

**GUYANA  
MINISTRY OF EDUCATION**



**SECONDARY SCHOOL EXPRESSIVE ARTS**

**CURRICULUM GUIDE**

**GRADE 8**

<b>Content</b>	<b>Page</b>	
<b>Introduction</b>	<b>i</b>	
<b>Foreword</b>	<b>ii</b>	
<b>Acknowledgement</b>	<b>iii</b>	
8.1	Dance	1
8.1.1	Imagery and Environmental Movement	1
8.1.2	Motivating factors	2
8.1.3	Principles of Alignment	3
8.1.4	Movement Manipulation	5
8.1.5	Motif Development	7
8.1.6	Masquerade (1)	9
8.1.7	Motor Development	10
8.1.8	Movement Manipulation	12
8.1.9	Masquerade (2))	13
8.1.10	Creativity	14
8.1.11	Elements of Choreography	16
8.1.12	Articulation	17
8.1.13	Masquerade (3)	18
8.1.14	Spatial Awareness	19
8.1.15	Class Structure	20
8.1.16	Combinations	21
8.1.17	Phrases	23
8.1.18	Sequences	25
8.1.19	Dance Illustrations	27
8.2	Drama	67
8.2.1	The History of Drama	67

<b>Content</b>	<b>Page</b>	
8.2.2	Expressive Skills	68
8.2.3	The 'Mime" in Pantomime	71
8.2.4	Theatre Appreciation	76
8.2.5	Technical Theatre	77
8.2.6	Stage Lighting	79
8.2.7	Stage Sound	84
8.2.8	Safety in Theatre Arts	88
8.2.9	Responsibilities of the Director	91
8.2.10	Responsibilities of the Stage Manager	93
8.2.11	Responsibilities of the Properties Manager	98
8.3	Music	101
8.3.1	Pitches	101
8.3.2	Movement of Music	102
8.3.3	Movement of Pitches	102
8.3.5	Structuring the Major Scale	103
8.3.6	Major Scales	103
8.3.7	Primary Chords	103
8.3.8	Dynamic	104
8.3.9	Form	105
8.3.10	Musical Eras	105
8.3.11	Folk Music	106

**8.1 DANCE CURRICULUM**

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
<b>8.1.1 Imagery and Environmental Movement</b>	Creative development of creative responses within the performance structure.	Movement in the environment around us.  Discovery of new movement	How and why things move instead.  The movement of the body in space and time.	Acceptance Appreciation Development of receptiveness	Improvisation: (a) The effect of breeze on the leaves and branches of a tree  (b) Sugar-cane growing on an estate  (c) The rising and setting of sun  (d) Movement of water, rain, river, water fall, waves.  Please note only imagery has been used as a stimulus to facilitate improvisation.	Teacher gives movement image. Students are required to listen carefully, they are reminded not to try to intellectualise/plan movement nor to reproduce movement(s) previously learnt.  Teacher, wherever it is helpful, will ask student to recall a mood, a physical or emotional state – anything that would precipitate movement by student Students efforts are looked at .  Discussion follows recorded music is used to accompany practical expositions	Was there much evidence of uninhibited movement?  Was there any evidence of development of movement vocabulary?  Do you think that students enjoyed the session?	<b>Music</b>  <b>Science</b>  <b>Language Arts</b>  <b>Social Studies</b>

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
<b>8.1.2 Motivating Factors</b>	Imaginative	Factors which provide stimuli for movement concepts	Understanding what is meant by visual, auditory, tactile and kinesthetic	Patience receptiveness	<p>Visual – that which can be seen and touched eg. pictures, leaves</p> <p>Auditory – that which can be heard eg. music, stamping feet</p> <p>Tactile – that which provides qualities of touch which are noticeably definite eg. fur of a kitten is furry, a wet cake of soap is slippery</p>	<p>Teacher explains what the terms mean, giving examples of each.</p> <p>Students contribute by giving examples of factors which motivate movement.</p> <p>Students are divided into small groups using visual, auditory, tactile and kinesthetic factors</p> <p>Lists are made of those examples which could easily be demonstrated by locomotor movements.</p>	<p>Did students succeed in getting their ideas across?</p> <p>Were the exercises too difficult?</p> <p>Did the students gain from this experience?</p> <p>Were the examples correctly listed and could they precipitate movement?</p>	<p><b>Language Arts</b></p> <p><b>Science</b></p>

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<b>8.1.3 Principles of Alignment</b>	Control Developing memory skills	Technique:- First second and fifth position of the arms.  grand pliè with feet in 1 <sup>st</sup> /2 <sup>nd</sup> position. Technique previously learnt	Method of achieving correct alignment	Perseverance	(a) Revision of basic technique Fig. 2-14 of Dance Curriculum Level 7.  (b) Position of arms as shown in diagrams on page 27.	Students are placed in semi-circle A quiz (practical) is done?  Students then assume line formation.  Teacher demonstrates new technique to be learnt.  Emphasis is made as to visual trace of line of movement  Teacher corrects where necessary	What percentage of students were able to achieve the desired line of movement in (a) revised technique  (b) New technique  What percentage of students had a high level of recall in terms of technique being revised?	<b>Physical Education</b>  <b>Mathematics</b>  <b>Language Arts</b>

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
8.1.3 Principles of Alignment(cont'd)					2 <sup>nd</sup> position grande pliè are taught. These Non- locomotor movements are analysed in terms of the vertical horizontal, oblique or curved lines they form. These lines of movement being important to dance.	Students working in group do peer teaching and assessment.  All technique both that which was revised as well as 'new' is incorporated as evaluation is made in terms of application of principles of alignment.		

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<b>8.1.4 Movement Exploration</b>	Creative	Matter previously learnt  Factors stimulate movement (Motivating factors)	How to transfer motive into that which can be communicated in the movement medium	Receptiveness Appreciation For movement exploration	-Mirror Image Directional walks  -Directional walks with the lifting and lowering of arms separately as well as simultaneously.  - Follow the leader  - Using visual auditory, tactile as well as kinesthetic factors to stimulate movements	-Students work with partners and within the formal class structure  -With alternating leaders  -In small groups  -Teacher explains and demonstrates examples of each method being studied.	Did students enjoy the lesson?  Was there evidence of the development and use of a movement vocabulary?  Were their responses to the motivating factors transferred to communicable movement?	<b>Mathematics</b>  <b>Music</b>

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
8.1.4 Movement Exploration (cont'd)						<ul style="list-style-type: none"> <li>- Students are encouraged not to plan their movements in advance but to let them flow naturally instead based on instructions given</li> <li>- they are cautioned against the use of movement previously seen or learnt.</li> </ul>		

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<b>8.1.5 Motif Development</b>	Developing the ability to recall concentration	Movements that can be linked together  Definition of the word-motif	How to link movement phrases	Perseverance co-operation	-Standing with feet in 1 <sup>st</sup> position parallel. Teacher rolls the torso downward for eight counts until the hands reach the floor, she then holds the ankles for (two counts)  Turns out for two counts and execute a demipie (for four counts)	Teacher demonstrates desired movement phrase.  Students copy same.  Teacher corrects where necessary.  Students are divided into groups  Each group develops the phrase taught by teacher.  Each group in turn shows what they have come up with	What variations in movement ideas were evident?  Was there a natural use of transitions in the attempts to complete the phrase?  In your opinion do you see the efforts produced completed the phrase successfully?	<b>Mathematics</b>

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
8.1.5 Motif Development (cont'd)					- Groups add on sixteen more counts to complete the phrase in their own way.	Teacher checks and makes comments  Recorded music is used to accompany this exercise		

