



**REPUBLIC OF TRINIDAD AND TOBAGO
MINISTRY OF EDUCATION**

Secondary Education Modernization Programme

SECONDARY SCHOOL CURRICULUM

Forms 4 – 5

Visual and Performing Arts

Curriculum Planning and Development Division, Ministry of Education
2009

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Minister's Foreword

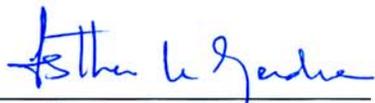
The Government of The Republic of Trinidad and Tobago, in its *Vision 2020 Draft National Strategic Plan*, has articulated a vision of “a united, resilient, productive, innovative and prosperous nation with a disciplined, caring, fun-loving society comprising healthy, happy and well-educated people and built on the enduring attributes of self-reliance, respect, tolerance, equity and integrity.”

In order to achieve this vision, the nation must ensure that its learners receive a high quality education. This requires that the Ministry of Education make quality education a national priority and that schools make it an institutional imperative.

Curriculum Guides are central to guiding the process to achieving quality. They set the standards for all stakeholders who have an input in the final years of secondary level education. They align the three critical elements of our education system: the teaching/learning process, resources, and the contribution of stakeholders.

We expect that teachers will implement these Guides to ensure that their lessons are relevant to the expressed needs of The Republic of Trinidad and Tobago, while simultaneously meeting the varied needs of the students. It is intended that this outcome will be achieved in a climate where students are taught in ways that are appropriate to their individual learning styles. The Guides support a teaching/learning process that is based on a curriculum that is itself rooted in sound and well established educational theories and practice.

On behalf of the Ministry of Education I thank all those who contributed to the development of these Curriculum Guides



Hon. Esther Le Gendre
Minister of Education
The Republic of Trinidad and Tobago

A Note to Teachers

These Curriculum Guides have been developed by educators, including practising teachers, for teachers. They are intended to assist you to prepare students to meet the rapidly changing demands of life in the 21st century, while ensuring that they acquire the core of general knowledge and experience essential for later education and employment. The new curriculum that they represent is designed to guide the adoption of a more student-centred approach to instruction and the provision of learning opportunities that are relevant to today's students and inclusive of varied learning needs and interests.

Since the beginning of the curriculum development process, we have seen profound changes in the use of technology in education and there is no doubt that similar shifts will take place in the coming years. The challenge for us as educators is to find ways to make our approach to teaching flexible, progressive, and responsive, so that we embrace and motivate change where it benefits learners. This entails becoming lifelong learners ourselves and creating environments that provide necessary community support and foster professional development.

The Guides embody the culmination of seven years of development and revision activity. The National Curriculum will, however, be regularly reviewed to ensure that it continues to meet the needs of all students and matches the goals of society. Your input in this process is vital and we welcome and encourage your ongoing feedback.

Instructional decisions must be based on sound, contemporary educational theory, practice, and research. These documents will serve as important guides for the development of instructional programmes to be implemented at the school and classroom levels. They are organized in several parts. Part 1 is common to all and provides the general philosophy and aims in which every subject is anchored. Part 2 is specific to each subject and includes specific outcomes and sample activities and strategies that may be used to achieve them. The rest of the document is designed to suit the particular needs of each subject area. All the Guides include suggested assessment strategies and recommended resources.

We in the Curriculum Planning and Development Division are confident that the new National Curriculum Guides for Forms 4 and 5 will contribute significantly to enhanced teaching and learning experiences in our secondary schools and, consequently, the achievement of personal learning and national educational goals.

Sharon Douglass-Mangroo
Director of Curriculum Development
August 2008

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- The Principals of non-pilot schools kindly released teachers to take part in writing activities.
- The staff of the School Libraries Division actively joined in workshops, facilitated research, and contributed to the infusion of information technology into the curriculum.
- Editors, past and present: Ms. Avril Ross, Ms. Lynda Quamina-Aiyejina, and Ms. Patricia Worrell devoted time, energy, and knowledge to editing the several versions of the documents.
- The Administrative staff of the Curriculum Development Division spent long hours typing and retyping the documents.
- Officers of the Divisions of Educational Services, Schools Supervision, Student Support Services, and Educational Research and Evaluation provided support as needed.
- Teachers throughout the secondary school system responded to requests for comments and other forms of feedback.
- The Curriculum Officers and members of the Curriculum Writing Teams brought their knowledge, skills and practical experiences of teaching and learning to the curriculum development workshops and skillfully synthesized all to produce these documents.

Part 1
The National Curriculum for
Forms 4 and 5

Background

From the Ministry of Education's *Corporate Plan 2008–2012* (p. 4)

The Government of Trinidad and Tobago, in its *Vision 2020 Draft National Strategic Plan*, has articulated a vision of “a united, resilient, productive, innovative, and prosperous nation with a disciplined, caring, fun-loving society comprising healthy, happy and well-educated people and built on the enduring attributes of self reliance, respect, tolerance, equity and integrity...”

Towards the achievement of this Vision, the Government has articulated five developmental pillars:

Developing Innovative People

Nurturing a Caring Society

Governing Effectively

Enabling Competitive Business

Investing in Sound Infrastructure and Environment

The Ministry of Education has been identified as one of the champions for *developing innovative people*. Central to the realization of this pillar is “A highly skilled, well-educated people aspiring to a local culture of excellence that is driven by equal access to learning opportunities.”

In conjunction with other key Ministries, the Ministry of Education has been charged with the realization of the following goals:

The people of Trinidad and Tobago will be well known for excellence in innovation.

Trinidad and Tobago will have a seamless, self-renewing, high-quality education system.

A highly skilled, talented and knowledgeable workforce will stimulate innovation driven growth and development.

The richness of our diverse culture will serve as a powerful engine to inspire innovation and creativity.

Nationally, the reform of the education system is driven by several local, regional and international perspectives. We are committed to a seamless, self-renewing, high-quality education system underpinned by a National Model for Education. This National Model has three (3) foci as follows:

- I. To ensure an alignment of the Education System to Government's Strategic Plan Vision 2020 which mandates that the education system produces caring and innovative citizens
- II. To ensure that the Education System produces citizens with a sense of democracy, respect for the rights of others and elders and with the ability to contribute meaningfully to the social and economic development of the country
- III. To build a strong sense of nationalism and patriotism in our citizens. (p. 7)

The Secondary Curriculum

In its commitment to comprehensive reform and expansion of the secondary school system, the Government of the Republic of Trinidad and Tobago, in 1996, adopted the report of the National Task Force on Education as educational policy. The specific recommendations for the improvement of secondary education led to discussions with the Inter-American Development Bank (IDB) for loan funding arrangements for a programme, the Secondary Education Modernization Programme (SEMP), to modernize secondary education in Trinidad and Tobago. One of the intended outcomes of this programme was improved educational equity and quality.

The Curriculum Guides produced for Forms 4 and 5 in eight subject areas are among the products and contribute to this outcome.

The Curriculum Underpinnings

The new Curriculum has been informed by a wealth of available curriculum theories and processes.

The major forces that influence and shape the organization and content of the Curriculum originate from:

1. Educational philosophy and the nature of knowledge
2. Society and culture
3. The learner and learning process
4. The nature and structure of subject matter to be learned
5. Learning theories

Considerations of these areas represent the foundation on which the National Curriculum is built. The philosophical concerns and educational goals that shaped the Curriculum also formed the basis for the dialogue with stakeholders in which the Curriculum Development Division engaged, with the aim of developing a coherent, culturally focused, and dynamically evolving Curriculum.

An internal analysis of the Education System, together with the research conducted in international forums, has shown that the curriculum is core to the development of innovative people. This Curriculum is aimed at attaining six Essential Learning Outcomes. The six Outcomes identified help to define universally accepted goals that have been developed and underscored by other educational jurisdictions and that have been agreed to be essential. The Essential Learning Outcomes help to define standards of attainment for all secondary school students.

The Essential Learning Outcomes

The learning outcomes deemed essential are in the areas of:

- Aesthetic Expression
- Citizenship
- Communication
- Personal Development
- Problem Solving
- Technological Competence

The achievement of these Essential Learning Outcomes by all students is the goal that every core curriculum subject must facilitate. The core curriculum subjects; their content; and the teaching, learning, and assessment strategies are the means to fulfill this end.

It is expected that by the end of the third year of secondary school, students' achievement in all six areas will result in a solid foundation of knowledge, skills, and attitudes that will constitute a platform for living in the Trinidad and Tobago society and making informed choices for further secondary education.

The Essential Learning Outcomes are described more fully below.

Aesthetic Expression

Students recognize that the arts represent an important facet of their development, and they should respond positively to its various forms. They demonstrate visual acuity and aesthetic sensibilities and sensitivities in expressing themselves through the arts.

Students, for example:

- use various art forms as a means of formulating and expressing ideas, perceptions, and feelings;
- demonstrate understanding of the contribution of the arts to daily life, cultural identity, and diversity;
- demonstrate understanding of the economic role of the arts in the global village society;
- demonstrate understanding of the ideas, perceptions, and feelings of others as expressed in various art forms;
- demonstrate understanding of the significance of cultural resources, such as museums, theatres, galleries, and other expressions of the multicultural reality of society.

Citizenship

Students situate themselves in a multicultural, multi-ethnic environment, and understand clearly the contribution they must make to social, cultural, economic, and environmental development in the local and global context.

Students, for example:

- demonstrate understanding of sustainable development and its implications for the environment locally and globally;
- demonstrate understanding of Trinidad and Tobago's political, social, and economic systems in the global context;
- demonstrate understanding of the social, political, and economic forces that have shaped the past and present, and apply those understandings to the process of planning for the future;

- examine issues of human rights and recognize and react against forms of discrimination, violence and anti-social behaviours;
- determine the principles and actions that characterize a just, peaceful, pluralistic and democratic society, and act accordingly;
- demonstrate understanding of their own cultural heritage and cultural identity, and that of others, as well as the contribution of the many peoples and cultures to society.

Communication

Students use their bodies, the symbols of the culture, language, tools and various other media to demonstrate their deeper understandings of synergies inherent in the exchange of ideas and information, and thus to communicate more effectively.

Students, for example:

- explore, reflect on, and express their own ideas, learning, perceptions, and feelings;
- demonstrate understanding of facts and relationships presented through words, numbers, symbols, graphs, and charts;
- demonstrate sensitivity and empathy where necessary in communicating various kinds of emotions and information;
- present information and instructions clearly, logically, concisely, and accurately for a variety of audiences;
- interpret and evaluate data, and express their conclusions in everyday language;
- critically reflect on and interpret ideas presented through a variety of media.

Personal Development

Students “grow from inside out,” continually enlarging their knowledge base, expanding their horizons, and challenging themselves in the pursuit of a healthy and productive life.

Students, for example:

- demonstrate preparedness for the transition to work and further learning;
- make appropriate decisions and take responsibility for those decisions;
- work and study purposefully, both independently and in cooperative groups;
- demonstrate an understanding of the relationship between health and lifestyle;
- discriminate among a wide variety of career opportunities;
- demonstrate coping, management, and interpersonal skills;
- display intellectual curiosity, an entrepreneurial spirit, and initiative;
- reflect critically on ethical and other issues;
- deal effectively with change and become agents for positive, effective change.

Problem Solving

Students know problem solving strategies and apply them to situations they encounter. They demonstrate critical thinking and inquiry skills with which they process information to solve a wide variety of problems.

Students, for example:

- acquire, process, and interpret information critically to make informed decisions;
- use a variety of strategies and perspectives flexibly and creatively to solve problems;
- formulate tentative ideas, and question their own assumptions and those of others;
- solve problems individually and collaboratively;
- identify, describe, formulate, and reformulate problems;
- frame and test hypotheses;
- ask questions, observe relationships, make inferences, and draw conclusions;
- identify, describe, and interpret different points of view;
- distinguish facts from opinions.

Technological Competence

Students are technologically literate, understand and use various technologies, and demonstrate an understanding of the role of technology in their lives, in society, and in the world at large.

Students, for example:

- locate, evaluate, adapt, create, and share information using a variety of sources and technologies;
- demonstrate understanding of and use existing and developing technologies appropriately;
- demonstrate understanding of the impact of technology on society;
- demonstrate understanding of ethical issues related to the use of technology in local and global contexts.

The Curriculum Design and Development Process

In order to achieve the outcomes defined by the underpinning philosophy and goals, the Curriculum Development Division of the Ministry of Education embarked on a design and development programme consonant with accepted approaches to curriculum change and innovation.

Curriculum Design

This Curriculum displays a learner-centered design. Its philosophical assumptions are mainly constructivist. Its major orientation is to curriculum as self-actualization. The Curriculum is student-centred and growth oriented. It seeks to provide personally satisfying experiences for each student. As the student moves from one level to another, activities also expand to allow him/her new insights and approaches to dealing with and integrating new knowledge.

Curriculum Development

The first stage of the curriculum development process consisted of consultations with stakeholders from a cross-section of the national community. Consultations were held with primary and secondary school teachers; principals; members of denominational school boards; members of the business community; the executive of the Trinidad and Tobago Unified Teachers' Association (TTUTA); representatives from The University of the West Indies (UWI), John S. Donaldson Technical Institute, San Fernando Technical Institute, Valsayn Teachers' College and Caribbean Union College; parents; librarians; guidance counsellors; students; curriculum officers; and school supervisors. They were focused on the philosophy, goals, and learning outcomes of education.

The result of these consultations was agreement on:

- the concept of a “core,” that is, Essential Learning Outcomes consisting of skills, knowledge, attitudes, and values that students must acquire at the end of five years of secondary schooling;
- the eight subjects to form the core;
- the desirable outcomes of Secondary School Education in Trinidad and Tobago.

In Stage 2 of the process, the officers of the Curriculum Development Division studied the reports of the consultations, the Education Policy Paper, the reports of the Curriculum Task Force and the Task Force for Removal of Common Entrance, as well as newspaper articles and letters to the editor on education during the preceding five years. The School Libraries Division and the Division of School Supervision assisted the Curriculum Development Division in this task. The result of the study was the identification and articulation of a set of desirable outcomes and essential exit competencies to be possessed by all students on leaving school. All learning opportunities, all teaching and learning strategies, and all instructional plans are to contribute to the realization of these outcomes and competencies.

At Stage 3, 10 existing schools were identified to pilot the new Curriculum. Teachers from eight subject areas were drawn from these schools to form Curriculum Writing Teams for each subject. Teachers with specific subject or curriculum development skills from other schools were also included in the teams. The outputs of this phase included learning outcomes specific to each subject that contribute to the fulfillment of the national outcomes; subject content; and teaching, learning, and assessment strategies to support the outcomes.

The draft Curriculum Guides for Forms 1 and 2 were approved by Cabinet for introduction into schools on a phased basis in September 2003. The draft guides for Form 3 were completed and introduced in the following year. Introduction of the new guides was accompanied by professional development and training for principals and teachers. The Ministry also began to supply new and/or upgraded facilities for teaching and learning, and educational technology. At the same time, work began on a new assessment and certification system.

Curriculum Revision

As implementation proceeded, feedback was received in the Curriculum Development Division through school visits, workshops, and reviews by UWI lecturers and other stakeholders. In 2007, a survey was conducted among teachers, followed by focus group meetings, in order to concretize feedback before embarking on the revision process. As in the original curriculum development exercise, revision—the final stage—was carried out by teams of practising teachers led by officers of the Curriculum Development Division.

Teaching of English Language across the Curriculum

Language is a uniquely human capacity. The development of language skills and the ability to understand and use language correctly, competently, and effectively is fundamental to the learning outcomes expressed in the national curriculum. Three simultaneous kinds of learning are envisaged: students learn language, they learn through language, and they learn about language.

The National Curriculum envisages that language development of students takes place across the curriculum and is therefore to be addressed in all subject areas. Students will develop and use patterns of language vital to understanding and expression in the different subjects that make up the Curriculum.

Language plays a major role in learning and occurs when students use the major modes of language—listening, speaking, reading, and writing—to achieve various purposes, among them: to communicate with others; to express personal beliefs, feelings, ideas, and so on; for cognitive development in various subjects of the curriculum; and to explore and gain insight into and understanding of literature. Language is linked to the thinking process, and its use allows students to reflect on and clarify their own thought processes and, thus, their own learning.

The student of Trinidad and Tobago functions in a bidialectal context, that is, the natural language of the student, the Creole, differs from the target language and the language of instruction, Internationally Acceptable English. Both languages are of equal value and worth and are to be respected. Students use their own language as a tool for interpreting the content of the curriculum and for mastering it, and are to be taught to use the target language as effectively and effortlessly as they would their natural language.

The exponential growth in information and the use of information and communication technologies provide the opportunity for students to be critical users of information. Language development and use in this context is also addressed in all subject areas.

Education Policies that Impact on the Curriculum

There are several Ministry of Education policies that impact on the National Secondary Curriculum, though some are still in the process of formalization. These include the National Model for Primary and Secondary Education in Trinidad and Tobago, the ICT policy, Standards for the Operation of Schools, and Quality Standards. Copies of these documents may be obtained from the Ministry offices or the website at www.moe.gov.tt. Three policies that have direct impact on the development and implementation of the Curriculum are discussed below.

National Curriculum Policy

A Draft National Curriculum Policy has been approved by Cabinet for consultation with stakeholders. The Policy statements are summarized as follows:

1. The Curriculum must articulate with the goals of national development and be supportive of the aspirations of individuals and their personal development. It must provide opportunities for every student to be equipped with the knowledge, skills, attitudes, values, and dispositions necessary for functioning in an interactive, interdependent society.
2. The Curriculum must be so managed as to ensure the provision of a quality curriculum experience for all students at all levels of the system.
3. At every level of the system, there must be equitable provision of requisite facilities, resources, services, and organizational structures that are conducive to and supportive of effective learning and teaching and healthy development.
4. Continuous quality management must support all curriculum and related activities at every level of the system.
5. Ongoing research and professional development activities must equip education practitioners for continued effective practice.

Though not yet formally accepted, these statements are worthy of consideration at all stages of the curriculum cycle.

Inclusive Education Policy

The Ministry of Education is committed to “support the delivery of inclusive education in all schools by providing support and services to all learners, and by taking appropriate steps to make education available, accessible, acceptable and adaptable to all learners.” An inclusive curriculum is acknowledged to be the most important factor in achieving inclusive education. In planning and teaching the school curriculum, teachers are therefore required to give due regard to the following principles:

- The National Curriculum Guides set out what most students should be taught at lower secondary school but teachers should teach the required knowledge and skills in ways that suit students’ interests and abilities. This means exercising flexibility and drawing from curricula for earlier or later class levels to provide learning opportunities that allow students to make progress and experience success. The degrees of differentiation exercised will depend on the levels of student attainment.
- Varied approaches to teaching, learning, and assessment should be planned to allow all students to participate fully and effectively. Account should be taken of diverse cultures, beliefs, strengths, and interests that exist in any classroom and that influence the way students learn.
- Students with special needs shall receive additional instructional support in the context of the regular curriculum, not a different one. The guiding principle of equity is to supply students who need it with additional help to achieve set standards rather than to lower the standards.
- Continuous formative evaluation must be used to identify learning needs and to shape instruction, thus maximizing students’ opportunities for achieving success. Assessment strategies must be appropriate to the way the curriculum is designed and delivered, as well as to each student’s individual learning profile and stage of development.
- Suitable technology shall be used in instruction to facilitate learning and enhance success.

ICT in the Curriculum

The following statements are taken from the Ministry of Education’s ICT in Education Policy (pp. 28–29).

Curriculum Content and Learning Resources

- Curriculum and content must increasingly maximize the use of ICT.
- ICT must be integrated into the development and delivery of the curriculum.
- ICT integration and ICT competency measures across the curriculum shall be driven through the development and delivery of an ICT-infused curriculum.

The Core Curriculum Subjects

These are subjects for which every student is required to demonstrate achievement of the stated outcomes in Forms 4 and 5. Additional subjects that contribute to students' holistic development and further their interests and aspirations may also be offered thereafter.

A minimum time allocation is recommended for each core subject. The Principal, as instructional leader of the school, will make the final decision according to the needs of the students and the resources available at any given time.

The subjects and the time allocations are as follows:

Subject	No. of Periods	Subject	No. of Periods
English/Language Arts	6	Mathematics	5
Science	4	Health and Physical Education	2
Spanish	4	Visual and Performing Arts	4
Social Studies	4		

At the end of Form 5, students will be assessed for the National Certificate of Secondary Education (NCSE), Level 2.

Curriculum Implementation

Implementation of the Curriculum is a dynamic process, requiring collaboration of the developers (curriculum teams) and users (teachers). In implementation, teachers are expected to use the formal curriculum, as described in the Curriculum Guides, to plan work and teach in a manner that accomplishes the objectives described. Teachers translate those objectives into units of study, determining the appropriate sequence and time allocation according to the learning needs of their students. The new Curriculum Guides provide sample teaching and assessment strategies but it is the role of the professional teacher to select and use sound teaching practices, continually assessing student learning, and systematically providing feedback to the curriculum team for use in revising and improving the guides.

The Curriculum Development System advocated by the Ministry of Education involves stakeholders, specialist Curriculum officers, Principals, Heads of Departments, and Teachers, each with specific roles and responsibilities. Some of these are outlined in the table below.

SYSTEM COMPONENT	MEMBERS	ROLE
National Curriculum Council	Stakeholders	<ul style="list-style-type: none"> • Advise on curriculum policy, goals, and standards
Curriculum Planning and Development Division (Head Office and District based)	Curriculum Officers	<ul style="list-style-type: none"> • Curriculum planning • Provide leadership in identifying curriculum goals and determining the process for development of curriculum materials • Lead writing teams (includes teachers) • Monitor implementation • Provide teacher support • Advise on processes and materials for effective implementation and student assessment • Evaluate curriculum
School Curriculum Council	Principal/Vice Principal and Heads of Departments	<ul style="list-style-type: none"> • Make major decisions concerning the school curriculum such as assigning resources • Provide guidelines for Instructional Planning Teams

SYSTEM COMPONENT	MEMBERS	ROLE
Instructional Planning Teams/School Instructional Committees	Teachers	<ul style="list-style-type: none"> Cooperate on tasks necessary for effective implementation, such as: yearly work plans, units of study, development of materials to individualize the curriculum, identification and development of learning materials, student assessment and evaluation.

Curriculum Implementation at School Level

The “School Curriculum” refers to all the learning and other experiences that the school plans for its students. It includes the formal or written curriculum as well as all other learning activities, such as those offered by student clubs, societies, and committees, as well as sporting organizations (e.g., cricket team, debating society, Guides, Cadets).

The School Curriculum Council develops the School Curriculum in alignment with the National Curriculum. It consists of the Principal and/or Vice Principal and Heads of Department. The duties of the Council include the development of school culture, goals, vision, and curriculum in alignment with the National Curriculum and culture. It also provides support for curriculum work and performs evaluation functions.

In providing support for curriculum work, the Council:

- encourages teachers to identify challenges and try new ideas;
- timetables to allow for development of curriculum materials, for example, year plans, units, instructional materials;
- ensures availability of learning materials;
- provides instructional leadership;
- ensures appropriate strategies for student success.

In performing evaluation functions, the Council:

- monitors the curriculum (observation, test scores, student books, talks);
- assesses the hidden curriculum (discipline policies, fund allocation, physical environment);
- evaluates the school programme of studies.

The roles of the instructional teams and the individual teacher are described in the following tables:

Role of School Instructional Committees
Develop/Revise/Evaluate work programmes
Determine resource needs
Identify/Develop instructional materials
Conduct classroom action research
Integrate and align curriculum
Identify and develop appropriate assessment practices
Develop reporting instruments and procedures (student and teacher performance)
Keep records

Role of the Individual Teacher
Develop/Revise instructional programme
Individualize curriculum to suit students needs and interests
Develop/Evaluate/Revise unit plans
Develop/Select appropriate learning materials
Select appropriate teaching strategies to facilitate student success
Integrate as far as possible and where appropriate
Select appropriate assessment strategies
Monitor/Assess student learning; Keep records
Evaluate student performance
Evaluate classroom programmes
Conduct action research
Collaborate with colleagues

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Part 2

THE VISUAL AND PERFORMING ARTS CURRICULUM

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Fyzabad Secondary

A VISION FOR EDUCATION IN THE VISUAL AND PERFORMING ARTS

Our Vision for education in the Visual and Performing Arts features a sequential approach to learning in Visual Arts, Music, Drama, and Dance.

