

GUYANA
MINISTRY OF EDUCATION



SECONDARY SCHOOL EXPRESSIVE ARTS
DRAFT CURRICULUM GUIDE
GRADE 9

Introduction

This is a first draft of the Curriculum Guide for Grade 9 under the Secondary School Reform Project. This document falls within the framework of making Expressive Arts accessible to all students at Grade 9 and hence teachers of Grade 9 students should make a conscious effort to see how best they could utilize the ideas contained to plan for instruction. This document can serve as a focal point for departmental and regional subject committee meetings, where methodologies and strategies for both teaching and assessing are deliberated on. Lessons should be delivered in an environment in which there is opportunity for active and creative participation by both students and teacher. This Guide has a direct focus on an integrated approach to curriculum delivery, in which the teacher is not unduly restricted by the subject content. The student's total development as a person should be of foremost concern to the teacher. It is anticipated that school managers, teachers, students and parents will be very critical in their evaluation of this draft as it relates directly to the teaching and assessing strategies suggested, and indirectly to other issues contingent upon the goals of education. The evaluation can be shared with curriculum supervisors during the process of interaction in the implementation phase.

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Head, Curriculum Development and Implementation Unit
April, 2003

Foreword

The goal of education in Guyana aims at providing access to *quality education* for its beneficiaries. To deny students the tools to explore the world through the Expressive Arts is to produce only partially education persons who will not be able to contribute fully to their communities and who will not reap the rich benefits the world has to offer.

The introduction of the Expressive Arts programme in schools attempts to integrate an Arts Education programme that gives support to the rest of the Curriculum and provides a balance for the development of the total Human Potential. The benefits that are derived from an Arts Education Programme are numerous. Included in these is the fact that it helps ameliorate social problems such as racial prejudice and vandalism and is an excellent medium for building the self-esteem and self-confidence of young people, while at the same time, it encourages free expression.

Development trends in education show that the Expressive Arts can also be used to help achieve the objectives of reading, mathematics, social studies and other subject areas.

Based on this reality, the purpose of this curriculum guide is to encourage teachers to integrate the Expressive Arts subjects into the regular time-table. This Expressive Arts Curriculum includes Dance, Drama and Music which promotes the development of the creativity of young people.

Teachers are urged to use this curriculum guide in order to make the classroom teaching interactive, while contributing to the overall improvement in the quality of learning and understanding at the secondary level.

Teachers and other users of this draft curriculum guide should feel free to make recommendations for the further development of the Expressive Arts curriculum in order to encourage their own and students' development and appreciation of the Expressive Arts.

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9:1 DANCE CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
<p>9:1.1 Music, Mood and Movement or Auditory stimuli resultant movement.</p>	<p>Application i.e. transferring auditory stimuli into a visual representation.</p>	<p>Development of or knowledge of musical tempo and mood.</p>	<p>Musical tempos through varied experiences.</p>	<p>Positive self image</p>	<p>Recorded music</p> <p>(a) Mood of music</p> <p>(b) Count aloud using varied rhythm patterns when music is played.</p> <p>(c) Walk in total space in response to mood evoked.</p> <p>(d) Development of movement and mood in response to music.</p>	<p>Music is played, students respond individually to mood evoked.</p> <p>En masse counting is done with variations in tempo as directed by teacher.</p> <p>- In sets of 3 students walk across the floor in response to mood.</p> <p>- Stimulation working groups of at least six students, develop movement sequence.</p> <p>- Teacher moves around class checking group efforts.</p>	<p>What % of the students were shy?</p> <p>Was there evidence of emotional expression in the movement sequences?</p> <p>Did the movement responses appear to be 'natural' or 'stereotyped'?</p> <p>Was there music, mood and movement cohesion in the sequences?</p>	<p>Social Studies</p>

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:1.1 Music, Mood and Movement or Auditory stimuli resultant movement (cont'd)						<ul style="list-style-type: none"> - Groups demonstrate their sequences - Peer assessment follows 		
9:1.2 Theme Development	To select and use appropriate movement.	To know the meaning of the terms. Phrases, sequence transition repetition. Definition of theme- One or several movement phrases that fit together and are developed from the same idea.	How to create a phrase, sequence and the importance of transition and repetition in the development of a theme.	Acceptance and Tolerance	Class Theme - Walk (8 counts) - Arabesque(4) - Three triplets -A lunge -Relevé(2) -Fall (2) and rise (4)	Teacher teaches the class theme in Mass formation Class is then organized into small groups. Groups create variations on the class theme. Groups are then assigned specific sections of the room. Group 1 and 3 perform the class theme in unison then group 2 and 4 perform their group variation in	What degree of initiative was evident in group variations. On a scale of 1 to 10 how appropriate were the movements selected/used by students.	Mathematics Visual Arts

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9:1.2 Theme Development (cont'd)					Musical - Accompaniment that is suitable eg. of a possible group variation 1. Walk in a circle. 2. Plié and relevé 3. Fall 4. Arabesque 5. Rise 6. Three triplets 7. Lunge (twice)	unison NOTE – This method can be used to save time. Opportunity should be provided for students to appraise each others presentation.		
9:1.3 Music – ality	Listening musical exploration	To develop musical styles To improve dance skills through musical exploration. To recognize simple forms used in music.	The importance of music in the dance medium. To understand the similarities and differences between music forms and dance forms.	Appreciation for the Art of Music and its interaction with dance.	Elements of music: - Rhythm - Tempo - Note Value - Phrasing - Dynamics Musical Instruments Records/Audio Tapes	Students are required to bring pictures of as many musical instruments as possible. Using information from teacher's chart, they will name and classify these instruments.	Did the students enjoy the lesson?	Craft Vocabulary

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9.1.3 Music – ality (cont'd)		<p>To be aware of style peculiar to various composers.</p> <p>To develop some basic elements of Music:- Rhythm, tempo dynamics accent, note value, phrasing.</p>			<p>Musical forms eg. ABA</p> <p>Theme and variations</p> <p>Technical elements -Unison - Canon</p>	<p>Music is played and pupils are required to identify as many instruments as possible.</p> <p>Elements of music as well as musical forms listed in 'content' are studied.</p> <p>Students are encouraged to demonstrate physical representations of each of these elements.</p>	<p>Did students understand the interrelation of music and dance?</p>	