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
<b>8.1.6 Masquerade(i)</b>	Co-ordination	Origin of folk form terminology (1) Lady going to market  (2) Breast plate  (3) Back walk	Evolution of masquerade	Appreciation of the folk idiom	Theory:- The origin of masquerade  -some steps used  (1) Lady going to market Fig. 1  Breast plate Fig. 2  Back walk Fig. 3	Teacher invites old member of village/community to speak with students  Teacher invites members of masquerade band to come They play their music and dance  Students are encouraged to join in  Students are taught the three steps stated in 'content'	Did the students enjoy the session?  Was the session informative?  Did students have difficulty co-ordinating steps	<b>Music</b>  <b>Social Studies</b>  <b>History</b>

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<b>8.1.7 Motor Development</b>	Concentration	Movement done by peers	The role of the memory in the execution of movement	Patience	The memory game	<p>Divide class into small groups</p> <p>Each group forms a circle</p> <p>One student performs a single movement idea using a definite body part eg. arm, leg, head.</p> <p>Each pupil in circle should move in chronological order</p> <p>Number 2 must repeat the movement of # 1 and add her own movement.</p>	<p>Did students enjoy the game?</p> <p>Did the game widen Students' dance vocabulary?</p> <p>How successful were students in remembering the movement idea of others?</p>	<b>Mathematics</b>

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8.1.7 Motor Development(cont'd)						<p>This continues. The last one does everyone else's movement then adds hers. After the last student completes her movement, all members of the circle perform their pattern in unison.</p> <p>This game can be done at floor level, standing level and in total space to increase challenge.</p>		

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<b>8.1.8 Movement Manipulation</b>	Technical balance	The ways in which basic technique learnt can be executed with the aim of promoting better control/mastery	How to execute movement with control	Sharing co- operation	-Executing tendu, relevante battlement with supporting, leg in plié  -Executing coupé and passé with (a) supporting leg in plié,  (b) supporting leg in relevé.	Teacher demonstrate exercise. Students attempt same.  Teacher moves around emphasizing important points.  Students work in pairs and assist each other.  Students then work on mass executing movement to specific counts accompanied by recorded music	What degree of control was evident among students?	<b>Mathematics</b>

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<b>8.1.9 Masquerade(2)</b>	Co-ordination	Retension of masquerade in Guyana  Terminology -Boy Robin -Scottish High lander -Stumble	Why the folk form 'masquerade' is retained in specific areas of Guyana	Appreciation of the folk idiom	Theory:- Retention of masquerade in Guyana  Some steps used:- -Boy Robin see Fig. 4  -Scottish High lander see Fig. 5  - Stumble see Fig. 6	Videos are shown of masquerade dancers  Specific attention is paid to execution of steps to be taught  Students attempt to imitate from video  Teacher does formal lesson to teach technique  Recorded masquerade movements used to accompany efforts	Did students enjoy the session?  Did the students achieve some measure of control in executing the steps	Social Studies  History

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<b>8.1.10 Creativity</b>	Creative	Use of emotions in the creative process	The importance of the inner self in the creative process	Openness Confidence	Theme: emotions -Joy -Anger Sorrow Recorded music	Teacher discusses informally creative imagery emphasizing the fact that there is no right or wrong way  Students working in groups develop creative responses to specific emotions given in content  Teacher provides music which is appropriate for completing	On a range of 1 to 10 how did the groups score?  In your opinion what percentage of the students lacked  (a) Openness (b) Confidence	Music  Drama

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8.1.10 Creativity (cont'd)						These emotions and which assist in evoking suitable responses. Groups sit and analyse each others responses students express their feelings about the exercise.		

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<b>8.1.11 Elements of Choreography</b>	Development of creative skills	Choreographic elements  Definition of: -Symmetry -Asymmetry	The importance of choreographic elements in the creative process  How can the body be used to form symmetrical and asymmetrical designs	Openness  Self confidence	Choreographic elements -Symmetry/ Asymmetry  -Configuration of body parts as well as the entire body  -Shapes of various bodies as a whole in relation to space  -Design in space (a) geometric shapes see Fig. 7	Teacher uses diagrams on charts to explain content  Students copy diagrams  Students are divided into groups  Exercise on various elements is done  Teacher evaluate efforts	How did students respond in terms of achieving desired shapes/designs	<b>Mathematics</b>  <b>Art</b>

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<b>8:1.12 Articulation</b>	The ability to use the body as a tool for self expression	Technique previously taught	Having a concept of ones self	Openness	<p>-Basic technique – the contraction see Fig. 8</p> <p>Appropriate recorded music</p> <p>-Simple movement vocabulary to express (a) rejection (b) pain (c) offering (d) reaching</p>	<p>Teacher teachers the contraction emphasizing the fact that this technique begins/is initiated in the pelvic area Specific parts of the body which are important for the execution are also noted</p> <p>Working in pairs, students improvise movement to express ideas listed in content</p> <p>Peer evaluation is used</p> <p>Students discuss lesson</p>	<p>What percentage of students were able to express appropriately?</p> <p>Were students comfortable with the exercises done in this session</p>	<b>Music</b>

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<b>8:1.13 Masquerade(3)</b>	Co-ordination	Guyanese who have contributed to the retention of this folk form  Basic steps	Background to folk form	Appreciation of folk form	Revision of steps previously learnt  Teaching basic step Hop Cross Hop step Slide slide  Written Assignment: Trace the history of masquerade from its origins to present day	Using masquerade Music as accompaniment Class execute steps previously learnt to specific counts  Teacher teaches new steps  Group work is done to reinforce same  Teacher evaluates  Students are given assignment and date for submission	On a scale of one to ten how competent are students in the execution of basic steps	<b>History</b>

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<b>8:1.14 Spatial Awareness</b>	Ability to feel and measure space around us	Terminology spatial awareness	The importance of movement space and relationship	Sharing co-operation	-Levels of movement see Fig .9  -Directional movement see Fig. 10	Working in groups, students are required to demonstrate their understanding of spatial design listed in topic  Teacher encourages the use of movement exploration in this exercise  Students analyse exercise.  Teacher evaluates	In your opinion was the lesson productive?	<b>Mathematics</b>

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<b>8:1.15 Class Structure</b>	Concentration	Technique previously learnt	Way in which a dance class can be structured	Discipline	<p>Structure of class (a) Centre work (b) Floor work (c) Moving in space</p> <p>Technique to be taught (a) Jumps in 1<sup>st</sup> position parallel and turn out Figure 11</p> <p>(b) Simple arabesque jumps</p>	<p>Students assume class positions Using musical accompaniment</p> <p>Lesson planned is done with teacher giving instructions etc.</p> <p>Teacher teaches new technique</p> <p>Students execute same</p> <p>New technique is incorporated in the class structure</p>	<p>How would your rate this lesson in terms of (a) class discipline (b) response (c) proficiency</p>	<b>Mathematics</b>