Such an approach:

- acknowledges the primary role of the Arts in developing and sustaining culture and promotes knowledge and understanding of the historical and social context of the Arts both within Trinidad and Tobago and within a more global context.
- develops the skills, sensitivities and understandings involved in creating Art and responding to it.
- recognizes that while all the Arts are integrally connected in their focus on artistic expression, they are also connected with other fields of human endeavour.
- acknowledges a variety of assessment tools that respect the importance of qualitative judgment.

RATIONALE FOR THE VISUAL AND PERFORMING ARTS

The Arts have always been with us. Since early man first sang and danced in celebration of the hunt; since he attempted to gain power over his quarry by painting its image on the cave walls; since he acted out stories of bravery and heroism to his clan, the Arts have described, defined, and deepened human experience. All peoples, everywhere, have an abiding need for meaning - to connect time and space, experience and event, body and spirit, intellect and emotion. People create Art to make these connections, to express the otherwise inexpressible. A society and a people without the Arts are unimaginable.

The need to sustain itself demands that all societies imbue in its members a sense of its uniqueness in its cultural heritage. This can only be achieved through exposing children, who are already genuinely curious about their culture and how it operates, to a dedicated programme in the Visual and Performing Arts. Conceptual and formal knowledge of the Arts is an important constituent of this cultural legacy and one should begin early to make children comfortable with these forms of knowledge.

Arts Education provides an opportunity for students to explore and express feelings, to stimulate creativity and the imagination; to develop visual sensitivity to nature and the environment and to discover the visual richness of the qualitative world we inhabit.

Arts education has become recognized as a field that contributes richly to the total learning experience of the student. There is abundant evidence to support the case of the Arts being central to the business of educating children. Its ability to harness all the elements that interact in the process of learning in one localized discipline should afford it pride of place in the hierarchy of subjects on the schools' Curriculum.

William Bennett (1988) declares that 'the arts are an essential element just like reading, writing and arithmetic...music, dance, painting and theatre are keys that unlock profound understanding and accomplishment. Not only does the arts convey in part what it means to be human; the arts also give coherence, depth and resonance to other academic subjects.' Thomas and Dennie P. Wolf (1988) see the Arts as reinforcers of basic academic skills. They state that in addition to increasing students' aesthetic sensibilities and capacity for enjoyment, instruction in the Arts can also 'enhance basic curriculum by teaching students to observe, reason, study, read (in the broadest sense) speak and listen, compute and write'.

Arts courses provide fundamental academic skills. These skills are the foundation of all learning and students who do not acquire them would be disadvantaged in later life.

The Arts seek, after all, the development of the human capacities so that he can become 'more than is given'. (Kant).

Arnheim (1988) states that 'art is the equivocation of life in all its completeness, purity and intensity. That, therefore is one of the most powerful instruments available to us for the fulfillment of life. To withhold this benefit from human beings is to deprive them indeed.'

Education is concerned with the cultivation of intellect or, as Eisner (1988) puts it, 'the conversion of brain into mind'. Research on the brain acknowledges that the right hemisphere is concerned with visual and spatial abilities whilst the left hemisphere is concerned with conceptual, analytical, verbal and mathematical functions. The Arts reside in the right hemisphere. Any denial of sustenance via involvement in the Arts is, in effect, starving half of the brain. Thus, according to Dr. Jean Huston (1977) 'without access to a stimulating arts programme, the student is being systematically cut off from most of the ways in which he can perceive the world. His brain is being systematically damaged. In many ways he is being de-educated.'

While casual interaction with the Arts may yield some positive and pleasing effects, carefully planned interaction through education can bring about profoundly beneficial and deeply satisfying results. It is this carefully planned interaction that should characterize Arts education.

The Visual and Performing Arts Curricula in Visual Arts, Music, Dance and Drama for Forms Four and Five attempt to provide the wherewithal for the teaching/learning environment in the secondary schools to indeed be a stimulating one, one that would not only produce more aesthetically sensitive and visually acute students who through their involvement at this level would be moved to pursue careers and employment in Art related fields but one that can significantly enhance the cultural landscape of Trinidad and Tobago.

VISUAL AND PERFORMING ARTS

SUBJECT PHILOSOPHY

The study of anthropology has provided valuable insight into the activities and way of life of early man through examination of their material culture, oral traditions and other cultural expressions. Indeed, it is through these ritualistic expressions of visuals and performances that peoples are recognized and continue to be recognized over time.

All people, everywhere, have an abiding need for meaning: to connect time and space, experience and event, body and spirit, intellect and emotion. People create Art to make these connections. The Visual and Performing Arts is fundamental to the life of every person. The Arts shape our personal, economic, physical and cultural environment. It demands that all societies imbue in its members a sense of its uniqueness, its cultural heritage, in order to sustain itself.

This sets the backdrop for our Statement of Philosophy for the Visual and Performing Arts which is grounded on the premise that the Arts is essential to the fundamental growth and development of all students. It is fundamental to the human experience and a necessary element to a complete a well rounded education.

We believe that:

- Arts education facilitates and develops a discriminating sensitivity to things we see, experience, use and create. It develops aesthetic awareness and helps students to make informed and conscious judgments and decisions.
- Arts education is essential to the development of citizens in our diverse and multicultural society. It is one of the potent avenues through which communication, understanding and appreciation of diversity and individual differences can be experienced.
- The study and practice of the Arts provide important knowledge and skills such as research, planning, organizing, observing, creative and critical thinking and taking an idea to a finished product. In addition, the VAPA also facilitates skills that relate to general education such as psychomotor development and critical analysis.
- The Arts provide essential linkages between learning and technology. The rich and diverse array of processes and media in the Arts give ample opportunity for development of competencies in the use and understanding of technology.
- The Arts provide balance to the school Curriculum with the right hemispheric-style learning found particularly in the Arts. This provides its own set of unique skills that are highly valuable in assisting learning in other disciplines as well as preparing students for real-life situations.

- The Arts must be taught and understood at the level of experience that involves critical, analytic, historical, technical and creative processes. Students must develop an effective understanding of the meaning and impact of the Visual and Performing Arts in the world in which they live.

VISUAL AND PERFORMING ARTS

SUBJECT GOALS

The Goals of the Visual and Performing Arts are to enable students to:

- acquire the knowledge, skills, attitudes and vocabulary to express themselves in the Visual and Performing Arts to enhance the quality of life;
- enhance their aesthetic sensibilities and capacity for appreciation, enjoyment and relaxation;
- understand and practice issues of justice, equality, democracy, human rights and health within regional and global contexts;
- participate in artistic expressions and be appreciated at all stages of their development
- have an understanding of the history and diversity of our culture which will enrich their experiences and contribute to the development of a better citizen;
- develop a respect for and appreciation of the various practices and beliefs in our society;
- benefit from teaching strategies which cater for different learning styles;
- benefit and enhance their learning through inter-disciplinary strategies;
- recognize the marketable potential of the artistic and cultural expressions;
- recognize and understand the role of technology and develop the competency to use it;
- recognize and appreciate the career opportunities from the study of the Visual and Performing Arts;
- develop a strong awareness of their cultural, historical and social identity in shaping their artistic experiences.

Part 3

VISUAL ARTS

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3. Graphic Design
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5. Textiles
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7. Leather Craft
8. Photography and Film
9. Pottery and Ceramics
10. Fibre Arts
11. Product Design
12. Special Interest Component

LEARNING OUTCOMES, STANDARDS AND BENCHMARKS

The Curriculum Guide for the Visual Arts program offers eleven topics or areas of study. The general and specific objectives for each of these topics are tailored to achieve the Curriculum Standards and Benchmarks as set out in the guide.

Attendant to each Visual Arts Standard are benchmarks at LEVEL 1 and LEVEL 2, each representing expected student attainment levels at: Form 3, N.C.S.E., LEVEL 1 and Form 5, N.C.S.E., LEVEL 2.

Of the eleven topics offered in the Curriculum, students of Forms 4 and 5 are required to select a concentration of three topics or disciplines in the Visual Arts. This selected concentration must not be interpreted as a decreasing of opportunity for students to be exposed to the fullest potential of the goals and objectives of this program.

It is vital therefore, that teachers and Heads of Departments understand the relationships that are intrinsic to the various components of the Curriculum structure: i.e., Goals; Standards; Benchmarks; General and Specific Objectives and Essential Learning Outcomes. These are the vital components which must be recognized as the dynamic engine that drives and guides the delivery of the Curriculum both in and out of the classroom. Each Art lesson should be viewed as a bite-sized attempt at fulfilling the larger Goals and Objectives of the Visual Arts Programme.

Lesson objectives therefore must focus not only on the traditional subject content to which we are accustomed, but, in addition, include and incorporate the broader Goals and Objectives of the Visual Arts Curriculum.

With this awareness and understanding of the Curriculum process, teachers can now ensure that students would be enriched by their involvement and experiences in the Visual Arts, in line with its stated Goals and Objectives. It should be noted that whereas the Standards and Objectives for both levels may be the same, it is the Benchmarks that determine the attainment levels for each group.

The following list details the Learning Outcomes of the Visual Arts Programme over the two years of Forms 4 and 5.

INTENDED LEARNING OUTCOMES OF THE VISUAL ARTS

By the end of Form Five, students will be expected to:

- explore the visual and tactile qualities of selected materials, media and techniques in the creation of works of art and craft;
- manipulate materials in creating works of art and craft;
- create works of art and craft based on observation, memory and imagination;
- demonstrate skills in painting, drawing, modelling, printing, stencilling, and dyeing;
- produce works from specific topics and themes.
- demonstrate knowledge of the elements of design and an understanding of their interrelatedness in the development of works of art and craft;
- communicate through the language (jargon) of art and craft;
- articulate some understanding of the various cultural symbols and images of the various ethnic groups in the society;
- relate their artistic expressions to those of other cultures through the ages;
- value the contribution of art and artists to their lives, their communities, and the society in which they live.
- talk about their work and that of their classmates;
- use suitable terminology and make appropriate references when analyzing.

Content and Performance Standards and Benchmarks

VISUAL ARTS

CONTENT AND PERFORMANCE STANDARDS AND BENCHMARKS

LEVEL ONE AND LEVEL TWO

DRAWING

Standard The creation of drawings using the elements of design

Benchmarks Evidence of the use of varied lines and textures
Use of perspective in drawings
Understanding of the human form
Use of a variety of drawing materials
Utilization of compositional and proportional elements in still- life

PAINTING AND MIXED MEDIA

Standard The creation of paintings using paints and/or mixed media

Benchmarks Evidence of water media techniques
Making pictorial compositions using paints and mixed media
Producing landscape, still-life and figure paintings

GRAPIC DESIGN

Standard The creation of art works using the elements of design

Benchmarks The making of posters, greeting cards, logos, music CD covers, menu cards, banners and signs
Illustration
Utilization of computer graphics

PRINTMAKING

Standards The creation of one colour and two colour prints
The production of an edition of prints

Benchmark Making prints using a lino plate
Making prints using a wood cut plate
Making prints using the stencil and screen printing methods
Making mono prints

THREE - DIMENSIONAL DESIGN, MEDIA AND METHODS

Standard The creation of three-dimensional art works

Benchmarks Production of art works using the subtractive and additive methods
The construction of assemblages

TEXTILES

Standard The creation of surface designs on textiles

Benchmarks Production of textiles using the tie/dye and batik methods
Utilization of various methods in textile design production
Utilization of one, two, three and multi - colour textile designs
Registration in printing of textiles

CERAMICS AND POTTERY

Standard The creation of glazed vessels

Benchmarks History of clay
Utilization of skills and techniques in making ceramic products
Building clay vessels by methods of wheel throwing and hand construction

Production of glazed vessels
Evidence of constructing clay vessels by methods of pinch, slab and coil
Utilization of surface decorating techniques
Produce bisque ware
The ability to operate the kiln

PHOTOGRAPHY AND FILM

Standards The creation of an image on film
The production of moving images
Recording images

Benchmarks History of film and photography
Evidence of an understanding of dark room processes
Expressive use of photographic equipment and techniques
Operating the camera
The black and white print
The colour print
Composition

LEATHERCRAFT

Standard The creation of leather products

Benchmarks Evidence of the manipulation of tools
Preparation of leather
Knowledge of the history of leather
Pattern making and design transfers
Evidence of basic processes of lining, skiving, seaming, pinching and thronging
Application of patina and use of chemicals to treat leather products

FIBRE ARTS

Standard The creation of expressive works of art

Benchmarks History of the woven fabric
Types of weaves
Utilization of the weaving process

PRODUCT DESIGN

Standard The creation of a variety of two and three dimensional objects

Benchmarks Production of designs for products
Making of models for products
Form construction of representational and non-representational products
Product development

SPECIAL INTEREST

Standard Producing a research document

Benchmarks Art research
Documentation
The interview process
Art projects

CRITERIA FOR ASSESSMENT

The skills to be used as criteria for assessing students' performance are:

1. **Craftsmanship**

- (a) Appropriateness of materials/relevance to theme or task
- (b) Level of skill in manipulation of materials/media
- (c) Experimentation

2. **Design/Composition**

- (a) Manipulation of design elements
(line; texture; colour; unity; and aesthetic appeal)
- (b) Unity/functionality

3. **Originality**

- (a) Conceptualization
- (b) Level of personal interpretation

Content Framework

VISUAL ARTS

CONTENT FRAMEWORK

DISTRIBUTION OF TOPICS AND SUB -TOPICS OVER FIVE TERMS

DRAWING

YEAR ONE – TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics
1	DRAWING	Drawing Human Form	Overview Contour and Gesture Drawing
2		Value	Contour Drawing (continued)
3			Value in Drawing
4			High Value Drawings – White
5			Low Value Drawing – Dark to Black
6			High Value Drawing (continued)
7		Still Life	Low Value Drawing (continued)
8			Colour in Drawings
9			Colour in Drawing
10			Exploring Drawing Media
11			Mixing Drawing Media

YEAR ONE- TERM TWO

Week	Field/Component/Strand	Topics	Sub-Topics
1	DRAWING	Figure Drawing	Introduction to human anatomy
2			Gesture (quick): Skeleton
3			Gesture: Head - 4 views
4			Gesture: Upper Torso
5			Thorax/ Spine
6			Arms and Hand
7			Pelvic area, Legs, Feet
8			Total figure/extended Drawings

YEAR ONE – TERM THREE

Week	Field/Component/Strand	Topics	Sub-Topics
1	DRAWING	Perspective Drawing	Construction of 2&3Point Perspective Drawings
2			Construction of 2&3 Point Perspective Drawings
3		Still Life	Rendering Still-Life Objectives in Perspective-circles, Ellipses, Cylinders etc.
4			Rendering Still Life objects in Perspective
5		Perspective	Approximate Perspective Sketching
6			Light and Shadow in Perspective Drawing
7			One- Point Perspective drawings; Looking through/out a window; Looking down a corridor etc.

PAINTING AND MIXED MEDIA

YEAR ONE - TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics
1	PAINTING AND MIXED MEDIA	Design	Survey of Water - based Medium
2			Workshop to support Material and Transfer Image
3		Water Media Techniques	Painting in Water - based Opaque Media; Paste; Gouache and Acrylic
4			Painting in Water- based Opaque Media; Paste; Gouache and Acrylic
5			Painting in Water - based Opaque media; Paste; Gouache and Acrylic
6			Survey of Water Colour Technique
7			Water Colour Washes
8			Water Colour Brush Techniques
9			Water Colour Wet in Wet brush
10			Experimental Techniques (collage)
11			Experimental Techniques (mixed media)

YEAR ONE - TERM TWO

Week	Field/Component/Strand	Topics	Sub-Topics
1	PAINING AND MIXED MEDIA	Design Processes and Water Media Techniques	Survey of Painting Media Techniques
2			Preparation of Support/canvas Stretching, Printing etc.- tools
3			Painting techniques - Landscape
4			Painting techniques - Landscape
5			Painting Techniques: Figure and Portrait
6			Painting Techniques: Figure and Portrait
7			Painting Techniques: Hard Edge
8			Painting Techniques: Soft edges

YEAR ONE - TERM THREE

Week	Field/Component/Strand	Topics	Sub-Topics
1	PAINTING AND MIXED MEDIA	Design Processes and Techniques	Survey of Experimental Techniques
2			Exploration of the use of Collage - paper tissue
3			Using Printed Paper/Burnt Edge
4			Using Low Relief Material
5		Making Pictorial Compositions using Paints and Mixed Media	Combining of Paint with Papers
6			Combining of Paint, Paper and Materials
7			New approach to Mixed Media
8			New approach to Mixed Media
9			

GRAPHIC DESIGN

YEAR ONE – TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics
1	GRAPHIC DESIGN	Fonts Layout/ Composition	Survey of use of Type in Graphic Design
2			Survey of use of Type in Graphic Design
3		Black and White	Application of Basic Type
4			Application of Basic Type
5			Type in Communication Design
6			Type in Communication Design
7			Type in Communication Design
8			Type in Communication Design
9		Positive and Negative	Creating Type Design
10			Creating Type Design
11			Creating Type Design
12			Creating Type Design

YEAR ONE – TERM TWO

Week	Field/Component/Strand	Topics	Sub-Topics
1	GRAPHIC DESIGN	Making of banners, postcards etc.	Survey of the use of Illustration in Communication Design
2			Survey of the use of Illustration in Communication Design
3			Making Postcards, Cartoons, Videos etc.
4			Posters
5		Computer Graphics	Menu cards
6			Brochures and Catalogues
7			Animation

PRINTMAKING

YEAR ONE – TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics
1	PRINTMAKING	Lino Plate	Visual Presentation/Discussion - Relief Printmaking
2			Linoleum Print - Monochrome
3			Linoleum Print - Monochrome
4			Lino Print- Two Colour
5			Lino Print - Reduction
6			Lino Print - Reduction
7		Woodcut Plate	Woodcut - Mono
8			Woodcut - Two Colour
9			Woodcut - Reduction
10			Calligraphy - Mono
11			Calligraphy - Colour

YEAR ONE – TERM TWO

Week	Field/Component/Strand	Topics	Sub-Topics
1	PRINTMAKING	Stencil and Screen Printing	Visual Presentation/Discussion - Screen print/Stenography
2			Building a Screen
3			Building a Screen
4			Stencil Making Proofing
5			Stencil Making Proofing
6			Stencil Making Proofing
7			Stencil Making Proofing
8			Stencil Making Proofing

YEAR ONE – TERM THREE

Week	Field/Component/Strand	Topics	Sub-Topics
1	PRINTMAKING	Monoprint Printing	Visual Presentation/Discussion Painterly Paint - Mono
2			Monotype Processes
3			Monotype Processes
4			Monotype Processes
5			Visual Presentation/Discussion
6			Visual Presentation/Discussion
7			Visual Presentation/Discussion
8			Visual Presentation/Discussion

TEXTILES

YEAR ONE - TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics
1	TEXTILES	Tie and Dye	Survey of Resist Methods Textile Designs
2			Tie-dye Techniques
3			Tie-dye Technique
4			Fold-dye Techniques
5			Fold-dye Techniques
6			Survey of Batik Textiles
7			Preparing Fabric/Design Transfer
8		Batik	Applying Wax to Design
9			Dye Application to Batik
10			Dye Application to Batik
11			Tritils (stitching)

YEAR ONE – TERM TWO

Week	Field/Component/Strand	Topics	Sub-Topics
1	TEXTILES	Registration	Survey of Block Printing methods for Textiles
2			Registration of Multiple Block Single Colour Textiles
3			Registration of Multiple Block Colour Textiles
4			Continuous Design Block Print
5		Multi Colour Textile Designs	Survey of Screen Printing method for Textile
6			Registration of One Colour Screen Textiles
7			Registration of Multi-Colour Screen Textiles
8			Continuous Design Screen Textiles

YEAR ONE – TERM THREE

Week	Field/Component/Strand	Topics	Sub-Topics
1	TEXTILES	Various Methods in Textile Design	Survey of Experimental Surface Design
2			Combination of Surface Design Methods
3			Combination of Surface Design Methods
4			Combination of Surface Design Methods
5			Collage - Found Object Block or Plate Making
6			Collage - Found Object Plate Making
7			Print from Collage -Found Object
8			Printing from Collage- Found Object
9			

THREE-DIMENSIONAL DESIGN, MEDIA AND METHODS

YEAR ONE – TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics
1	THREE-DIMENSIONAL DESIGN, MEDIA AND METHODS	Subtractive Process	Survey of Subtractive Sculpture
2			Casting Blocks for Subtractive Sculpture
3			Carving Plaster Blocks
4			Carving Stone
5			Carving Wood
6		Additive Process	Carving other Materials - Plastic, Wax
7			Survey of Additive Sculpture
8			Building Armatures for Modelling
9			Modelling Clay (continued)
10			Modelling Plaster
11			Modelling Plaster (continued)

YEAR ONE - TERM TWO

Week	Field/Component/Strand	Topics	Sub-Topics
1	THREE-DIMENSIONAL DESIGN, MEDIA AND METHODS		Survey of Casting Methods
2			Making Forms for Casting
3			Making Forms for Casting
4			Making Forms for Casting
5			Making Forms for Casting
6			Pouring Moulds with Plastic
7			Making Moulds in Rubber
8			Casting Rubber Moulds

YEAR ONE- TERM THREE

Week	Field/Component/Strand	Topics	Sub-Topics
1	THREE-DIMENSIONAL DESIGN, MEDIA AND METHODS	Assemblage	Survey of Assemblage in Sculpture
2			Collecting Materials for Assemblage
3			Collecting Materials for Assemblage
4			Strapping Materials in Assemblage
5			Welding Materials in Assemblage
6			Welding Materials in Assemblage
7			
8			
9			
10			
11			

LEATHER CRAFT

YEAR ONE - TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics	
1	LEATHER CRAFT	History of Leather	Development of Leather	
2			Classification of Leather	
3		Preparation of Leather	Tanning Process	
4			Tanning Process	
5			Product Application	
6			Market Procurement	
7			Tools and Equipment	Establish Workspaces
8				Survey of Tools, Equipment, Machinery
9		Survey of Tools, Equipment, Machinery		
10		Application of Tools, Equipment		
11		Application of Tools Equipment		
12		Tool Making and Innovations		

YEAR ONE – TERM TWO

Week	Field/Component/Strand	Topics	Sub-Topics
1	LEATHER CRAFT	Basic Processes	Design Limitations in Leather
2			Pattern Making and Transfer
3			Lining, Skiving
4			Seaming, Punching, Toughing
5			Fastening, Sewing, Lacing and Banding
6			Plaiting and Weaving Techniques
7			Appliqué Patchwork and Closing
8			Laminating and Forming

YEAR ONE – TERM THREE

Week	Field/Component/Strand	Topics	Sub-Topics
1	LEATHER CRAFT	Patina	Survey of Leather Finishes
2			Colouring Leather; Colour Mixing; Edging
3			Leather Examples: Leagues; Cresting; Antiquing
4			Marking Pens; Tie Dye Batik and Black Printing
5		Pattern Making and Design Transfers	Tooling; Modeling; Embossing
6			Stamping; Carving; Burning
7			
8			
9			
10			

PHOTOGRAPHY AND FILM

YEAR ONE – TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics
1	PHOTOGRAPHY AND FILM	History	Survey of Development of Photography (technical; history)
2		Equipment and Techniques	Camera Types and Basic Components
3			Camera Types and Components
4			Lenses; Focal Length, Aperture
5			Lenses Types and Application
6			Lenses: Depth Field Abbreviation
7			Film Structure and Characteristics
8			Film Contrast and Colour Sensitivity
9			Paper Types and Contract
10			Papers Weight and Surface
11			