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9:1.4 Drama in Dance	Facial and bodily expressions	To broaden the horizon of the 'world' around us.	To be aware of the value of drama in the dance medium.	Openess Self- awareness empathy	<p>Improvisation (a) People at work eg. Market woman, fisherman farmer.</p> <p>(b) Societal Ills – eg. Aids, Abuse Prostitution.</p> <p>(c) History eg. 1763 Salve rebellion, Enmore Martyrs.</p> <p>(d) Choose outstanding scenes in a play and re- enact them in a dance displaying characterization and different emotions expressed in the play.</p>	<p>Pupils are divided into at least three groups at a minimum of two weeks before topic is to be done.</p> <p>Each group chooses one of the areas listed in the content and carries out their own research.</p> <p>Dance study on area chosen is done during class sessions.</p> <p>Groups are allowed to choose their own musical accompaniment.</p>	<p>Did the students enjoy the session?</p> <p>Was there evidence of adequate research on areas chosen?</p> <p>On a scale of 1 to 10, how did the groups score for: (a) dramatisa- tion? (b) develop- ment of theme? (c) movement ideas? (d) showing knowledge of area studied?</p>	Social Studies History

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9:1.4 Drama in Dance (cont'd)					(e) Read and analyse various poems of interest. Assign one line of Poetry to different groups. Have students recite and dance simultaneously.	Each group performs in turn. Students comment and discuss presentations.		
9:1.5 Form and Structure	Literary those needed for making critique on matter seen/read.	To gain insight into the basic form and structure used in choreography.	To be aware of the work of a variety of choreographers.	Appreciation of the medium.	Some choreographic forms (1) Theme (2) Theme and variation. ABA (3) A – basic theme B – Second theme A – repetition of basic theme (4) Narrative (5) Collage	Teacher shows videos of each of the forms in content. Each in turn is followed by a discussion and interpretation of what has been viewed. Attendance at dance performances is organized so that critique and classification can be done.	Did the students find the sessions 'enlightening'? How could you structure future sessions to measure what students have gained?	Language Arts

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9:1.5 Form and Structure(cont'd)					(6) Rondo within these forms, use can be made of structures such as round canon Video and cassettes			
9:1.6 Style	Cognitive	To be able to recognize and differentiate between the various dance styles.	The similarities and differences of the various dance styles.	Appreciation of the various dance styles.	- Modern - Jazz - Abstract - Ethnic - Classical ballet Pictures Photographs Video Cassettes Live Performances	In preparation for session. Students collect pictures and photographs of various dance styles. These are identified and classified. Students view examples of various styles on video.	Did students enjoy session? Did students gain from sessions? What level of difficulty was experienced in the identification and classification process?	Social Studies

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9.1.6 Style (cont'd)						<p>Open discussion follows: Attendance at live dance performances is organized so that identification and classification can be done.</p> <p>In every session similarities and differences among styles are emphasized</p>	How could future sessions be structured to assess benefits gained by students?	
9:1.7 Action/ Reaction Responses	Responding to creative stimuli	Recognition of action/reaction responses in daily life.	To be aware of the linkages between action/reaction responses in daily life and in dance.	Acceptance of natural social behavioural patterns.	<p>Movement ideas to express</p> <p>(1) Throwing and catching/missing an imaginary ball.</p> <p>(2) Reaching out and rejection.</p>	<p>Students work with partners and develop creative responses using the movement ideas in 'context' as stimuli.</p> <p>One student initiates the action and his/her partner responds with a resultant reaction.</p>	<p>What was the technical level of the presentations?</p> <p>What was the creative level of the presentations?</p>	Social Studies

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9:1.7 Action Reaction Responses (cont'd)					(3) Giving and receiving (4) Advance and retreat. (5) Mutual reaching (6) Contact improvisation	Roles are reversed so that both students gain similar experience. Students assist in the evaluative process.	Did the ideas come across clearly?	
9:1.8 Working with props, scarves, flags sticks	Using Props effectively.	To know types of props which can be used to enhance choreographic ideas.	How to use props	Acceptance of the importance and usefulness of props in portraying dance ideas.	Use of props eg. scarves, flags, sticks.	Teacher provides flags, students bring their own scarves and sticks. Divide class into 3 groups. Each group creates dance sequences using each of the props in turn.	Were there evidence of originality in the use of props? Was there variety, among groups in their usage of the props? Were students able to handle props in a co-ordinated manner?	Craft

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9:1.8 Working with props, scarves, flags sticks(cont'd)						<p>Each group in turn presents their sequence eg. All the flag sequences first then the stick sequences and finally the scarf sequences.</p> <p>Open discussion follows each set of sequences.</p> <p>Teacher makes suggestions for better handling and more effective use of props where necessary.</p> <p>Students are encouraged to explore ideas for effective use of costumes and stage sets to enhance creative ideas.</p>	What type of follow up session can be done?	

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9:1.9 Skills development in folk forms Maypole	Maypole plaiting skills; co-ordination.	Gaining insight to a particular folk form	They are different folk forms	Willingness to learn, share and participate.	<p>Suggested variations</p> <p>(1) Striped candy cane</p> <p>(2) Spider Web</p> <p>(3) Ladder</p> <p>(4) Basket weave</p> <p>Resources</p> <p>-Cylindrical pole</p> <p>-Lengths of ribbons (1½-2) inches in width.</p>	<p>Basic movements are practiced en masse</p> <p>Students select partners</p> <p>A processional walk is done with class in partner formation.</p> <p>They make a circle and curtsey to an imaginary audience as well as to each other.</p>	<p>Which variations proved. Challenging to the students?</p> <p>Did the students enjoy the experience?</p>	<p>History</p> <p>Maths</p> <p>Social Studies</p>

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9:1.9 Skills development in folk forms Maypole (cont'd)					-Basic movement, step, hop, walk, curtsy Recorded Music Theory-study of the history of Maypole plaiting	Students practice step hop moving around the circle singly in clockwise as well as anticlockwise direction Basic procedure for plaiting, variations are practiced first without the use of ribbons Teacher emphasizes technique for holding and manipulating ribbon Students work with ribbons See illustrations Note-taking and drawing of aspects of theory	In your opinion do you think the students grasped enough to share the tradition with others?	