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<b>8:1.16 Combinations</b>	Motor	<p>Basic technique previously learnt</p> <p>A combination can be defined as</p> <p>(a) Two locomotor movements or</p> <p>(b) one locomotor movement and one connecting step or linkage idea or</p> <p>(c) A grouping of connected movements usually prepared for presentation during the later portion of a dance technique class</p>	Synohonisation	Co-operation	<p>Pliés and relevés (centre)</p> <p>(a) Demi Plié with bent knees, heels remaining on the floor.</p> <p>(b) Relevé with stretched knees and heels off the floor</p> <p>(1) Position – standing tall with arms oval shaped at sides feet turned out.</p> <p>Movement in space -Directional walks – 4 to the front, 4 to the side.</p>	<p>In (1) plié 4 counts straighten knees 4 counts, relevé – 4 counts, lower heels 4 counts Repeat in two and one count</p> <p>In (2) students travel across the floor in lines of 3 persons</p> <p>In (3) – feet are flexed, small of back sinks into the floor, head is last to touch floor, arms move sideward-shoulder level, palms down</p>	<p>What % of the students were able to</p> <p>(a) Understand execute combinations with some degree of proficiency</p>	<b>Mathematics</b>

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8:1.16 Combinations (cont'd)		Dance technique class			<p>4 to the front then plié for two counts, releve for one count and lower heel for one count</p> <p>Floor -Abdominal foot and body bounce</p> <p>Position – long sitting</p> <p>(a) Roll down slowly, back of spine leading – 4 counts,</p> <p>(b) arch up chest leading – 4 counts</p> <p>(c) body bounces forward – 4 counts</p>	<p>Toes are pointed head remains back as long as possible</p> <p>- Toes are pointed arms reaching forward.</p> <p>Repeat combinations</p> <p>Teacher checks students progress</p> <p>Recorded music is used for accompaniment</p>		

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<b>8:1.17 Phrases</b>	Locomotor, creative	Basic technique Previously learnt  Definition of terms:- Phrases – the building block of dance forms tempo, dynamics energy, flow, counting, transition	How phrases are formed	Group interaction	Walks – extended studies: eg. - 2/4 rhythm - ¾ rhythm - skipping  forward and backward in corporation of basic congo step with different arm positions  - Students contribution	<b>First Variation</b> - Divide the class into small groups  - Give one locomotor movement as well as one linkage idea to the entire class  Ask each group to select two different locomotor movements and attach these to the linkage idea	Did the group(s) succeed in completing the task?  Were the creative results interesting  Did the students expand their movement vocabularies through creative efforts	<b>Music</b>

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8:1.17 Phrases (cont'd)						<p><b>Second Variation</b> - Give students a pattern made up of at least three different movements moving in the line of direction.</p> <p>Ask each group to evolve a new pattern by rearranging the original sequence directions, tempo, counts.</p> <p>Teacher emphasizes synchronization and dynamic performance</p>	<p>Did the students learnt the art of leading as well as following?</p> <p>Was there some originality in the sequences presented?</p> <p>Did the students expand their movement vocabulary?</p>	

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<b>8:1.18 Sequences</b>	Creative  Social Interaction	Movements learnt in technique class  The importance of transition in a sequence	To understand how to form dance sequences	Self- confidence  Positive self image	Two creative approaches  -Development of short movement sequences  - Arrange- ment of movement sequences into a dance	(1) Review movements learnt in technique lesson en masse accompanied by drum/recorded music  (2) Practice in two groups to allow pupils to observe each other  (3) provide a visual demonstration of a possible sequence, make sure that students don't use all your ideas.	Was the development of social skill evident in the exercise?	<b>Mathematics</b>

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8:1.18 Sequences (cont'd)						<p>(4) Organise students in small groups utilize movements learnt in technique lesson and arrange them into patterns</p> <p>(5) Help students create a smooth transition so that one step blends into the next.</p>		

## DRAMA CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
<b>8.1</b> <b>The History of drama 1800 to 1900</b> (minimum teaching time 3 hrs)	Reading  Researching  Tracing and connecting developments in drama and social history over time	Development and functions of different styles of drama between 1800 and 1900.  Emphasis should be placed on Caribbean Drama	Drama is created as a response to social conditions.  Dramatic forms usually arise out of these conditions.  The drama of a society can reflect a great deal about the attitudes and concerns of the society in which the drama is being created.	Cognition of developmental processes at work in drama.  Drama existed in the Caribbean during the 1800's and 1900s.	After the <u>Greek theatre</u> of BC. There arose the <u>Elizabethan Theatre</u> of England of which <u>Shakespeare</u> was a great part <u>Brechtian</u> theatre was also developing in France and the <u>Stanislavsky</u> school was also emerging in Europe.	Students as individuals or in groups will choose to study the drama of a specific country during a particular 20-year period from 1800 to 1900.  Each group of students gives a ten-minute presentation to the class, including pictures if possible ten-minute presentation to the class, including pictures if possible, as well as research sources.	Class should be able to distinguish the dram of the Greeks learned in level 7, with those learned in Level 8.  They should be able to identify main social forces that informed early drama in different countries.  They should be able to identify some of the leading forms, notions and dramatic artists of the time.	<b>Science</b>

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<b>8.1</b> <b>The History of drama 1800 to 1900</b> (minimum teaching time 3 hrs) <b>(cont'd)</b>					<u>African, Asian and Aborigine, and Caribbean</u> dramas also existed during this period, each with its own distinctive <u>content, form and style.</u>		They should be able to begin to analyze the drama that is produce in relation to the society in which it is produced.	

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<b>8.2 Expressive Skills</b> (Minimum 4 hrs)	Learning to use the various parts of the body as instruments of expression.	Various parts of the body, including the face and limbs can be used to create body language.  Vocal expression, along with body language combine to express emotions, thoughts and attitudes.	The body is a powerful expressive instrument.  The voice is also an expressive instrument.  Each person has in his or her own body and voice, powerful tools for expressing him/herself.	Creation of self-awareness, self-expressiveness and confidence.	What are feelings?  A person's <u>feelings</u> can be expressed in words. But words are not the only means of <u>expression</u> .  A person's <u>emotions, thoughts and attitudes</u> can sometimes be discovered through signals given intentionally or unintentionally though their faces and bodies. This is known as " <u>countenance and body language</u> ".	Read a simple passage (from a set text, newspaper article, student's book of choice etc.)  Ask each child to identify the emotions that are expressed in the passage. Then ask them to describe how those emotions made them feel.	Students should be able to: Identify simple emotions.  Describe these emotions in appropriate language.  Reproduce emotion and produce particular emotional responses in others using only facial expressions and body language.	Life Skills  Social Studies  English Language  Dance  PE  Literature  Music  Language Arts

## DRAMA CURRICULUM

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
<b>8.2</b> <b>Expressive</b> <b>Skills</b> (minimum 4 hrs)						<p>Ask them to act out the passage using no words only their bodies and faces.</p> <p>Ask them to act out how they felt about the passage using on words, only bodies and faces.</p> <p>Divide class into groups. Give each group a scenario to work with, which they have to present to the class again using to words.</p>		

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<b>8.2</b> <b>Expressive</b> <b>Skills</b> (minimum 4 hrs)						Ask the class if they can identify the emotions being acted out. Go for clarity and honesty, reward this in students.		

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
<b>8.3</b> <b>The “MIME” in</b> <b>Pantomime</b> (Minimum 4 hrs).	Identifying mime as a non-verbal means of communication and expression used in drama.  Learning a non-verbal means of expression and communication.	Definition of Mime.  Basic mechanics of Mime.	Mime is communication or story telling by movement and gesture only. Entire stories and not just simple scenarios can be told completely without the use of words.  Person’s who employ this technique are called “mimics”, “mimes” or “mime artists”.	Ability to focus on the symbolic and to observe and identify visual stimuli.  Ability to use the body alone to impart information.	Mime is a technique used in the theatre that is totally dependent upon movement and gesture.  The language of <u>gesture</u> was born with man and is reborn everyday as part of his need to express himself. Before the human voice developed, gestures helped not only to communicate, but also to aid in the development of vocal sounds.	Since mime depends on large and exaggerated movements, students are instructed to do deep breathing and long stretching exercise to make themselves larger than they are.		

