender bias in the creative arts industry.</li> </ol>	<p><b>DL6.6:</b> Knowledge and recognition of ethical use of information.</p> <p><b>CI 5.2:</b> Ability to merge simple/complex ideas to create novel situations or things.</p> <p><b>CC9.4:</b> Help group work on relevant activities.</p> <p><b>PL5.6:</b> Ability to set and maintain personal standards and values.</p> <p><b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures.</p>
	<p><b>B10. 2.3.4.2 Develop an interdisciplinary proposal for establishing and managing an arts event</b></p>	
	<p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Collaborate with colleagues in other subject areas to develop a proposal for an interdisciplinary entrepreneurial project.</li> <li>2. Disseminate the project ideas to an interdisciplinary audience by giving a presentation.</li> <li>3. Reflect and refine proposal using the feedback from the appraisal and review comments for future use.</li> </ol>	<p><b>CC9.2:</b> Understand and use interpersonal skills.</p> <p><b>CG5.1:</b> Show a strong sense of belongingness to one's culture.</p> <p><b>CP 6.6:</b> Preparedness to recognise and explain results after implementation of plans.</p> <p><b>PL5.6:</b> Ability to set and maintain personal standards and values.</p>

CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10. 2.3.5.</b>  <b>Visual Arts, Music, Dance and Drama:</b>  <b>Demonstrate understanding of entrepreneurship and how to establish, manage and sustain small business in Creative Arts and Design.</b></p>	<p><b>B10. 2.3.5.1 Determine the concept and role of entrepreneurship and entrepreneurs in Creative Arts and Design</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Research to define and document the concept of entrepreneurship and entrepreneur for sharing and discussion.</li> <li>2. Determine the factors that engender and sustain entrepreneurship and entrepreneurs for reflection and sharing.</li> <li>3. Find out and analyse information on types and factors that engender and sustain entrepreneurship.</li> </ol> <p>Examples of factors: Interest/ passion; strength</p> <p>Types: Sole proprietorship</p> <p>Knowledge, competence/skill: market niche, material resources, capital (financial literacy) location, human resource</p>	<p>Communication and Collaboration <b>(CC)</b>, Critical Thinking and Problem Solving <b>(CP)</b>, Personal Development and Leadership <b>(PL)</b>, Cultural Identity and Global Citizenship <b>(CG)</b>, Digital Literacy <b>(DL)</b></p> <p><b>CC9.8:</b> Demonstrate an awareness of the wider team dynamics and work to minimise conflicts in a team.</p> <p><b>CP 5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument.</p> <p><b>PL6.3:</b> Ability to manage time effectively.</p> <p><b>CG5.4:</b> Develop and exhibit a sense of cultural identity.</p> <p><b>DL6.3:</b> Use digital tools to create novel things.</p>



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
	<p><b>B10. 2.3.5.2 Demonstrate the knowledge, skills, competencies, attitudes, etc. required for entrepreneurship in Creative Arts and Design disciplines</b></p> <p><b>Exemplar</b></p> <p>I. Research to determine and analyse knowledge, skills, competences, attitudes, etc. required for entrepreneurship in Visual Arts/Music/Dance and Drama.</p>	<p><b>CC8.2:</b> Explain ideas in a clear order with relevant details, using correct construction and structure of speech.</p> <p><b>CP 6.1:</b> Ability to effectively define goals towards solving a problem.</p> <p><b>PL5.6:</b> Ability to set and maintain personal standards and values.</p> <p><b>CG5.4:</b> Develop and exhibit a sense of cultural identity.</p> <p><b>DL6.6:</b> Knowledge and recognition of ethical use of information.</p>



CONTENT STANDARD	INDICATORS AND EXEMPLARS	CORE COMPETENCIES
<p><b>B10. 2.3.5 (CONTINUED)</b></p> <p><b>Visual Arts, Music, Dance and Drama:</b></p> <p><b>Demonstrate understanding of entrepreneurship and how to establish, manage and sustain small business in Creative Arts and Design.</b></p>	<p><b>B10. 2.3.5.3 Demonstrate understanding of caring for the social security of artists/artistes as employers and employees in the Creative Arts and Design Industry</b></p> <p><b>Exemplars</b></p> <ol style="list-style-type: none"> <li>1. Discuss the role of creative arts employers in securing the welfare of their employees through social security schemes. e.g. SSNIT Pension Scheme                             <ol style="list-style-type: none"> <li>1. Research the social security scheme status of creative artists/artistes in your local community and document.</li> </ol> <p>Example: name of artist/artiste, type of career/occupation, employment status (self-employed or employed), registration with any social security scheme, etc.</p> </li> <li>2. Analyse and discuss the information gathered and debate the issues (advantages and disadvantages) associated with it for sharing.</li> <li>3. Collaborate to create an artwork/composition/performance to educate the creative artists/artistes and general public on the importance and benefits of social security schemes.</li> </ol>	<p><b>CC7.5:</b> Identify and analyse different points of views of speaker.</p> <p><b>CP 6.2:</b> Ability to explain plans for attaining goals.</p> <p><b>PL6.3:</b> Ability to manage time effectively.</p> <p><b>CG6.4:</b> Exhibit a sense of nationality and global identity.</p> <p><b>CI 6.4:</b> Imagining and seeing things in a different way.</p> <p><b>DL6.6:</b> Knowledge and recognition of ethical use of information.</p>



## APPENDICES

### APPENDIX A: CORE COMPETENCIES AND SUBSKILLS OF THE COMMON CORE PROGRAMME (CCP)

#### I. COMMUNICATION AND COLLABORATION (CC)

B7-B10		
CC7: LISTENING	CC8: PRESENTING	CC9: TEAMWORK
<b>CC7.1:</b> Identify words or sentences in context appropriately	<b>CC8.1:</b> Speak clearly and explain ideas. Share a narrative or extended answer while speaking to a group	<b>CC9.1:</b> Demonstrate behaviour and skills of working towards group goals
<b>CC7.2:</b> Interpret correctly and respond to non-verbal communication such as facial expressions, cues and gestures	<b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech	<b>CC9.2:</b> Understand and use interpersonal skills
<b>CC7.3:</b> Provide feedback in areas of ideas, organisation, voice, word choice and sentence fluency in communication	<b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes	<b>CC9.3:</b> Understand roles during group activities
<b>CC7.4:</b> Identify underlying themes, implications and issues when listening	<b>CC8.4:</b> Anticipate different responses from the audience and plan for them	<b>CC9.4:</b> Help group work on relevant activities
<b>CC7.5:</b> Identify and analyse different points of views of speaker	<b>CC8.5:</b> Vary the level of detail and the language used when presenting to make it appropriate to the audience	<b>CC9.5:</b> Appreciate the importance of including all team members in discussions and actively encourage contributions from them
		<b>CC9.6:</b> Ability to work with all group members to complete a task successfully
		<b>CC9.7:</b> Effectively perform multiple roles within a group
		<b>CC9.8:</b> Demonstrate an awareness of team dynamics and work to minimise conflicts in a team