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9:1.10 Skills development in folk forms Diwali	Effective use of diyas as a prop Converting folk forms for presentation on stage.	To garner information re:folk form	To understand ways in which traditions can be passed on.	Tolerance appreciation	Basic movement variations in the Indian idiom which are appropriate to idea being expressed. Suggested portraits. Dance showing the lighting of the path-ways for entry for Laxshmi. Props: Diyas (See illustration) Theory – The significance of Diwali.	Working in groups, students are assigned re- parts on specific topics with reference to the significance of Diwali. Students bring their own diyas and explore basic ideas of using props. Individual students are encouraged to share movement ideas. Teacher demonstrates and teaches basic technical movement to be used.	In your opinion on a scale of 1 to 10 how did students respond to the sessions? Were the variations used by students interesting? innovative? repetitions?	History Social Studies

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9:1.10 Diwali (cont'd)						Students learn and practice. Peer teaching is encouraged within their groups, students create a movement sequence using basic technique. However the incorporation of other appropriate movement is encouraged.		
9:1.11 Use of Abstraction:- geometric movement/design	Technical skill in executing movements	-Abstract dance is a type of dance style that communicates no message. It is also described as geometric dance.	Developing an understanding of the similarities and differences of the various choreographic forms.	Acceptance and appreciation of dance forms that may not be liked or known.	Guidelines for developing dance theme (1) Fun movements - Prances in all directions - Jumps and turns	Organise groups in mass formation to practice movements to be used.	How did you feel making quick decisions?	Mathematics

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9:1.11 Use of Abstraction:- geometric movement/ design (cont'd)		The emphasis is on movement variation, line and design			- Collapsing in fast and slow motion - A funny walk 2. Lyrical movements - A triplet - A sidefall -Swings - Sustained movements in 8 and 16 counts 3. General movement directions	Movements provided could be either those previously learnt in technique class or the introduction of new movement ideas. Choose movement suitable to the ability level of the students. Select movement ideas with potential for variation in time space and energy.	Were you students aware of other pupils while you were dancing? Did the music help or hinder you? Did you observe interesting designs and patterns?	

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9: 1.11 Use of Abstraction:- geometric movement/ design(cont'd)					<p>A traveling step</p> <ul style="list-style-type: none"> - A level change - A body shape - A frozen position - A sudden dynamic change. 	<p>After sufficient practice of steps. . . Organize students into groups of 6-8.</p> <p>List and discuss guidelines eg. time limit, use of movements, entrances and exits, scope of variations.</p> <p>Use music to stimulate students imagination and motivate performance.</p> <p>Presentations are done one group at a time.</p>	<p>Can you describe them?</p> <p>Did any interesting surprises occur while you were performing?</p>	

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9:1.12 Solo, Partner, Group Relations	Concentration Spatial awareness	Differentiating solo, partner and group relations in the medium.	The way in which appropriate skills and attitude contribute to cohesive relationships.	Interdependence Development of receptiveness to others when working within a group. You can learn by watching others. A student moving across the floor may feel more insecure and self conscious if he or she hears wispering.	Guidelines (1) Body awareness exercises. (2) Exercises combining images and atmosphere. (3) Partner awareness exercises eg. two persons of similar height and weight, hold each other's forearms and counter balance, create movements,	Working individually, with a partner and in a group. Students improvise using guidelines suggested and points noted to create their composition. Movements used are from vocabulary of previous knowledge or that created by students. Teacher assesses results.	Did students observe guidelines and attitude for fruitful solo, partner and group relations? Were the movements selected appropriate for the task to be done? Were groups successful in maintaining desired relationships throughout the exercise?	Science Social Studies

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9:1.12 Solo Partner Group Relations (cont'd)				Praise and encourage class to help one another.	while doing this: Points to note. a. Stress staying together. b. Be aware of spatial relationships. c. Group represent part of a machine. d. Group unity and designs are emphasized through use of same colour costumes.			

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9:1.12 Solo, Partner Group Relations (cont'd)					<p>e. Dancers in groups must be spaced in such a way that they do not block each other.</p> <p>f. Remind pupils to be sensitive and aware of each others' space even though they are performing as soloists they are still in a group.</p> <p>g. Encourage students awareness of group design and stage balance as they make their entrances and exits.</p>			

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9:1.13 Use of accompaniment	To develop creative explorations.	To be aware of different types of dance accompaniment.	The benefits of appropriate choice of accompaniment.	Development of a positive self image through successful experience with music and dance.	<p>Accompaniment</p> <p>(1) Importance</p> <p>(a) Effect on kind of choreography created.</p> <p>(b) Increased motivation of students through sound accompaniments.</p> <p>(c) Use of different types: Test students' knowledge and understanding of movements learned.</p>	<p>Using various types of accompaniment.</p> <p>Teacher and students follow these steps:-</p> <p>1) Listen to music carefully.</p> <p>2) Discuss the dynamic qualities of the music: mood, theme etc.</p> <p>3) Count out the beats of the music. What is the meter $\frac{2}{4}$, $\frac{3}{4}$</p> <p>4) Establish the length of dance to be created.</p>	<p>Did students enjoy the sessions?</p> <p>Did students responses demonstrated the degrees of learning which occurred?</p>	<p>Music</p> <p>Mathematics</p>

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9:1.13 Use of accompaniment (cont'd)					<p>(d) Students can be evaluated for musical response and sensitivity as well as dance performance</p> <p>2. Types (a) Human body-voice clapping, stamping.</p> <p>(b) Props – sticks</p> <p>(c) drums</p> <p>(d) sound effects</p> <p>(e) orchestrated music</p>	<p>5) Experiment working against the beat</p> <p>6) Clap out the meter with the class. Students can then be assigned to specific working groups.</p> <p>Explore ways of using feet, hands and sticks</p> <p>Teacher reminds pupils of -the need for identifying the introduction. -to select music that support their theme in terms of count structure, temp etc.</p> <p>Presentations are appraised.</p>	Was a high degree of creativity evident in students' response to sessions.	