YEAR ONE – TERM TWO

Week	Field/Component/Strand	Topics	Sub-Topics
1	PHOTOGRAPHY AND FILM	Equipment and Techniques	Exposure Effects Devices
2			Lighting Method: Artificial etc.
3		Operating the Camera	Filters Use and Application
4			Camera Work
5		Black and White Prints	Black and White Processing
6			Black and White Printing
7		Colour Prints	Colour Processing
8			Colour Printing

YEAR ONE – TERM THREE

Week	Field/Component/Strand	Topics	Sub-Topics
1	PHOTOGRAPHY AND FILM	Composition	Close-up and Action Photography
2			Close-up and Action Photography
3			Camera/Paint Alternative
4			Camera/Print Alternative
5			Aesthetic Approach Seeing Apperception
6			Aesthetic Approach Elements of Composition
7			Aesthetics Approached Social Modes

POTTERY/CERAMICS

YEAR ONE – TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics
1	POTTERY/CERMAMICS	History and Properties of Clay	Formation of Clay Types
2			Clay Bodies, Historical Use
3			Preparation of Clay
4		Pinch Technique	Advert Pinch Project
5			Advert Pinch Project (continued)
6		Coil Technique	Coiling
7			Coiling
8			Coiling
9		Slab Technique	Slab Construction
10			Slab Construction
11			Combined Techniques

YEAR ONE – TERM TWO

Week	Field/Component/Strand	Topics	Sub-Topics
1	POTTERY/CERAMICS	History of Clay	Historical Perspective
2			Wedging, Centering
3		Wheel and Hand Techniques	Throwing Forms : Cylinder
4			Throwing Forms: Bottle
5			Throwing Forms: Bowl
6			Use of Aids
7			Surface Decoration
8		Appendages II	

YEAR ONE – TERM THREE

Week	Field/Component/Strand	Topics	Sub-Topics
1	POTTERY/CERAMICS	The Kiln	Early Kilns: historical data
2			Modern kilns: fuels, electric
3			Loading
4		Bisque Firing Glazing	The Bisque
5			The Glaze
6		The Kiln	Reduction Firing
7		Glazing	Raku Firing
8			Lead and Salt Glaze Firing
9			
10			
11			
12			

FIBRE ARTS

YEAR ONE – TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics
1	FIBRE ARTS	Fibre Types	Fibre Preparation
2		Types of Weaves	Fibre Identification
3			Dyeing Natural Fibres
4			Finger Weaves
5			Straw Weaving –2-D
6		Display of Knotting, Crotchet	Straw Weaving – 3-D
7			Straw Weaving – 3-D
8		Mixed Media	Knotting Techniques
9			Knitting/Crochet Techniques
10			Knitting/Crochet Techniques
11			3-D Fibre Design: Mixed Media
12			3-D Fibre design: Mixed Media

YEAR ONE – TERM TWO

Week	Field/Component/Strand	Topics	Sub-Topics
1	FIBRE ARTS	Weaving Process	Four- Harness Loom Parts and Function
2			Frame Loom Construction
3			Weave Drafting
4			Weave Drafting : Tabby
5			Weave Drafting: Twills
6			Warping a Four Harness Loom
7			Warping a Four Harness Loom
8			Threading a Four Harness Loom
9			Weaving Plain Weave
10			Weaving: Twills
11			Weaving: Twills
12			Finishing Woven Fabrics

YEAR TWO– TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics
1	FIBRE ARTS	Tapestry	Tapestry Design
2			Tapestry Design
3			Warping a Tapestry Loom
4			Interpreting, Transferring Tapestry Design
5			Tapestry Weaving
6			Tapestry Weaving
7			Tapestry Weaving
8			
9			
10			
11		History of the Woven Fabric	History of Weaving
12			History of Weaving

PRODUCT DESIGN

YEAR ONE – TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics
1	PRODUCT DESIGN	Production of Designs	Principles of 3-D Design
2			Isometric Drawings
3			Isometric Drawings
4			Perspective Rendering
5			Orthographic Drawing
6			Computer Aided 3-D Design
7			Computer Aided 3-D Design
8			Computer Aided 3-D Design
9			Computer Aided 3-D Design
10			The Exploded View
11			Sketching and Shading Techniques
12			Texture, Shadow

YEAR ONE – TERM TWO

Week	Field/Component/Strand	Topics	Sub-Topics
1	PRODUCT DESIGN	Form Construction of Representational and Non-Representational Products	Ergonomics
2			Scale and Proportion
3			Cultural Artifacts
4			Cultural Artifacts
5			Identifying Commercial and Man-made Materials
6			Impact of Technology on Design

YEAR TWO – TERM ONE

Week	Field/Component/Strand	Topics	Sub-Topics
1	PRODUCT DESIGN	Model Making Product Development	3D Paper Construction
2			3D Paper Construction
3			Additive and Reductive Model Making
4			Additive and Reductive Model Making
5			
6			
7			
8			Computer Aided Design
9			Computer Aided Design
10			Form and Shape Transformation
11			Origami Techniques
12			Origami Techniques

SPECIAL INTEREST COMPONENT

YEAR TWO

Week	Field/Component/Strand	Topics	Sub-Topics
1	SPECIAL INTEREST COMPONENT	Art Research	Identifying and Selecting Special Interest
2			Outlining Study Objectives
3			Individual Research
4			Career Choices
5		The Interview Process	Interviews, Hands-on Experience
6		Documentation	Documentation
7		Art Projects	Developing Personal Artworks or Project
8			Consultation and Reviews
9		Portfolio and School-Based Assessments	Displaying of Artwork
10			Performances
11			Written Presentations
12			Discussions and Critiques

Curriculum Content

VISUAL ARTS

CURRICULUM CONTENT

1. Drawing
2. Painting and Mixed Media
3. Graphic Design
4. Printmaking
5. Textiles
6. Three Dimensional Design, Media and Methods
7. Leather Craft
8. Photography
9. Pottery and Ceramics
10. Fibre Arts
11. Product Design
12. Special Interest Component

TOPIC 1: DRAWING

GENERAL OBJECTIVES

At the end of Form Five (5), students will be able to:

- develop their ability to visually analyze and interpret their environment and experiences through the medium of drawing
- recognize the expressive power of line
- develop visual literacy

Sub - topics

1. Still Life Drawing (contour and detail drawing)
2. Figure Drawing
3. Perspective, Architectural, Geometric
4. Value, Colour and Mixed Media

TEACHING/LEARNING STRATEGIES

- Visual presentations of drawing types, techniques and media
- Student/teacher discussion
- Supervised studio work
- Display and critique

RESOURCES

- Film and video
- Drawing tables
- Pencils, kneaded erasers, stumps, regular erasers, crayons, crite crayons, pastels, charcoals, drawing inks, drawing pens, decorative sprays
- Drawing stock (papers)

EVALUATION

- Observation of studio practices including safety
- Display of finished work
- Critique

Sub-topic 1: Still Life Drawing (Contour and Details)

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- create drawings of objects of various shapes, textures and values
- manipulate a variety of drawing media (pencils, coloured pencils, pastels, charcoal, crayons, markers) to visually interpret their observations
- organize objects into good compositional arrangements
- develop their ability to observe detail

CONTENT

- Ways of observing objects
- Elements of design line, value, form texture, colour
- Manipulation of drawing media – rendering of skills
- Clinical observation of the aesthetic elements
- Compositional principles such as balance and placement

Sub – topic 2: Figure Drawing

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- relate to the human figure through the uses of line, shape, value, colour
- use a variety of drawing media to express images of the human figure
- critique their own work and that of local and international artists

CONTENT

- Study of drawings of human figure through time
- Study of human anatomy for artists
- Study of value and colour on human figure
- Study of a variety of styles and approaches to figurative drawing
- Techniques of finishing and presentation of figurative drawings
- Study a variety of drawing media

Sub – topic 3: Perspective

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- produce drawings using linear perspective

CONTENT

- Study of one- point perspective
- Study of two- point perspective
- Light and shade in perspective

Sub- topic 4: Value, Colour and Mixed Media

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- demonstrate the use of value, colour and the combination of drawing media by incorporating these elements in drawings
- analyze the drawings of other artists to reflect their unique approach to the use of value, colour and mixed media
- apply the elements of value, colour and the combination of media to a variety of drawing topics e.g., still life, life drawings, environments and manipulation drawings

CONTENT

- Use of value in drawings on a range of topics through a variety of conventional and new drawing media
- The use of colour through a variety of media in drawings of different topics and styles
- Techniques of combining various types of media in drawing projects, media, tools and materials used in drawing

TOPIC 2: PAINTING AND MIXED MEDIA

GENERAL OBJECTIVES

At the end of Form Five (5), students will be able to:

- demonstrate an understanding of the media and processes of printing and mixed media
- analyze traditional and contemporary approaches to painting and mixed media
- develop a variety of skills and techniques in painting and mixed media

Sub-topics

1. Water Media Techniques
2. Experimental Techniques (Collage, Mixed Media, Computer)

TEACHING/LEARNING STRATEGIES

- Visual presentations of traditional and contemporary works and techniques in painting and mixed media
- Student/Teacher discussions
- Demonstrations
- Supervised studio work
- Display and critique

RESOURCES

- Film, video, slides
- Painting studio
- Tools, equipment
- Supports (canvas, paper, boards, wall surfaces)
- Varied paint media

EVALUATION

- Observation of studio practices including safety
- Display of finished work
- Critique

Sub- topic 1: Water Media Techniques

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- identify traditional and contemporary paintings and mixed media expressions
- use media, tools, techniques and processes to create works in painting and mixed media
- engage in critical discussion on media, techniques and processes of paintings and mixed media expressions

CONTENT

- Preparation of support material and image transfer
- Use of water- based and opaque media – poster-paints, gouache and acrylic
- Watercolour techniques
- Exploration of stylistic approaches to water media expressions

Sub - topic 2: Experimental Techniques

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- identify traditional and contemporary approaches to collages, mixed media and other experimental work
- use media, tools, techniques and processes to create works in collage / mixed media
- engage in critical discussion of media, techniques and processes in collage and mixed media

CONTENT

- Study of traditional and contemporary approaches to collage and mixed media
- Use media, tools and techniques to create collage and mixed media works
- Use of a variety of pages in collage and mixed media applications
- Use of a combination of painting media in mixed media applications
- Use of a combination of papers and paint in mixed media applications

TOPIC 3: GRAPHIC DESIGN

GENERAL OBJECTIVES

Students will be able to:

- analyze traditional and contemporary media and processes in graphic design
- use appropriate as well as alternative media and technology to produce a graphic design
- develop a variety of skills and techniques in graphic design.

Sub - topics

1. Illustrations
2. Computer Graphics

TEACHING/LEARNING STRATEGIES

- Visual presentations of graphic solutions to communication problems
- Student/Teacher discussions
- Demonstrations
- Supervise studio work
- Display and critique

RESOURCES

- Film, video and skills
- Tools, equipment, materials
- Papers
- Inks, paints
- Computer hardware and software

EVALUATON

- Observation of studio practices, including safety
- Display of finished work
- Critique

Sub –topic 1: Illustrations

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- apply concepts of illustrations to communication design problems
- identify traditional and contemporary trends with the use of illustrations in communication design
- engage in critical discussion on the use of illustrations in design

CONTENT

- The study and use of illustrations in communication design
- Creating illustration for specific design problems

Sub- topic 2: Computer Graphics

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- select appropriate graphic programs for application to graphic design problems
- identify and use a range of graphic software available
- engage in critical discussion on the use of computer graphics in specific applications

CONTENT

- Exploring appropriate computer software

TEACHING/LEARNING STRATEGIES

- Visual presentations of the use of computer graphics
- Teacher/student discussions
- Demonstrations
- Supervised studio work
- Display and critique

RESOURCES

- Film, video, slides
- Computer graphic programs
- Computers, printers, consumables

EVALUATION

- Observation of studio practices
- Display of finished work
- Critique

TOPIC 4: PRINTMAKING

GENERAL OBJECTIVES

At the end of Form Five (5), students will be able to:

- analyze traditional and contemporary media/ processes in printmaking
- use appropriate, as well as alternative media and technology to produce works of art
- develop a variety of skills and techniques in printmaking.

Sub- topics

1. Relief Printmaking
2. Stencil Printmaking

TEACHING/LEARNING STRATEGIES

- Visual presentation of Printmaking disciplines, techniques and media
- Teacher/student discussion
- Demonstration
- Supervised studio work
- Display and critique

RESOURCES

Print Studio

- Studio equipment (presses, rollers etc)
- Specialized printing papers
- Specialized printing inks
- Chemicals, solvents and additive

EVALUATION

- Observation of studio practices including safety
- Display of finished work
- Critique

Sub –topic 1: Relief Printmaking

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- produce editions of relief prints to communicate ideas and concepts in a variety of relief media.
- identify traditional and contemporary styles and techniques in relief printmaking.
- critique their own work and the work of other local and international printmakers.

CONTENT

- Introduction to the use of tools, equipment and materials used in relief printmaking
- Exploration of linoleum, wood and collagraphic materials as blocks and plates.
- Exploration of proofing techniques
- Multiple colour printing and registration techniques.
- Methods of presentation of prints and conventions related to edition making

Sub–topic 2: Stencil Printmaking

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- produce editions of screen prints to communicate ideas and concepts in a variety of techniques
- identify traditional and contemporary styles and techniques in screen printing
- critique their own work and the work of other local and international artists

CONTENT

- Study of traditional and contemporary styles and techniques of screen printing
- The paper stencil
- The block- out stencil method
- The film stencil method
- The photographic stencil method
- Multicolour printing techniques

TOPIC 5: TEXTILES

GENERAL OBJECTIVES

At the end of Form Five (5), students will be able to:

- analyze traditional and contemporary media and processes in textile design
- create surface design on textile using media and processes
- develop a variety of skills and techniques in textile design
- engage in critical discussion on traditional and contemporary movements in textiles

Sub - topics

1. Resist Methods
2. Print Methods
3. Experimental Surface Design

TEACHING/LEARNING STRATEGIES

- Visual presentation of textiles
- Student/teacher discussion
- Demonstration
- Supervised studio work
- Display and critique

RESOURCES

- Film, video, slides
- Studio equipment – stoves, pots, screens
- Dyes, paints, brushes and other tools
- Studio tables

EVALUATION

- Observation of studio practices including safety
- Display of finished work
- Critique

Sub – topic 1: Resist Methods

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- create textiles using traditional and contemporary media and processes
- manipulate a variety of media, tools, materials to create textiles
- critique traditional and contemporary textiles

CONTENT

- Survey of tie-dye techniques and processes
- Survey of batik processes
- Tritile (stitching)

Sub - topic 2: Print Methods

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- analyze traditional and contemporary media and processes in textile
- create textile using traditional and contemporary media and processes
- manipulate a variety of media tools and materials to create textiles
- engage in critical discussion on traditional and contemporary media and processes in textiles

CONTENT

- Study of block printing methods on textiles
- Study of screen printing methods on textiles
- Free form printing on textiles

Sub - topic 3: Experimental Design

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- analyze traditional and contemporary media and processes in textile design
- create textiles using experimental surface design techniques and a combination of techniques
- engage in critical discussion on textiles

CONTENT

- Use of experimental methods to apply surface design to textiles
- Combine traditional and contemporary methods of textiles surface design

TOPIC 6: THREE - DIMENSIONAL DESIGN, MEDIA & METHODS

GENERAL OBJECTIVES

At the end of Form Five (5), students will be able to:

- apply knowledge of elements and principles of designs to create three dimensioned works of art
- utilize a variety of media and processes in creating 3-D works of art
- analyze traditional and contemporary 3-D works by local and international artists.

Sub - topics

1. Subtractive
2. Additive
3. Assemblage
4. Environmental Sculpture and Crafts

TEACHING/LEARNING STRATEGIES

- Visual presentation of all forms of sculpture, 3-D forms and crafts
- Student/Teacher discussion
- Demonstration
- Supervised studio work
- Display and critique

RESOURCES

- Sculpture studio
- Tools, equipment and materials
- Sculpture and craft materials
- Film and video

EVALUATION

- Observation of studio practices including safety
- Display of finished work
- Critique

Sub-topic 1: Subtractive

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- identify the materials, processes and techniques of subtractive sculpture
- relate to the history of sculptures of subtractive processes and materials
- identify the tools and equipment used in the making of subtractive sculpture
- create simple subtractive sculptures on various themes using a variety of materials
- engage in critical discussion on the history, materials, processes and techniques of subtractive sculpture

CONTENT

- Study of the technique of carving hard materials to produce sculpture
- Study of the history of traditional and contemporary carving
- Carving soap, plaster blocks, stone, wood, plastic and wax
- Use of graphic programs to aid in 3-D design of subtractive sculpture such as plastic

Sub - topic 2: Additive

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- identify the materials, processes and techniques of additive sculpture
- relate to the history of sculpture of additive processes and materials
- identify the tools and equipment used in making additive sculpture
- create simple additive sculpture on various themes using a variety of materials
- engage in critical discussion on the history, materials, processes and techniques of additive sculptures.

CONTENT

- Study of the technique of modelling soft materials to produce sculpture
- Study of the history of traditional and contemporary carving additive processes
- Study of modelling malleable material e.g., modelling clay, clay plaster
- Making of armatures to support malleable materials
- Use of paper to make additive forms (papier maché)

Sub- topic 3: Assemblage

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- identify the materials, processes and techniques of assemblage
- identify traditional and contemporary expressions in assemblage
- create sculpture on various themes using the approach of assemblage
- engage in critical discussion on the history, materials, processes and techniques relating to assemblage

CONTENT

- Study of the history of traditional and contemporary approaches to assemblage
- Study of the processes of assemblage tools, materials, methods: adhesives - banding, adhesive tapes, rope, wire - strapping, solvents, welding rods, welding
- Creating sculpture on a variety of themes and materials using the approach of assemblage

Sub-topic 4: Environmental Sculpture and Crafts

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- identify the materials, processes and techniques used in environmental sculpture and crafts.
- identify traditional and contemporary expressions in environmental sculpture and crafts.
- create craft on a variety of themes using traditional and contemporary craft materials such as clay, wood, metal, glass, hand- made paper and a combination of materials
- engage in critical discussion on the history, materials, processes and techniques of environmental sculpture and crafts.

CONTENT

- Study of the history of traditional and contemporary approaches to environmental sculpture and crafts
- Processes in creating craft pieces in clay, wood, metal, glass, hand- made papers and the combination of media
- Create craft pieces using a range of media

TOPIC 7: LEATHER CRAFT

GENERAL OBJECTIVES

At the end of Form Five (5), students will be able to:

- demonstrate knowledge and understanding of the media and processes of leather craft
- analyze traditional and contemporary approaches to leather craft
- develop a variety of skills and techniques of leather craft

Sub - topics

1. Properties of Leather
2. Basic Processes
3. Leather Projects (Clothing, Footwear)

TEACHING/LEARNING STRATEGIES

- Visual presentation of leather design projects, techniques, tools and finishes
- Student/teacher discussion
- Demonstration
- Supervised studio work
- Display and critique

RESOURCES

- Leather craft studio
- Studio equipment (tools, equipment)
- Leather stack
- Chemicals, stains
- Accessories

EVALUATION

- Observation of studio practices, including safety
- Display of finished work
- Critique

Sub – topic 1: Properties of Leather

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- identify the traditional and contemporary processes and uses of leather in the content of its physical properties
- develop an appreciation of leather types and application to specific projects, products and uses

CONTENT

- Defining leather, tanning processes, physical properties of leather
- Classification of leather, leather application to product and uses, market and procurement

Sub – topic 2: Basic Processes

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- demonstrate basic processes of leather craft
- use basic processes to create projects in leather craft

CONTENT

- Design consideration in relation to the limitation of leather
- Pattern making and transfer of design to materials
- Using basic processes such as lining, skiving, seaming, punching, thronging in leather craft
- Using processes such as fasteners, sewing, lacing and bonding in leather craft

Sub – topic 3: Leather Projects (Clothing, Footwear)

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- produce leather craft projects using the full range of skills of techniques, processes and finishes
- document the process of production
- analyze and discuss the process of established and individual projects
- develop practices in the use of the full range of skills and techniques in leather craft

CONTENT

- Selecting project and gathering design information and data
- Preparing sketches for transfer to leather
- Selecting materials for projects
- Project execution, production process
- Applying finishes and accessories
- Use of cleaners, conditioners, polishes etc.
- Construction of clothing and related processes
- Construction of footwear and related processes

TOPIC 8: PHOTOGRAPHY AND FILM

GENERAL OBJECTIVES

At the end of Form Five (5), students will be able to:

- demonstrate knowledge and understanding of the media and processes of photography and film
- use the media and processes of film and photography to create works of art
- develop a variety of skills and techniques in film and photography

Sub - topics

1. History of Photography
2. Tools (Cameras, Lenses; Exposure/Lighting; Film and Papers; Filters)
3. Digital Photography (Filmless Photography)

TEACHING/LEARNING STRATEGIES

- Visual presentations of media, principles and techniques of film and photography
- Student/Teacher discussion
- Demonstrations
- Supervised studio work
- Display and critique

RESOURCES

- Photo studio
- Equipment (cameras, darkroom/printing)
- Film, paper
- Chemicals

EVALUATION

- Observations of studio practices including safety
- Display of finished work
- Critique

Sub – topic 1: History of Photography

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- relate to the technical and pictorial history of photography
- engage in critical discussions on movements and trends in the practice of photography
- analyze photographic work in terms of technique and aesthetics

CONTENT

- The innovation and development of photography
- The development of modern cameras and film
- The recording impulse: Port, Landscapes, Documentary, Photo journalism
- The study of aesthetic movements in photography

Sub – topic 2: Tools (Cameras, Lenses, Film and Papers)

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- identify the basic tools of photography:
- select appropriate tools for photographic assignments
- operate tools to create simple photographic assignments
- understand the operating processes of photographic tools

CONTENT

- Study of the camera, basic components, types, file format and shutters
- Study of lenses, focal length, relative aperture, depth of field, lens types and application, lens abbreviations
- Study of film, structures, variable film characteristics such as speed, contact, colour sensitivity, colour film and special purpose films
- Study of papers (black and white, colour) paper content, paper thickness (weight) and paper surface

Sub – topic 3: Digital Photography (Filmless Photography)

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- relate to the techniques and processes of digital photography
- use digital media and associated software to make and manipulate digital images for all forms and applications
- analyze digital photographic work in terms of techniques and aesthetics

CONTENT

- The study of the history of digital photography
- The study of the digital camera and storage media
- The use of related software for management, storage and manipulation of digital image
- Development of the ability to assess and make critical judgment of digital images

TOPIC 9: POTTERY AND CERAMICS

GENERAL OBJECTIVES

At the end of Form Five (5), students will be able to:

- demonstrate knowledge and understanding of the media and processes used in the design and making of ceramics and pottery
- appreciate cultural experiences and expressions through the study of indigenous, historical and contemporary artwork
- develop a variety of skills and techniques in ceramics and pottery.

Sub - topics

1. History and Properties of Clay
2. Hand Construction Methods
3. Throwing Techniques
4. Firing Processes
5. Glazes and Finishes

TEACHING/LEARNING STRATEGIES

- Visual presentation of principles and techniques of ceramics and pottery
- Student/teacher discussion
- Demonstrations
- Supervised studio work
- Display and critique

RESOURCES

- Ceramics studio
- Studio equipment (kilns, wheels, tools)
- Clay bodies
- Glaze bodies
- Chemicals, oxides, additives

EVALUATION

- Observation of studio practices, including safety
- Display of finished work
- Critique

Sub – topic 1: History and Properties of Clay

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- relate the history and properties of clay
- engage in critical discussions on the development of ceramics and pottery
- create works in ceramics and pottery based on historical trends.