## 2. CRITICAL THINKING AND PROBLEM SOLVING (CP)

B7-B10	
CP5: CRITICAL THINKING	CP6: PROBLEM SOLVING
<b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion	<b>CP 6.1:</b> Ability to effectively define goals towards solving a problem
<b>CP 5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument	<b>CP 6.2:</b> Ability to explain plans for attaining goals
<b>CP 5.3:</b> Create simple logic trees to think through problems	<b>CP 6.3:</b> Identify important and appropriate alternatives
<b>CP 5.4:</b> Generate hypothesis to help answer complex problems	<b>CP 6.4:</b> Ability to identify important and appropriate criteria and use them to evaluate available alternatives.
<b>CP 5.5:</b> Effectively evaluate the success of solutions used in an attempt to solve a complex problem	<b>CP 6.5:</b> Ability to select alternative(s) that adequately meet selected criteria
<b>CP 5.6:</b> Demonstrate a thorough understanding of a generalised concept and facts specific to a task or situation	<b>CP 6.6:</b> Preparedness to recognise and explain results after implementation of plans
<b>CP 5.7:</b> Provide new insight into a controversial situation or task	<b>CP 6.7:</b> Implement strategies with accuracy
<b>CP 5.8:</b> Identify and prove misconceptions about a generalised concept or fact specific to a task or situation	
<b>CP 5.9:</b> Identify and explain a confusion, uncertainty or contradiction surrounding an event.	
<b>CP 5.10:</b> Develop and defend a logical plausible resolution to a confusion, uncertainty or contradiction surrounding an event.	

### 3. PERSONAL DEVELOPMENT AND LEADERSHIP (PL)

B7-B10	
PL5: PERSONAL DEVELOPMENT	PL6: LEADERSHIP
<b>PL5.1:</b> Understanding oneself (strengths, weaknesses, goals and aspirations), in reacting and adjusting to novel situations	<b>PL6.1:</b> Ability to serve group members effectively
<b>PL5.2:</b> Demonstrate a sense of belongingness to a group	<b>PL6.2:</b> Division of tasks into solvable units and assigning group members to task units
<b>PL5.3:</b> Recognise one's emotional state and their preparedness to apply emotional intelligence	<b>PL6.3:</b> Ability to manage time effectively
<b>PL5.4:</b> Ability to understand one's personality traits	<b>PL6.4:</b> Ability to manage and resolve conflicts
<b>PL5.5:</b> Desire to accept one's true self and overcome weaknesses	<b>PL6.5:</b> Ability to monitor team members to ascertain progress
<b>PL5.6:</b> Ability to set and maintain personal standards and values	<b>PL6.6:</b> Ability to mentor peers
	<b>PL6.7:</b> Actively promote effective group interaction and the expression of ideas and opinions in a way that is sensitive to the feelings and background of others
	<b>PL6.8:</b> Actively assist group identify changes or modifications necessary in the group activities and work towards carrying out those changes

#### 4. CULTURAL IDENTITY AND GLOBAL CITIZENSHIP (CG)

B7-B10	
CG5: CULTURAL IDENTITY	CG6: GLOBAL CITIZENSHIP
<b>CG5.1:</b> Show a strong sense of belongingness to one's culture	<b>CG6.1:</b> Understanding influences of globalisation on traditions, languages and cultures
<b>CG5.2:</b> Develop and exhibit ability to defend one's cultural beliefs, practices and norms	<b>CG6.2:</b> Recognise resistance to global practices that are inimical to our culture
<b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures	<b>CG6.3:</b> Know the global discourse about the roles of males and females
<b>CG5.4:</b> Develop and exhibit a sense of cultural identity	<b>CG6.4:</b> Exhibit a sense of nationality and global identity
<b>CG5.5:</b> Adjust to the demands of customs, traditions, values and attitudes of society	

## 5. CREATIVITY AND INNOVATION (CI)

B7-B10	
CI5: KNOWLEDGE, UNDERSTANDING, SKILLS AND STRATEGIES	CI6: REFLECTION AND EVALUATION
<b>CI 5.1:</b> Examine alternatives in creating new things	<b>CI 6.1:</b> Exhibit strong memory, intuitive thinking and respond appropriately
<b>CI 5.2:</b> Ability to merge simple/complex ideas to create novel situations or things	<b>CI 6.2:</b> Ability to reflect on approaches to creative tasks and evaluate the effectiveness of tools used
<b>CI 5.3:</b> Identification of requirements of a given situation and justification of more than one creative tool that will be suitable	<b>CI 6.3:</b> Ability to select the most effective creative tools for work, and give reasons for the choice
<b>CI 5.4:</b> Ability to visualise alternatives, see possibilities and identify problems and challenges	<b>CI 6.4:</b> Imagining and seeing things in a different way
<b>CI 5.5:</b> Ability to try new alternatives and different approaches	<b>CI 6.5:</b> Anticipate and overcome difficulties relating to taking initiatives
<b>CI 5.6:</b> Understand and use analogies and metaphors	<b>CI 6.6:</b> Being open-minded, adapting and modifying ideas to achieve creative results
<b>CI 5.7:</b> Putting forward constructive comments, ideas, explanations and new ways of doing things	<b>CI 6.7:</b> Look and think about things differently and from different perspectives
	<b>CI 6.8:</b> Recognise and generalise information and experience; search for trends and patterns
	<b>CI 6.9:</b> Interpret and apply learning in new contexts
	<b>CI 6.10:</b> Reflect on work and explore the thinking behind thoughts and processes