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9:1.13 Use of accompaniment (cont'd)					(f) Audio tapes Points to note. Music used for dance technique should be different from that used for choreography.	Support their theme in terms of count structure, tempo etc. Presentations are appraised.		
9:1.14 Performance Skills	Proficiency Planning	Steps to be taken in facilitating high standard of Performance	Benefits of good performing skills	Striving for excellence	Suggested Guidelines 1) Planning and organizing (a) Program content should be based on interests and needs of both dance students and audience.	Using a chart with the diagram of the stage. Teacher/pupils discussion about parts of the stage. Students draw diagrams. Site visit is paid to N.C.C. or Theatre Guild for practical lesson.	Did students adhere to guidelines? Were any innovative ideas included in their plan? Do you think that their project plans could be executed successfully?	Art

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9:1.14 Performance Skills (cont'd)					<p>(b) Alternate light and serious compositions, small and large groups short and long dances.</p> <p>(c) Select dancers who perform with a sense of clarity, accuracy, understanding and aliveness.</p> <p>2) Schedule rehearsals eg. Technical and dress.</p> <p>3) Programmes – should be emphasized.</p>	<p>Theoretical session on planning and organizing is done.</p> <p>Lesson is mainly at discussion level.</p> <p>Each area is discussed.</p> <p>Students are encouraged to contribute.</p> <p>Site visits are paid to N.C.C.</p> <p>Students are divided into two groups and are assigned a project to plan a dance programme (hypothetical)</p>	Were the site visits done	Project Planning Management

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9:1.14 Performance Skills (cont'd)					4) Dance Floor – smooth unblemished and free of splinters 5) Costumes – appropriate 6) Lights – complementary 7) Sets and props – useful - Study of the stage when evaluating: consider technical performance and space aspects as well as the dance as a whole.			

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9:1.15 Safe Dance Practices	How to avoid sustaining injuries.	Types of injuries to which dancers are prone.	The importance of avoiding injuries.	Being careful.	<p>1) Basic safety precautions:-</p> <p>(a) Clarify the position of all on stage and technical equipment.</p> <p>(b) All loose wires must be taped down and sharp or protruding equipment covered to prevent injury.</p> <p>(c) Check for nails, screws etc.</p> <p>(d) Cover splintered areas with masking tape.</p>	Theoretical as well as practical sessions are done, depending on the specific information that has to be passed on.	In your opinion what percentage of the students gained from the topics studied.	<p>Stage craft</p> <p>First aid</p>

DANCE CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:1.15 Safe Dance Practices (cont'd)					<p>(e) Dancers must warm up.</p> <p>(f) provide ice etc. in case of injuries.</p> <p>(g) Ensure that dancers do not perform with injuries.</p> <p>2. Injury prevention can be minimized by</p> <p>(a) Correct alignment and proper working in class, rehearsal and performance.</p> <p>(b) Warming up and cooling down.</p>		Were these practices followed through.	

DANCE CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:1.15 Safe Dance Practices (cont'd)					(c) Exercises for increasing strength and endurance (d) Weight training for additional conditioning. (e) Proper rest (f) Proper diet.			

DANCE CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:1.16 Combinations	Motor	<p>Basic technique previously learnt.</p> <p>What is meant by the term 'combination'.</p> <p>A combination can be defined as (a) Two locomotor movements or</p> <p>(b) One locomotor movement and one connecting step or linkage idea</p>	Synchronisation	Co-operation	<p>Examples:-</p> <p>Centre</p> <p>(1) Pliés and relevés in a three-count phrase with jumps and a half turn.</p> <p>(2) Body bounces head to feet, transition to stride, sitting and frog sitting.</p>	<p>Theory on knowledge to be learnt – teacher asks class, they then work in small groups to explain using practical means.</p> <p>Teacher moves around, giving hints where necessary.</p>	<p>Were the students correct in the theoretical and practical examples given.</p>	Language Arts

DANCE CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:1.16 Combinations (cont'd)		(c) A grouping of connected movements usually prepared for presentation during the latter portion of a dance technique class.			Creation of axial movement turns, falls, rolls modification of established exercises.	Teacher teaches a specific combination. Students learn and demonstrate. Student working in groups, create variations using group solving techniques.	What degree of creativity was evident in work done by students.	Problem solvings

9:2 DRAMA CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.1 Drama History (Twentieth Century and Caribbean Minimum 4hrs).	Reading Researching Tracing and connecting developments in various kinds of drama over time. Understanding the context in which Caribbean Drama has developed.	Developments and functions of different kinds of drama, in 20 th Century, with an emphasis on the Caribbean. Types of plays being written, evolving forms, main writers and ruling concerns of the time.	Dramatic forms evolve to fulfill certain specific functions in society. Language, rituals forms, yard forms and stick characters in Caribbean drama, evolved out of certain historic and social contexts.	Cognition of the developmental process.	There are <u>different</u> <u>dramatic</u> <u>forms</u> that evolve out of different historical and social conditions. Each form has something specific to it. In observing elements of form, one needs to look <u>at, what is</u> <u>happening,</u> <u>how it is</u> <u>happening, to</u> <u>whom is it</u> <u>happening</u> <u>and who is</u> <u>making it</u> <u>happen.</u>	Individual or groups of students are instructed to choose a period or form of drama to research and write about in a ten minute presentation.	Can students distinguish the various forms of drama and describe the basic genesis of each? With a focus on Caribbean drama, can students name some of the main writers, some of the plays as well as overarching themes?	History Social Studies Literature Art & Craft Computer Science Language Arts

DRAMA CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.1 Drama History (Twentieth Century and Caribbean Minimum 4hrs) (cont'd)					Look also at the <u>believability</u> of the work, what does it achieve in the final analysis, do all the technical and creative elements and come together to form a <u>unified</u> <u>production?</u>		Do students understand the processes in society that help to produce drama? Can students identify language use and forms of Caribbean territories?	