**Illustration of Lady Going To Market**

**Fig. I (a)**

**Fig. I (b)**

**Heel, heel with continuous alternate arms movements  
Four count sequence repeated with arm and leg coordination**

**Fig. I (c)**

**Toe. Toe**

## **Illustrations of Breast Plate**

**Fig. 2 (a)**

**Arm position to start breast plate**

**Fig 2 (b)**

**Walk is in relevé with legs crossing each other alternately  
As student moves across the floor with a twisting movement.  
Arms are bent at elbow with palms held upwards facing the  
Direction of travel as if to shield the chest.**

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## **Illustrations of Back Walk**

### **Fig. 3 (a)**

**Movement is done in a backward direction, alternating legs  
Passing through a passé position each time.**

**Alternate shoulders, circle backward during movement.  
Arms move in an unrestricted manner  
Movement of arm is as reflex action of the shoulder movement**

## **Illustrations of Boy Robin**

**Fig. 4 (a)**

**Direction of travel with this movement is done forward on the diagonal with the right side leading. Hip is thrust forward as the left ankle goes under the right arch.**

## **Illustrations of Scottish Highlander**

**Fig. 5 (a)**

**Fig. 5 (b)**

**Shoulders move forward alternately in co-ordination with  
Leg. Movement of arms are as a result of that of the shoulder.  
Arm movement must be without restraint.  
Pelvis moves freely from side to side  
The entire sequence is repeated continuously.**

## **Illustrations of Stumble**

**Fig. 6 (a)**

**Feet move in a shuffled jumping action done on the sot in a series of five counts.**

**Fig. 6 (b)**

**The shuffled action is followed by a squat  
The sequence is repeated.**

**Fig. 6 (c)**

**On the 6<sup>th</sup> squat, one leg is stretched. The student uses one hand to pick up the coin then comes back up gradually.**

**Symetry**

**Asymmetry**

**Asymmetry**

## Geometric Shapes

**Fig. 7**

**Illustrations of contraction  
(Parts of the body)**

**Fig. 8 (a) I  
Pelvis**



**Fig. 8 (a) II**  
**Ribcage**

**Fig. 8 (a) III**

**Chest**

**Fig. 8 (a) IV  
Head**

**Fig. 8 (b) I**  
**Starting position of contraction**  
**Technique is initiated in the pelvic**

**Fig. 8 (b) II**  
**Each part is contracted in turn beginning with the**  
**Pelvis until the Torso curves like the letter C**

**Fig. 8 (b) III**

**Torso curved like letter C**

**Fig. 8 (c) IV**  
**To release, movement is initiated in the pelu area**  
**and the body return to the starting position**

**Fig. 10 (a)**

**Rejection**

**Fig 10 (b)**

**Pain**

**Fig. 10 (c)**

**Offering**

**Fig, 10 (d)**

**Reaching**

**Fig. 9 (a)**

**Fig. 9 (a)**

**Fig. 9 (c)**

**Fig. 9 (d)**

## **Directional Movement**

**Fig. 10**

**Fig. 11**  
**Jumps in First position turn out**

A Jump is an extension of a plié.  
As preparation, perform a small plié and left the  
Straighten movement lift to half toe. Use enough  
Energy to lift into the air. Cushion the landing with a small plié.

## 8.2 DRAMA CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
<b>8.2.1</b> <b>The History of Drama 1800 to 1900</b> (minimum teaching time 3 hrs)	Reading  Researching  Tracing and connecting developments in drama and social history over time	Development and functions of different styles of drama between 1800 and 1900.  Emphasis should be placed on Caribbean Drama.	Drama is created as a response to social conditions. Dramatic forms usually arise out of these conditions. The drama of a society can reflect a great deal about the attitudes and concerns of the society in which the drama is being created.	Cognition of developmental processes at work in drama.  Drama existed in the Caribbean during the 1800's and 1900's.	After the <u>Greek theatre</u> of BC, there arose the <u>Elizabethan Theatre</u> of England of which <u>Shakespeare</u> was a great part. <u>Brechtian</u> theatre was also developing in France and the <u>Stanislavsky</u> school was also emerging in Europe.	Students as individuals or in groups will choose to study the drama of a specific country during a particular 20-year period from 1800 to 1900.  Each group of students gives a ten-minute presentation to the class, including pictures if possible, as well as research sources.	Can students: Distinguish the drama of the Greeks learned in Level 7, with those learned in Level 8?  Identify main social forces that informed early drama in different countries?  Identify some of the leading forms, notions and dramatic artists of the time?	<b>History</b>  <b>Social Studies</b>  <b>Literature</b>  <b>Art and Craft</b>  <b>Music</b>  <b>Computer Science</b>

## DRAMA CURRICULUM

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
<b>8.2.1</b> <b>The History of</b> <b>Drama 1800 to</b> <b>1900</b> <b>(minimum</b> <b>teaching time</b> <b>3 hrs) (cont'd)</b>					<u>African, Asian</u> <u>and</u> <u>Aborigine,</u> <u>and</u> <u>Caribbean</u> dramas also existed during this period, each with its own distinctive		Can students: -Analyze the drama that is produced in relation to the society in which it is produced?	
<b>8.2.2</b> <b>Expressive</b> <b>Skills</b> <b>(Minimum</b> <b>4hrs)</b>	Learning to use the various parts of the body as instruments of expression.	Various parts of the body, including the face and limbs can be used to create body language..  Vocal expression, along with body language combine to express emotions, thoughts and attitudes.	The body is a powerful expressive instrument.  The voice is also an expressive instrument.  Each person has in his or her own body and voice, powerful tools for expressing him/herself.	Creation of self- awareness, self- expressiveness and confidence.	What are feelings?  A person's <u>feelings</u> can be expressed in words. But words are not the only means of expression.  A person's emotions, thoughts and attitudes can sometimes be discovered	Read a simple passage (from a set text, newspaper article, student's book of choice etc.)  Ask each child to identify the emotions that are expressed in the passage. Then ask them to describe how those emotions made them feel.	Can students: -Identify simple emotions?  -Describe these emotions in appropriate language?	<b>Life Skills</b>  <b>Social Studies</b>  <b>English</b> <b>Language</b>  <b>Dance</b>

**DRAMA CURRICULUM**

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION  Can students:	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
8.2.2 Expressive Skills (Minimum 4hrs) (cont'd)					<p>through signals given intentionally or unintentionally through their faces and bodies. This is known as "<u>countenance and body language</u>".</p>	<p>Ask them to act out the passage using no words only their bodies and faces.</p> <p>Ask them to act out how they felt about the passage using no words, only bodies and faces.</p> <p>Divide class into groups. Give each group a scenario to work with, which they have to present to the class again using no words.</p> <p>Ask the class if they can identify the emotions being acted out. Go for clarity and honesty, reward this in students.</p>	<p>Can students -Reproduce emotion and produce particular emotional responses in others using only facial expressions and body language?</p>	<p><b>Physical Education</b></p> <p><b>Literature</b></p> <p><b>Music</b></p> <p><b>Language Arts</b></p>

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8.2.2 Expressive Skills (Minimum 4hrs) (cont'd)						Refine and add vocabulary as necessary.		