## 6. DIGITAL LITERACY (DL)

B7-B10	
DL5: PHOTO-VISUAL AND INFORMATION LITERACY	DL6: SOCIO-EMOTIONAL AND REPRODUCTION LITERACY
<b>DL5.1:</b> Ability to ascertain when information is needed and be able to identify, locate, evaluate and effectively use it to solve a problem	<b>DL 6.1:</b> Understand the sociological and emotional aspects of cyberspace
<b>DL5.2:</b> Ability to recognise and avoid traps in cyberspace	<b>DL 6.2:</b> Create a meaningful and original piece of work, or its interpretation by integrating existing information
<b>DL5.3:</b> Ability to find and utilise digital content	<b>DL6.3:</b> Use digital tools to create novel things
<b>DL5.4:</b> Ability to construct knowledge from a non-linear hyper-textual navigation	<b>DL6.4:</b> Adhere to behavioural protocols that prevail in cyberspace
<b>DL5.5:</b> Evaluate the quality and validity of information	<b>DL6.5:</b> Recognition of societal issues emanating from the use of digital technologies
<b>DL5.6:</b> Preparedness to make better decisions using available information	<b>DL6.6:</b> Knowledge and recognition of ethical use of information

Please note these inclusivity issues

The core competencies outlined in this document must be assessed taking into consideration people with special needs (physical disabilities, learning disabilities, etc.). Consider the use of realia for visual and visually challenged learners.

A system of creating alternatives for tasks must also be adopted.

## APPENDIX B: GLOSSARY

### VISUAL ARTS

<b>abstract</b>	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.
<b>aesthetic</b>	Standards applied in making judgement about the merit of an artwork.
<b>appraise/appraisal</b>	Determine the worth of; assess; estimate the nature, quality and importance of things. The act of examining someone or something in order to judge their qualities, success, or needs
<b>appreciate/ appreciation</b>	Understanding how good or useful someone or something is. Recognition and enjoyment of the good qualities of someone or something.
<b>appliqué</b>	An artwork or design made by cutting pieces of one material and fixing them to the surface of another.
<b>artefact</b>	An object made or used by human beings, especially during a specific period of the past.
<b>artwork</b>	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.
<b>artist</b>	A person who designs and makes artworks.

<b>assemblage</b>	A three-dimensional composition made by combining (assembling) a variety of objects, often found objects.
<b>balance</b>	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).
<b>batik</b>	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.
<b>bead making</b>	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.
<b>bisque</b>	An unglazed pottery ware that has been fired at a low temperature to make handling easier.
<b>calligraphy</b>	Beautiful handwriting made with a quill, reed pen or brush.
<b>carving</b>	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.

<b>casting</b>	A sculpting technique in which liquid substance (metal or clay) is poured into a mould and allowed to harden.
<b>ceramics/pottery</b>	Artworks made out of clay and then 'fired' to make them permanent
<b>ceremonial art</b>	Art made to honour a person or event.
<b>clay</b>	Sticky earth that is used in pottery and ceramics. It is wet, and it hardens after drying or heating
<b>coiling</b>	A method of forming pottery from rolls of clay
<b>collage</b>	Artwork made by attaching pieces of paper or other material to a flat surface
<b>colour</b>	The hue, tint and shade of pigment. Colour has three properties: hue, value and intensity
<b>colour wheel</b>	A circle diagram that shows how colours are related
<b>complementary colours</b>	These are colours opposite one another on the colour wheel, e.g. red and green, blue and orange and yellow and violet
<b>composition</b>	The arrangement or organisation of elements in a work of art.
<b>contour drawings</b>	The drawing of an object as though the drawing tool is moving along all the edges and ridges of the form
<b>construction techniques</b>	Different ways of putting materials together (e.g. stapling, cutting, gluing, taping, etc.)
<b>contrast</b>	The difference between two or more elements in a design or the degree of difference between the lightest and darkest parts of a picture

<b>cool colours</b>	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.
<b>creativity</b>	The ability to use the imagination to develop new and original ideas or things especially in an artistic context.
<b>design</b>	The plan, conception or organisation of a work of art; the arrangement of independent parts (the elements of art) to form a coordinated whole.
<b>distortion</b>	Condition of being twisted or bent out of shape. In art, distortion is often used as an expressive technique.
<b>dominance</b>	The importance of the emphasis of one aspect in relation to all other aspects of a design.
<b>drawing</b>	A two-dimensional artwork made with a pencil or crayon.
<b>drawing techniques</b>	Different ways of drawing, such as hatching, stippling, contour, blending or shading:  <i>Hatching:</i> drawing repeating parallel lines to create a texture or value  <i>Cross hatching:</i> drawing repeating crossing lines to create a texture or value  <i>Contour:</i> drawing the outlines of a shape or form  <i>Blending:</i> smudging to create a texture or value  <i>Shading:</i> creating various gradations of value



<b>elements of design/art</b>	Sensory components used to create works of art: line, colour, shape/form, texture, value and space
<b>emphasis</b>	Special stress given to an element to make it stand out. Emphasis is what we notice first in an artwork.
<b>engraving</b>	The method of cutting or incising a design into a material, usually metal, with a sharp tool.
<b>expressive art</b>	Ideas that express moods. Art created to show feeling or emotion.
<b>figurative</b>	Pertaining to representation of form or figure in art.
<b>foreground</b>	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.
<b>focal point</b>	The place in a work of art on which attention becomes centred because of an element that has been emphasised in a way.
<b>form</b>	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).
<b>frottage</b>	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.
<b>function</b>	The purpose and use of a work of art.

<b>functional art</b>	The art that is made to be used or serve a purpose.
<b>gallery</b>	A place for displaying or selling artworks.
<b>genre</b>	The representation of people, subjects and scenes from everyday life.
<b>gesture drawing</b>	The drawing of lines quickly and loosely to show movement in a subject.
<b>glaze</b>	In ceramics, it is the thin, glossy coating fired onto pottery. In painting, it is a thin layer of transparent paint.
<b>green ware</b>	Bone-dry, unfired pottery.
<b>hand-building</b>	Making clay forms by a non-mechanical process, such as pinching, coiling and slab building.
<b>harmony</b>	The principle of design that combines elements in a work of art to emphasise the similarities of separate but related parts.
<b>hue</b>	The name of a colour (e.g. red, blue, yellow, orange).
<b>illustration</b>	A picture specifically designed for the purpose of communicating commercial ideas, such as images for CD covers or books.
<b>incise</b>	To remove (subtract) clay by cutting into the surface.
<b>installation art</b>	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.