DRAMA CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9.2.2 Expressive Skills: The voice in drama	Breathing and Posture. Projection Articulation. Enunciation Care of the Voice.	The voice is one of the most powerful tools for conveying meaning and expression in drama. Several elements are involved in the clear and precise conveyance of expression using the voice. These are: breathing and posture. projection, articulation, pronunciation and enunciation.	In order for the weight of a dramatic text and its full meaning to be conveyed to an audience, it is necessary for the actor to master all elements of speech.	Expressiveness Listening to voice, speech and vocal delivery analytically. Practicing good vocal habits.	In terms of dramatic articulation, <u>breathing and posture</u> are very important in the production of sound. Correct breathing from the diaphragm helps with breath <u>control</u> , <u>projection</u> , <u>articulation</u> as well as <u>vocal range</u> .	Deep breathing exercises. Singing musical scales in one breath. Running vowel sounds in one breath. Repeating limericks and tongue twisters such as "Peter Piper picked a peck of pickled pepper". Examine vowels and consonants in words.	Can students project voices at least ten feet beyond themselves? Are students' delivery of words clear and crisp? Can students create with their voices only, the emotions and expressions in the reading or acting out of a text?	Language Arts Music Literature Physical Education

DRAMA CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9.2.2 Expressive Skills: The voice in drama (cont'd)					<p><u>Projection</u> is the volume given to a vocal utterance.</p> <p><u>Articulation</u> is the correct sounding of words.</p> <p><u>Pronunciation</u> is to say a word correctly giving each syllable; its correct sound and tone.</p> <p><u>Enunciation</u> is to utter distinctly, to give clear and effective utterances.</p>	Develop practice of speaking clearly and loudly, but in modulated tones.		

DRAMA CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.3 Improvisation (Min. 4 hrs)	Creative Thinking	Improvisation is the technique of creating drama without a script.	All forms of drama are not scripted and predetermined.	Willingness to work in groups.	<u>Improvisation</u> is a technique through which drama can be created by a group or single actor who abide by the fundamental principles of the technique. The fundamental principles of Improvisation are: <u>No Tyrants</u> No single player is allowed to impose his/her direction on	Form class in groups. Ask each group to work out an improvisational piece, based on a set situation, or problem they wish to illuminate and solve. They have only 4 minutes to prepare for this improvisation, which the rest of the class participates in as part of the audience.	Can students stick to the general theme, to work in support of the whole? Are students able to think quickly and react quickly in character and appropriately to audience reaction?	Language Arts Social Studies Music Dance Physical Education History Art
	Teamwork							
	Spontaneity	Improvisation is a method often used in exploratory drama.	Ability to follow instructions, focus and follow through on a single idea or concept.					
	Creativity							
	Thinking and working under pressure.	Improvisation works best where there is an entire team effort, which adheres to the concept that no single person is as important as the piece they are all creating at the moment.	Improvised drama lends itself very well to audience interaction.					
	Knowledge of Indigenous Caribbean improvisational forms.							

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.3 Improvisation (Min. 4 hrs) (cont'd)					the piece. All involved are allowed to contribute. <u>No unnecessary jokes</u> to the audience, no mugging or under acting should take place.			
9:2.4 Drama Appreciation (Min. 4 hrs)	Observation Listening Critical thinking Extended vocabulary	There are common elements of form in all plays and dramatic performances. There are: Plot Theme Storyline/action Characters Language Setting Scenes Acts Incidents	There are some common elements that need to be examined when critiquing a dramatic production of any kind.	The desire to understand the mechanics of dramatic writing and production. A willingness to pay attention to detail.	The <u>plot</u> is plan or arrangement of incidents in the play. The <u>theme</u> is the general or overriding thrust of the play. In other words, the broad concept of what the play is about.	Have the class read short one-act plays. They should be able to identify the Plot Theme Story line/action Characters Language Setting Scenes Acts Incidents.	Can students identify and discuss the various elements of a play? They should be able to make judgments on the quality of the performance based on the knowledge of the elements.	Language Arts Literature Social Studies

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.4 Drama Appreciation (Min. 4 hrs.) (cont'd)					<p>The <u>story line</u> or the action is the development of the plot in the play.</p> <p><u>Characters</u> are the people about whom the play is about, and who are involved in telling the story.</p> <p><u>Language</u> is the precise <u>lexicon</u> and <u>vocabulary</u> used to convey information in the telling of the story.</p>	<p>Instruct members of the class to: -attend a play and write a critical analysis of the performance using the guidelines above.</p> <p>The entire class may go to see a play as a field trip.</p>		

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.4 Drama Appreciation (Min. 4 hrs.) (cont'd)					<p><u>Setting</u> is the environment or world in which the action is taking place.</p> <p>A <u>scene</u> is a unit of dramatic action in which <u>conflict</u> occurs.</p> <p>An <u>act</u> is a series of scenes that depict action in a specific direction.</p>			

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9:2.5 Technical Elements of Dramatic Production (Min 5 Hrs)	Script analysis Production design Set creation Costume Creation Sound and lighting design and production.	There are technical elements that involve the work of various specialists.	Drama is the most complex of all performing arts, involving various aspects and personnel who work together to produce these aspects. Technical elements are employed for performances only.	Commitment to learning about behind the scenes work of dramatis personae. Discipline Dedication	<u>Technical dramatis personae</u> have to be able to analyze a script in order to help determine the <u>technical needs of the production</u> . <u>The technical elements of production</u> such as <u>lighting and sound, have functions</u> .	Instruct students to list the technical elements and to describe how they were used in a production they have seen. For a set one-act play ask the class to design the technical requirements of a production based on the script. Let each child choose a specific technical function and design a detailed plan for that function. These plans should be presented by the student to the	Can students distinguish all the technical elements, their uses and functions? Do students have a basic practical experience in producing some of these elements?	Language Arts Literature Art and Craft Mathematics Technical Drawing Business and Accounting Computer Science Music Dance Home Economics