CONTENT

- Study of the history and the development of ceramics and pottery
- Study of the properties of clay – formation of clay; clay types; clay bodies; tests for clay bodies; quartz inversion; clay preparation

Sub – topic 2: Hand Construction Methods

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- identify traditional and contemporary styles and techniques of hand construction in ceramics and pottery
- construct a range of products using hand construction methods for clay bodies
- engage in critical discussion on styles and techniques in hand constructed ceramics and pottery

CONTENT

- Study of traditional styles and techniques of hand construction methods
- Preparation of clay, building pinch pots, modeling clay forms, coiling clay forms, building slab forms, combining hand constructed methods, building with molds, using special hand building techniques
- Surface decorating techniques of hand constructed forms

Sub – topic 3: Throwing Techniques

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- identify traditional and contemporary styles and techniques of wheel throwing pottery
- construct a range of products using wheel thrown techniques from a variety of clay bodies
- engage in critical discussions on styles and techniques of wheel thrown pottery

CONTENT

- Introduction to throwing on the wheel
- Design and properties of the wheel
- Preparing clay for throwing
- Centering, opening, lighting, throwing specific forms such as cylinders, bowls, bottles
- Using throwing aids, throwing problems, trimming, adding appendages (handles, spouts, lids), making multiple section forms
- Surface decorating techniques of thrown forms

Sub - topic 4: Firing Processes

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- explain kiln operation and firing processes
- safely and efficiently manage the firing process
- engage in critical discussion on styles and techniques of kiln operation

CONTENT

- Study of early kiln design and function
- Study of modern kiln design and function
- Study of fuel kilns and operation
- Study of electric kilns
- Loading and fusing process – care and other temperature gauges
- The bisques fusing, chemical changes, cooling procedures
- Glaze firing, reduction firing, raku firing, salt glaze firing
- Kiln construction

Sub – topic 5: Glazes and Finishes

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- glaze and finish ceramic pieces
- identify glazes and glazing techniques
- display knowledge of glaze preparation and application
- engage in critical discussion on glaze and glaze finishes

CONTENT

- Study of the structure of glaze
- Simple formulation of glazes
- High-fine and low-fine glaze texts
- Glaze types
 - high-fine glazes
 - medium-fine glazes
 - low-fine glazes
 - alkaline glazes
- Special glaze effects
 - ash glazes
 - salt glazes
 - raku glazes
 - reduction glazes
 - mat glazes
 - crackle glazes
- Glaze calculations – glaze triangle, formulas, chemicals

TOPIC 10: FIBRE ARTS

GENERAL OBJECTIVES

At the end of Form Five (5), students will be able to:

- demonstrate an understanding of design elements and principles of art and design through the medium of fiber-arts
- create expressive works of arts
- recognize the value of indigenous material in the process of art making
- identify cultural and environment relationships in the study and creation of fibre arts.

Sub - topics

1. Off Loom Weave Techniques
2. Loom Weaving: Frame Loom, Tapestry, Floor Loom, Inkle, Black Strap
3. History of Fibre Arts

TEACHING/LEARNING STRATEGIES

- Studio demonstrations
- Studio, gallery visits
- Lecture/consultation with Social Studies Department. (history, cultural heritage)
- Practical studio work
- Collaboration with Technical Education Department (loom building)
- Video presentations
- Studio practice

RESOURCES

- Floor looms, inkle looms
- Woodwork shop/tools and lumber
- Yarns and fibres
- Weaving accessories
- Dyes and paints
- Library
- Studio workshop
- Display area
- Internet

EVALUATION

- Student demonstrations
- Display and critique
- Journals
- Book report
- Portfolio
- Class participation

Sub – topic 1: Off Loom Weave Techniques

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- demonstrate the expressive use of fibre through the process of weaving.
- demonstrate their understanding of design elements and principles by using off-loom techniques in the creation of fibre art.
- manipulate a variety of fibre materials to create 2 and 3- dimensional works of art.

CONTENT

- Selecting and preparing local fibre material
- Finger weaving, straw weaving, knotting
- Paper making techniques
- Crochet
- Knitting
- Basketry

Sub – topic 2: Loom Weaving

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- describe the features and operations of a variety of looms
- build and operate a simple loom
- use floor looms to create woven artwork on themes that reflect cultural and environment concerns
- analyze fibre works done by artist in the local and wider community

CONTENT

- Operation of a floor loom; two and four harness
- Four harness weave structures: tabby twills, double
- Design and construction of tapestry
- Textile history of woven fabric
- Carpentry

Sub - topic 3: History of Fibre Arts

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- make meaningful connections between fibre arts, culture and environment
- analyze the process and cultural significance of indigenous fibre arts
- view and appreciate fibre artifacts as part of our cultural heritage.

CONTENT

- Identification of traditional and contemporary fibre artwork, locally and regionally.
- Historical significance of fibre art forms as functional and decorative products locally and in other cultures.
- Fibre artifacts as cultural heritage

TOPIC 11: PRODUCT DESIGN

GENERAL OBJECTIVES

At the end of Form Five (5), students will be able to:

- understand relationships between form and function
- apply knowledge of design elements and principles to create two and three - dimensional objects
- utilize a variety of media and processes in creating 2 and 3- D objects
- analyze the application of design, material and function in a variety of commercial and artistic products.

Sub - topics

1. Design Rendering
2. Form and Function: Representational and Non - Representational Forms
3. Model Making – Form Construction
4. Product Development

Sub – topic 1: Design Rendering

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- produce isometric and orthographic drawings
- create computer aided 3-D designs
- develop sketching and shading techniques

CONTENT

- Isometric and orthographic drawings
- Appropriate computer software
- Light and shade techniques

Sub – topic 2: Form and Function

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- incorporate scale and proportion in art works
- utilize cultural artifacts and technology
- identify commercial and man-made materials as resources.

CONTENT

- Drawing exercises in proportion and scale
- Knowledge of available technology and existing artifacts
- Appropriate resources

Sub – topic 3: Model Making

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- construct three-dimensional paper works

CONTENT

- The creation of three-dimensional art works

Sub – topic 4: Product Development

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- incorporate computer aided designs
- use techniques in Origami.

CONTENT

- Identification of traditional and contemporary fibre art work, locally and regionally
- Historical significance of fibre art forms as functional and decorative products locally and in other cultures
- Fibre artifacts as cultural heritage

TEACHING / LEARNING STRATEGIES

- Guest lectures, teacher, student discussions
- Demonstrations
- Studio visits, field trips
- Library research
- Studio work
- Field study/data collecting
- Display, document, critique

RESOURCES

- Drawing materials and equipment
- Computer
- C.A.D. software and peripherals.
- Library – research materials
- Master craft persons/factory, production facility
- Model- making media and equipment

EVALUATION

- Studio practice
- Document review
- Product testing
- Critiquing

SPECIAL INTEREST COMPONENT

Sub - topics

1. Art Research
2. Documentation
3. Interviews
4. Art Projects

Sub – topic 1: Art Research

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- identify a research topic
- plan, design and implement a research project.

CONTENT

- Research methods

Sub – topic 2: Documentation

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop an understanding of the various processes involved in research.

CONTENT

- Layout
- Content
- Glossary
- Bibliography

Sub – topic 3: Interviews

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- conduct interviews.

CONTENT

- Appropriate questions
- Recording devices

Sub – topic 4: Art Projects

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- produce and compile material for an art project

CONTENT

- Portfolio
- Exhibition
- Critique

Bibliography

Maharaj, Shastri *Visual Arts for Secondary Schools* San Fernando, Trinidad: Caribbean Educational Publishers, 2000

Part 4

MUSIC

CONTENTS

Content and Performance Standards and Benchmarks

Content Framework

Curriculum Content

TOPICS

1. General Musicianship
2. Listening and Appraising
3. Organology
4. Composing
5. Performance

Lesson Plan

Content and Performance Standards and Benchmarks

MUSIC

MUSIC

CONTENT AND PERFORMANCE STANDARDS AND BENCHMARKS

Platforms

Standard 1: *Creative Expression*

Students apply knowledge and demonstrate an understanding of creative work on the Visual and Performing Arts in various forms.

Standard 1: *Vocal Music*

Students apply vocal skills in performing a varied repertoire of Music - alone and with others.

Level 1

Benchmarks

- Sing easy vocal music, written in modest ranges.
- Sing vocal music representing different genres/styles and cultures e.g., folk, parang, calypso and soul.
- Sing with good breath control, expression and technical accuracy - appropriate timbre, intonation, diction, correct pitch and rhythm.
- Sing expressively and with appropriate dynamics, phrasing and with intonation - respond to cues of conductor.
- Sing music written in two or more parts.

Level 2

Benchmarks

- Sing varied repertoire of vocal music with expression and technical accuracy (moderate level of difficulty- pay attention to phrasing, interpretation, rhythm, keys)
- Sing songs written for four parts (with and without accompaniment)
- Use ensemble skills
- Show respect for vocal skills of others.

Activity 1

Students sing a song of choice expressing mood, pitch and demonstrating technical accuracy.

Standard 2: *Instrumental Music*

Students perform on an instrument - alone and with others - a varied repertoire of music.

Level 1

Benchmarks

- Melodic, rhythmic and progressive chords.
- Maintain a steady tempo, as students perform in pitch and rhythm with appropriate dynamic and timbre.
- Perform simple rhythm, melodic scales, chordal pattern — accurately and independently on classroom instruments: string, wind, percussion.
- Know a varied repertoire of music representing different styles and genres — jazz, soul, folk.
- Perform well in groups, blend instrument timbre, match dynamics levels, respond to conductor's cues.
- Perform independent instrumental parts while others play - supporting or contrasting

Level 2

Benchmarks

- Play instrument demonstrating proper posture, playing positions, breath control and stick manipulation (pan, drum etc).
- Perform with technical accuracy (ability to follow the score) and with proper expression appropriate for the piece (music of different genre and culture).
- Play simple melodic music by ear e.g., folk song- on melodic instruments (cuatro, pan).
- Use ensemble skills (balance, co-operation/musical sensitivity-when playing in a group).

Activity 2

Students will perform the given song in a rhythm other than the original rhythm in which it was written.

STANDARD 3: *Improve Melodies, Variations and Accompaniments*

Students:

- improvise answer in the same style to given rhythmic and melodic phrases;
- improvise simple rhythmic and melodic accompaniments;
- improvise simple rhythmic variations and simple melodic embellishments on familiar melodies;

- improvise short songs and instrumental pieces, using a variety of sound sources, including traditional and non-traditional sounds available in the classroom and body sounds produced by electronic means.

Level 2

Benchmarks

- Explore and manipulate sounds to express original ideas, thoughts and feelings
- Improvise simple harmonic accomplishments
- Improvise in major keys
- Improve short melodies over given rhythmic accompaniments using different styles, meters and tonality.

Activity 1

Students listen to the given melodic phrase; use a synthesizer to improvise simple harmonic accompaniments.

Standard 4: *Compose and Arrange Music within Specific Guidelines*

Level 1

Benchmarks

- Create and arrange music to accompany reading and dramatizations.
- Create and arrange short songs and instrumental pieces written within specific guidelines.

Level 2

Benchmarks

- Compose short pieces within specific guidelines, demonstrating how the elements of music are used to achieve unity, variety, tension, release and balance.
- Arrange simple pieces for voices and instruments, other than those for which the pieces were written.
- Use a variety of traditional and non-traditional sound-sources and electronic media when composing and arranging.

Activity 1

Students compose a piece of music using one of the given visual stimuli.

Standard 5: *Read and Notate*

Artistic Perception:

Students read, notate, listen to, analyze and describe music and other aural information using correct music vocabulary.

Level 2

Benchmarks

- Read note values and rests from whole to sixteenth in simple/compound/mixed meters.
- Sight-read simple melodies.
- Use traditional and non-traditional symbols for pitch, meter, rhythm and dynamics to record musical ideas.
- Use and apply terms and symbols with reference to dynamics.

Level 2

Benchmarks

- Demonstrate the ability to read instrumental and vocal scores up to four staves to show how the elements of music are used.
- Sight-read with accuracy and expression, melodies which are moderately difficult.
- Use standard notation to record moderate to difficult musical works.
- Use aural skills to dictate melodic and rhythmic expressions.
- Read vocal and instrumental scores up to four staves.
- Read musical works of moderate technical demands, expanded ranges and varied interpretive requirements.

Activity 1

Using non-traditional notation, students write a short piece of programme music for the film 'Stormy Weather'. Ensure clear and precise marking for the following elements: wind; rain; thunder; lightening.

Standard 6: *Listen to, Analyze and Describe Music*

Level 1

Benchmarks

- Identify instruments according to timbre from various types of orchestras.
- Analyze and describe the elements of music in a given aural work.
- Identify simple music structures when presented aurally.

Level 2

Benchmarks

- Describe specific musical structures in a given aural example, using appropriate terminology.
- Analyze elements of music in aural examples representing diverse genres and cultures.
- Recognize the basic principles of meter, rhythm, tonality, intervals, chords and harmonic progressions in their analyses.
- Describe how dynamics, tempo and other expressive elements as well as instrumental/vocal and other timbral effects are used in aural works.
- Analyze, interpret and relate the given score through listening and appraising exercises.

Activity 1

Students write a report evaluating any of the musical performances during the end- of- term concert.

Standard 7: *History and Culture*

Students show an understanding of music in relation to history and culture.

Level 1

Benchmarks

- Demonstrate the audience behaviour appropriate for the context and style of music performed.
- Identify and describe roles of musicians in various settings and cultures.
- Describe various uses of music in daily experiences and describe the characteristics that make certain music suitable for each use.
- Know and describe in simple terms how elements of music are used, e.g., from various cultures of the world.
- Identify the genre/style of these aural examples of music from various historical periods and cultures.

Level 2

Benchmarks

- Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.

- Classify by genre and style, the historical periods, the composer and title, a varied body of exemplary musical works; explain the characteristics that cause each work to be considered exemplary.
- Compare several cultures of the world through the function of their music, the roles of musicians and conditions under which they are typically performed.

Activity1

Students choose two countries (developed and undeveloped) from the given list, make a careful comparative study of the indigenous musical instruments and write a report on their findings.

Standard 8: *Aesthetic Valuing*

Students know and apply appropriate criteria to music and musical performances.

Level 1

Benchmarks

- Know music of various styles, representing diverse cultures.
- Know appropriate terms used to explain music, music notation, musical instruments and voices, and music performances.
- Identify a variety of instruments from various types of orchestras - conventional or other, in order to describe their timbre.

Level 2

Benchmarks

- Develop criteria for evaluating the quality and effectiveness of musical performances and compositions, and apply the criteria in their personal listening and performing.
- Evaluate the effectiveness of their own and other performances, compositions, arrangements and improvisation, by applying specific criteria appropriate for the style of the music and offer constructive suggestions for improvement.
- Describe the means used to create images to carry out feelings and emotions in musical works from various cultures.

Activity 1

Evaluate the effectiveness of the rhythm section ('engine room') from the arrangement of "Pan in A Minor" as the main source of sustained rhythm.

Standard 9: *Technology Competencies*

Students identify and use various technologies through the Visual and Performing Arts to improve the quality of artistic expression.

Benchmarks

- Know the vocabulary and skills necessary for manipulating computer software in music.
- Use electronic devices to notate a variety of sounds - environmental, vocal and instrumental.
- Use electronic media to compose, arrange and record musical works.
- Use electronic devices to enhance the dynamic quality of musical expression — vocal, instrumental.
- Use software to develop specific criteria to critique musical works.

Activity 1

Students use any simple rhythm of four stanzas and compose a melody and accompaniment with the help of the computer.

Standard 10: *Real World Connections*

Students identify linkages between knowledge and experiences in the Arts to other areas of learning as well as career paths.

Level 2

Benchmarks

- Show how the characteristics elements, artistic processes and structural principles of the Visual and Performing Arts reflect different historical periods and cultures.
- Identify and say how certain knowledge and skills of other disciplines are related to those of music.
- Recognize and state the various components necessary for pursuing careers.
- Identify events and experiences that seek to establish linkages between music and real work opportunities for entrepreneurial development.

Activity 1

Students list ten (10) careers associated with the music industry in their country.

Content Framework

MUSIC

Content Framework

Form 4 – Term 1

WEEK	TOPICS	SUB - TOPICS
1	General Musicianship	Rudiments: Notation Traditional and Non-traditional
2		Aural Skill: Melodic and Rhythmic
3	Listening and Appraising	Musical Styles: Analysis and Examining Scores
4	Organology	Classification: Tone, Colour and Ranges
5	Composition	Devices: Compositional and Expressive
6	Performance	Vocal and Instrumental: Classical Music
7	Performance	Vocal and Instrumental: other genres
8	Assessment (continuous)	Objective Tests/Examining Compositions/Vocal and Instrumental skills. Observing analytic skills

Form 4 - Term 2

WEEK	TOPICS	SUB - TOPICS
1	General Musicianship	Research Festivals-Music and Organizations
2	Listening and Appraising	Music Analysis: Folk & Calypso
3 & 4	Organology	Materials: Pan Manufacture & Decorative Features, Techniques
5 & 6	Composition	Arranging: Calypso Bands and Steelbands
7 & 8	Performance	Band Practice
9	Performance	Calypso Singing

Form 4 - Term 3

WEEK	TOPICS	SUB - TOPICS
1	General Musicianship	Transposing Instruments
2	Listening and Appraising	Regular and Irregular Meters
3		Examining Music Scores
4	Organology	Study of Ranges/Registers
5	Composition	Arranging for Transposing Instruments
6		Cont'd
7	Performance	Vocal/Instrumental-Four score Music
8		Continued
9	Recitals	
10	Submissions	Portfolios, Journals, Research Papers
11	Term Evaluations	
12	Term Evaluations	

Form 5 - Term 1

WEEK	TOPICS	SUB - TOPICS
1	General Musicianship	Famous Musicians/Icons
2	Listening and Appraising	Musical styles/Genres
3	Organology	Historical/Classification
4	Composition	Improvisation
5	Performance	Vocal/Instrumental; Ethnic Material
6	Assessment (continuous)	Portfolios/Field Visits/Reports
7	General Music	Cultural Study: Composers & Arrangers etc.
8	Listening and Appraising	Classifying-Styles/Genres etc
9	Composition	Improvisation
10	Organology	Materials/Decorative – Cuatro etc
11	Performance	Vocal/Instrumental: Solo performances
12	Assessments	Developmental Skill Acquisitions
13	Concert Performance and Evaluation	

Form 5 - Term 2

WEEK	TOPICS	SUB - TOPICS
1 & 2	General Musicianship	SBA; Portfolio/Research Projects; Journals
3 & 4	Listening and Appraising	Exercise in Musical Perception; Musical Analysis
5 & 6	Composition	Recording; CDs; cassette — Solo & Group Work
7	Organology	Displays of Instruments Created
8	Performance	Recitals/Studio Productions
9	Final National Certificate of Secondary Education Examination	

Curriculum Content

MUSIC

CURRICULUM CONTENT

1. General Musicianship
2. Listening and Appraising
3. Organology
4. Composing
5. Performance

VISUAL AND PERFORMING ARTS

MUSIC

TOPIC 1: GENERAL MUSICIANSHIP

GENERAL OBJECTIVES

Students will be able to:

- read, notate, listen, analyze, describe and evaluate the musical works of their own and that of others
- use appropriate terminology when critiquing, expressing and offering alternatives or solutions to musical issues
- understand and appreciate the works of other musicians in relation to history, culture and ethnicity
- discuss musical works based on their historical period, style, geographical location and cultural influence.

Sub-topics

1. Rudiments
2. Musical Styles/Genres
3. Famous Musicians/Icons

Sub-topic 1: Rudiments

SPECIFIC OBJECTIVES

Students will be able to:

- read and write vocal and instrumental scores up to four staves
- use traditional notational symbols to transcribe aural music works
- transpose music written for one musical instrument to another. e.g., piano to clarinet in B flat
- use and interpret non-traditional notational symbols in aural and written works. e.g., programme or film music
- use expressive devices to enhance or colour their written scores.

Sub-topic 2: Musical Styles/Genres

SPECIFIC OBJECTIVES

Students will be able to:

- classify aural and written music according to genre, ethnicity, historical era and culture
- link different characteristics of genres and ethnicity with musical icons
- compare and contrast the differences in cultural expressions
- analyze the similarities and differences in cultural expressions among the art disciplines
- analyze the role of the rudiments of music in different cultural art expressions.

Sub-topic 3: Famous Musicians/Icons

SPECIFIC OBJECTIVES

Students will be able to:

- study the contributions made by famous musicians
- comment on the impact of famous musicians on present day art forms
- analyze, discuss and give an account of how social issues influence the works of famous musicians
- discuss and describe how various cultures and historical issues influence the styles of various art forms.

CONTENT

- Scales
- Notation
- Rhythm
- Dynamics
- Harmonic progression
- Characteristics of historical periods and styles
- Composers/ cultural icons/ musicians.

TEACHING AND LEARNING STRATEGIES

- Dictation
- Recording----on score, audio, video
- Discussion----aesthetic expressions, technique, use of materials and instruments
- Field trips-----pan yards
- Lectures from teachers, resources practitioners, icons

- Journals, portfolios
- Research projects
- Demonstrations
- Transpositions
- Testing
- Evaluation
- Lesson planning
- Improvisation, aural harmonization, arranging, composing
- Interviews - use of multi-media, video watching, examination of visual stimuli
- Observations-categorizing
- Investigations---comparative studies
- Communications

RESOURCES

- Piano/ keyboard
- Audio cassette
- video cassette
- DVDs
- CD
- Singing texts
- Computers
- Music software e.g., Finale
- Sight singing texts
- Sight reading texts
- Audio/visual stimulus materials
- Indigenous instruments
- Pitched and un-pitched percussions
- Computer/electronic materials
- Reference texts
- Listening materials
- Conventional instruments
- Steelpans
- Ethnic instruments e.g., dholak, sitar etc.
- List of appropriate lyrics
- Recorders

EVALUATION

- Dictation
- Recording - on score (using music software) audio, video
- Critiquing of performances by two large sized pan sides.
- Identifying characteristics of various musical periods from excerpts played

TOPIC 2: LISTENING AND APPRAISING

GENERAL OBJECTIVES

Students will be able to:

- Listen, discuss and appraise the use of expressive devices in compositions
- listen and identify melodic and rhythmic patterns, harmonic structure, form and timbre
- identify and discuss musical genres, ethnicity and timbre as they relate to geographical location and history
- describe the uses of compositional devices
- listen, analyze and discuss the interpretation and treatment of works (performances) done by self and others.

Sub-topics

EXPRESSIVE DEVICES

1. Rhythm
2. Pitch
3. Musical Styles and Genres
4. Timbre
5. Score Analysis

SPECIFIC OBJECTIVES

Students will be able to use correct musical vocabulary to:

- identify and explain the use of expressive devices in a variety of musical works
- identify and describe the use of expressive devices in a variety of musical works.

Sub-topic 1: Rhythm

SPECIFIC OBJECTIVE

Students will be able to:

- identify regular and irregular meters found in various musical works.

Sub-topic 2: Pitch

SPECIFIC OBJECTIVE

Students will be able to:

- associate pitch in relation to ranges, registers and tonality.

Sub-topic 3: Musical Styles and Genres

SPECIFIC OBJECTIVES

Students will be able to:

- use the correct vocabulary to identify and classify forms and genres
- describe social or cultural characteristics and historical linkages of some musical works.

Sub-topic 4: Timbre

SPECIFIC OBJECTIVE

Students will be able to:

- identify and classify instruments based on the timbre and function in different types of orchestras.

Sub-topic 5: Score Analysis

SPECIFIC OBJECTIVE

Students will be able to:

- use the correct musical terminology to analyze and appraise a wide variety of musical scores.

CONTENT

Knowledge/facts, skills, ideas or principles of:

- Instrument: timbre, classification, cultural and historical origin
- Scales: major, minor, pentatonic, whole-tone, chromatics, etc.
- Timing: simple, compound, mixed
- Style/genre: rapso, soca, jazz, blues, gospel calypso etc.
- Forms: binary, ternary etc.
- Historical influences, cultural diversity, geographical locations
- Music vocabulary, terminology.