<b>intensity</b>	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.
<b>landscape</b>	A work of art that shows an outdoor scene.
<b>leather-hard</b>	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.
<b>line</b>	A point moving in space. Line can vary in width, length, curvature, colour or direction.
<b>loom</b>	A frame or machine for weaving fabrics.
<b>larquette</b>	A small model (as of a sculpture or a building).
<b>mass</b>	The outside size and bulk of a form, such as a building or a sculpture; the visual weight of an object.
<b>media</b>	Plural of medium. It refers to materials used to make art; categories of art (e.g. painting, sculpture, film).
<b>medium</b>	A material used to produce art; for example, paint, clay, fibre, etc. The plural of medium is media.
<b>middle ground</b>	Area of a two-dimensional work of art between the foreground and background.
<b>mixed media</b>	A work of art for which more than one type of art material is used to create the finished piece.

<b>modelling</b>	A sculptural technique of manipulating a soft material to create a three dimensional form.
<b>monochromatic</b>	A colour scheme involving the use of only one hue that can vary in value or intensity.
<b>mood</b>	The state of mind or feeling communicated in a work of art, frequently through colour.
<b>mosaic</b>	An art work that is created by pasting a surface with very tiny pieces of other materials.
<b>motif</b>	A unit repeated over and over in a pattern. The repeated motif often creates a sense of rhythm.
<b>movement</b>	The principle of design that deals with the creation of action.
<b>multimedia</b>	Computer programmes that involve users in the design and organisation of text, graphics, video and sound in one presentation.
<b>mural</b>	A painting, generally drawn or painted directly onto an interior or exterior wall.
<b>narrative art</b>	An artwork that tells a story or shares information.
<b>negative (space)</b>	The empty space or shape containing or surrounding an image in a two or three-dimensional artwork. They represent areas not occupied by objects.
<b>neutral colours</b>	The colours black, white, grey and variations of brown. They are included in the colour family called <i>earth colours</i> .

<b>non-objective</b>	Having no recognisable object as an image. Also called non-representational.
<b>observational</b>	Skills learned while observing first-hand, the object, figure or place. They are required for achieving good drawings.
<b>pattern</b>	Anything repeated in a predictable combination. A line, shape or colour repeated again and again.
<b>performance art</b>	A type of art in which events are planned and enacted before an audience for aesthetic reasons.
<b>perspective</b>	A system for representing three-dimensional objects viewed in spatial recession on a two-dimensional surface.
<b>point of view</b>	The angle from which the viewer sees the objects or scene.
<b>portfolio</b>	A systematic, organised collection of learners' work.
<b>portrait</b>	A work of art that shows a specific person or group of people.
<b>positive (space)</b>	The actual shape or space that an image occupies in a design or composition.
<b>primary colours</b>	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.
<b>printmaking</b>	The transferring of an inked image from one surface (from the plate or block) to another (usually paper).

<b>principles of design</b>	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).
<b>proportion</b>	The size or amount of one thing compared to that of another thing.
<b>realistic art</b>	Artworks that show things the way they really look.
<b>reflection</b>	Personal and thoughtful consideration of an artwork, an aesthetic experience or the creative process.
<b>relief</b>	A type of sculpture in which forms project from a flat background; areas of relief may be concave or convex:  <i>Bas-relief</i> – a low relief.  <i>High relief</i> – a sculptural relief that stands out or protrudes from the background  <i>Additive relief</i> – a type of relief in which elements are added and protrude from a surface.  <i>Subtractive relief</i> – a type of relief in which elements are carved, etched or inscribed into a surface.
<b>resist</b>	An art process using two or more materials that do not mix, such as, crayon and watercolour or wax and dye.
<b>rhythm</b>	Intentional and regular repetition of lines of shapes to achieve a specific repetitive effect or pattern.

<b>rubric</b>	A guide for judgement or scoring; a description of expectations.
<b>scale</b>	Relative size, proportion used to determine measurements or dimensions within a design or work of art.
<b>scoring</b>	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.
<b>screen printing</b>	A printmaking technique in which a screen is used as the printing block or plate.
<b>sculpture</b>	A three-dimensional work of art either in the round (to be viewed from all sides) or in <i>bas relief</i> (low relief in which figures protrude slightly from the background).
<b>secondary colours</b>	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.
<b>shade</b>	Colour with black added to it.
<b>shape</b>	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.
<b>silhouette</b>	Outline drawing of a shape filled in with a solid colour.
<b>sketch</b>	A drawing without much detail, usually completed in a short time.

<b>slab building</b>	A hand-building method with clay using flat rolled out sheets of clay.
<b>slip</b>	Liquid or fluid clay used in joining clay pieces and also for surface decoration.
<b>smudging</b>	Merging colours applied to a surface with a graphite pencil, brush, crayon, coloured pencil or other medium; sometimes called feathering or blending.
<b>soft sculpture</b>	Sculpture made with fabric and stuffed with soft material.
<b>solvent</b>	The liquid that controls the thickness or the thinness of paint.
<b>space</b>	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.
<b>still life</b>	Arrangement or work of art showing a collection of inanimate objects.
<b>structure</b>	The way in which parts are arranged or put together to form a whole.
<b>style</b>	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.
<b>subtractive</b>	Refers to sculpting method produced by removing or taking away from the original material (the opposite of additive).

<b>symbol</b>	An image that represents something else.
<b>texture</b>	The surface quality of materials, either actual (tactile) or implied (visual). It is one of the elements of art.
<b>theme</b>	An idea based on a particular subject.
<b>three-dimensional</b>	Having height, width and depth. Also referred to as 3-D.
<b>tint</b>	A colour mixed with white to make it lighter.
<b>tone</b>	Colour shaded or darkened with grey (black plus white).
<b>two-dimensional</b>	Having height and width but not depth. Also referred to as 2-D.
<b>unity</b>	Total visual effect in a composition achieved by the careful blending of the elements of art according to the principles of design.
<b>value</b>	Lightness or darkness of a hue or neutral colour. A value scale shows the range of values from black to white.
<b>variety</b>	A principle of art concerned with combining one or more elements of art in different ways to create interest.
<b>virtual</b>	An image produced by the imagination and not existing in reality.