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.5 Technical Elements of Dramatic Production (Min 5 Hrs) (Cont'd)			Technical elements need to be deduced from the text or script, agreed upon by the director and producer and then developed and rehearsed before the actual performance.		<p>They help to create, <u>mood</u>, <u>convey information</u>, and to <u>underscore important moments</u>.</p> <p><u>Costuming and make up help create believable characters</u>. They also help in <u>mood setting</u> and in the <u>suspension of disbelief</u>.</p> <p>The <u>stage setting and physical set</u> help locate the play in a <u>specific place and time</u>.</p>	class and discussed with regard to appropriateness, cost effectiveness and creativity.		

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9:2.5 Technical Elements of Dramatic Production (Min 5 Hrs) (Cont'd)					Marketing advertising fund raising and accounting are administrative functions that are also essential to the smooth running of dramatic productions.			
9:2.6 Performance Techniques (Mins Hrs)	Acting Techniques Movement Discipline Observation Concentration Focus Following Directions	Acting is the ability to portray to an audience, in a believable way, the deepest interpretation of a story. There are several techniques that can aid the actors in doing this.	Acting is a technique used by actors in telling dramatic stories. These techniques have to be studied, rehearsed and learned like any other such as sport, dance or music.	Diligence Open mindedness Un-inhibit ness Courage and confidence Sensitivity Humility	There are several <u>acting techniques</u> available to the actor. These generally correspond to different schools such as the <u>Stanislavsky</u> derived method of	Some exercises that can be used in aiding actors in developing acting techniques are: "The Sculptor and the Clay". "The Cloud and the Raindrop". "The Mirror". "Who am I?"	Can students: -act out a monologue, short story or part of a one-act play? -produce the appropriate emotions?	Literature Language Arts Dance Life Skills

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.6 performance Techniques (Mins Hrs) (Cont'd)					<u>organic acting</u> of the <u>Strasburg derived Method</u> .	<p>“The laughing Policeman”.</p> <p>(See preparing a Dramatic production Mohamed, 2001).</p>	<p>Can students sustain facial and body expressions from the beginning to the end of the performance?</p> <p>Are students able to create a convincing and believable character?</p> <p>Can students command, control and use space appropriately during their performance?</p>	

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.7 Stage Lighting	Able to brainstorm, discuss, write and explain the function of Stage Lighting in a classroom production.	Awareness that Stage Lighting creates mood, focus and special effects. It is also used for visibility to see performers faces as well as their actions on stage.	Understand that Lighting provides visibility. Establish time and place. Lighting assist in creating mood and visual compositions. Lighting provides a rhythm of visual movement. Lighting reinforces the style of the production.	Demonstrate appreciation for the function and early forms of Lighting. A positive feeling towards Drama. Spirit of co-operat-ivism. The ability to comprehend what is being said.	Stage Lighting has a quality all its own in creating mood, focus and special effects. The chief function of Lighting is for illumination and visibility. We need Lighting to see the performers faces and their actions on stage.	Teacher and students brainstorm the topic "Functions of Lighting". Teacher and students have an oral discussion. Teacher writes ideas from discussion on chalkboard. Teacher reinforces what was done by involving a resource person from the National Cultural Centre who can explain more about Lighting to students.	Can students compare the Stage Lighting at the National Cultural Centre with what was used long ago?	<u>Language Arts</u> Oral discussion and Written Expression. <u>Social Studies</u> Having a resource person come in and give a lecture.

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.7 Stage Lighting (cont'd)					<p>Other Functions of Stage Lighting are to:</p> <ol style="list-style-type: none"> 1. provide visibility. 2. establish time and place. 3. assist in creating the mood. 4. reinforce, the style of the production. 5. provide a focus on stage and create visual competitions. 6. establish a rhythm of visual movement. 			

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.8 Stage Sound	Able to question, discuss, research and document on sound reproduction.	Awareness that the types of equipment used for sound reproduction are records, tape recorders and compact disks.	Understand that for professional productions all the non live sound effects are recorded on magnetic tape and played back on tape recorder. Through the refinement, cassette players and home tape recorders, schools can benefit from new electronic techniques. Tapes are produced by sound engineers.	Demonstrate self confidence. Appreciation for certain elements of Drama. The ability to share ideas about Sound. Co-operat-ivism and positive attitudes.	There are several types of sound reproduction and these are: 1. Records, tape recorders and compact disks. In professional productions, all the non live sound effects are recorded on magnetic tape and played back on tape recorders.	Teacher questions students about sound and what instruments produce sound. In tells students that there are three main sound reproduction systems in theater and names them. Teacher displays the equipment. Students form three groups and each group is given the task of identifying a sound equipment and they brainstorm the uses of the equipment chosen.	Can students -identify the instruments that produce sound? -name the instruments that produce sound?	Language Arts Discussion on Sound Reproduction. Science Sound Equipment Art & Craft Compilation of Big Book on Uses of Sound.

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9:2.8 Stage Sound(cont'd)					<p>These tapes are created in professional sound studios by sound engineers.</p> <p>Some shows require two or more tape recorders.</p> <p>The refinement of cassette players and home tape recorders has allowed many small theater groups especially at schools to take advantage of the new electronic techniques.</p>	<p>Students visit the National Cultural Centre to see the Sound room and how Sound Reproduction is done for a production.</p> <p>The Group Leader from each group reports.</p> <p>A Big Book is then produced by all students on the uses of each sound reproduction equipment.</p>	Do students have the practical experience in producing some of these elements?	

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.8 Stage Sound (cont'd)					Small groups (as well as large ones) often can get excellent sound effects on records that are either bought singly or found in a sound –cue library.			