## DRAMA CURRICULUM

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<b>82.3 The "MIME" in Pantomime</b>	<p>Identifying mime as a non-verbal means of communication and expression used in drama.</p> <p>Learning a non-verbal means of expression and communication.</p>	<p>Definition of Mime.</p> <p>Basic mechanics of Mime.</p>	<p>Mime is communication or storytelling by movement and gesture only. Entire stories and not just simple scenarios can be told completely without the use of words.</p> <p>Persons who employ this technique are called "mimics", "mimes" or "mime artists".</p>	<p>Ability to focus on the symbolic and to observe and identify visual stimuli.</p> <p>Ability to use the body alone to impart information.</p>	<p>Mime is a technique used in the theatre that is totally dependent upon movement and gesture.</p> <p>The language of gesture was born with man and is reborn everyday as part of his need to express himself. Before the human voice developed, gestures helped not only to communicate, but also to aid in the development of vocal sounds.</p>	<p>Since mime depends on large and exaggerated movements, students are instructed to do deep breathing and long stretching exercises to make themselves larger than they are.</p> <p>They are required to play out a simple scenario in a set number of gestures that the teacher will set. The scenario should involve only a short conversation between only two people.</p> <p>The student is expected to act out <i>both</i> sides of the conversation, switching spots as necessary.</p>	<p>Can students: -Represent objects, sentences and simple scenarios, using the technique of Mime?</p> <p>Can students: Act out a simple mime scenario whether it is a current item of news, a poem, part of a story or a concern of the class?</p>	<p><b>Dance</b></p> <p><b>Physical Educatiion</b></p> <p><b>History</b></p> <p><b>Literature</b></p>

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
8.2.3 The "MIME" in Pantomime (cont'd)					<p>Later they were incorporated into the first forms of written language, for example, the Egyptians and the Aztecs and in the pictographic writings of the Hebrews. Gesture and expressive movement were also utilized in ancient religious dances and ceremonies. From the ancient ceremonies in China and Japan, India and Egypt, emerged the</p>	<p>Observation exercises such as "Still Life" found in "P. Mohamed's" preparing a Dramatic Production", should be taught.</p> <p>Other exercises which encourage use of the entire body as against the upper body should also be taught.</p>	<p>Can students: Write a short essay or make a ten minute presentation on the origin, mechanics and types of mime?</p>	

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8.2.3 The "MIME" in Pantomime (cont'd)					<p>actor who was once, singer, actor and Mime.</p> <p>In Greece, the first recorded pantomime actor is the legendary dancer Telestes, who in Aeschylus "Seven Against Thebes", (467 BC), detached himself from the chorus to interpret through rhythmic steps and gestures, the action that the chorus sang or recited.</p>			

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8.2.3 The “MIME” in Pantomime (cont’d)					<p>Through the contributions, <u>Decroux</u>, <u>Marceau</u> and <u>Lecocq</u>, three main schools of mime developed in Europe during the 1970s, which had worldwide repercussions.</p> <p>The most common <u>whiteface</u>, <u>illusion</u> <u>pantomime</u>, portrayed concrete emotions and situations by means of conventional gestures, creating the illusion that something was there in reality when it was not.</p>			

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8.2.3 The "MIME" in Pantomime (cont'd)					<p><u>Corporeal mimes</u> rejected this form to express abstract and universal ideas and emotions through codified movements of the entire body.</p> <p>Those in <u>Lecoq's movement theatre</u> combined acting, dance and clowning, with movement.</p>			

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<b>8.2.4 Theatre Appreciation (Minimum time 3 hrs.)</b>	<p>Ability to identify drama as a form of theatre.</p> <p>Ability to differentiate different types of drama.</p> <p>Development of cognitive skills and critical assessment skills while viewing dramas.</p>	<p>A play is a live production of a dramatic story.</p> <p>Theatre is a generic term used to describe the total group of performing arts, including music and dance.</p> <p>Drama is a form of theatre, in which characters and incidents combine to tell a story.</p> <p>Film is not a dramatic form. But drama may be employed as a means of story telling using the medium of film and video.</p>	<p>Plays and films are different mediums or forms in which drama can be utilized.</p> <p>Drama as a form has the main characteristics of Characters, dialogue and incidents.</p>	<p>Appreciation for drama as a means of communicating information, illuminating situations and solving problems.</p>	<p>Film is processed drama.</p> <p>A <u>play</u> is a story performed for a live audience by actors and actresses and other performers in some cases.</p>	<p>Ask each student to go to see a play and to write two pages on the story and how it made them feel.</p> <p>-to do the same as the above for a film.</p> <p>-to write another essay or discuss the similarities and differences between the play and the film.</p>	<p>Can students: Make at least one visit to the theatre and see one full play?</p> <p>-Identify at least four differences and similarities of drama in film and play?</p> <p>-Describe the main story line and emotional content of a play?</p>	<p><b>Language Arts</b></p> <p><b>Social Studies</b></p> <p><b>Music</b></p>

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<b>8.2.5 Technical Theatre (Minimum 5 hrs).</b>	<p>Cognitive Skills.</p> <p>Teamwork and collaborative skills.</p> <p>Career building skills, such as stage management, lighting design, costume design, sound engineering and so on.</p>	<p>There are several technical elements involved in producing any dramatic production.</p> <p>There are specific people responsible for each element.</p> <p>All these people work together as a team to create the finished product that we can see and enjoy.</p>	<p>Many people who specialise in different aspects of the theatre combine skills and work together to create a dramatic production.</p>	<p>Teamwork and cooperation is vital to dramatic work.</p> <p>Honesty, trust and discipline are essential to dramatic work.</p>	<p>The <u>main elements of dramatic production</u> are:</p> <p><u>Creative elements</u> such as scripting and design.</p> <p><u>Material elements</u> such as finances and hardware.</p> <p><u>Human elements</u> such as personnel.</p> <p><u>Technical elements</u> such as lighting, sound, stage and costumes etc.</p>	<p>Instruct each child to interview at least one theater practitioner about his/her work. This should be written up and presented to the class and kept as part of a scrapbook.</p> <p>Assign each child in class as a member of a production team. Each child should act out and explain his or her duties in an imaginary or real production.</p> <p>Each child should be clear about production hierarchy and protocol in relation to technical issues of the drama.</p>	<p>Can each child identify all the elements of a dramatic production?</p> <p>-Identify clearly the technical elements.</p> <p>-Identify technical personnel and their roles?</p>	<p><b>Computer Science</b></p> <p><b>Language Arts</b></p> <p><b>Art</b></p> <p><b>Career Guidance</b></p> <p><b>Integrated Science</b></p>

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<b>8.2.5 Technical Theatre (Minimum 5 hrs).(cont'd)</b>		Some people in drama work in full view of the audience and others work behind the scene. All are equally important.  Those working behind the scene are usually the technical crew.						

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<b>8.2.6 Stage Lighting</b>	Able to discuss, brainstorm, research, report and explain the importance of lighting as an important element of the stage.	Awareness that lighting was a part of stage production for many years and was used for illumination and visibility.	Understand that Stage Lighting is very important and crucial to a production.  Understand the History from the first 2000 years to present day.	Demonstrate the ability to share ideas about Stage Lighting.  Co-oper- ativism and positive group attitudes.	Lighting is the most advanced in terms of equipment and technique.  Most of the advances have occurred in the past hundred years. Before that Stage Lighting was a relatively crude affair.  For the first 3000 years theater was held mostly outdoors during the day for the need of illumination.	Oral discussion on the history of Stage Lighting.  Brainstorming the topic.  Students are placed into groups according to the period and are responsible for information pertaining to that specific period on Stage Lighting.  Students elect a leader for each group and that person is responsible for reporting to the class.	Can students develop a Portfolio on The History of Stage Lighting?  -List the different forms of stage lighting long ago with stage lighting present day?  -Identify when stage lighting is used?	<b><u>Language Arts</u></b> Oral discussion on the History of Stage Lighting.  <b><u>Art and Craft</u></b> Compilation of Portfolio  <b><u>Social Studies</u></b> Tracing the History of Stage Lighting.