<b>visual arts</b>	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.
<b>visual literacy</b>	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.
<b>visual metaphor</b>	Images in which characteristics of objects are likened to one another and represented as that other. They are closely related to concepts about symbolism.
<b>volume</b>	The space within a form (e.g. in architecture, volume refers to the space within a building).
<b>warm colours</b>	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.
<b>warp</b>	In weaving, lengthwise yarns held in place and crossed by weft (width wise) yarns.
<b>water colour</b>	Transparent pigment mixed with water. Paintings done with this medium are known as watercolours.

<b>weaving</b>	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
<b>weft</b>	In weaving, the yarns that are carried over and under the warp yarns.
<b>yarn</b>	Fibres spun into strands for weaving, knitting or embroidery.
<b>zone of focus</b>	The area in an image that appears with the most clarity.

## MUSIC

<b>absolutism</b>	An aesthetic philosophical viewpoint that states “musical meaning lies exclusively within the context of the work itself.”
<b>aerophones</b>	Instruments played by blowing air through the instrument, e.g. <i>Wiaor Atɛntɛbɛn</i> ,
<b>aesthetic appreciation report</b>	A description of how beautiful a piece of music is to you; the emotional values music elicits in you; or making a judgement of the sentiments and taste of a piece of music (viewpoints—absolutist, formalist, referentialist and expressionist).

<b>African diaspora indigenous musician</b>	A renowned Ghanaian traditional musician who has left his original homeland and settled overseas either in the west (occidental) or in the east (oriental), e.g., Guy Warren (aka Kofi Ghanaba), Kakraba Lobi,
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<b>African diaspora popular musician</b>	A renowned Ghanaian popular musician who has left his original homeland and settled overseas either in the west or in the east, e.g., Nana Acheapong, Kwesi Pee, Ancient Awuah
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<b>allegory</b>	A story, poem or picture that can be interpreted to reveal a hidden meaning, typically of a moral or political one.
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<b>allegro</b>	An Italian word that describes or directs the tempo or speed of music. It means lively, cheerful or brisk.
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<b>arpeggios</b>	The notes of a chord played in rapid succession, either ascending or descending.
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<b>art musician</b>	A musician who has formal/informal music education or training and writes or performs classical music.
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<b>ascending</b>	Singing or playing musical notes of the scale arranged from the lowest pitch to the highest.
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<b>atɛntɛbɛn</b>	Originally, the <b>atɛntɛbɛn</b> is an indigenous instrument that belongs to the Kwahu people in Ghana. It is popularly known for its solemn sound for playing funeral dirges.
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<b>audiation</b>	Refers to comprehension and internal realisation of music, or the sensation of an individual hearing or feeling sound when it is not physically present.
<b>axatse</b>	Rattle in an AnŊ ensemble, e.g. Agbadza, Gahu, AstiagbekŊ, Kinka.
<b>bass drum</b>	The largest or biggest drum in the school marching band.
<b>beat</b>	It is the basic unit of time, the pulse, of the mensural level. The beat is often defined as the rhythm listeners would tap their toes to when listening to a piece of music, or the numbers a musician counts while performing.  The arithmetic or numeral values of the note against the crochet beat are as follows: Crotchet = 1 beat, Minim = 2 beats, Quaver = ½ beat and Semibreve = 4 beats.
<b>cadence</b>	A cadence is “a melodic or harmonic configuration that creates a sense of resolution [finality or pause].” A harmonic cadence is a progression of two chords that concludes a phrase, section, or piece of music. In other words, they punctuate musical phrases. E.g. perfect, imperfect, interrupted and plagal.
<b>castanet</b>	It is known in Akan as <i>Frikyiwa</i> . It is a small metallic musical instrument used for time lines.

<b>choral groups</b>	A body of singers who perform together as a group is called a <i>choir</i> or <i>chorus</i> . The former term is very often applied to groups affiliated with a church (whether or not they actually occupy the choir) and the second to groups that perform in theatres or concert halls, but this distinction is far from rigid.
<b>chordophones</b>	Instruments from which sound is made by a vibrating chord or string, e.g. Goji.
<b>choreography</b>	The art of composing, writing, acting, or producing plays. A literary composition intended to portray life or character or to tell a story usually involving conflicts and emotions exhibited through action and dialogue, designed for theatrical performances.
<b>combo</b>	A small group of musicians who play together or dance or perform jazz music.
<b>concert</b>	A concert is a live music performance in front of an audience. The performance may be by a single musician, sometimes then called a recital, or by a musical ensemble, such as an orchestra, choir or band.
<b>conducting</b>	The art (or method) of controlling an orchestra, or operatic performance, or choir by means of gestures; the control including the beating of time, ensuring of correct entries and the shaping of individual phrasing.
<b>conducting patterns</b>	Strokes or hand patterns made by a conductor to help performers feel different pulses and beats.

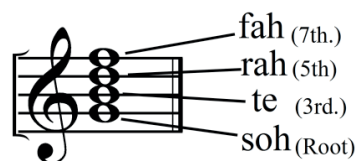
**crescendo** An Italian word that describe or direct the dynamics or loudness of music. It means gradually increasing in loudness.

**cymbals** A musical instrument consisting of a slightly concave round brass plate which is either struck against another one or struck with a stick to make a ringing or clashing sound.

**descending** Singing or playing musical notes of the scale arranged from the highest pitch to the lowest.

**diminuendo** An Italian word that describe or direct the dynamics or loudness of music. It means gradually decreasing in loudness.

**dominant seventh chord** It is a chord composed of a root, major third, perfect fifth and minor seventh. It can be also viewed as a major triad with an additional minor seventh. It is denoted using popular music symbols by adding a superscript "7" after the letter designating the chord root.



**duet** Music for two voices of instruments.

**durational symbols** The symbols that represent time and action in musical space are semibreve, minim, crotchet, quaver, semiquaver, demi-semiquaver and hemi-demi-semiquaver.

**durational values** They are symbols that represent time and action in musical space: they delineate and mark off varying values of sound (and silence) in a composition. It is the length of time a pitch or tone, is sounded. Additionally, they are proportional to one another as to how they may be divided from larger into smaller values. Also see *beat*.

**dynamics** The variation in loudness between notes or phrases. Some symbols used to represent dynamics are *p*, *pp*, *mf*, *f*, *ff*, etc.