Skills/Techniques

- Sound production traditional, non-traditional, electronic, etc
- Interpretative
- Analytical
- Expressive
- Manipulative
- Problem-solving
- Technological
- Aural
- Critiquing

Principles and Ideas

- Interpretation is subjective.
- Compositions are created from within.
- Style can be innovative or formatted and is relative to social, cultural, ethnical and historical influences.
- Aesthetic perception in creativity.
- Aesthetic valuing must be objective.

EVALUATION

- Identifying the genres of excerpts played
- Identifying the instruments in excerpts played
- Inserting pitches in excerpts played
- Identifying the forms and textures of sections of excerpts played

TOPIC 3: ORGANOLOGY

GENERAL OBJECTIVES

Students will be able to:

- know and appreciate the similarities and differences in cultural expressions
- recognize the role and contributions of instrumental music of various ethnic groups
- understand the functional aspect of music in traditional ceremonies and festivals
- be aware of the unique contributions of the steel pan to the instruments of the world.

Sub-topics

1. Range (Concerts, Written)
2. Technique
3. Materials
4. History
5. Classification
6. Tone Colour

Sub- topic 1: Range (concerts/written)

SPECIFIC OBJECTIVES

Students will be able to:

- identify transposing and non-transposing instruments
- recognize the difficulties of extreme ranges in certain musical instruments
- know the range of pairs in each section.

Sub- topic 2: Techniques

SPECIFIC OBJECTIVE

Students will be able to:

- employ the appropriate technical skills needed for accurate sound production from the instruments of study.

Sub-topic 3: Materials

SPECIFIC OBJECTIVES

Students will:

- recognize and discuss the decorative markings used in the identification of various instruments
- be aware of the appropriate materials which are unique to the manufacturing of indigenous and other instruments.

Sub-topic 4: History

SPECIFIC OBJECTIVES

Students will be able to:

- associate the making of various instruments with cultural and historical linkages
- trace the evolution and developments of the steelpan.

Sub-topic 5: Classification

SPECIFIC OBJECTIVES

Students will be able to:

- classify instruments into family groups based on timbre and physical features
- classify the instruments of study associated with historical, cultural, ethnical and religious expressions.

Sub-topic 6: Tone Colour

SPECIFIC OBJECTIVES

Students will be able to:

- study the use of technology as it relates to the alteration of tone colour
- identify and discuss the various traditional/non – traditional devices used in the alteration of tone colour (mutes).

CONTENT

- Making of indigenous instruments
- Characteristics of historical/cultural expression
- Religious characteristics of ethnical practices

- Technical competences of instrument playing.
- Technical competence in altering tone colour.
- Skills in score transposition.

TEACHING AND LEARNING STRATEGIES

- Demonstration
- Field trips
- Lecture - teachers, resource personnel
- Hands-on sessions/demonstrations with instruments
- Reports/Presentation – oral /written/journals/projects
- Group sessions
- Student/Teacher conferences on oral histories
- Listening to recordings which feature instruments
- Objective tests

TOPIC 4: COMPOSING

GENERAL OBJECTIVES

Students will be able to:

- **Artistic Perception**
explore and utilize sound to express thoughts, feeling and ideas that are original.
- **Creative Technology**
use traditional/non-traditional notation.
- **History and Culture**
create a variety of original music using the characteristics of different styles and idioms.

Sub-topics

1. Composition
2. Arrangement
3. Improvisation

CONTENT AREAS

Sub- topic 1: Compositional Devices

- rhythmic patterns (regular/irregular) meters and melodic (motives)
- harmonic progression/riffs
- tone colour
- syncopation
- musical ideas
- non-musical ideas (nature scenes, poetry, visual imagery)

Sub- topic 2: Arrangement

- Styles
- Form

- Historical Periods
- Ethnicity
- Creative Ideas

Sub-topic 3: Improvisation

- Innovative ideas (rhythmic, melodic, harmonic)
- Textural ideas
- Manipulative skills

SPECIFIC OBJECTIVES

Students will be able to:

- create and arrange music, using ideas from outside the areas of music
- use characteristics of different styles, ethnicity and musical history to write a variety of original compositions for voice/instrument
- apply the elements of music innovatively when arranging for vocal and instrumental music
- arrange vocal/instrumental music using the textural and expressive elements
- apply the elements of music to create new rhythmic and melodic ideas/styles for improvisation

TEACHING AND LEARNING STRATEGIES

- Projects
- Instructional software
- Resources practitioners (Exemplary artists in the field)
- Field trips
- Listening/discussing/demonstrating
- Classroom instructions

EVALUATION

- Present the portfolio containing a progressive development of compositional competences in vocal/instrumental works.
- Using your own composition, arrange a 32 bar work for the steelband.
- Choose your own style or genre.
- From the given opening, demonstrate improvisational skills (melodic and rhythmic) lasting for an average of 16 bars of music.

TOPIC 5: PERFORMANCE

GENERAL OBJECTIVES

Aesthetic Valuing

Students will:

- develop the appropriate and instrumental competences which are necessary for performances
- demonstrate ensemble or group practices and skills with musical sensitivity
- demonstrate a high level of musical literacy with performance from score proportionate to areas of studies
- recognize strengths and weaknesses in performance and create or advance solutions and appraisals where necessary
- apply concepts and styles to demonstrate distinguishing characteristics of a variety of cultures and historical periods.

Sub-topics

1. Performing on Instruments
2. Vocal Performance

Sub-topic 1: Performing on Instruments

SPECIFIC OBJECTIVES

Students will be able to:

- perform on pitch, in rhythm, with appropriate dynamics and timbre while maintaining a steady tempo
- perform easy to difficult rhythmic, melodic and choral patterns accurately, and independently on rhythmic melodic and harmonic classroom instruments
- perform expressively, a varied repertoire of music of diverse genres and styles
- echo (short) rhythms and melodic patterns
- perform in groups, blending instrumental timbres, matching dynamic levels, and responding to the cues of the conductor
- perform independent instruments, while others sing/play contrasting parts
- demonstrate with accuracy, one role associated with stage production. e.g., stage manager, programme organizer, conductor etc.

CONTENT AREAS

- Posture (playing)
- Sound production
- Fingering techniques
- Phrasing/dynamics
- Timbre
- Range
- Tone quality
- Instrumental sound changes (acoustic properties)
- Indigenous instruments (e.g. steel pan, chac chac)

Sub-topic 2: Vocal Performance

SPECIFIC OBJECTIVE

Singing alone and with others, a wide repertoire of vocal music.

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- sing with technical accuracy and expression
- sing music from a four-part score
- sing as members of different styles and culture
- sing with good tone quality, pitch, duration and diction
- sing with or without accompaniment at a moderate level of difficulty, ensuing correct phrasing, appropriate interpretation in a variety of meters, rhythms and keys.

CONTENT AREAS

- Registers (throat, head, chest)
- Ranges
- Breath control e.g. diaphragmatic
- Vocal – phrasing, dynamics, etc
- Sight-reading
- Vocal literature
- Historical figures/icons/famous vocalists.
- Cultural styles/genres
- Diction

TEACHING AND LEARNING STRATEGIES

- Listening to music of varying styles and idioms
- Practice session on solo melodic and accompaniment instruments
- Sight-reading/singing
- Class discussion
- Class performance- evaluations/critiquing use of recording
- Technical activities – sealers, arpeggio exercises
- Band/ensemble practices

Areas of Continuous Assessments

- Performance on solo instrument (melodic) at a variety of music festival and cultural celebrations.
- Performance as part of an ensemble, demonstrating good literacy and group playing skills on an instrument of choice.
- Critiquing vocal performances (solo, duet, group)
- Reporting on strength and weakness of musical performances at festivals and community celebrations.
- Critiquing musical aspect of film productions.

VISUAL AND PERFORMING ARTS MUSIC

LESSON PLAN

Topic: Organology

Sub-topic: Pan Manufacturing

SPECIFIC OBJECTIVES

Students will be able to:

- discuss the historical facts in pan- making.
- know that the pan- making process has seven basic stages
- create a pan
- appreciate the creative styles of others

Aim: To enable students to create their own instrument.

Target Group: Form IV

Age: 16 Years

No. of Students: 12 (twelve)

Vocabulary:

Pan Stages	Post-emancipation pioneers
• Sinking	• Tamboo Bamboo
• Marking	• Ping Pong
• Grooving	• Percussive instruments
• Tempering	• Kitchen utensils
• Tuning	
• Cutting	

Materials : Historical props – model of sunken drum surface
Pictures/Overhead Projectors
Steel Instruments
Bamboo

Model ping-pong pan

Tools for Pan- making (chisel, punch, hammer, tuners etc)
12 hammers
12 prepared empty juice cans

Teaching and Learning Strategies

- Displays
- Demonstrations
- Guided question
- Guided discussions
- Guided activity

Previous Knowledge

1. Instruments of a steel orchestra
2. Materials used in Pan- making
3. Know the science involved in Pan- manufacturing
4. Attended Pan- tuning workshops

Methodology

Set Induction:

Teacher has asked a group of students to prepare the song “when ah dead bury meh clothes”, using a chantuelle, tamboo-bamboo instruments, drums etc. The students will enter the classroom performing this song to bring into focus the era which led to the pan.

Step 1

The students are applauded for their efforts. The teacher now asks the class to settle down to discuss the performance. The teacher will guide the discussion towards the topic of *Pan- Making*.

Step 2

The teacher presents the class with a model ‘*ping-pong*’. Use an overhead projector to present the historical facts outlining the events surrounding this event which led up to the creation of the first pan. The teacher allows time for questioning and discussion.

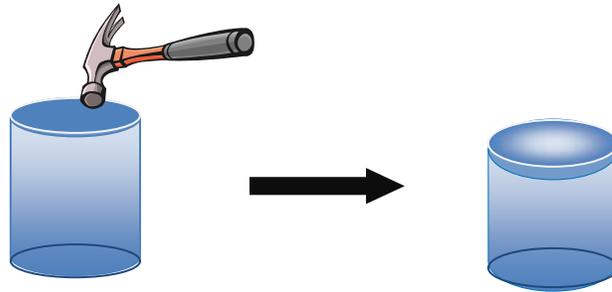
Step 3

Students will observe as the teacher demonstrates each stage using projector and tools. Students observe and examine tools and pictures distributed.

Step 4

Change of pace:

Each student is now given an empty juice can. The teacher will ask the class to use the hammers distributed to sink the surface of the drum (can).



Step 5

The teacher will direct the class to sink the surface from inside the rim, gradually moving towards the centre of the can's surface, with precise strikes. After this activity, the sink will be examined by the teacher and fellow students.

Step 6

The teacher will then ask the class to continue the other stages at home to complete this exercise. She/He will thank the students for their efforts. Students will put away tools.

Evaluation

- Ongoing
- Observation of students' skills
- Questioning
- Use of tools to sink pan
- Examine created pan.

Follow-up Activity

Decorating and creating a display in the classroom of the created items.

Part 5

DANCE

VISUAL AND PERFORMING ARTS

DANCE

CONTENTS

Learning Outcomes

Content Framework

Curriculum Content for Forms Four and Five

TOPICS

1. The Body
2. Principles of Form and Organization
3. Rudiments of Dance/Abstract Elements of Dance
4. Improvisation
5. Choreography
6. History and Culture

Rubrics

LEARNING OUTCOMES

By the end of Form IV, students will be able to:

- Develop the potential of the body as a performing instrument;
- Apply physical control and accuracy to dance movements;
- Perform set dances showing an understanding of style, form and content;
- Use imagination to create a dance situation;
- Construct, dissolve and reassemble a tableau;
- Understand the short and long term effects of exercise on the body and focus on a healthy and enjoyable lifestyle;
- Keep a dance journal and record the process of composition;
- Describe, analyze and interpret dances recognizing stylistic aspects and their cultural/historical contexts
- Create dances which successfully communicate the artistic intention;
- Understand the relationship of self with others;
- Develop and apply their own criteria for judging performances (own and others);
- Value constructive criticism;
- Work with others to develop dance works (productions, projects etc.);
- Respect their own and others artistic heritage;
- Use this resource-based teaching/ learning methodology to develop their knowledge and understanding of themselves and also develop a deeper aesthetic appreciation of dance works.

By the end of Form V, students will be able to:

- Develop the potential of the body as a performing instrument;
- Demonstrate skills and technique associated with a particular dance style/form;
- Explore and understand Caribbean folk forms/styles with particular emphasis on Trinidad and Tobago;

- Demonstrate knowledge of art concepts and vocabulary e.g., symbols, texture, abstraction - and apply these to dance;
- Develop skills in research/brainstorming of ideas;
- Explore the processes and elements of improvisation by working with a range and variety of stimuli;
- Explore and develop moods and feelings through (i) spontaneous responses (ii) structured tasks;
- Improvise within a given style of dance;
- Understand choreographic principles, processes and structure;
- Interpret themes especially related to contemporary issues;
- Translate themes employing (i) range of different strategies (ii) traditional approaches e.g., local ideas treated in a contemporary or traditional way;
- Demonstrate a growing awareness and appreciation for the diversities, roles and influences of dance within society;
- Demonstrate and analyze the connections between dance and the other arts;
- Correlate meter and rhythm in dance, poetry and music;
- Explore literal and non-literal movements to create dances;
- Use imagery and symbolism in music, stories, poems etc.;
- Understand and demonstrate the relationship between dance and other areas of the curriculum;
- Use technology (video players, cameras etc) to view, teach and perform dance;
- Understand basic light and sound requirements for a production;
- Use technology in dance as an aid to sensitize the public on dance, dances and choreographers to aid in the building concepts of nationality and patriotism;
- Write a basic critique on a theatrical production.

Content Framework

DANCE

Content Framework for Dance for Forms Four and Five

Form 4 - Term 1

TOPIC	SUB-TOPIC
The Body	Body Awareness
	The Body in Motion and Stillness
	Technique
	Fitness Health and Safety

Form 4 - Term 2

TOPICS	SUB-TOPICS
Principles of Form/Organization	
Rudiments of Dance	Elements of Dance

Form 4 - Term 3

TOPICS	SUB-TOPICS
Improvisation	Motif Development
	Relationship
	Theme Development
	Responding Interaction

Form 5 - Term 1

TOPICS	SUB-TOPICS
Choreography	Choreographic Process
	Theatrical Environment
	Historical and Cultural Context
	Literary Forms and Dance

Form 5 - Term 2

TOPICS	SUB-TOPICS
History and Culture	Dance in various cultures
	Dance in Trinidad and Tobago and the Caribbean
	Research-Current Issues and Values
	Technological Competence
	Common Elements in Dance and other Art Forms
	Human Anatomy and Principles of Physiology

Curriculum Content

DANCE

DANCE

1. The Body
2. Principles of Form and Organization
3. Rudiments of Dance/Abstract Elements of Dance
4. Improvisation
5. Choreography
6. History and Culture

TOPIC 1: THE BODY Form 4 - Term 1

GENERAL OBJECTIVES

Students will be able to:

- explore and develop the potential of the body as a performing instrument
- understand underlying principles involved in creating movements
- demonstrate fundamental skills and technique associated with a particular dance form and style
- develop a knowledge of traditional folk dance by exploring Caribbean folk forms and styles.

Sub-topics

1. Body Awareness
2. The Body in Motion and Stillness
3. Technique
4. Fitness, Health and Safety

Sub-topic 1: Body Awareness

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- execute movements of various body parts to develop awareness
- use parts of the body in sequence in a particular way for a particular effect
- explore physical laws affecting the body in motion
- demonstrate basic dance techniques associated with a particular genre
- research history of Caribbean folk.

CONTENT

- Breathing techniques and stance
- Articulation of body parts
- Principles of movement- alignment, initiation of movement, balance, weight, elevation, landing, fall and recovery, travel

TEACHING AND LEARNING STRATEGIES

Warm Up

The Teacher will:

- design and guide students in a warm- up sequence that thoroughly prepares the body and mind for dance
- explain why the warm-up is arranged in that particular order.

The students will:

- lie on the back breathing normally
- feel the expanding and contracting of the ribcage and visualize the swelling and emptying of the lungs
- allow himself/herself to move as an extension of that breathing action and consider what shape that movement takes
- concentrate on the inhalation, sending breath to various body parts, lightening and energizing them
- feel parts of the body float up like helium balloons
- focus on the exhalation, giving into the weight of each part, giving in to relaxation.

Students will learn the function of the skeleton, major muscle groups and joints as they relate to dance movement.

- Skeletal alignment
- Body part articulation
- Strength, flexibility, agility in locomotion
- Non- locomotor /axial movements

Students will:

- select appropriate movements in response to structured tasks
- solve problems and make decisions on the appropriateness of movements in response to a task
- structure the movements into dance phrases within the teacher's framework, e.g., create a swinging movement – depict swings, elephant walk, trees in a storm etc.
- develop further physical skills in co-operation of body parts and combination of actions
- begin to discern different types of dances, e.g., folk, classical and social

- research, e.g., (interviews, workshops, performances) - local dancers, their work, dance style etc.
- participate in class discussions
- make group presentations
- record the experiences in their journals.

Sub-topic 2: The Body in Motion and Stillness

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- recognize how parts of the body have clear roles to play in the mastery of movement
- learn technical vocabulary through the practice of different activities
- understand these actions as forming a vital background to the abstract shapes which inspire movement
- accurately identify and demonstrate basic dance steps and positions from different styles or traditions
- explore ways of being still and calm.

CONTENT

- Gestures (hand and arm)
- Gesturing while stepping/gestures during jumps/turns with gestures
- Explore effort in locomotion light and heavy
- Locomotor movements- Walk/Run/Hop/Jump/Leap/Gallop/Slide and Skip
- Directions- Left/Right/Forward/Backward/Sideways/Diagonally/Turns
- Dance sequence from one folk dance, e.g., Joropo/Belé/Maypole/Limbo/Jharoo/Kollatum/Kalinda etc.
- Dance sequence from any of the one of the following dances:
Classical/Modern/Contemporary, e.g., Ballet, Kathak, Jazz, Tap, Modern, Hip-Hop, Break Dance
- Dance sequence from any of the Carnival characters- Sailor, Bats, Fireman, Dame Lorraine, Blue Devils etc.
- Stillness and silence, stop, freeze, balance, hold, hesitate, pause, settle.

Sub-topic 3: Techniques

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- recognize that dance has different forms, techniques and vocabularies
- explore the use of various basic dance techniques, vocabularies and rhythm
- perform movement phrases exemplifying a selected dance technique
- differentiate between folk/classical/creative/social/modern dances
- establish links between Caribbean folk and other folk dances
- attend / participate in local or regional dance events.

CONTENT

- Definitions: Classical, Folk, Creative, Modern
- Understand and demonstrate techniques involved in:
 - Bele, Joropo, Maypole, Bongo, Kalinda, Limbo, Kollatum, Jharoo etc.
 - Carnival characters: Bats, Sailor, Fireman and Dragon etc
 - Tap, Jazz, Hip-Hop, Break dancing, Disco, Waltz etc.
 - Modern, Ballet, Classical Indian
- Journal keeping - (Experiences and Expectations)
- Project: “Dance Technique- preparing the body for dancing.”
- Group research and dance presentation.
- The history of Caribbean folk movements with emphasis on Trinidad and Tobago folk.

TEACHING AND LEARNING STRATEGIES

- All exercises should be based on body structure- strengthening of the body, spontaneity and control of actions, development and expansion of dance vocabulary.
- Exercises should be repeated for development, control and strength.
- Exercises that deal specifically with certain parts of the body - Torso, Back, Pelvis, Leg, Feet, Face etc.
- Make variations that become increasingly wider in scope, moving from specific to general movement, which embraces the use of the entire body.

Examples:

1. Exercises on the floor- Stretching, Back exercises, Leg extensions etc.
2. Exercises standing in one place - Legs, Hands, Lifts, Extensions - front, side, back.
3. Hip rotations
4. Feet exercises
5. Spotting technique for turns
6. Exercises for elevations- jumps in one place, open space work, walks in rhythm, runs, turns across the floor, turns in the air, turns on the spot, leaps, skips etc.
7. Exercise for falls- series of falls forward, side and back at various speeds
8. Exercise for the eyes, head and neck

9. Exercise for the hand movements
10. Combine dance movements to achieve changes in direction and level- leap, spiral, roll, balance, e.g., end the sequence with a jump/leap followed immediately by stillness
11. Create a movement sequence with the idea of pause, stillness and balance,- work with partner or group
12. Explore dance combinations using effort actions.

Sub-topic 4: Health and Fitness

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- demonstrate warming- up and warming- down techniques for specific parts of the body
- create a dance demonstration, explain principles of anatomy and kinesiology
- identify personal goals to improve themselves as dancers and steps they are taking to reach their goals.

CONTENT

Warm-up techniques:

- Breathing- concentrate on the inhalation and exhalation.
- Stretching work on the mobility of the spine, (upper middle and lower)
- Movements of joints - flex, extend and rotate
- Circumduction and rotation
- Bending and twisting
- Contraction and release
- Preparation for elevation

Kinesiology

Awakening of the kinesthetic sense

Anatomy

Compare and contrast functions of muscle groups and bone structure in performing dance movements (Flexion, Extension, Circumduction, Rotation).

Project

“Personal commitment and discipline necessary to achieve personal goals as a dancer”

TEACHING AND LEARNING STRATEGIES

- Use proper sequences to warm- up and discuss how that warm-up prepares the body and mind for expressive purposes.

Class/Group Discussions

- Discuss challenges facing professional and amateur performers in maintaining healthy lifestyles.
- Explain strategies to prevent dance injuries and discuss treatments.
- Discuss healthy practices e.g., how nutrition and lifestyle enhance their ability to dance.
- Learn food pyramid and discuss the importance of a healthy lifestyle and proper nutrition.

RESOURCES

- Books on dance and dance history
- Live performances
- Workshops in dance
- Music- live and recorded
- Videos, DVDs
- Simple props - ribbons, sticks, scarves etc.
- Stage sets
- Local living legends : Dancers, Choreographers, Costume Designers, Drummers, Musicians, Artists, Pannists, Set Designers
- Resource Personnel - dance discussion, lectures, exchange programmes

EVALUATION

- Engages actively and purposefully - performs movement sequences conveying the intended expression with an understanding of form and presentation etc.
- Describes what is seen and done
- Applies correct technique and vocabulary in a movement sequence
- Demonstrates performance skills and abilities to dance (solo, duet, group)
- Refines work and feedback
- Maintains a steady beat and upholds the tempo prescribed
- Understands correct alignment principle

TOPIC 2: PRINCIPLES OF FORM AND ORGANIZATION

Form 4 - Term 2

GENERAL OBJECTIVES

Students will be able to:

- understand art concepts and vocabulary
- apply these concepts to dance
- select, combine and manipulate the elements of dance/forms and /or principles into a creative work
- choreograph within a given style of dance
- develop skills - researching, brainstorming ideas for dance.

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- employ principles of form in shaping dances
- demonstrate theme and variation in choreography
- analyze and interpret dances
- express and expand ideas and feeling in a variety of forms and styles.

CONTENT

- Motif development relating to theme
- Group and group shape – copying, complementing, contrasting
- Transitions
- Use of space
- Variation of effort, rhythms, moods, tempo
- Climax in shaping of dances
- Partner work
- Use of expressive components
- Journal entry

TEACHING AND LEARNING STRATEGIES

- Create solo motif of dance content showing use of abstraction and elaboration of movement to symbolize meanings through appropriate choice of actions enriched with rhythmic, dynamic and spatial variation.
- Identifying emotions of a dance piece (live or video).
- Dance performances
- Lectures – Teachers / Resource Personnel
- Group session
- Lecture demonstrations

EVALUATION

- Demonstrates competent use of dance techniques.
- Uses elements of dance in a variety of combinations.
- Demonstrates a dance sequence in a chosen style with technical accuracy, e.g., action quantitative contrasts, use of space.
- Performs the movements / motifs making the differences clear.
- Movements are rehearsed and polished.
- Hand gestures are clear and clean.
- Facial expressions are used appropriately to express meanings.
- Phrasing is accurate and sensitive.