**DRAMA CURRICULUM**

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8.2.6 Stage Lighting (cont'd)					<p>The sun is an excellent source of light.</p> <p>Play wrights used imagination to suggest night time or shifts in Lighting. Performers brought on torches or a candle to indicate night.</p> <p>In AD 1600 – theater began to move indoors. Candles and oil lamps were used for illumination until 1803 when a theater in London installed gas lights.</p>	Students compile the information on Stage Lighting.		

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8.2.6 Stage Lighting (cont'd)					<p>Lighting during the eighteenth and nineteenth centuries became more manageable but still remained crude and primitive. During this period there was tragic and costly fires in theaters both in Europe and the United States.</p> <p>In 1879 Thomas Edison invented the incandescent lamp (the electric light bulb) and the</p>			

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8.2.6 Stage Lighting (cont'd)					<p>era of imaginative lighting for the theater began.</p> <p>There has been numerous advances over the past 50 years. Lighting instruments have been refined to become more powerful.</p> <p>Today for a large college theater production there may be as much as 300 lights.</p>			

**DRAMA CURRICULUM**

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8.2.6 Stage Lighting (cont'd)					Each one of these instruments can be hooked up to a central computer board and light settings, the level direction and colour of the lighting instruments can be stored in the computer.			

## DRAMA CURRICULUM

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<b>8.2.7 Stage Sound</b>	Able to discuss, question, explain and list the importance of Sound as an important element of the Stage.	Awareness that instruments produce many sounds in a production.	<p>Understand that sounds could be found in music, speech, accompanying a film or other visual presentation.</p> <p>Understanding that <b>sound effects</b> can be made to produce different sounds.</p> <p>Some devices that are used for sound effects are wooden drum, a miniature door and two pieces of wood.</p>	<p>Demonstrate through sharing ideas about the specific roles of Sound in a Production.</p> <p>Co-oper-ativism</p> <p>Co-operation in producing Sound Effects.</p>	<p>Sound has become an important element in theatre productions.</p> <p>Sound can be defined as a sensation caused in the ear by the vibration of the surrounding air or other medium.</p> <p>It can be found in Music, Speech, etc. accompanying a film or other visual presentation.</p>	<p>Teacher and students have an Oral discussion on Sound.</p> <p>They come up with a definition on Sound through Brainstorming.</p> <p>Teacher questions students on the different elements where sound can be found.</p> <p>Teacher explains sound effects and students identify instruments that can be used to produce a particular sound.</p>	<p>Can students produce an instrument for sound effects for a classroom play?</p> <p>- Say what is sound and why it is used in a production?</p>	<p><b>Language Arts</b> Oral discussion</p> <p><b>Science</b> What is Sound?</p> <p><b>Art and Craft</b> Production of an instrument for sound effects.</p>

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8.2.7 Stage Sound(cont'd)					<p>Sound effects can be defined as any sound produced by mechanical or human means to create for the audience a Sound associated with the Play being produced.</p> <p>Many devices have been developed through the years to create these sound effects.</p>	<p>Students list the different instruments that can be used to produce sound and the kinds of sounds that are produced for a production.</p>		

**DRAMA CURRICULUM**

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8.2.7 Stage Sound(cont'd)					<p>For example, a wind noise can be produced by a wooden drum made from slats. When the drum is turned, by means of a handle, it makes a noise like howling wind.</p> <p>For door slams a miniature door or even a full door in a frame can be placed just off stage and opened and shut.</p>			

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8.2.7 Stage Sound(cont'd					<p>Two pieces of wood slammed shut can also simulate the sound of a closing door.</p> <p>In some cases this effect can sound like a gunshot.</p>			

## DRAMA CURRICULUM

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<b>8.2.8 Safety in Theatre Arts</b>	Able to discuss, research, report and compile an aid on the importance of ensuring that safety measures are put in place for a production.	<p>Awareness that safety is very important when having a Production.</p> <p>There are several measures that must be put in place before a production.</p>	<p>Understanding that Safety is freedom from injury or risks.</p> <p>Some of the measures that should be put in place are:-</p> <p>(i). The environment should be safe.</p> <p>(ii) All equipment, appliances and machines are in working order and should be left in charge with a competent person.</p> <p>There must be an Entrance and Exit in the production.</p>	<p>Demonstrate the ability to share ideas.</p> <p>Co-operativism and positive group attitudes.</p>	<p>It is very important to put safety measures in place for any production.</p> <p>Safety can be defined as freedom from injury or risks as well as designating any or various devices for preventing injury from machinery.</p> <p>The following should be looked at carefully when having a production.</p>	<p>Class discussion and brainstorming on what is Safety and why Safety measures should be put in place.</p> <p>Students are placed into groups to look at some of the safety measures that should be put in place for a production.</p> <p>Students report at the end of the session.</p> <p>Students make an aid on Safety in Theatre Arts and place it in the classroom.</p>	<p>Can students:</p> <p>-List Safety measures that need to be in place before a production?</p> <p>-Identify the reasons why safety measures should be put in place before a production?</p>	<p><b>Language Arts</b> Oral discussion and Written Expression</p> <p><b>Social Studies</b> Researching the given topic.</p> <p><b>Art and Craft</b> Compilation of aid.</p>

**DRAMA CURRICULUM**

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
8.2.8 Safety in Theatre Arts(cont'd)					<ul style="list-style-type: none"> <li>▪ Ensure that the environment is safe e.g. acting or performance areas should be safe at all times before and during the performance.</li> <li>▪ The Stage Manager should ensure that all equipment, appliances or machines are in working condition.</li> </ul>			

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8.2.8 Safety in Theatre Arts(cont'd)					<ul style="list-style-type: none"> <li>▪ The Stage Manager should ensure that equipment are left in the care of responsible persons only.</li> <li>▪ The Production area should always be equipped with a fire extinguisher and first aid kit.</li> <li>▪ There must be an Entrance and Exit door in the performing area.</li> </ul>			

## DRAMA CURRICULUM

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<b>8.2.9 Responsibilities of the Director</b>	<p>Able to:</p> <ul style="list-style-type: none"> <li>▪ direct,</li> <li>▪ coordinate,</li> <li>▪ cast</li> <li>▪ block a play,</li> <li>▪ conduct rehearsals.</li> </ul>	<p>That basically the Director has six responsibilities and works closely with the scenic, costume and light designer in coordinating the visual elements of the production.</p> <p>The Director is responsible for the overall artistic quality of the production.</p>	<p>That:</p> <ol style="list-style-type: none"> <li>1. The Director collaborates with the playwright, actors, designers, and technicians to create on stage a carefully selected vision of life.</li> <li>2. Modern directors favour the collaborative approach. In this organic method, director and actors work together in rehearsals to develop movements.</li> </ol>	<p>Accepting their role and responsibility, cooperating with the production manager.</p> <p>Displays a willingness to give the necessary support at all times.</p> <p>Developing a keen desire to direct a play.</p>	<p>The director:</p> <ol style="list-style-type: none"> <li>1. Selects or creates a script.</li> <li>2. Decides on the script's interpretation and the configuration of the stage space.</li> <li>3. Casts the actors in their various roles.</li> <li>4. Works with other theatre artists to plan and execute the production.</li> <li>5. Conduct rehearsals with the actors.</li> </ol>	<p>Warm up activities</p> <p>Large group discussion on:</p> <ul style="list-style-type: none"> <li>▪ Responsibilities of the director.</li> <li>▪ What is a dramatic production?</li> <li>▪ Money available for production funds/sponsorship.</li> </ul> <p>Teacher gives students guidance on how they can choose a suitable piece for performance. e.g., relevance of content – age, culture.</p>	<p>Can students -</p> <ul style="list-style-type: none"> <li>-read a One Act Play, interpret the play, and discuss how a director would cast the play?</li> <li>-identify and discuss dramatic elements e.g. character setting conflict and resolution in plays they read or attend?</li> </ul>	<p><b>Literature</b></p> <p><b>Math</b></p>