**echo clap/shout** Clapping back a rhythmic pattern immediately after a given pattern.

**elements of Music** **Rhythm:** Long and short notes combine to make rhythm.

- Duration: how long or short a sound (or silence) lasts.
- Tempo: the speed of the music (Note: Tempo indications are often designated by Italian terms):
  - a) Largo = slow
  - b) Adagio = slow
  - c) Andante = steady walking tempo
  - d) Moderato = moderate
  - e) Allegro = fast
  - f) Presto = very fast

**Dynamics:** Loud sounds, Soft sounds

**Pitch:** How high or low a sound is.





**Tempo:** Speed of music – Fast or slow

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

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

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

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

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

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**enquiry**

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

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

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**flute** It is a family of musical instruments in the woodwind group. Unlike woodwind instruments with reeds, flutes are aerophone or reedless wind instruments that produce sounds from the flow of air across an opening. Flutes are orchestral instrument.

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**form in music** The structure of musical piece.

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

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

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

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

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**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.

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**improvisation** Created spontaneously or without specific or scripted preparation.

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<b>indigenous genres</b>	Dances from the local community.
<b>instrumentation</b>	The arrangement or a composition of a piece of music for particular instruments.
<b>internalise</b>	Ability to hear sound in your mind. Also see <i>Audiation</i> .
<b>intervals</b>	The distance between any note and the next note whether black or white. Intervals are measured by the number of letter names from the lowest note upwards both notes included in the count, e.g. C – G may be measured as C D E F G that is 5 notes in all, therefore the interval is a 5 <sup>th</sup> . C – E is C D E and that is a 3 <sup>rd</sup> because 3 notes or letters are involved.
<b>key signature</b>	The time signature (also known as meter signature, metre signature, or measure signature) is a notational convention used in Western musical notation to specify how many beats (pulses) are contained in each measure (bar), and which note value is equivalent to a beat.
<b>largo</b>	An Italian word that describe or direct the tempo, or speed, of music. It means very slow. It is usually considered to be slower than <i>adagio</i> , and with great dignity.
<b>manuscript sheet</b>	Sheet for the notation of music usually ruled in five lines called the staff.
<b>melodic contour</b>	The rise and fall of pitches in a melody.
<b>melodic instruments</b>	Musical instruments that only play a note at a time, i.e. melodically, e.g. trumpet, at&nt&ben.

<b>melodic patterns</b>	Sing a known song and clap out every word you sing and that gives you the melodic patterns.
<b>membranophones</b>	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.
<b>musical score</b>	A written form of a musical composition put on a manuscript sheet.
<b>octave</b>	An octave or perfect octave is the interval between one musical pitch and another with double its frequency. E.g., from C to C <sup>1</sup> or say G to G <sup>1</sup> .
<b>ostinato</b>	It is a motif or phrase that persistently repeats in the same musical voice (especially in the bass), frequently in the same pitch.
<b>patriotic songs</b>	Songs sung to show love for one's country or the passion which inspires one to serve his or her country.
<b>piano</b>	An Italian word that describe or direct the dynamics, or loudness/softness of music. It means soft.
<b>poco a poco</b>	An Italian word that describes or directs the tempo, or speed, of music. It means 'little by little' or gradually.

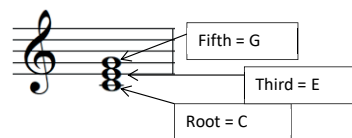
<b>pop music bands</b>	Popular music is music with wide appeal that is typically distributed to large audiences through the music industry. These forms and styles can be enjoyed and performed by people with little or no musical training. It stands in contrast to both art music and traditional or “folk” music.
<b>referentialism</b>	An aesthetic philosophical viewpoint that states “musical meanings refer to the extra musical world of concepts, actions, emotional states and character.”
<b>rehearsal</b>	An activity in the performing arts that occurs as preparation for a performance in music, theatre, dance and related arts, such as opera, musical theatre and film production. The term “rehearsal” typically refers to ensemble activities undertaken by a group of people.
<b>rests</b>	They are intervals of silence in pieces of music, marked by symbols indicating the length of the pause. Each rest symbol and name corresponds with a particular note value, indicating how long the silence should last, generally as a multiplier of a measure or whole note.
<b>rhythm</b>	It is defined as the division of music into regular metric portions; the regular pulsation of music. The movement of the music in time. A pattern of different duration over the steady background of the beat.
<b>rhythmic patterns</b>	The various rhythms played by individual instruments in drum music (Adowa, Agbadza, Kpanlogo, Kundum, Bawa) are all rhythmic patterns.

<b>scale</b>	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.
<b>snare drum</b>	A percussion instrument that produces a sharp staccato sound when the head is struck with a drum stick, due to the use of a series of stiff wires held under tension against the lower skin.
<b>solfege</b>	In music, solfège or solfeggio, also called sol-fa, solfa, solfeo, among many names, is a music education method used to teach aural skills, pitch and sight-reading of Western music. It is a system where every note of a scale is given its own unique syllable, which is used to sing that note every time it appears ( <i>do, re, me, fa, so, la, te, do</i> ).
<b>solo</b>	Music or one voice or one instrument.
<b>sound</b>	The sounds are produced by instruments in which the periodic vibrations can be controlled by the performer. Sound wave can be described by five characteristics: wavelength, amplitude, time-period, frequency and velocity or speed.
<b>staff</b>	(plural: staves) Uses five parallel lines and four spaces to notate (write down) the pitches of music.
<b>syncopation</b>	It is a term relating to rhythm which has “off-the-beat” accents.

**time signature** It is a notational convention used in Western musical notation to specify how many beats are contained in each measure, and which note value is equivalent to a beat.

**treble clef** A clef indicates which note names go on which lines (and spaces between the lines) on the staff. Clefs are written at the start of the staff. Treble clef designates the second line from the bottom as G. The lines in treble clef represent the pitches E, G, B, D, and F. The spaces are F, A, C and E.

**triads** A triad is a three-note chord built of two third intervals stacked on top of each other. The three notes are called root, third and fifth from bottom to top. In the chord below, the two third intervals are C to E and E to G.



**triangle** It is an idiophone type of musical instrument in the percussion family. It is a bar of metal, usually steel but sometimes other metals such as beryllium copper, bent into a triangle shape. The instrument is usually held by a loop of some form of thread or wire at the top curve.

**trio** Music for three voices or instruments.

## DANCE AND DRAMA

**acting** The imitation of an action. It is the outward expression of the inner feeling of characters in a play or story.