TOPIC 3: RUDIMENTS OF DANCE/ABSTRACT ELEMENTS OF DANCE Form 4 - Term 2

GENERAL OBJECTIVES

Students will be able to:

- perceive and respond to given tasks using the elements of dance
- demonstrate movement skill; describe movement using the vocabulary of dance
- understand art concepts and vocabulary (elements of dance/ principles of organization)
- select, combine and manipulate the elements of dance, forms and/or principles into a creative work
- learn and create simple dances and share them with others.
- maintain a portfolio which contains written and visual examples of the work.

Sub - topic: Elements of Dance

1. Space/Shape/Effort/Rhythm or Time/Energy or Force
2. Principles of Organization - Phrasing/ Sequencing/ Repetition/ Balance/ Contrast/ Emphasis and Variety for theme development.
3. Relation to people and objects.

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop spatial awareness, ability to work in or with space
- develop response to other peoples' use of space; transfer a spatial pattern from the visual to the kinesthetic
- demonstrate how shape/gesture of the body signifies/communicates a feeling, explore as many shape variations as possible, create movement transitions from one shape to another, improvise on shape
- show awareness and variations of effort actions
- perform movement sequences demonstrating rhythmic acuity and technique
- explore rhythm, dynamics and shapes as expressions of mood and character
- understand the difference between force, weight, strength, physical energy
- understand principles of organization for development of an idea/theme
- compare and contrast the dance element of certain styles and cultural forms of dance
- work with partner or group.

CONTENT

- Dance element-space: dimensional cross, sequences, group shapes
- Qualities of space: flow space/flow time/flow weight/weight space/space time
- Kinesphere: individual, partner, group
- Principles of form: motif, variation, transitions, climax, unity, development
- Range of effort actions: glide, float, flick, dab, punch, slash, wring and press
- Rhythmic patterns: accent, phrases, simple divisions of time e.g. 4/4, 3/4
- Range or type of music: classical, folk, percussion, electronic, etc. as stimuli and accompaniment
- Exploration of moods: happy, calm, angry, peaceful etc., of feelings/emotions: caring, proud, greedy, scared etc., in response to various stimuli, e.g., music spontaneously and/or structured tasks
- Stylistic characteristics of different genres: modern/contemporary/classical/African/Indian/English/Spanish/Caribbean folk etc.
- Journal: record movement details, e.g., floor patterns, rhythm, group shapes- using some form of notation, stick figures photographs or equivalent

TEACHING AND LEARNING STRATEGIES

- Develop and improve abilities to co-ordinate movements of parts of the body- in isolation, simultaneously and in succession.
- Either alone, with a partner or in small groups, create a dance based on different types of steps, gestures etc., where ideas of symmetry, asymmetry are important.
- Agree on six interesting symmetrical shapes. Break up the shape by the use of asymmetry.
- Improvise using a variety of ways changing from one body shape to another.
- Create shapes which stay on or around the spot and transitions which travel into a new space.
- Use music which has marked quality changes in it, e.g., hand drumming with varieties of rhythm which bring out all kinds of weight and time transitions.
- A group dance of a fantastic character with abrupt changes of all kinds, e.g., ‘a nightmare’ or ‘a magician who turns you into different creatures’.
- A group dance relative to society e.g., ‘The Missing Generation’; ‘Old Age Homes’ and ‘Our Rainbow Nation’.
- Create a motif from the idea of *happiness, sadness, fear, craziness*. Find ways to connect the four motifs so that they can run from happiness to sadness to fear to craziness.
- Create different motifs to communicate the same ideas.

- Move in 3/4 time, accenting the first of each three beats by stamping, clapping, taking lower, longer or higher steps. Change direction on the first beat. Do the same with 5/4 time. Try the same with 4/4 time and compare the feeling of this with the others. Now put together combinations of 5's, 4's and 3's in ascending or descending order, or mixed.
 - **Students may describe the study's use of space in the room:**
 - Draw a floor pattern of a section containing mostly traveling actions.
 - Walk the pattern in the space ensuring that the full amount of space is used.
 - Perform the movements using all the space.
- a) Dance the whole study concentrating on patterning in the stage space.
 - b) Singly, in partners or in a group, explore the space parallel to the floor at different levels. Sense the movement at each plane, the parallel relationship to the floor and the relative distance from the floor to various levels.
 - c) Use spatial actions of crossing and opening to form the basis for simple sequences. The sensation of cutting off oneself from others in a crossing section is contrasted with the more exposed situation of an opening situation, e.g., different situations will occur if one person gradually crosses himself, while his partner makes an opening movement, or if they both close and both open at the same time. The pair situation itself has a polarity so that alternate action, action and response, counter action, meeting and parting are in themselves full of potential. The possibilities of larger groups can be explored.
 - d) Begin by establishing an awareness of personal space. It is like a bubble around the body that can be invaded or shared by those who come close. Observe groups of people to study body posture and gestures that include or exclude others, which movements are used to establish the 'right' amount of space between the self and others and in what circumstances.
 - e) Improvise freely to a metrical drumbeat or to a piece of music. Move with the regularity of the beat. Now try to move against it. Alternate phrases that are 'in time' with phrases that are 'not in time'.
 - f) Work with a partner or in threes, having conversations in rhythm. Let one person start and the next react. Keep the rhythmic responses going as you would have a verbal conversation. Clap, stamp or move with your conversations.
 - g) Draw upon the time experience (as described above) and choreograph a short study in which you present "time". Make your viewer see time over and above all other aspects of motion.
- Take a theme e.g. "Harvest Dance".
 - Create a group composition with a strong rhythmic quality based on traditional working actions.
 - Improvise around different tasks e.g., digging, sowing, scything etc.

- Use levels, body parts and body activities to reinforce the changes in speed, strength and flow.
- Use contrasting percussion instruments to create questions and answers in dance phrases, moving in time to their own percussion.
- Choose ritualistic music from several cultures- South America, Caribbean, Africa, China, India. Discuss and write the differences in spiritual expressions and create dances on them.
- Make a complete sound tape. Write and discuss the musical changes within this composition. Discuss the moods which the music may suggest- mystery, suspense, panic, pathos, heroic, comedy, love, anger, hate etc. Use body actions, expressions and gestures to create a dance sequence.
- Improvise on any three of the energy possibilities. Explore in some depth the potential for movement. Then, intersperse the qualities as you improvise further. Be constantly sensitive to energy.
- Learn one dance each from contemporary/ classical and folk styles; compare their differences and their similarities.
- Demonstration/ hands- on training
- Lectures- Teachers/ Resource Personnel
- Videos- dance

EVALUATION

- Demonstrates dance elements, movement principles, interprets meaning and the artists' intent.
- Performs a dance showing understanding of performance skills such as projection focus, group shape, body alignment timing and musicality
- Clarity and appropriateness of dance style taught
- Alignment is accurate.
- Elevation and off/on balance appear effortless.
- Footwork is precise.
- Demonstrates highly developed physical coordination and control: strength, flexibility, agility.

TOPIC 4: IMPROVISATION Form 4 - Term 3

GENERAL OBJECTIVES

Students will be able to:

- explore the processes and elements of improvisation
- experience working with a range and variety of contrasting stimuli, including music
- develop opportunities to explore moods and feelings through spontaneous responses and through structured tasks
- improvise within a given style of dance.

Sub-topics

1. Motif Development
2. Relationship
3. Theme Development
4. Responding - Interacting

Sub-topic 1: Motif Development

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- explore the depths of their own imagination
- employ the use of improvisation - free and structured, to discover and generate movement
- develop motifs through exploration and improvisation enriched with rhythmic, dynamic and spatial variation
- structure sequences/dances, out of improvisation.

CONTENT

- Improvisation - free and structured
- Movement manipulation/short motifs- location and action, observation gestures, timing, relationships
- Exploration, abstraction and development of motifs- numerical, group shape, copying, complimenting and contrasting, unison, canon etc.
- Journal writing
- Improvise with partner or group
- Relate to dynamic changes, motional changes, quality changes.

Sub-topic 2: Relationship

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- communicate intentions for dance ideas/themes with clarity
- construct relationship between stimuli: music, poetry, visual etc., and dance to evoke mood in different styles
- develop relationship between idea, type of dance, content, form, style and accompaniment

CONTENT

- Relationships between any elements in dance
- Relationships between dancer and dancer, dancer and space, space and audience, one movement and another, movement and music
- Hand gestures, facial expressions, moods and feelings in relationship to the idea/theme of dance.

Sub-topic 3: Theme Development

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- brainstorm different ideas and create movement sequences by incorporating all elements of dance on socially relevant topics
- set dances that require co-operation or leadership by using real examples and images capturing both qualities and feel of movements
- share, whatever the cultural background, and value individual interpretations
- investigate, discuss and practise pertinent themes in dance that affect the society, interpret the themes imaginatively and communicate the expression clearly.

CONTENT

- Styles of dances in Trinidad and Tobago (folk, creative, classical)
- Technical language of the styles (folk, creative, classical)
- Describe ideas for dances in written form and how these have developed from the starting point.
- Present an idea/theme with appropriate expressive intention/interpretation/imagination, communication.
- Critique of dance performance

Sub-topic 4: Responding – Interacting

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- respond appropriately to any kind of stimulus: visual, imaginative, audible
- develop sensitivity to time, space, energy, to oneself, motion and to other people
- evaluate the expressive features in their own and others' dance performances.

CONTENT

- Dance - (rhythmically to a variety of music/stimuli showing awareness of accent, phrasing and time cycles)
- Exploration of moods
- Group work
- Stylistic characters of different genres - Folk, Contemporary, Classical, Modern

TEACHING AND LEARNING STRATEGIES

- Travel across the surface of the floor as if it were sticky, slimy, hot, icy, covered in thorns, etc.
- Travel as if wearing different footwear- heavy boots, bare feet, slippers, sapats.
- Explore movement actions to overcome imagined obstacles, e.g., slithering through drainpipes, breaking through barbed wire, pushing through dense overgrowth.
- Use improvisation to solve movement problems individually and with a group.
- Improvise, create and perform dances based on own ideas and concepts from other sources.
- Improvise within a given style of dance.
- Use elements of movement in a variety of combinations as appropriate to the given genres or purpose.
- In groups of three's, four's etc., build a sequence of movements by each adding a gesture. Illustrate a different theme for each round, e.g., waiting, love, wind, authority, bird, anger, joy, etc.
- Explore ways in which a group can have a journey, e.g., lead, follow, guide, take turns, and move in a block or single file.
- Research an environment or an example of man's experience found in literature, history or current events.
- Improvise on the idea of shape- spend your time between shapes not planning the next one, but sensing how it feels to be in the present one. Shorten the time interval between shapes, until you are doing a new shape every second or two. Do not give yourself time to prepare them.
- Field trips
- Lecture demonstrations
- Dance performances

- Videos
- Drama/ music performances
- Journal
- Projects
- Group sessions
- Performing and discussing dances from various cultures
- Performing and discussing the tradition and techniques of dance.

EVALUATION

- Movements are clear and confident/ reflective and immediate.
- Movements command attention and sustain interest.
- Work comes across with conviction and understanding.
- Sequences are rehearsed and polished.
- Attention to the relevance and quality of ancillary elements.
- Understanding of content, control, exploration and development of ideas
- Performs the movements/ motifs, making the differences clear.
- Critiques a dance performance.
- Demonstrates use of subject matter creatively, with symbols, facial expression, techniques, to imaginatively communicate meaning.

TOPIC 5: CHOREOGRAPHY Form 5 -Term 1

GENERAL OBJECTIVES

Students will be able to:

- understand choreographic principles, processes and structures
- interpret themes/ideas especially those related to contemporary issues
- describe, interpret aspects of choreography, performance, cultural and historical contexts and production.

Sub-topics

1. Choreography Processes
2. Theatrical Environment
3. Historical and Cultural Context
4. Literary Forms and Dance

Sub-topic 1: Choreography Processes

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- define and identify the choreographic principles
- employ the choreographic principles in a movement study
- choreograph a dance movement demonstrating the dance styles of a selected culture
- choreograph a simple dance focusing on selected stimulus
- contribute creative ideas to group choreography.

CONTENT

- Movement phrases, exploration of movement ideas, sequences etc.
- Exploration – spatial ideas, kinesphere etc.
- Improvisation
- Create and refine motifs
- Process of composition - reasons for selection, selection and organization

Sub-topic 2: Theatrical Environment

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- recognize and explain the use of technical/theatrical elements in dance works
- analyze and explore how the technical /theatrical elements can affect the choreographic structure and intent
- research and write on collaborations between choreographers, composers and designers
- experiment with and use production technologies that support dance performances, e.g., sound, lighting
- provide the magic of the stage that helps to create the illusion, support and intensify the dance idea/theme.

CONTENT

- Introduction to basic stage – performance stage, light and sound
- Introduction to stage management
- Props/symbols
- Costumes, make-up etc.
- Planning and production
- House management

Sub-topic 3: Historical and Cultural Context

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- examine and describe the role of the dancer in society as an expressive artist, performer, creator of artistic values
- perform and analyze the similarities and differences among choreographers in Trinidad and Tobago.

CONTENT

- Research the origins and the universal themes of dance.
- Reproduce dance choreography of Caribbean and international dance artistes in Classical/Creative/Folk/Modern.
- Research the dances within popular culture and examine the influence on Society.
- Trace the development of one form/style in this century.

TEACHING AND LEARNING STRATEGIES

- Explore through improvisation, the following three dance characters- slow gentle - day dreaming; quick lively- exuberant; strong forceful- dominant.
- Take one motif and by varying it, create a short dance to further develop the expression of the character.
- Work with a partner who has taken the same character for his/ her dance and create a duet (even interchange motifs). Three dancers make a dance linking all three characters one after the other. Finish your dance by repeating your character dance at exactly the same time and in the same space as the others. The dance runs solo, day dreaming solo/ exuberant solo/ dominant solo/ all three together. Finally, put three different duets together at the same time. Experiment with placement, position and spacing until relationships are brought about.
- Lecture demonstrations
- Theatre performances
- Group presentations
- Hands-on session
- Written/ Journal/ Projects
- Watching dance videos
- Performing, describing and comparing dance in relation to historical period

Sub-topic 4: Literary Forms and Dance

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop abilities to analyze, interpret and express literary content in terms of dance movements
- select dramatic events as the basis for choreography
- study certain classical works of theatre on which to base certain dance sequences.

CONTENT

- Narrative form
- Expressions and feelings of various characters
- Symbols, gestures
- Develop imagination

TOPIC 6: HISTORY AND CULTURE **Form 5 - Term 2**

GENERAL OBJECTIVES

Students will be able to:

- demonstrate through the Arts, principles and actions of a pluralistic and democratic society
- understand and demonstrate dance in various cultures and historical periods
- demonstrate a growing awareness, understanding and appreciation of the histories, diversities, roles and influences of dance within society.

Sub-topics

1. Dance in Various Cultures
2. Dance in Trinidad and Tobago and in the Caribbean
3. Research- Current Issues and Values
4. Technological Competence
5. Common Elements in Dance and Other Art Forms
6. Human Anatomy and Principles of Physiology

Sub-topic 1: Dance in Various Cultures

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- compare and contrast dance elements of different genres and forms of dance
- analyze dances of a variety of cultures, keeping in mind elements of movement and the use of music, costuming and stage sets
- be given opportunities to dance in a range of styles showing understanding of forms and content
- discuss different dance styles and characteristics in terms of their association with images and symbols in different cultures.

CONTENT

- Posture, gesture, body positions, facial expressions, use of space and attitude in classical, contemporary and folk dance.
- Dynamics (interrelationship among the elements of space, time and energy) in classical, contemporary and folk dance.

- Technical and stylistic nuances of classical, contemporary and folk.
- Images and symbols associated with classical, contemporary and folk.

Sub-topic 2: Dance in Trinidad and Tobago and the Caribbean

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- create dance works based on an awareness that dance strengthens the sense of community and regional identity
- use established criteria to analyze structure, styles and meaning of dance both locally and regionally
- demonstrate respect for dancers, choreographers and artists in Trinidad and Tobago and the wider Caribbean.

CONTENT

- The geographical, historical and cultural influences of the dances (e.g., how did Belé become Belé?)
- Compare and contrast at least two (2) different dances from a specific culture.
- Describe and perform at least one form of dance, e.g., Ballet, Modern, Jazz, Tap, Kathak, Orissi, Bharat b, Natyam.
- Research: identify major choreographers, dancers, and masterpieces of the dance forms studied and their main contributions in dance history.
- Create and perform an original dance based on research of a specific culture and time periods and identify some of the characteristics.

Sub-topic 3: Research, Current Issues and Values

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- learn about cultural and historical contexts through research and viewing different styles of dance derived in different periods and places
- identify personal and career opportunities in dance (occupation, recreation, entertainment etc.)
- use established criteria to reflect and respond to and evaluate their own work and that of others.

CONTENT

- Dance as a vocation and profession and relate the discipline of dance to other aspects of life
- Identify careers related to dance in contemporary society.
- Portfolio of written and visual samples of work (to evaluate personal progress)
- Critique of a live dance performance
- Research and create a dance based on a social or contemporary issue.

Sub-topic 4: Technological Competence

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- use technology as a tool for exploring and creating dance
- evaluate personal progress through the creation and use of visuals; samples of student work
- recognize and demonstrate understanding of how technical elements used in dance can influence its interpretation and meaning.

CONTENT

- The role and function of dance in radio and television advertising.
- Record dance using electronic technologies to help develop and resolve dance ideas.
- Observe and explain how musical accompaniment, lighting and costuming can affect and contribute to the meaning of dance.
- Record/ videotape local dancers and choreographers.
- The use of Communications Technology to conduct research in a dance.

TEACHING AND LEARNING STRATEGIES

- Compare and contrast how people express themselves in art forms such as totems (symbols, masks, clothes etc.), in their relationship to the individual and the society.
- Compare and analyze historical and cultural images of the body in dance as depicted in all media.
- Choose three diverse world cultures and research how each culture values artists.
- Conferences
- Lectures- Teachers/ Resource Personnel
- Journal/ Projects
- Group sessions
- Videos
- Library

- Reports/ Presentations
- Performances
- Field trips

EVALUATION

- The student can repeat and refine work
- Critical appraisal of their own works and that of others
- Awareness of standards and values
- Values the experiences and ideas of others
- The dancer has a wide vocabulary that can be manipulated.
- Performs with expressive qualities and focus, in order to symbolically portray the idea
- Investigates educational opportunities in the Arts and the role of the artistes (dancers) in the community.
- Discusses and demonstrates significant historical and contemporary dance compositions.

Sub-topic 5: Common Elements in Dance and other Art Forms

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- analyze the connections between dance and other Arts.
- explain how works of art can reflect the artistic, cultural, and historical context.
- understand use of concepts and relationships in creating dance compositions.
- identify, conclude or predict commonalities and differences between dance and other areas with regard to fundamental concepts, materials, elements and ways of communicating meaning.
- create a multi-disciplinary project that integrates knowledge and skills from dance and other art disciplines.
- create a dance study to express a concept from another discipline.

CONTENT

- Common elements in dance and other art forms.
- Linking thematic area/concepts
- Developing project using two (2) separate disciplines.
- Elements of dance, music and art.
- Identify common elements and differences in dance and other art forms
- Research and formulate projects using more than one art form.

Sub-topic 6: Human Anatomy and the Principles of Physiology

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- demonstrate an understanding of how movements relate to our anatomy
- create a dance study to express an integrated theme
- demonstrate the understanding of how dance is governed by the laws of science.

CONTENT

- Basic knowledge of human anatomy
- Functions of major bones and major muscle groups and joints
- Principles of movement as determined by anatomy

RUBRICS

DANCE

GRADES	E	D	C	B	A
	0	1	2	3	4
	E- Fail (0)	D-Poor (1)	C- Fair (2)	B- Satisfactory (3)	A- Excellent (4)

DANCE IMPROVISATION (INDIVIDUAL)

- 4 – A** Student uses a wide range of movement elements (time/space/force/body shape). Student is able to convincingly demonstrate what the improvisation is intended to represent/address; performs well-defined movements using compositional forms.
- 3 – B** Student uses a range of movement elements (time/ relationship/ space/ effort/ body shape); demonstrates what the improvisation is intended to represent/ address; performs defined movement using compositional.
- 2 – C** Student performs with clear changes in effort/force/time/space/body shape/ but with a certain tentativeness to his/her actions.
- 1 – D** Student demonstrates a clear beginning/middle/end, but with limited use of actions.
- 0 – E** Student does not perform movement sequence satisfactorily or competently.

DANCE IMPROVISATION (GROUP)

- 4 – A** Engages actively and purposefully with peers to create what the improvisation is intended to represent/address; initiates the group effort with his/her own ideas or feelings; performs well-defined movements using compositional forms.
- 3 – B** Participates in collaborating with peers to create what the improvisation is intended to represent/address; performs well-defined movement using compositional form.

- 2 – C** Participates in collaborating with peers to create a sequence of movement and discusses the meaning of their sequence. Clear changes in force/ time/space /body shape/ appear tentative.
- 1 – D** Passively participates in collaborative peer effort, offering no ideas. Performs perfunctorily; waits for others to suggest ideas to the group.
- 0 – E** Does not participate satisfactorily or competently.

REPLICATION; REPRODUCTION; RECALL

- 4 – A** Student repeats the movement phrase and performs accurately with ease and confidence; demonstrates clear articulation with all parts of the body. The student will communicate the phrase with an understanding of form/presentation elements.
- 3 – B** Student repeats the movement phrase; demonstrates fair articulation with all parts of the body; communicates the given phrase with an understanding of form/ presentation elements.
- 2 – C** Student repeats the movement phrase with accurate rhythms, movement, direction and sequence so that it is clearly recognizable, but is inaccurate.
- 1 – D** Student cannot perform the phrase accurately with clarity of movement, direction and sequence so that it is clearly recognizable.
- 0 – E** No response. Student does not perform satisfactorily.

CREATION OF A VARIATION OF A TAUGHT PHRASE

- 4 – A** Student creates the variation “B” with ease. The phrase created and performed contrasts clearly with the original phrase “A”. The student demonstrates clear and well-defined movements in both phrases.
- 3 – B** Student creates the variation “B”. The phrases created and performed contrast clearly with the original phrase “A”. The student demonstrates fair and well defined movements in both phrases.
- 2 – C** Student creates the phrase and demonstrates effective use of time/ space /effort /force/ body shapes, incorporating choreographic principles. The pattern the student creates is not in contrast to the taught “A” phrase. The student struggles to complete the “A” and “B” phrases.

- 1 – D** Student cannot create a 16 - count phrase. Student response is random, with starting and stopping before the end of the phrase or will have only a simple movement solution.
- 0 – E** No response. Student does not create and perform a variation phrase satisfactorily.

EVALUATION CRITERIA FOR EXPRESSIVENESS

- 4 – A** Student goes beyond the movement as demonstrated and enhances the phrases with personal feeling. The student communicates with clarity in facial and bodily expressions and excitement within the movement phrase.
- 3 – B** Student demonstrates the movement phrase with feelings. There is clarity and excitement within the movement phrase. Execution is satisfactory.
- 2 – C** Student accurately reproduces the movement quality as demonstrated. The student performs the variation with clarity.
- 1 – D** Student lacks focus. The movements are small and close to the body and seem tentative and self-conscious. Lacks expressiveness.
- 0 – E** No satisfactory response.

PHYSICAL CONTROL AND COORDINATION

- 4 – A** Student brings intensity, commitment and excitement to the performance. The student uses principles of alignment to maintain balance and control. The student articulates clearly contrasting movement dynamics and fills out the time during the phrases; demonstrates careful attention to detail when performing the sequences.
- 3 – B** Student brings intensity and commitment to the performance. The student uses principles of alignment to maintain balance and control. The student articulates clearly contrasting movement dynamics and demonstrates attention to detail when performing the sequences satisfactorily.
- 2 – C** Student has smooth transition between levels, directions and rhythms. Maintains correct balance and ending positions and fills out the time during sustained movements. The student demonstrates fair use of the body parts in isolation as appropriate to the phrases.

1 – D Student cannot coordinate the locomotor and other movement demanded of the phrases. The student is off- balance and is unable to sustain movements to complete the phrase.