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.9 Safety in Theatre Arts	Able to discuss, brainstorm, document and report on the responsibilities of the various teams in a Production.	Awareness that for a school production there must be safety measures in place.	<p>Understanding that students must be supervised at all times.</p> <p>Props should be imitations of real objects.</p> <p>No jewellery should be worn.</p> <p>Rehearsals should be done at least thrice on the designated area.</p> <p>No innovations should be done at the rehearsals.</p>	<p>Demonstrate leadership qualities.</p> <p>Co-operat-ivism and positive group attitudes.</p> <p>Use of initiative.</p>	<p>In a production at school certain safety measures should also be put in place.</p> <p>Students should not be allowed with props or equipment unless they are under supervision.</p> <p>Props that will be used on Stage should be imitations of real objects e.g. knives, cutlasses, guns, explosives etc.</p>	<p>Teacher and students discuss and brainstorm other important elements of a school production.</p> <p>Teacher groups students for a 45-60 min one act play.</p> <p>Students are grouped accordingly</p> <ul style="list-style-type: none"> - The Production team. - Stage Management Team - Lighting Team - Sound Team <p>Each group will document and report on the safety measures that should be put in place for a Production.</p>	<p>Can students act out a robbery scene and say why they have to use safety measures?</p>	<p>Language Arts Oral discussion and written expression.</p> <p>Health Education Safety measures in the Theatre Arts.</p>

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TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.9 Safety in Theater Arts (cont'd)					<p>Actors should not wear or use equipment which are unnecessary in the production e.g. wrist watches, rings, earrings, bangles, spectacles etc.</p> <p>-Rehearsals should be done at least three times on the acting area before the performance.</p>		<p>Do students know the reason why unnecessary equipment should not be used in a production?</p> <p>Can students act out a scene showing the effects of not having a rehearsal before the performance?</p>	

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TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.9 Safety in Theater Arts (cont'd)					<p>Actors must be familiar with the position of doors, windows, screws, locks, floor space, wall, entrances exits.</p> <p>Nothing new should be done on stage apart from what was rehearsed.</p>			

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.10 Make-up Artist	(1) Being able to apply make-up to an actor to transform him/her into the character that is required in the script.	- Of how a make-up artist can transform a person to a particular character. - That there are basically two types of make-up.	- A sense of appreciation.	- That the make-up artist has a technical job because he/she can ensure the type of character that is required is given through make-up. - That much thought goes into this type of preparation.	1. Make-up enhances the character and completes the costume. 2. That make-up artist helps to bring out the age, character, social standing, health, and personality of a character. 3. Makeup is classified as <u>straight</u> and <u>character</u> .	Large group discussion and demonstration on the content.	Can students: -work in groups to make-up characters as is set out by the teacher? For example, a person who has to have thick lips or a wide mouth, etc. -differentiate the various forms of character?	Art Language Arts

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.10 Make-up Artist(cont'd)					<p>(a) Straight make-up highlights an actor's normal features and colouring for distinctness and visibility.</p> <p>(b) Character make-up transforms the actors' features to reveal age and attitude.</p> <p>(3) The make-up artist uses nose, wrinkles, eyelashes, teeth, hair, beard and other things to change the actors' appearance.</p>			

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.11 Costume Designer	<p>Being aware of:</p> <p>(1) How you go about costume designing.</p> <p>(2) Fitting the character with the type of scene/play.</p> <p>(3) Bringing out the character through his/her costume.</p>	<p>Being able to acquire the knowledge that:</p> <p>- costume designing is not a simple job.</p> <p>- costuming enhances ones character.</p> <p>- costume enhances the type of scene/play.</p>	<p>Bringing out a sense of responsibility:</p> <p>Matching costume with character/scene/play.</p>	<p>(1) That costume designers play an important part in any production.</p> <p>(2) That costume designers help to bring out the nature of characters.</p>	<p>Costume Includes:</p> <p>(1) The characters' garments and accessories (cane, jewelery, handkerchief, etc).</p> <p>(2) Items relating to hair dressing and everything associated with face and body make-up including masks.</p>	<p>Large group discussion and demonstration on the content.</p>	<p>Can students work in groups to design for a particular character? For example (1) an old man (2) a beggar (3) a rich woman, etc?</p> <p>Do the students know the duties and functions of the Costume Designer?</p>	<p>Language Arts History Art Social Studies.</p>

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.11 Costume Designer (cont'd)					<p>(3) The costume designer ensures that the characters' costumes bring out their nature, mood and style of the play.</p> <p>(4) The costume designer makes certain that the social status, age, era, weather, geography and even occupation is brought out in the costume of the character.</p>			

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9:2.11 Costume Designer (cont'd)					<p>(5) The costume designer submits sketches of costumes to the director.</p> <p>(6) The designer also takes the budget into consideration.</p> <p>(7) The costume designer ensures that all garments are sewn and fitted long before production.</p>			

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9:2.12 Production Manager	(1) Being able to manage so many groups/persons at a time. (2) Have a balance between/among the groups.	(1) How a Production Manager operates. (2) Who the Production Manager is responsible for.	The Production Manager is responsible to the Producer.	A sense of dedication and also appreciation.	The Production Manager is responsible for: 1. The Stage Manager. 2. The Assistant Stage Manager. 3. The Prop Master. 4. The Wardrobe Supervisor. 5. The Make-up Artist. 6. The Master Electrician	Large group discussion on the content.	Can students identify the responsibilities of the Production Manager? Are students able to work independently and in small groups, improve listening and sharing skills and growing increasingly confident in their expressive abilities?	English Literature, Literacy

DRAMA CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:2.12 Production Manager (cont'd)					7. The Sound Engineer 8. The Box Office Manager. 9. The Technical Director 10. The Dramaturg			