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8.2.9 Responsibilities of the Director (cont'd)			3. The importance of the rehearsal process is to discover a unity, rhythm and meaning for the production.	gestures, character, relationship, stage image and line interpretation.	6. Co-ordinates all elements into the final stage performance.  The overall artistic qualities of the production style, pace and visual appearance is also the responsibility of the Director.	Casting is matching an actor/actress to a role and also the process by which the technical crew is chosen for a particular production. The director must interpret the play.  Rehearsal- This involves interpreting the play, blocking, working together to develop movements, character, etc., and preparation for all the theatrical elements e.g, light, sound, set, design, etc.		

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<b>8.2.10 Responsibilities of the Stage Manager</b>	Able to discuss and interpret the role of the Stage Manager.	<p>That:</p> <ul style="list-style-type: none"> <li>▪ The Stage Manager is concerned with the allocation of tasks and carries them out for any given production.</li> <li>▪ The back stage team is responsible to the Stage Manager.</li> </ul> <p>The Stage Manager is not only an essential member of any production team.</p>	<p>That:</p> <ul style="list-style-type: none"> <li>▪ The Stage Manager is the person who co-ordinates all rehearsals and the actual running of a performance.</li> <li>▪ The Stage Manager has the immense responsibility of seeing to it that a performance, comes of satisfactorily.</li> </ul>	<p>Appreciating the responsibility of a Stage Manager.</p> <p>Co-operating with the back stage team.</p> <p>Appreciating rehearsals.</p>	<p>The Stage Manager is responsible for:</p> <p>1. The back stage team:</p> <ul style="list-style-type: none"> <li>a) Set designer</li> <li>b) Properties Manager</li> <li>c) Carpenter</li> <li>d) Costume Designer</li> <li>e) Light and Sound Technicians</li> <li>f) Stage hand</li> <li>g) Daily Records</li> <li>h) Attendance</li> </ul>	<p>Group discussion on the content.</p> <p>Questions and answers based on the content.</p>	<p>Can students stage manage short plays that reveal character, setting and dramatic action exclusively through drama?</p>	<p><b>Social Studies</b></p> <p><b>Literature</b></p> <p><b>Art</b></p>

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<b>8.2.10 Responsibilities of the Stage Manager (cont'd)</b>		Immense task of seeing to it that a performance comes off satisfactorily.			<p>(2) Coordinating all physical aspects of the production with the director's approval.</p> <p>(3) The Stage Manager coordinates with the Director and communicates with heads of all other departments during rehearsal and after opening and for the scheduling of other company or individuals related to the production.</p>			

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<b>8.2.10 Responsibilities of the Stage Manager (cont'd)</b>					<p>(4) The Stage manager should attend all production meetings and all rehearsals with the Director as he/she plots the play.</p> <p>(5) The Stage manager must ensure that the stage is set at all times for rehearsals and performance and that the environment is healthy and safe on stage and backstage</p>			

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TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
8.2.10 Responsibilities of the Stage Manager (cont'd)					(6) The Stage Manager compiles the prompt book – (a copy of the play with directions for performances) record stage business, blocking, lighting, sound and other cues; makes the rehearsal schedule, takes notes during rehearsals, coordinates rehearsals and is in charge of production on			

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<b>8.2.10 Responsibilities of the Stage Manager (cont'd)</b>					opening night. In addition, cueing and coordinating all human and technical elements; and runs the show after it has opened.			

## DRAMA CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
<b>8.2.11 Responsibilities of the properties manager</b>	<p>Able to discuss the importance of properties in a production.</p> <p>Listening to the role and duties of the properties manager.</p>	<p>That:</p> <ul style="list-style-type: none"> <li>▪ The Properties Manager is responsible for all movable articles used in a production – personal properties and set properties.</li> <li>▪ Is in direct control of the Stage Hand and properties people.</li> <li>▪ Is in charge of obtaining, placing and returning (if borrowed) all properties after the production.</li> </ul>	<p>That:</p> <ul style="list-style-type: none"> <li>▪ The properties Manager has a list of all properties and makes a chart with the headings: Scene, props, and location, with appropriate instructions.</li> </ul>	<p>Appreciation of the role of the properties Manager.</p> <p>Cooperate with Stage hands and properties people.</p>	<p>(1) A property (prop) must be a symbol of something important in the drama, a focus that helps build the tension and the power of the movement.</p> <p>(2) Properties are all moveable articles that are in use in a production.</p> <p>(3) There are two categories:</p> <p>a) Personal Properties e.g. books, a glass of water, wine, newspapers, etc.</p>	<p>Group discussion on the content.</p> <p>Designing a prop’s chart with personal properties and set properties, with headings and instructions as to when the items should be placed on, and taken off the set.</p> <p>A copy should be given to each actor/actress and Properties People.</p>	<p>Can students: Illustrate how theatre incorporates other disciplines?</p> <p>Can students identify the different types of Properties.</p>	<p><b>Math</b></p> <p><b>Art</b></p> <p><b>Technical Drawing</b></p> <p><b>Language Arts</b></p> <p><b>Literature</b></p>

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
8.2.11 Responsibilities of the properties manager (cont'd)					<p>(4) The Properties manager must have a list of all properties and a chart with headings:-</p> <p>Scene; 1</p> <p><b>Prop:</b> Joan's glass of water.</p> <p><b>Location:</b> On the side table. Strike after Scene 1</p> <p>Scene, Prop and Location with instructions as to when the items should be placed and taken off.</p>			

**DRAMA CURRICULUM**

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
8.2.11 Responsibilities of the properties manager (cont'd)					A copy should be available to every actor/actress and properties person. It should also be posted on the board where it can easily be consulted along with other schedules.			