0 – E Unsatisfactory responses.

COMPARISON AND EVALUATION OF DANCE PERFORMANCES

The task requires that the student views dance performances, then writes a critical review in which the dances are described and compared.

4 – A Student will be able to use appropriate dance vocabulary describing and analyzing the style, elements, expression and choreographic principles.

3 – B Student will use dance vocabulary to describe and analyze the style, elements and choreographic principles satisfactorily.

2 – C Student uses fair dance vocabulary when describing dances.

1 – D Student shows that he/she is limited in dance vocabulary and therefore the response is limited

0 – E Unsatisfactory response.

ACCURACY OF COMPARISONS; DESCRIPTIONS

4 – A Student is able to make accurate critical judgments about the form, context and meaning of the dances; can distinguish between the styles, history and form; describes and analyzes the effect of movement elements and choreographic principles.

3 – B Student is able to make judgments about the form, context and meaning of the dances; can distinguish between the styles, the history and the form; describes the effect of movement elements and choreographic principles satisfactorily.

2 – C Student is able to make judgments but uses inaccurate vocabulary; can distinguish between the styles, history and forms; describes movement elements.

1 – D Student comparisons are limited and contain inaccuracies in analyzing the dances; cannot clearly distinguish the styles and forms of dance.

0 – E Unsatisfactory response.

Part 6

**DRAMA
AND THEATRE ARTS**

CONTENTS

Learning Outcomes, Standards and Benchmarks

Content Framework for Drama/Theatre Arts Forms Four and Five

Content and Performance Standards and Benchmarks

Curriculum Content for Forms Four and Five

TOPICS

1. Elements of Drama
2. Stagecraft
3. Prepared Improvisation
4. Research
5. Text Analysis
6. Performance
7. Acting
8. Promotion
9. Multimedia
10. Critiquing
11. Acting
12. Production
13. Playmaking

Sample Lessons

LEARNING OUTCOMES, STANDARDS AND BENCHMARKS

The Curriculum Guide for the Dramatic Arts covers a wide range of Topics intended to explore the variety of skills and techniques necessary for the pursuit of career paths in the real world. The General and Instructional Objectives for each Topic are designed to achieve Curriculum Standards and Benchmarks set out in the guide.

The Standards and Benchmarks were set in alignment with the National Certificate of Secondary Education (NCSE) Level 1 and Level 2; Level 1 assessment is geared towards the end of Form 3 and Level 2 at the end of Form 5.

The ten topics covered were designed in such a way so as to:

- (1) give students a theoretical and practical knowledge of drama
- (2) inform choices if career paths are desired
- (3) expose students to techniques and knowledge that can be used in everyday life.

Although different areas are covered in Drama, it is only at the end of Form 5 that the student can decide to branch off into whatever individual field is desired.

It is therefore very important that teachers ensure that students are exposed to all the areas laid out in the Curriculum Guide so as to gain a greater and better understanding of the Dramatic Arts which will help inform whatever their decision is at the end of the course of study.

GENERAL OBJECTIVES

At the end of Form Five, students will be able to:

- identify, recognize and illustrate the elements of Drama in given situations;
- develop a mature and insightful understanding of cultural forms and create an understanding of the works and attitude towards various artistes and practitioners;
- enable evaluation of texts and works of the theatre through the written, oral and graphic media;
- recognize and understand the collaborative nature of relationships in the theatre;
- discover different acting techniques;
- participate in and contribute to theatrical productions and demonstrate personal involvement, powers of organizations and co-operation;
- demonstrate the technological competencies in the use of multimedia in the production of theatre;
- critically appraise and evaluate both orally and in writing, personal performances and the performances of others;
- discover different acting techniques;
- develop an understanding of the nature of processes and logistics of Theatre;
- explore playmaking techniques through improvisation, personal experiences and heritage;

- appreciate the intrinsic role of Drama as a tool to assist society in understanding itself;
- utilize dramatic knowledge to make informed choices;
- understand that the body has its own language;
- develop a heightened awareness of the senses;
- acknowledge, respect and understand each other's cultural diversity;
- learn vocabulary, terminologies and the necessary components needed for constructive theatre criticism;
- use knowledge and experience as platforms for positive critiquing;
- successfully manipulate technical devices;
- prepare scripts for radio production;
- learn to apply techniques used in film;
- know the various strategies used for promoting productions;
- work at heighten levels of emotional intensity;
- exhibit creativity and spontaneity in given situations;
- demonstrate creativity and spontaneity in given situations;
- use body to stimulate imagination;
- execute the basic technologies of acting;
- recognize the obstacles against which the actor must work;
- apply the process of assimilation and visualization to character building;
- develop wider aesthetic appreciation for the Arts.

Content Framework

DRAMA AND THEATRE ARTS

Content Framework for Drama/Theatre Arts Forms Four and Five

Form 4 - Term 1

WEEK	FIELD/COMPONENT/STRAND	SUB-TOPICS
1	Elements of Drama	The Human Context
2		Dramatic Tension
3		Focus
4		Movement
5	Stagecraft	Set Design/ Construction
6		Stage Management
7		Lighting
8		Exploration of themes/topics
9	Prepared Improvisation	Journal keeping
10		S.B.A. Improvisation
11		Interviews/Journaling
12	Research	Field trips/Journaling

Form 4 Term 2

WEEK	FIELD/COMPONENT/STRAND	SUB-TOPICS
1	Text Analysis	Text/Subtext/Context
2		Dramatic Meaning
3		Characterization
4	Performance	The role of the theatre personnel (in performance)
5		Actor preparation
6		The Dress rehearsal
7	Acting	Experience, Expression, Communication
8		Ideas and Action, Emotion and Spirit.
9		Assessment - written
10		Assessment – Project-based
11		Critiquing

Form 4 -Term 3

WEEK	FIELD/COMPONENT/STRAND	SUB-TOPICS
1	Promotion	Marketing strategies
2		Front of House arrangements
3	Multimedia	Multimedia in performance
4		Techniques in filming
5		Radio techniques
6	Critiquing	Language and concepts of criticism
7		Appraisal of school productions
8		Self analysis
9		Preparation for practical presentations.
10		Presentations
11		Critiquing
12		Written examinations

Form 5 - Term 1

WEEK	FIELD/COMPONENT/STRAND	SUB-TOPICS
1	Acting	Styles of acting
2		Sensory skills
3		Development of imagination
4		Body and movement
5	Production	Script selection
6		Reading and auditions
7		Rehearsal process
8		Rehearsal schedule
9		Technical rehearsals
10		Dress rehearsals
11		The Role of Stage management
12		

Form 5 - Term 2

WEEK	FIELD/COMPONENT/STRAND	SUB-TOPICS
1	Playmaking	The Who, What, Where, Why When and How.
2		Improvisation-spontaneous
3		Improvisation-prepared
4		Repetition process
5		Scripting/ Languages
6		Research and experience
7		Journal keeping
8		Performance
9		Assessment

Content and Performance Standards and Benchmarks

DRAMA AND THEATRE ARTS

DRAMA AND THEATRE ARTS

Aesthetic Expressions: (Perception)

Content Standard

Analyze, synthesize and utilize aesthetic knowledge and skills to respond to the Visual and Performing Arts.

Performance Standard

Analyze, synthesize and utilize aesthetic knowledge and skills to respond to dramatic situations.

Level 1

Benchmarks

- Develop an awareness of how the body works.
Nature of the evidence: Activity games
- Appreciate the qualities of movement and stillness, sound and silence, light and darkness for dramatic effect
Nature of the evidence: Activity games
- Examine the nature of trust and responsibility in the drama context.
Nature of the evidence: Trust games
- Explore the range of the human voice.
Nature of the evidence: Tongue twisters; Vocal scales
- Demonstrate listening skills in Drama.
Nature of the evidence: Direction and instructional activities
- Utilize performance space
Nature of the evidence: Weaving, levels, speed, direction
- Work with others in groups to explore human relationships
Nature of the evidence: Extensions from games; Scenarios
- Extend and deepen levels of concentration.
Nature of the evidence: Concentration activities

Level 2

Benchmarks

- Create functional scenery, using lights, properties, sound, costumes and make-up.
Nature of the evidence: Create scenes from prescribed texts using different stagecraft elements.
- Develop productions through the playmaking process.
Nature of the evidence: Projects
- Improvise scenes displaying dramatic skills.
Nature of the evidence: Situational activities
- Know various classical and contemporary acting techniques and methods.
Nature of the evidence: The use of films as research material to identify different techniques
- Understand how social concepts such as trust, co-operation, communication, collaboration, consensus, self-esteem, risk taking, sympathy and empathy, work in theatre.
Nature of the evidence: Discussion, observation and demonstration exercises

CREATIVE EXPRESSION

Content Standard

Explore, reflect, interpret and demonstrate ideas by applying concepts and relationships derived through the Visual and Performing Arts.

Performance Standard

Explore, reflect, interpret and demonstrate ideas by applying concepts and relationships derived through Drama.

Level 1

Benchmarks

- Plan and record improvisations based on personal experiences, heritage, imagination, literature and history.
Nature of the evidence: Journal keeping
- Create character based on the external stimuli.
Nature of the evidence: Magic box
- Create characters, environments (place, time, and atmosphere/mood) and actions to create tension and suspense.
Nature of the evidence: Create scenes based on situations and stimuli
- Create improvisations and scripted scenes based on personal experience heritage, imagination, literature and history.
Nature of the evidence: Students improvise scenes to demonstrate the use of the dramatic elements.

- Perform scenes with the emphasis on characterization and relationships.
Nature of the evidence: Performance
- Develop character behaviors based on the observation of interactions, on ethical choices and emotional responses of people.
Nature of the evidence: Observe people in different environments and document mannerisms for character development.
- Select and organize available materials that suggest scenery, properties, lighting, costume and make-up.
Nature of the evidence: Presentation of rationale for creative choices

Level 2

Benchmarks

- Use basic acting skills: sensory recall, concentration, breath control, diction, body alignment, control of isolated body parts, to develop characterization that suggest acting choices.
Nature of the evidence: Make presentations that demonstrate the understanding of skills.
- Design coherent stage- management, promotional, and business plans.
Nature of the evidence: Give students projects to test skills.
- Justify selection of text, interpretations, visual, aural and artistic choices: situations, actions, direction, design
Nature of the evidence: Discussion and essay writing
- Understand how the context in which a dramatic performance is set, can enhance its effectiveness.
Nature of the evidence: Critiquing performances

HISTORICAL/CULTURAL

Content Standard

Understand the historical and cultural dimensions of the Visual and Performing Arts and demonstrate through the Arts, the principles and actions of a pluralistic and democratic society

Performance Standard

Demonstrate, through the Arts, the principles and actions of a pluralistic and democratic society.

Level 1

Benchmarks

- Understand how similar themes are treated in Drama from various cultures and historical periods.
Nature of the evidence: Research of cultural forms
- Understand ways in which drama can reveal universal concepts.
Nature of the evidence: Through reviews-film and critiquing

- Understand similarities and differences among the lives, works and influence of representative theatre artists in various cultures and historical periods
Nature of the evidence: Interviews with cultural icons

Level 2

Benchmarks

- Demonstrate cultural and historical influences on Caribbean theatre.
Nature of the evidence: Research Caribbean and musical theatre forms
- Identify and research cultural, historical and symbolic clues in dramatic texts.
Nature of the evidence: Field trips; research
- Understand the validity and practicality of cultural, historical and symbolic information used in making artistic choices for informal and formal productions.
Nature of the evidence: Through demonstration by dramatic presentations

TECHNOLOGICAL COMPETENCIES

Content Standard

Identify and use various technologies through the Visual and Performing Arts

Performance Standard

Identify and use various technologies through Drama to improve the quality of artistic expression.

Level 1

Benchmarks

- Understand the functions and interrelated nature of scenery, properties, lighting, costume and make - up in creating an environment appropriate for the Drama.
Nature of the evidence: Develop scenes in different theatre genres
- Understand technical requirements for various improvised and scripted scenes.
Nature of the evidence: Adapt given scripts by applying technical cues and developing technical cues for improvised scripts.
- Select and create elements of scenery, properties, lighting, and sound to signify environments, and costumes and make-up to suggest character.
Nature of the evidence: Mounting of mini productions utilizing the staging elements
- Understand the basic physical and chemical properties of the technical aspects of the theatre (e.g., light, color, electricity, paint, make - up)
Nature of the evidence: Making connections with Drama and other subject areas, e.g., Art, Science

Level 2

Benchmarks

- Understand the various settings and reasons for creating dramas and attending the film, television, and electronic media productions
Nature of the evidence: Discussions, critiquing, performance
- Develop focused ideas for the environment using visual elements: (line, texture color, space), visual principles (e.g., repetition, balance, emphasis, contrast, unity), aural qualities (e.g., pitch rhythm , dynamics, tempo, expression) from traditional or non - traditional sources.
Nature of the evidence: Design of set, musical score, costume, make-up

AESTHETIC VALUING

Content Standard

Respond, analyze and make judgments Visual and Performing Arts and Artistes

Performance Standard

Critiquing, responding, analyzing, judging and deriving meaning from dramatic situations

Level 1

Benchmarks

- Conceptualize and realize artistic interpretations for informal and formal productions
Nature of the evidence: Reading different scripts and constructing scenarios in specific genres
- Articulate meaning constructed from one's own and other dramatic performances.
Nature of the evidence: Writing reviews and group discussion
- Make clear reasoned decisions with the drama work.
Nature of the evidence: Discussion and defense of choices
- Demonstrate through performance an understanding of performance skills.
Nature of the evidence: Performance
- Demonstrate understanding of text, subtext and context.
Nature of the evidence: Script analysis
- Know appropriate terminology used in analyzing dramatizations.
Nature of the evidence: Assessment

Level 2

Benchmarks

- Understand the perceived effectiveness of artistic choices found in dramatic performances.
Nature of the evidence: Critiquing and reviews

- Understand the perceived effectiveness of contributors such as playwrights, actors designers and directors, to the collaborative process of developing improvised and scripted scenes.
Nature of the evidence: Projects and interviews
- Utilize the acquired skills to critique performances by peers and others.
Nature of the evidence: Peer assessment
- Articulate and justify personal aesthetic criteria for comparing perceived artistic intent with the final aesthetic achievement.
Nature of the evidence: Group discussion; essays
- Develop multiple interpretations on visual and aural production choices for scripts and production ideas.
Nature of the evidence: Projects and presentations

REAL - WORLD CONNECTIONS

Content Standard

Identify linkages between knowledge and experience in the Visual and Performing Arts to other areas of learning, to establish meaningful career paths and develop entrepreneurial spirit.

Performance Standard

Develop through Drama, critical thinking and inquiry skills to problem solve and make informed decisions.

Level 1

Benchmarks

- Improvise dialogue to tell related stories and situations.
Nature of the evidence: Develop stories from chosen themes
- Selects interrelated characters, environments and situations for simple dramatizations.
Nature of the evidence: Choose elements from different areas for dramatic presentation
- Improvise, write and refine scripts based on personal experience and the experience of others, heritage, imagination, literature, and history.
Nature of the evidence: Group work geared towards scripting
- Know ways in which theatre reflects a culture.
Nature of the evidence: Research
- Know how culture affects the content and production values of dramatic performance.
Nature of the evidence: Attending production, experiencing and participating
- Recognize that fun and recreation are aspects of Drama and that learning can be achieved through both.
Nature of the evidence: Dramatic activities

Level 2

Benchmarks

- Understand the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media.
Nature of the evidence: Performance and text analysis
- Understand production requirements for a variety of dramatic texts from a cultural and historical perspective.
Nature of the evidence: Analysis of different types of plays of different eras
- Understand the knowledge, skills and discipline needed to pursue careers and opportunities in theatre, film, television and the electronic media.
Nature of the evidence: Field trips; interviews; apprenticeship
- Understand the emotional and social impact of dramatic performances in one's own life, the community and in other cultures
Nature of the evidence: Journal keeping, personal research and reaction to interviews
- Understand how the wants and needs of characters are similar to and different from one's own wants and needs
Nature of the evidence: Group discussion

Curriculum Content for Forms Four and Five

DRAMA AND THEATRE ARTS

DRAMA AND THEATRE ARTS

1. Elements of Drama
2. Stagecraft
3. Prepared Improvisation
4. Research
5. Text Analysis
6. Performance
7. Acting
8. Promotion
9. Multimedia
10. Critiquing
11. Acting
12. Production
13. Playmaking

Sample Lesson Plans

VISUAL AND PERFORMING ARTS DRAMA/THEATRE ARTS

TOPIC 1: ELEMENTS OF DRAMA Form 4 - Term 1

GENERAL OBJECTIVE

Students will be able to:

- identify, recognize and illustrate the elements of drama in given situations.

Sub-topics

1. The Human Context
2. Dramatic Tension
3. Focus
4. Movement

TEACHING AND LEARNING STRATEGIES

- Use of different styles of music
- Theatre activities: concentration, relaxation, vocal and physical.
- Group work
- Demonstration
- Discussion

RESOURCES

- Tape recorder / CD player
- Recordings of different speech pattern of different cultures
- Slips of paper
- Treasure box
- Digital camera
- VCR
- Video

EVALUATION

- Peer and teacher assessment
- Participation (level of involvement and commitment to activity)
- Journal entries
- Discussion

Sub-topic 1: The Human Context

INSTRUCTIONAL OBJECTIVES

Student will be able to:

BODY

- know how the body works
- use the body to demonstrate movement
- create statues and group tableau
- understand the body as an instrument of acting.

VOICE

- use the range of their voices to depict character
- develop clarity of intonation and pronunciation
- communicate clearly, mood and intention through the use of the voice
- adapt voices to reproduce styles and rhythms of speech of other cultures.

INTELLECT

- make informed choices in dramatic situations
- think on their feet.
- solve situational problems presented in scenarios
- create situations initiated by stimuli.

CONTENT

- Movement
- Stillness
- Sound
- Silence
- Voice modulation
- Intonation
- Range
- Speech

- Stimuli
- Theatre games
- Improvisation

Sub-topic 2: Dramatic Tension

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- use parts of the body to demonstrate dramatic tension
- signal actions/reactions that create tension
- use dramatic pauses and silence to create tension
- experience dramatic tension through involvement in activities.

CONTENT

- Tension and release
- Force and effort
- Dramatic pauses
- Dramatic activities/scene building
- Developing focus

Sub-topic 3: Focus

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop (POC) through concentration exercises
- understand (POC) point of concentration
- demonstrate (POC) through improvisation
- deepen the value of the work through (POC).

CONTENT

- Concentration activities
- Improvisation
- Understanding objective
- Suspending disbelief

Sub-topic 4: Movement

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- understand the rhythm of their bodies and that of others
- demonstrate the plasticity and mobility of their bodies through movement
- establish focus through movement
- create meaningful communication through gestures.

CONTENT

BODY

- Rhythm
- Pace
- Mobility in movement
- Non-verbal communication skills
- Gestures

TOPIC 2: STAGECRAFT

Form 4 –Term 1

GENERAL OBJECTIVE

Students will be able to:

- demonstrate technical competencies in completing tasks associated with Stagecraft.

Sub-topics

1. Set Design and Construction
2. Stage Management
3. Lighting

TEACHING AND LEARNING STRATEGIES

- Resource persons in particular field.
- Teacher/ Students/ Resource personnel interaction
- Group interaction
- Field trip to theatres

RESOURCES

- Written pieces of dramatic work
- Drawing paper
- Pencils
- Exposure via Internet: re: designs from different cultures
- Material and tools for making props
- Prompt book
- Prop book
- Layout of Stage Management manual
- Manual lighting board
- Bulbs
- Gels

EVALUATION

A project to demonstrate practical knowledge of stagecraft skills.

Sub-topic 1: Set Design and Construction

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- understand that set design informs the visual aspects of production
- demonstrate the relationship between design and action
- understand the influence the play has on design
- create and construct models of sets.

CONTENT

- Designing
- Note taking
- Building model sets
- Scripts

Sub-topic 2: Stage Management

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- recognize that Stage Management elements are integral to the success of productions
- understand that Stage Management elements are fluid and flexible
- appreciate the need for balance between the aesthetic and technical elements
- understand how the timely introduction of Stage Management elements stimulates interpretation and action.

CONTENT

- Stage plotting
- Blocking
- Properties
- Set
- Scheduling
- Note taking
- Aesthetic and technical elements

Sub-topic 3: Lighting

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- become familiar with the equipment necessary for lighting
- appreciate the impact that lighting can have on atmosphere and mood
- create atmosphere through lighting in plays
- create designs from the text and action of plays.

CONTENT

- Lighting equipment
- Colour
- Gels
- Mood
- Atmosphere
- Designs

TOPIC 3: PREPARED IMPROVISATIONS Form 4 - Term1

GENERAL OBJECTIVE

Students will be able to:

- explore the processes and elements of improvisations.

Sub-topics

1. Exploration of Themes / Topics
2. Journal Keeping
3. SBA Improvisation

TEACHING AND LEARNING STRATEGIES

- Group interaction
- Mantle of the expert
- Repetition
- Spontaneity
- Facilitation
- Concentration
- Relaxation

RESOURCES

- Stimuli
- Notebook
- Sample journal
- Treasure box

EVALUATION

- Journal keeping
- Assessment of creativity in the improvisation process
- Discussion
- Performance

Sub- topic 1: Exploration of Themes/Topics

INSTRUCTIONAL OBJECTIVE

Students will be able to:

- work creatively in groups in response to given stimuli
- draw on previous experiences to inform their performances
- create scenarios that explore the human spirit in crisis or celebration
- display initiative, creativity and inventiveness in their scenarios.

CONTENT

- Stimuli
- Brotherhoods
- Performances
- Human interaction
- Creativity
- Reflection

Sub-topic 2: Journal Keeping

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- keep a personal record of their drama experiences
- record feelings and impressions
- reflect on their past experiences
- use recorded experiences to inform creative choices.

CONTENT

- Recording process
- Reflection
- Consistency

Sub-topic 3: SBA Improvisation

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- use the Who, What, Where, Why, and When in preparation for examinations
- develop social skills while working together
- keep appropriate records of the processing of their efforts
- develop spontaneity through the acquisition of improvisational skills.

CONTENT

- Stimuli
- Questioning
- Improvisation
- Creativity
- Spontaneity

TOPIC 4: RESEARCH Form 4 - Term 1

GENERAL OBJECTIVE

Students will:

- develop a mature and insightful understanding of cultural forms and develop an understanding of the works and attitude towards various artistes and practitioners.

Sub-topics

1. Interviews
2. Field Trips

TEACHING AND LEARNING STRATEGIES

- Teacher/Students involvement
- Resource personnel (practitioners in the specific field)
- Group involvement

RESOURCES

- Internet
- Books
- Other forms of written material
- Tape recorder
- Note pad
- Human resources

EVALUATION

- Assessment of accuracy in the documentation of information
- Assessment in the imparting of information
- Assessment in document content
- Demonstrations

Sub-topic 1: Interviews

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop a greater awareness of elements of culture
- appreciate the contribution of cultural icons to the development of theatre
- develop appreciation for the theatre
- create portfolios.

CONTENT

- Cultural Awareness
- Cultural Experiences
- Research Material
- Creating portfolios

Sub-topic 2: Field Trips

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop wider aesthetic appreciation for the Arts
- expand their knowledge base through visits to the library
- apply knowledge of visits to places of cultural interest
- create portfolios.

CONTENT

- Aesthetic appreciation
- Experiencing
- Cultural research

TOPIC 5: TEXT ANALYSIS

Form 4 - Term 2

GENERAL OBJECTIVE

Students will be able to:

- evaluate texts and works of the theatre through the written, audio and graphic media.

Sub-topics

1. Text/ Sub-Text/ Context
2. Dramatic Meaning
3. Characterization

TEACHING AND LEARNING STRATEGIES

- Students/ Teacher involvement
- Group involvement
- Use of resource personnel

RESOURCES

- Dramatic pieces from different cultures
- Digital and still cameras
- Cassette recorder
- Film scripts
- Plays

EVALUATION

- Assessment of character interpretation
- Essays
- Presentations

Sub-topic 1: Text, Sub-Text and Context

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- understand text through: text study, vocal execution
- discover the combined focus of external style and internal meaning

- develop the ability to recognize and work in beats
- perceive the totality of the writer's intent.