9:3 MUSIC CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:3:1 Major scales with more than one flat () or sharp (#)	<ul style="list-style-type: none"> - construct, sing, write, play or perform in the scales of B^b, E^b, A and D - create melodies in any of these keys 	<ul style="list-style-type: none"> -tonal relationships can be altered with the use of #s and - Semitones are made into wholetones by using sharps (#) - Wholetones are made into semitones by using flats () 	<p>The Major scales listed are constructed using sharps and flats to maintain the tonal relationships of T T S T T T S</p>	<p>An appreciation for music in the major tonality.</p>	<p>Construction of the after reviewing the use of the accidentals (#,) and the tonal relationship of pitches in the tetrachords.</p>	<p>Written exercise; performance, singing, creating in any of the given keys.</p>	<p>Can students:</p> <ul style="list-style-type: none"> -play the scales on their particular instruments? -play a melody in any of the keys? -create a melody in any of the keys? 	<p>Language Arts</p> <p>Art</p>
9:3:2 Chords	<ul style="list-style-type: none"> - construct chords in the scales done up to this point. - sing the triads of I, IV, V. 	<p>Chords – I, IV, V, ii, vi --- add harmony.</p>	<p>Two or more notes can be played simultaneously.</p>	<p>An interest in and derives pleasure from harmonizing melodies using these chords.</p>	<p>Chords are added to previously done selections.</p>	<p>Written exercises; performance and singing.</p>	<ul style="list-style-type: none"> - harmonize a melody? - construct the chords? -sing pitches of the chords? 	<p>Maths –sets</p> <p>Language Arts</p>

MUSIC CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:3:3 Rhythms	<ul style="list-style-type: none"> - identify, write and play syncopated and sub-divided rhythmic patterns. - perform complex rhythms. 	<ul style="list-style-type: none"> - the subdivision of a beat results in short sounds (e.g.) - the extension of a beat results in long sounds (e.g.) -rhythms can occur 'off the beat'. 	<ul style="list-style-type: none"> -rhythms can be subdivided or extended to create more complex patterns. -the steady beat is very important when performing rhythms. 	<ul style="list-style-type: none"> An interest in and derives pleasure from singing/playing simple or folk songs that use these rhythms – against the steady beat. 	<ul style="list-style-type: none"> Identify the appropriate rhythms in songs, such as folk. 	<ul style="list-style-type: none"> -Student performance. -Create short passages using at least two new rhythms. 	<ul style="list-style-type: none"> Can students: <ul style="list-style-type: none"> -perform given rhythms against the steady beat? -sing, play or write it after listening to a simple rhythm? 	Maths
9:3:4 The Minor Scales	<ul style="list-style-type: none"> - construct and play the 'a' minor scale in all 3 forms – natural, harmonic, melodic. 	<ul style="list-style-type: none"> - relative minor scales may be constructed starting from the 6th pitch of the major scale. (e.g. the relative minor of 'c' major is 'a' minor, 'a' is the 6th note of 'c' major scale) 	<ul style="list-style-type: none"> Minor scales are constructed by <ul style="list-style-type: none"> (a) referring to the relative major (b) using the tonal relationships <ul style="list-style-type: none"> **natural-t, s,t,t,s,t,t, **harmonic t, s, t, t, s, ts,s t = tone s = semi tone ts = tone + semitone 	<ul style="list-style-type: none"> An appreciation for music in a different tonality. 	<ul style="list-style-type: none"> Play and sing in the 'a' minor scale. 	<ul style="list-style-type: none"> Performance, singing, writing the scales. 	<ul style="list-style-type: none"> Can students: <ul style="list-style-type: none"> -construct and play the scale? -listen to tunes to determine the main difference between the Major and the Minor tonality? 	Language Arts Art

MUSIC CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:3:4 The Minor Scales (cont'd)	- identify the tonal relationship of the 3 forms of the minor.	-the scales can be constructed using a specific pattern of wholetones and semitones.	(b) using the tonal relationships **melodic – t,s,t,t,t,t,s (when descending, play the natural minor)	an appreciation for music in a different tonality.	Play and sing in the 'a' minor scale.	Performance, singing, writing the scales.	Can students: -construct and play the scale? -listen to tunes to determine the main difference between the Major and the Minor tonality?	Language Arts Art
9:3:5 Compound metre	Recognize, play, count in compound metre.	Different numbers (from say, 3) can be used to denote the times signature.	- the bottom number of the time signature can change thus changing the pulse. - the value of notes change according to the time signature.	-an appreciation for a wider range of music and rhythmic values.	- the 3/4 is now used as the pulse. - common groupings of rhythms will be performed (e.g. 3/4)	Discussion; listening (e.g. Latin music) and piano score. Analysis; playing an instrument.	Can students: -perform simple rhythms in compound metre?	Maths Social Studies

MUSIC CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
9:3:6 Calypso	<ul style="list-style-type: none"> - describe the Calypso form -sing/perform examples of known Calypsoes -identify local and international artistes -trace the origin and development of the art form in the Caribbean. 	<p>Calypso is a folk form that is composed and performed mainly as a means of social commentary</p> <ul style="list-style-type: none"> - identify the various types of Calypsoes. 	<p>Calypso is a composed folk form that arises from the people.</p>	<p>An enjoyment of various styles of music</p>	<ul style="list-style-type: none"> - History of the calypso- from West African griot (storyteller) to Caribbean social commentator - performing traditions. 	<p>Listening and analyzing; create short phrases</p>	<p>Can students: compose a calypso?</p>	<p>History</p> <p>Social Studies</p> <p>Geography</p> <p>Language Arts</p>
9:3:7 Musical Era	<ul style="list-style-type: none"> - recognize music from different periods in time -identify and list the main composers of the Era. - describe the main musical developments of the Classical Era. 	<ul style="list-style-type: none"> - great composers are associated with the Classical Era 	<ul style="list-style-type: none"> - music has developed and changed over a period of time. 	<p>An appreciation for various styles of music.</p>	<p>The classical Era.</p>	<p>Group assignments; comparisons of composers then and now.</p>	<p>Can students: -describe the main musical developments of the Classical Era?</p> <p>-identify and list the main composers of the Era?</p>	<p>History</p> <p>Social Studies</p> <p>Geography</p> <p>Language Arts</p>