**analysis** Detailed examination of the elements or structure of a play, dance or music.

**apron** The projecting strip of stage for playing scenes and in front of the stage curtains.

**aside** Moving to one side of the stage to deliver dialogue directly to an audience.

**balance** Distribution of weight on stage in drama. Different elements applied in correct proportions in dance.

**blocking** The placement and specific movements of actors on stage, usually planned by the director.

**body positions** A western concept of the four positions of feet or the five positions of the arms in dance.

**profile (body)** Outline of a person's face or as seen from one side.

**characterisation** This is the role and nature of a character in a play. It is the playwright's means of differentiating one personage from another.

**characters** These are the human and non-human entities in a play or story to drive actions of the story or play.

**choreography** The art of composing a dance to portray life, as self-expression or to tell a story.

<b>costumes</b>	They are garments or clothes worn by an actor, dancer or performer for a particular role.
<b>cultural troupes</b>	Any group of actors, dancers and musicians who come together to rehearse and perform to entertain.
<b>dance</b>	It is movements in response to rhythm.
<b>dance drama</b>	A type of dance that combines acting and dance movement to reach an audience.
<b>drama</b>	This simply means a script or play written in dialogue with stage directions purposely to be acted before an audience.
<b>drumming</b>	Striking with sticks or beating with the palms on a membranophone.
<b>dynamics</b>	In drama, it is the flow of a performance. In dance it is the force, energy or the tension in the movement.
<b>form</b>	The structure of a play, dance or music.
<b>harmony</b>	Flawless combination of sequentially arranged movements, actions or events in a play.
<b>improvise</b>	Produce or create dance, music or drama using whatever resources available.
<b>kpanlogo</b>	A traditional dance of the Ga people of Accra in Ghana.
<b>make-up</b>	Materials such as cosmetics and costumes that an actor, dancer or musician uses to portray a role.
<b>masking</b>	Conceal an action on stage, or part of an actor or dancer from the audience.

<b>mime</b>	A silent form in which a character presents a story with only movements and gestures. It is also short, usually improvised and may be comical or serious and often topical.
<b>mimicking</b>	Imitation of any living thing especially for entertaining or ridiculing.
<b>neo-traditional</b>	A blend of traditional and modern practices.
<b>one act play</b>	A play that has only one act and usually occurs in few scenes. Full plays have several acts.
<b>plot</b>	This is the sequential arrangement of events in a story or play; beginning, middle and end.
<b>poetry</b>	A literary work that makes use of a combination of special words which express feelings and ideas by the use of a distinct style and rhythm.
<b>posture</b>	A position of a person's body or parts especially for the purpose of communicating a character.
<b>props</b>	Objects on the stage related to performance e.g. furniture, decoration, accessories, etc.
<b>proscenium theatre</b>	A type of theatre that has a picture-framed stage.
<b>protagonist</b>	The main character in a story or play.
<b>rehearsal</b>	Preparation for any stage performance.
<b>rhythm</b>	Regular repeated patterns movement or actions.
<b>scenery</b>	Painted back-cloths, flats or stage structures, etc. used to represent a location in a theatre or stage.



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<b>skit</b>	A very short play or dramatisation.
<b>stage-lighting</b>	The process of illuminating the stage in a theatre or performance/acting space.
<b>synopsis</b>	A gist, summary of a story, plays or dance performance.
<b>tempo</b>	How fast or slow a play or dance performance (is).
<b>theatre games</b>	Warm up exercises used to build the concentration of actors or dancers and as a means of rehearsing dramatic materials.
<b>thrust stage</b>	The stage that has audience sitting at all three sides.

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## APPENDICES

### APPENDIX I: CORE COMPETENCIES AND SUBSKILLS OF THE COMMON CORE PROGRAMME (CCP)

#### 7. COMMUNICATION AND COLLABORATION (CC)

B7-B10		
CC7: LISTENING	CC8: PRESENTING	CC9: TEAMWORK
<b>CC7.1:</b> Identify words or sentences in a context appropriately	<b>CC8.1:</b> Speak clearly and explain ideas. Share a narrative or extended answer while speaking to a group	<b>CC9.1:</b> Demonstrate behaviour and skills of working towards group goals
<b>CC7.2:</b> Interpret correctly and respond to non-verbal communication such as facial expressions, cues and gestures	<b>CC8.2:</b> Explain ideas in a clear order with relevant detail, using correct construction and structure of speech	<b>CC9.2:</b> Understand and use interpersonal skills
<b>CC7.3:</b> Provide feedback in areas of ideas, organisation, voice, word choice and sentence fluency in communication	<b>CC8.3:</b> Apply appropriate diction, and structure sentences correctly for narrative, persuasive, imaginative and expository purposes	<b>CC9.3:</b> Understand roles during group activities
<b>CC7.4:</b> Identify underlying themes, implications and issues when listening	<b>CC8.4:</b> Anticipate different responses from the audience and plan for them	<b>CC9.4:</b> Help group work on relevant activities
<b>CC7.5:</b> Identify and analyse different points of views of speaker	<b>CC8.5:</b> Vary the level of detail and the language used when presenting to make it appropriate to the audience	<b>CC9.5:</b> Appreciate the importance of including all team members in discussions and actively encourage contributions from them
		<b>CC9.6:</b> Ability to work with all group members to complete a task successfully
		<b>CC9.7:</b> Effectively perform multiple roles within a group
		<b>CC9.8:</b> Demonstrate an awareness of team dynamics and work to minimise conflicts in the team

## 8. CRITICAL THINKING AND PROBLEM SOLVING (CP)

B7-B10	
CP5: CRITICAL THINKING	CP6: PROBLEM SOLVING
<b>CP 5.1:</b> Ability to combine information and ideas from several sources to reach a conclusion	<b>CP 6.1:</b> Ability to effectively define goals towards solving a problem
<b>CP 5.2:</b> Analyse and make distinct judgement about viewpoints expressed in an argument	<b>CP 6.2:</b> Ability to explain plans for attaining goals
<b>CP 5.3:</b> Create simple logic trees to think through problems	<b>CP 6.3:</b> Identify important and appropriate alternatives
<b>CP 5.4:</b> Generate hypothesis to help answer complex problems	<b>CP 6.4:</b> Ability to identify important and appropriate criteria and use them to evaluate available alternatives
<b>CP 5.5:</b> Effectively evaluate the success of solutions used in an attempt to solve a complex problem	<b>CP 6.5:</b> Ability to select alternative(s) that adequately meet selected criteria
<b>CP 5.6:</b> Demonstrate a thorough understanding of a generalised concept and facts specific to a task or situation	<b>CP 6.6:</b> Preparedness to recognise and explain results after implementation of plans
<b>CP 5.7:</b> Provide new insight into controversial situation or task	<b>CP 6.7:</b> Implement strategies with accuracy
<b>CP 5.8:</b> Identify and prove misconceptions about a generalised concept or fact specific to a task or situation	
<b>CP 5.9:</b> Identify and explain a confusion, uncertainty or a contradiction surrounding an event.	
<b>CP 5.10:</b> Develop and defend a logical plausible resolution to a confusion, uncertainty or contradiction surrounding an event.	