CONTENT

- Text analysis
- Vocal execution
- Intent
- Internal and external meaning
- Rhythm

Sub-topic 2: Dramatic Meaning

INSTRUCTIONAL OBJECTIVE

Student will be able to:

- understand the graphic unfolding of the plot
- appreciate the role tension plays in creating dramatic meaning
- create scenarios that depict dramatic meaning.

CONTENT

- Script analysis
- Dramatic influences
- Dramatic meaning

Sub-topic 3: Characterization

INSTRUCTIONAL OBJECTIVES

Student will be able to:

- demonstrate the objective approach to characterization
- demonstrate the subjective approach to characterization
- apply the process of assimilation and visualization to character building
- sustain a role.

CONTENT

- Character research
- Subjective approach

- Objective approach
- Assimilation of character
- Visualization of character

TOPIC 6: PERFORMANCE

Form 4 - Term 2

GENERAL OBJECTIVE

Students will be able to:

- recognize and understand the collaborative nature of relationships in the theatre.

Sub-topics

1. The Role of the Theatre Personnel (in performance)
2. Actor Preparation
3. The Dress Rehearsal

TEACHING AND LEARNING STRATEGIES

- Interaction with practitioners or experts in specific fields
- Use of written material as aids
- Group work
- Teacher / Group/ Practitioners involvement

RESOURCES

- Written material appropriate to the different roles of theatre personnel
- Resource material to assist in the building of character
- The manual techniques and aids to assist in preparation of the actor as character and actor as person

EVALUATION

- Assessment of the different functions thorough performance
- Assessment of performance through process

Sub-topic 1: The Role of Theatre Personnel in Performance

INSTRUCTIONAL OBJECTIVES

Student will:

- know the responsibilities of the different theatre personnel

- assume and practise theatrical roles
- create portfolios of the role process
- make real- world connections through an apprenticeship programme.

CONTENT

- Research
- Portfolio creation
- Apprenticeship

Sub-topic 2: Actor Preparation

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- understand the overall objectives of character
- recognize the obstacles against which the actor must work
- develop the interrelation between characters
- create appropriate action that conveys essence of the play.

CONTENT

- Critical thinking
- Problem solving
- Point of focus
- Concentration
- Relaxation
- Analysis

Sub-topic 3: The Dress Rehearsal

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop respect for the parameters set for rehearsals
- understand that dress rehearsals are instances of performance
- develop an understanding of the importance of group creative energy
- make themselves responsible for serving the play.

CONTENT

- Punctuality
- Professionalism
- Group coordination
- Group dynamics
- Responsibilities

TOPIC 7: ACTING Form 4 - Term 2

GENERAL OBJECTIVE

Students will be able to discover different acting techniques.

Sub-topics

1. Experience, Expression, Communication
2. Ideas and Action
3. Emotion and Spirit

TEACHING AND LEARNING STRATEGIES

- Interaction with experienced personnel in the field of Arts
- Student/ Teacher interaction
- Group work
- Appropriate resource material and teaching aids

RESOURCES

- Literature pieces from different writers (should not be limited to only West Indian authors)
- Tape recorder
- Empty cassettes
- Note pad
- Pencils
- Digital and still cameras
- DVD players
- Video recorder

EVALUATION

- Teacher/ Peer assessment
- Character interpretation
- Portfolios
- Discussion and analysis

Sub-topic 1: Experience, Expression and Communication

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- execute the basic techniques of acting
- exhibit all aspects of stage deportment
- demonstrate assimilation and visualization as aspects of role
- draw upon real experiences to effectively communicate character ideas and action.

CONTENT

- Acting techniques
- Movement
- Process
- Imagination
- Creativity
- Adaptability

Sub-topic 2: Ideas and Action

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- discover the dramatic experience to be communicated
- interpret objectively described movement, words and gestures
- focus his/ her attention on acting as process
- use his/ her body to stimulate imagination.

CONTENT

- Themes
- Topics
- Interpretation
- Creativity

Sub- topic 3: Emotion and Spirit

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- demonstrate stability in character combinations and performance
- work at a heightened level of emotional intensity
- demonstrate balance and control of emotion to spirit
- exhibit creativity and spontaneity in given situations.

CONTENT

- Emotion
- Balance
- Spirit
- Commitment to role

TOPIC 8: PROMOTION Form 4 - Term 3

GENERAL OBJECTIVE

Students will be able to participate in and contribute to theatrical productions demonstrating commitment, powers of organizations and co-operation.

Sub-topics

1. Marketing Strategies
2. Front of House Arrangements

TEACHING AND LEARNING STRATEGIES

- Teacher / Student involvement
- Use of television, radio, newspaper, posters
- Group interaction
- Resource personnel and dummy activities

RESOURCES

- Digital cameras
- Still cameras
- Tape recorders
- Bristol board
- Markers
- Drawing pencils
- Musical instruments

EVALUATION

- Creative use of media
- Level of involvement
- Communication skills

Sub-topic 1: Marketing Strategies

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- know the various strategies used for promoting productions
- write releases for the press
- organize interviews
- pursue sponsorship for productions.

CONTENT

- Promotion
- Interviews
- Creativity/innovation
- Production

Sub-topic 2: Front of House Arrangement

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- establish a box office for ticket sales promotion
- design and produce a production brochure
- establish and practice FOH etiquette
- create a model for FOH ambience.

CONTENT

- Etiquette
- Responsibilities
- Interviews

TOPIC 9: MULTIMEDIA

Form 4 - Term 3

GENERAL OBJECTIVE

Students will be able to demonstrate technological competency in the use of multimedia in the production of theatre.

Sub-topics

1. Multimedia in Performance
2. Techniques in Filming
3. Radio Techniques/Technologies

TEACHING AND LEARNING STRATEGIES

- Teacher / Student and Resource personnel interaction
- Visits
- Group interaction
- Exposure to media activities
- Interaction with experts in particular field
- Practical exposure in particular field

RESOURCES

- Digital camera
- Still camera
- Tape recorder
- Computer
- CD player
- VCR
- Videos

EVALUATION

- Assessment based on operational knowledge of equipment
- Assessment based on use of techniques
- Assessment based on creative use of media

Sub-topic 1: Multimedia in Performance

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop skills in the multimedia
- understand that multimedia are supportive elements of production
- differentiate the choice of media to be used
- create scenarios demonstrating an understanding of the use of media.

CONTENT

- Understanding equipment
- Developing media competencies
- Using drama elements to develop creative use of media
- Using media in processes

Sub-topic 2: Techniques in Filming

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- know the different filming angles
- understand how to use angles to create effect
- demonstrate the technologies in dramatic scenarios
- prepare scripts for film production using film technologies
- apply techniques used in film
- film a production.

CONTENT

- Filming
- Techniques
- Film production
- Video enhancement techniques

Sub-topic 3: Radio Technologies

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- successfully manipulate technical devices (radio)
- prepare scripts for radio production
- use effects (sound) to create dramatic tension
- use voice to create character.

CONTENT

- Technical knowledge
- Scripting
- Voice productions
- Cue scripting
- Sound creation

TOPIC 10: CRITIQUING Form 4 - Term 3

GENERAL OBJECTIVE

Students will be able to critically appraise and evaluate both orally and in writing, personal performances and the performances of others.

Sub-topics

1. Language and Concepts of Criticism
2. Appraisal of School Productions

TEACHING AND LEARNING STRATEGIES

- Teacher / Student interaction
- Student public interaction
- Appropriate materials and teaching aids
- Group interaction
- Experience through visits
- Experience through participation

RESOURCES

- Digital camera
- Still camera
- Tape recorder
- Pencils
- Paper
- Dictionary

EVALUATION

- The use of language appropriate to criticism
- The ability to use constructive criticism
- The ability to honestly self-appraise
- Essays
- Group discussion

Sub-topic 1: Language and Concepts of Criticism

INSTRUCTIONAL OBJECTIVES

Student will be able to:

- use the appropriate jargon in critical analysis
- critique as an objective exercise
- use knowledge and experience as platforms for critiquing
- assess reviews done by other critics
- learn vocabulary, terminologies and the necessary components needed for constructive theatre criticism.

CONTENT

- Critical analysis
- Critiquing strategies
- Terminologies
- Research

Sub-topic 2: Appraisal of School Productions

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- process for school productions
- compare the process and product of the project
- write analytically about the project
- give creative suggestions in analysis
- view productions and constructively criticize them using the appropriate language pattern.

CONTENT

- Critiquing
- Process and product
- Projects

TOPIC 11: ACTING Form 5 - Term 1

GENERAL OBJECTIVE

Students will be able to discover different acting techniques.

Sub-topics

1. Styles of Acting
2. Sensory Skills
3. Development of Imagination
4. Body and Movement

TEACHING AND LEARNING STRATEGIES

- Student interaction
- Acting techniques
- Group activities
- Demonstration
- Repetition
- Stimuli

RESOURCES

- Props
- Plays
- Tape recorder
- CD player
- VCR
- Digital and still camera
- CDs

EVALUATION

- Teacher and peer assessment
- Character interpretation
- Creativity
- Techniques

Sub-topic 1: Styles of Acting

INSTRUCTIONAL OBJECTIVES

Students will:

- be exposed to different acting techniques to enhance performance
- demonstrate the elements of comical acting
- create scenarios that demonstrate elements of musical theatre
- use cultural elements to create indigenous theatre.

CONTENT

- Acting
- Techniques
- Scenarios
- Genres

Sub-topic 2: Sensory Skills

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop a heightened awareness of the senses
- utilize experiences in plays
- develop sensory perception through exercises in concentration and absorption
- demonstrate levels of compiling in sensitivity.

CONTENT

- Sensory skills
- Plays
- Perception
- Concentration

Sub-topic 3: Development of Imagination

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- use the imagination to re-enact past events
- create scenarios using a combination of recalled memories
- create surreal scenarios
- develop a heightened sense of spontaneity.

CONTENT

- Scenarios
- Spontaneity
- Creativity
- Drama/theatre activities

Sub-topic 4: Body and Movement

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop rhythm that suggests vitality of character
- understand that prime phrases of movement constitute rhythm
- achieve economy of action through an understanding of the crucial moments in the play
- create scenarios that depict the language of the body.

CONTENT

- Rhythm
- Movement
- Action
- Thought
- Language

TOPIC 12: PRODUCTION

Form 5 - Term 1

GENERAL OBJECTIVE

Students will be able to develop an understanding of the nature of processes and logistics of Theatre.

Sub-topics

1. Script Selection
2. Reading and Auditions
3. Rehearsal Process
4. Rehearsal Schedule
5. Technical Rehearsals
6. Dress Rehearsals
7. The Roles of Stage Management

TEACHING AND LEARNING STRATEGIES

- Teacher / Students interaction
- Resource personnel / Students interaction
- Group interaction
- Practical work in each area
- Visitation and experience

RESOURCES

- Reading materials
- VCR
- Digital camera
- Still camera
- Manual lighting board
- Props
- Note pad for stage management journal / lighting prop book
- Costume / make-up

EVALUATION

- Execution of and professionalism in duties selected
- The quality of the finished product
- Reports

Sub-topic 1: Script Selection

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- select stage-worthy scripts
- utilize dramatic knowledge to make informed choices
- articulate the stage-worthiness of scripts
- read meaning from scripts.

CONTENT

- Scripting
- Dramatic knowledge
- Articulation
- Analysis

Sub-topic 2: Reading and Auditions

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- through readings, become acquainted with the issues of the play
- perform extracts of the play in auditions
- perform auditions with text
- demonstrate levels of competency in sensitivity.

CONTENT

- Plays
- Auditions
- Performance
- Sensitivity

Sub-topic 3: Rehearsal Process

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- block the movement of the play
- schedule the technical aspects for rehearsal
- develop character motivation through blocking
- create rhythm, pace and atmosphere by running the entire play frequently.

CONTENT

- Blocking
- Movement
- Character
- Motivation
- Rhythm
- Pace
- Atmosphere

Sub-topic 4: Rehearsal Schedule

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- schedule rehearsals according to blocks
- construct a schedule designed to bring the play to a successful opening
- demonstrate a developmental process in the scheduling
- demonstrate flexibility in scheduling rehearsals.

CONTENT

- Scheduling
- Plays
- Blocking

Sub-topic 5: Technical Rehearsal

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- recognize that the technical rehearsal is not a performance
- display patience and understanding for the process
- adapt readily to any immediate changes in blocking
- cue in all technical aspects on time
- create harmony between technical aspects and performance.

CONTENT

- Rehearsals
- Process
- Blocking
- Technical work
- Performance

Sub-topic 6: Dress Rehearsal

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- ensure that all aspects of production are ready
- ensure costumes are well fitted and make-up appropriately done
- treat the dress rehearsal as a performance.
- take final notes from the director.

CONTENT

- Production
- Costuming
- Performance
- Note taking

Sub-topic 7: The Roles of the Stage Manager

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- appreciate the intrinsic role of the Stage Manager in the production process
- know that the SM is in charge in the Director's absence
- know that the SM controls the show from performance night
- know that all concerns should be directed to the SM.

CONTENT

- Roles
- Designations
- Responsibilities

TOPIC 13: PLAYMAKING

Form 5 - Term 2

GENERAL OBJECTIVE

Students will be able to explore Playmaking techniques through improvisation, personal experiences and heritage.

Sub-topics

1. The Who, What, Where, Why, When
2. Improvisations - (Spontaneous, Impromptu)
3. Improvisations – (Prepared)
4. Repetition Process
5. Scripting /Language

TEACHING AND LEARNING STRATEGIES

- Role playing
- Repetition
- Role reversal
- Scripting
- Journals
- Critiquing
- Reviewing
- Demonstrations

RESOURCES

- Tape recorder
- Digital camera
- Video camera
- Paper
- Artifacts
- Magic box
- Computer
- Internet access
- Books
- Films
- Plays

EVALUATION

- Participation
- Involvement
- Spontaneity
- Record keeping
- Script
- Performance

Sub-topic 1: The Who, What, Where, Why, When

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop a clear storyline through scenarios
- locate the action in a particular setting
- establish cause and effect through the dialogue
- create believable characters in the scenarios.

CONTENT

- Games and extensions
- Scenarios
- Mantle of the expert
- Mime
- Characterization

Sub-topic 2: Improvisation (Spontaneous)

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- demonstrate the element of spontaneity
- exhibit creativity in the process.
- make informed decisions
- explore the human spirit in crisis.

CONTENT

- Brotherhoods
- Stimuli
- Suspension of disbelief
- Concentration
- Interaction

Sub-topic 3: Improvisation (Prepared)

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- use topics and themes to create short dramatic situations
- practice real human experiences
- develop the concept of brotherhoods through improvisation
- discover new responses to stimuli.

CONTENT

- Experiences
- Acting skills
- Stimuli
- Parallel experiences
- Real - world connections
- Experimentation

Sub-topic 4: Repetition Process

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop form and content through repetition
- improve the level of language
- explore parallel time
- script the repeated process.

CONTENT

- Research
- Repetition
- Structuring
- Reviewing
- Language usage
- Focus
- Scripting

Sub-topic 5: Scripting and Language

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- record the basic form of improvised scenario
- develop and refine ideas through discussion
- focus and improve the use of language in the scenario
- through repetition, refine scenario for scripting.

CONTENT

- Role play
- Recording
- Repetition
- Discussion
- Focus
- Style
- Refining

SAMPLE LESSON PLANS

DRAMA

Sample Lesson 1

Form 4 - Term 1

TOPIC: ELEMENTS OF DRAMA

OBJECTIVE: Identify, recognize and illustrate the elements of drama in given situations

SUB-TOPIC: The Human context

MEDIUM: The Body

MATERIALS: Musical instruments (Tape recorder/ Drum/or any other musical instrument) Teachers should encourage students to use variety when choosing music.

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- know how the body works
- use the body to demonstrate movement
- create statues and group tableaux
- understand the body as an instrument of acting.

Medium: Isolation

OBJECTIVE: To understand the body and the use of the body as a tool to help in the process of creating.

Lesson plan

Step 1

Students are asked to walk around the room to a particular rhythm; they are then asked to walk on different parts of their feet, (heel, toes, inner part, outer part); they are then asked to wobble across the floor using their whole body, head, hands, neck, fingers - in essence, the whole body.

Step 2

Students are asked to find their own space and are asked to move different parts of their bodies in isolation starting from their: heads, neck, shoulders, arms, elbows, wrist, fingers, chest, back and

front, abdomen hips, legs, knees, ankles, toes), recognizing how each part can do things on its own.

Step 3

Students are now asked to use different parts of their bodies as the centre of focus and create still pictures that can be used to tell a story. They are then asked to gravitate towards each other, forming themselves into groups of three, four or five according to the size of the class, and form pictures, each member of the group ensuring that they become a part of the whole.

This exercise is one that can also be used as a warm-up exercise, assisting the actor to develop and become more aware of the things that his body, as instrument, can do.

By extension, ***Step 2*** can also be used to form figures, e.g.,- students stand with their knees bent, place their hands on their knees; to rhythm, make circles with the lower part of their bodies taking it to the right. Students are then asked to stretch out their arms to make little circles at first, then, extend them into wider circles getting bigger, stronger and wider till they are propelled to rise off the floor letting arms act as a propelling instrument.

EVALUATION

- Observation
- Journals
- Peer critique
- Levels of commitment
- Creativity

Sample Lesson 2**Form 4 - Term 1****TOPIC:** ELEMENTS OF DRAMA**OBJECTIVE:** Identify, recognize and illustrate the elements of drama in given situations**SUB-TOPIC:** Dramatic tension**Medium:** Movement**Material:** Musical instrument of any kind; tape recorder with a variety of musical genres**INSTRUCTIONAL OBJECTIVES***Students will be able to:*

- understand the rhythm of their bodies and that of others
- demonstrate the elasticity and mobility of their bodies through movement
- create meaningful communication through gestures
- establish focus through movement.

Lesson: Time and space through movement**OBJECTIVES:***Students will be able to:*

- understand the use of the whole body in free flow
- connect through movements
- work with concepts of movement
- learn to communicate stories through movements.

Step 1

Students are given an activity or function e.g., (when the lights go out). Students are then asked to imitate actions they do when lights go out. They are then asked to repeat their actions making them sequential.

Teacher/ Facilitator now adds music and encourages students to do their sequence to the musical piece.

Teacher/Facilitator should give students at least three or four different types of music with which to work their sequence.

Step 2

Students present their movements without music and then chose the genre of music with which they prefer to present their sequence.

Step 3

Other students are asked to present. Without music, they join gradually into one group and present their own movements using their own rhythm – from memory - connecting all movements making them a part of the whole.

Note: This exercise can be extended into a stylized mime with facial masks, or facial paints of different colours. With this exercise, students should be encouraged to use levels and space. Students' work can be captured through videotaping. They should be allowed to view the various forms that develop.

EVALUATION

- Observation
- Journals
- Peer critique
- Levels of commitment
- Creativity
- Performance

Sample Lesson 3 Form 4 - Term 1

TOPIC:	PREPARED IMPROVISATIONS
OBJECTIVE:	Explore the process and elements of improvisations
SUB-TOPIC:	Exploration of themes and topics
Medium:	Different stimuli
Materials:	Pieces of paper

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- work creatively in groups in response to given stimuli
- draw on previous experiences to inform their performances
- create scenarios that explore the human spirit in crisis or celebration
- display initiative creativity and inventiveness in their scenarios.

Lesson: Developing scripts from process

OBJECTIVE: To use the mind as an imaginative tool in the process of script development and script writing

Step 1

The Teacher/ Facilitator writes different emotions on slips of paper, (happy, sad, depressed, despondent, excited, angry etc). These slips of paper are then folded and placed in a container. Students are then instructed to take one slip of paper from the container. They are instructed not to tell anyone what emotion is written on their slip but instead are asked to take five minutes and think about the emotion that they have chosen and internalize the best way to act it out.

Step 2

Students are asked to sit and choose a number from other slips of paper in a container. With the other members of the class as audience, each student acts out his emotion in turn. The other students must guess what emotion the person on stage is portraying.

Step 3

Students are now placed into groups and are given a number of topics or themes from which to choose. They are then given ten minutes to prepare a five minute presentation on the topic chosen.

An extension to this exercise is for the students to take the performance that was done and with continuous self - assessment and self - evaluation, decide how the performance can be improved and developed into a stage presentation.

EVALUATION

- Observation
- Journals
- Peer critique
- Levels of commitment
- Creativity
- Performance

Sample Lesson 4 Form 4 - Term 1

TOPIC: RESEARCH

OBJECTIVE: To develop an understanding of cultural forms and develop an understanding of the works of various artistes and practitioners.

SUB-TOPIC: Interviews

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- develop a greater awareness of elements of culture
- appreciate the contribution of cultural icons to the development of Theatre
- develop appreciation for the Theatre
- create portfolios.

Lesson: Cultural research

OBJECTIVE: To encourage students to communicate on a cultural level and to develop a greater knowledge of cultural forms

Step 1

Students are given a choice of different cultural forms. Teacher / Facilitator ensures that students are not placed into comfort zones by choosing art forms with which they are familiar but instead choose topics that would encourage research.

Step 2

Students are asked to describe why they are interested in this particular cultural form and what they would like to know about the cultural form. Based on their responses, they are encouraged to formulate questions that would assist in their investigation.

Step 3

Students identify resource persons, materials and any other evidence that would help in the accomplishment of their investigation.

Step 4

Students present papers based on their research of the cultural form.

EVALUATION

- Presentations

TOPIC: ACTING

OBJECTIVE: Students will be able to discover different acting techniques.

SUB-TOPIC: Experience, expressions, and communication

Materials: Written text

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- execute the basic techniques of acting.
- exhibit all aspects of stage deportment.
- demonstrate assimilation and visualization as aspects of role.
- draw upon real experience to effectively communicate character ideas and action.

Lesson: Character Research

OBJECTIVE: To understand that character development is based on its history and can be built through that form.

Step 1

From a given text, students chose a character and are asked to study the character's role in the play. Students are asked to assess the character with the view of understanding: how the character thinks, what the character likes, what the character eats on any given day, what the character would do in a particular situation, what the character would wear on any given occasion, the character's life prior to the situation in the play and any other relevant information that can assist in the presentation of the character.

Step 2

Teacher / Facilitator writes on pieces of paper different situations. The pieces of paper are folded and the students are asked to choose randomly. They present their characters in the different situations.

Step 3

The students, acting as the audience alongside the teacher, must be able to identify certain traits that are identical in the different situations and those that are different. They should also decide for themselves whether they believe the character presented to them.

EVALUATION

- Presentations
- Discussion
- Peer critiquing
- Journals.

Sample Lesson 7 Form 5 - Term 1

TOPIC: **ACTING**

OBJECTIVE: Students will be able to discover different acting techniques.

SUB-TOPIC: Development of imagination

INSTRUCTIONAL OBJECTIVES

Students will be able to:

- use the imagination to re-enact past events
- create scenarios using a combination of recalled memories
- create surreal scenarios
- develop a heightened sense of spontaneity.

Lesson: From foetus, to birth, to life

OBJECTIVE: To encourage students to place themselves into character by using sensory skills, past and present events and imagination.

Materials: Tape recorder or CD player; soothing music

Step 1

Students are asked to lie on the floor in a comfortable position. They are asked to close their eyes and take themselves back to their favourite place; they are then asked to place themselves in the foetal position. They are to be as relaxed as possible.

Step 2

Students are now asked to think about what they would like to be born as, what form they would take and what characteristics they would possess.

Step 3

Students are now asked to give birth to their imagination. This should be done gradually.

Step 4

With music, they gradually develop, portraying movement and characteristics.

Step 5

They are to work together by becoming part of each other's lives, communicating in one way or the other.

Note: Voice can also be included.

EVALUATION

- Presentations
- Creativity
- Discussion
- Journal