### 8.3. MUSIC CURRICULUM

TOPIC	LEARNING OBJECTIVES				CONTENT	METHODS/ STRATEGIES	EVALUATION	AREA(S) OF INTEGRATION
	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
<b>8.3.1 Pitches</b>	<ul style="list-style-type: none"> <li>▪ play given ptches – B,A,G - - on the reocrder (review the clef)</li> <li>▪ sing the pitches C,E,G</li> <li>▪ read musical patterns through musical lines</li> <li>▪ read music written on the <b>staff</b></li> </ul>	pitches can be performed in a specific order.	<ul style="list-style-type: none"> <li>▪ pitches are combined in specific ways to make music.</li> <li>▪ pitches can be notated on paper, to represent specific sounds (in the form of tunes etc.)</li> </ul>	Interest in and derive pleasure from playing and singing pitched rhythms.	<ul style="list-style-type: none"> <li>▪ Sing do mi, soh (C,E,G)</li> <li>▪ Play the ptches C,E,G,A,B of the 'C' scale.</li> </ul>	Play and sing the given pitches in simple rhythms in groupings of 2, 3 and 4.	Can students: -play and sing short phrases of 2 measures using known pitches and rhythms? (e.g b bb b__)	<b>Science</b> Frequency, sound waves vibrations, nature pitches such as bird sounds

## MUSIC CURRICULUM

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	SKILLS	KNOWLEDGE	UNDERSTANDING	ATTITUDE				
<b>8.3.2 Movement of music by step and stay the same</b>	Recognize and play short melodies that move by step or stay the same.	Pitch movement helps a melody.	Pitches can move by step and stay the same.	Confidence in music reading, playing and singing.	Pitches in a melody can move by step and stay the same.	<ul style="list-style-type: none"> <li>▪ Sing, play simple melodies that move by step and stay the same – use rhythms from Level 7</li> <li>▪ sight-sing</li> </ul>	Can students: -write short melodies that move by step and stay the same?	<b>Literature –</b>  <b>Poetry</b>  <b>Science –</b> (identification and comparisons)
<b>8.3.2 Movement of music by skip and stay the same (cont'd)</b>	Recognize and play short melodies that move by skip and stay the same.	Pitch movement helps a melody.	Pitches can move by skip and stay the same.	Confidence in music reading, playing and singing.	Pitches in a melody can move by skip and stay the same.	<ul style="list-style-type: none"> <li>▪ Sing, play simple melodies that move by skip and stay the same – use rhythms from level 7</li> <li>Sight-sing</li> </ul>	Can students: -write short melodies that move by step and stay the same?	<b>Literature –</b> <b>Poetry</b>  <b>Science –</b> (identification and comparisons).
<b>8.3.3 Movement of pitches by skip, step, leap or stay the same.</b>	<ul style="list-style-type: none"> <li>▪ Sing pitches in a given order (e.g. soh mi, or mi soh)</li> </ul>	Pitches can be sung in the order soh mi; soh mi la; Soh mi la do; Soh mi la do Re	Pitches can be sung in a specific order in simple 'melodies'	Interest in and derive pleasure from singing simple 'melodies'	Sing specific pitches which are played.	Sing and notate short 'melodies' using the Kodaly system e.g. soh-soh-mi-mi soh  soh-mi soh-la mi-mi	Can students: -sing short melodies using the Kodaly system?  -notate short melodies using the Kodaly system?	<b>Language Arts (dictation)</b>

## MUSIC CURRICULUM

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<b>8.3.4 Movement of pitches by leap</b>	Recognize short melodies that move by leap.	Pitch movement affect a melody.	Pitches can move by leap.	Confidence in music reading, playing and singing.	Pitches can move by leap within a melody.	Play, sing and listen to simple melodies that move by leap.	Can students: -identify and perform different melodic movements?  -discuss the effects of melodic movement?	
<b>8.3.5 Structuring the Major Scale</b>	Write/sing/play tetrachords as a means of constructing Major scales.	Pitches are combined to form scales.	Melodies are written within a scale – in this instance the Major.	Interest in constructing scales using the tetrachord system.	Pitches can be played or sung in a specific tonality.	-Performance of simple melodies in C, F, G -Sing the scales of C,F,G	-write the scales? -sing and play melodies in C, F, G?	<b>Maths</b>
<b>8.3.6 Major Scales</b>	<ul style="list-style-type: none"> <li>▪ Use the recorder to play the C, F, G scales</li> <li>▪ Identify the tonal patterns of wholetones (T) and semitones (S).</li> </ul>	<ul style="list-style-type: none"> <li>▪ Semitones are the shortest distance between 2 pitches (e.g. E-F, A-A#)</li> <li>▪ Wholetones combine 2 semitones (e.g. E-F#, G-A)</li> </ul>	Major scales follow a specific pattern or tonal relationship (T T S T T T S)	An appreciation for music in the major tonality.	Writing, singing, playing in the scales of C, F, G	-Create short phrases using any of the scales.	perform and/or create melodies in any of the scales?	<b>Art</b> Patterns

## MUSIC CURRICULUM

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<b>8.3.7 Primary Chords</b>	Identify the 'primary' chords in the scales of C, F, G	<ul style="list-style-type: none"> <li>▪ Chords have specific names and functions</li> <li>▪ The 'primary' chords are I – tonic; IV- Subdominant; V – dominant</li> </ul>	Chords provide added musical interest to a tune.	An interest in and derive pleasure from harmonizing melodies – adding chords.	<ul style="list-style-type: none"> <li>▪ The names of the 'primary' chords (tonic etc.)</li> <li>▪ Construct and play the chords</li> <li>▪ Harmonize a melody.</li> </ul>	Add chords to a known melody	<p>Can students: - -construct and play any of the primary chords within the given scales?</p> <p>-harmonize a melody?</p>	<b>Art</b>
<b>8.3.8 Dynamics</b>	<ul style="list-style-type: none"> <li>▪ Recognize the effects of dynamics</li> <li>▪ Play a melody using dynamics</li> </ul>	<ul style="list-style-type: none"> <li>▪ Dynamics refer to how loudly or softly music is performed</li> <li>▪ Dynamics can be varied in a melody.</li> </ul>	The effect of music depends on the dynamics of the melodies.	An interest in and derive pleasure from using dynamics in music ( <i>p, f, mf, mo, &lt;, &gt;</i> )	Dynamics enhance a melody (begin with <i>p, f</i> )	<ul style="list-style-type: none"> <li>▪ Listening</li> <li>▪ Add dynamics to the above melody</li> <li>▪ Sing or compose using objects such as paper, wood etc. to give dynamic effect.</li> </ul>	play a melody using dynamics?	

## MUSIC CURRICULUM

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<b>8.3.9 Form</b>	<ul style="list-style-type: none"> <li>▪ Recognize the structure of various musical selections (AB, ABA)</li> <li>▪ Visually and aurally identify structure in music.</li> </ul>	Music has structure (e.g. repeated rhythmic patterns, or melodic movement are combined to create a melody)	Music is composed using different forms/structures depending on its purpose (e.g a calypso has a different structure from a waltz)	An appreciation for musical structure.	Composing and playing selections (AB, ABA) in any of the scales learnt so far.	Can students demonstrate through performances of AB/ABA as well as compose in either form?	Can students: -compose an AB/ABA form melody?	<b>Art</b> Drawing, painting
<b>8.3.10 Musical Eras</b>	<ul style="list-style-type: none"> <li>▪ Recognize music from different periods in time.</li> <li>▪ Identify and list composers associated with the Renaissance Era</li> <li>▪ Describe the main musical developments of the era.</li> </ul>	<ul style="list-style-type: none"> <li>▪ Music developed over a period of time.</li> <li>▪ Various changes occurred at different times – polyphony, secular tunes, madrigals.</li> </ul>	Music developed and changed over time.	An appreciation for various styles of music.	The Renaissance Era	Discussions, reading, singing.	Can students: -identify and list composers associated with the Renaissance Era?  -outline the main musical developments of the era?	<b>History</b>  <b>Social Studies</b>

## MUSIC CURRICULUM

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<b>8.3.11 Folk Music</b>	<ul style="list-style-type: none"> <li>▪ Describe folk songs as songs of the people by the people.</li> <li>▪ Identify the types of folk songs – marriage, work etc.</li> </ul>	Folk songs arise out of the people to carry messages, or discuss their life experiences.	Music arises spontaneously from the experiences of people in a particular locality.	An appreciation for various styles of music.	Folk music	Singing, playing, analyzing.	Can students: - perform a selection of folk songs?	<b>History</b>  <b>Social Studies</b>