## 9. PERSONAL DEVELOPMENT AND LEADERSHIP (PL)

B7-B10	
PL5: PERSONAL DEVELOPMENT	PL6: LEADERSHIP
<b>PL5.1:</b> Understanding oneself (strengths, weaknesses, goals and aspirations),in reacting and adjusting to novel situations	<b>PL6.1:</b> Ability to serve group members effectively
<b>PL5.2:</b> Demonstrate a sense of belongingness to a group	<b>PL6.2:</b> Division of tasks into solvable units and assigning group members to task units
<b>PL5.3:</b> Recognise one’s emotional state and their preparedness to apply emotional intelligence	<b>PL6.3:</b> Ability to manage time effectively
<b>PL5.4:</b> Ability to understand one’s personality traits	<b>PL6.4:</b> Ability to manage and resolve conflicts
<b>PL5.5:</b> Desire to accept one’s true self and overcome weaknesses	<b>PL6.5:</b> Ability to monitor team members to ascertain progress
<b>PL5.6:</b> Ability to set and maintain personal standards and values	<b>PL6.6:</b> Ability to mentor peers
	<b>PL6.7:</b> Actively promote effective group interaction and the expression of ideas and opinions in a way that is sensitive to the feelings and background of others
	<b>PL6.8:</b> Actively assist group identify changes or modifications necessary in the group activities and work towards carrying out those changes

## 10. CULTURAL IDENTITY AND GLOBAL CITIZENSHIP (CG)

B7-B10	
CG5: CULTURAL IDENTITY	CG6: GLOBAL CITIZENSHIP
<b>CG5.1:</b> Show a strong sense of belongingness to one's culture	<b>CG6.1:</b> Understanding of influences of globalisation on traditions, languages and cultures
<b>CG5.2:</b> Develop and exhibit ability to defend one's cultural beliefs, practices and norms	<b>CG6.2:</b> Recognise resistance to global practices that are inimical to our culture
<b>CG5.3:</b> Develop and express respect, recognition and appreciation of others' cultures	<b>CG6.3:</b> Know the global discourse about the roles of males and females
<b>CG5.4:</b> Develop and exhibit a sense of cultural identity	<b>CG6.4:</b> Exhibit a sense of nationality and global identity
<b>CG5.5:</b> Adjust to the demands of customs, traditions, values and attitudes of society	

## 11. CREATIVITY AND INNOVATION (CI)

B7-B10	
CI5: KNOWLEDGE, UNDERSTANDING, SKILLS AND STRATEGIES	CI6: REFLECTION AND EVALUATION
<b>CI 5.1:</b> Examine alternatives in creating new things	<b>CI 6.1:</b> Exhibit strong memory, intuitive thinking, and respond appropriately
<b>CI 5.2:</b> Ability to merge simple/complex ideas to create novel situations or things	<b>CI 6.2:</b> Ability to reflect on approaches to creative tasks and evaluate the effectiveness of tools used
<b>CI 5.3:</b> Identification of requirements of a given situation and justification of more than one creative tool that will be suitable	<b>CI 6.3:</b> Ability to select the most effective creative tools for work, and give reasons for the choice
<b>CI 5.4:</b> Ability to visualise alternatives, see possibilities and identify problems and challenges	<b>CI 6.4:</b> Imagining and seeing things in a different way
<b>CI 5.5:</b> Ability to try new alternatives and different approaches	<b>CI 6.5:</b> Anticipate and overcome difficulties relating totaking initiatives
<b>CI 5.6:</b> Understand and use analogies and metaphors	<b>CI 6.6:</b> Being open-minded, adapting and modifying ideas to achieve creative results
<b>CI 5.7:</b> Putting forward constructive comments, ideas, explanations and new ways of doing things	<b>CI 6.7:</b> Look and think about things differently and from different perspectives
	<b>CI 6.8:</b> Recognise and generalise information and experience; search for trends and patterns
	<b>CI 6.9:</b> Interpret and apply learning in new contexts
	<b>CI 6.10:</b> Reflect on work and explore the thinking behind thoughts and processes

## 12. DIGITAL LITERACY (DL)

B7-B10	
DL5: PHOTO-VISUAL AND INFORMATION LITERACY	DL6: SOCIO-EMOTIONAL AND REPRODUCTION LITERACY
<b>DL5.1:</b> Ability to ascertain when information is needed and be able to identify, locate, evaluate and effectively use it to solve a problem	<b>DL 6.1:</b> Understand the sociological and emotional aspects of cyberspace
<b>DL5.2:</b> Ability to recognise and avoid traps in cyberspace	<b>DL 6.2:</b> Create a meaningful and original piece of work, or its interpretation by integrating existing information
<b>DL5.3:</b> Ability to find and utilise digital content	<b>DL6.3:</b> Use digital tools to create novel things
<b>DL5.4:</b> Ability to construct knowledge from a non-linear hyper-textual navigation	<b>DL6.4:</b> Adhere to behavioural protocols that prevail in cyberspace
<b>DL5.5:</b> Evaluate the quality and validity of information	<b>DL6.5:</b> Recognition of societal issues emanating from the use of digital technologies
<b>DL5.6:</b> Preparedness to make better decisions using available information	<b>DL6.6:</b> Knowledge and recognition of ethical use of information

### Please note these inclusivity issues

The core competencies outlined in this document must be assessed taking into consideration learners with special needs (physical disabilities, learning disabilities, etc.). Consider the use of realia for visual and visually challenged learners.

A system of creating alternatives for tasks must also be adopted.

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