



THE REPUBLIC OF UGANDA

Lower

Secondary

Curriculum



PERFORMING ARTS SYLLABUS



NCDC

NATIONAL CURRICULUM
DEVELOPMENT CENTRE

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FOREWORD

This four-year Syllabus for Performing Arts is one of the 20 subjects of the Lower Secondary School Curriculum. This Syllabus builds upon concepts, skills, attitudes and values developed at the primary school level, which provides a firm foundation for further learning in the disciplines of Music, Dance and Drama. The programme of study meets the specific needs of the higher-achieving minority of learners who will go on to study the subject at a higher level of education. The learner can achieve the Learning Outcomes within specific topics at levels commensurate with his/her ability.

Performing Arts contributes to the development of knowledge, understanding, skills, attitudes and values that the learner requires to competitively survive in society. It develops the learner's self-esteem and stimulates his/her creative thinking which help him/her become an active citizen in the communities he/she lives and works. Through Performing Arts, the learner becomes aware of the interdependence between Uganda and other countries as a result of globalisation.

Performing Arts promotes self-discovery and self-exploration in the learner's relationships with others and the environment in which he/she lives. It helps him/her to become an informed citizen through life-long learning. This Syllabus helps the learner develop skills in music, dance and drama through which he/she can preserve the rich historical cultures of Uganda for the twenty-first century. The learner will become aware of his/her nation's history and heritage, and understand its challenges and how to overcome them. Therefore, the learner will become a knowledgeable, skilled and responsive workforce for the development of the country's economy.

Teachers of Performing Arts are required to shape the learning experiences to cater for the needs and interests of each learner. Developing and providing appropriate learner's textbooks will greatly assist teachers in achieving this. Fieldwork and case-study approaches will further make school learning relevant to the learner's experience. Case-study approaches have been blended in the organisation of the topics and sub-topics. The Learning Outcomes give the learner opportunities to develop understanding and skills within the subject.

I, therefore, endorse this Syllabus as the official document for the teaching and learning of Performing Arts at the Lower Secondary School level throughout the country.



Hon. Janet K. Museveni

The First Lady and Minister for Education and Sports

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ACKNOWLEDGEMENT

National Curriculum Development Centre (NCDC) would like to express its appreciation to all those who worked tirelessly towards the production of this Lower Secondary Syllabus.

Our gratitude goes to the Ministry of Education and Sports (MoES), for overseeing the development of the curriculum and taking timely decisions whenever necessary. They have worked as a team with NCDC to produce this syllabus. Their decisions have been invaluable in getting this work completed as required. Our thanks also go to our partners in education who provided the necessary guidance.

We would also like to thank the members of the public who made helpful contribution towards shaping this curriculum. Their efforts are invaluable towards having this syllabus implemented in the schools and for improved quality of education in Uganda.

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Furthermore, NCDC would like to thank the World Bank for the initial technical support and the Government of Uganda for funding the rest of the processes up to implementation of the Lower Secondary Curriculum Review.

Last but not least, NCDC would like to acknowledge all those behind the scenes who formed part of the team that worked hard to finalise the work on this Syllabus.

NCDC takes responsibility for any shortcomings that might be identified in this publication and welcomes suggestions for effectively addressing the inadequacies. Such comments and suggestions may be communicated to NCDC through P. O. Box 7002 Kampala or email admin@ncdc.go.ug or through our *Contact Us* page on our website at www.ncdc.go.ug.



Grace K. Baguma

Director

National Curriculum Development Centre



INTRODUCTION

The Uganda Vision 2040 aims to transform Uganda into a modern and prosperous country, while the NDP recognises the existing weaknesses in education, including the low efficiency and variable quality at the secondary level. The Sustainable Development Goal 4 advocates for equitable and quality education, while the National Development Plan II focuses on enhancement of human capital, development, strengthening mechanisms for quality, effective efficient service delivery and improvement of quality and relevance of skills development. The NRM Manifesto (2016-2021), emphasises continuous assessment examination systems, strengthening soft skills, which promote self-esteem, conscientiousness and a generally positive attitude to work, promoting e-learning and computer literacy in order to enhance learning outcomes. All these are lacking and where they exist it is at a minimum level.

In alignment with the above, the Education and Sports Sector Strategic plan (2017/20) advocates for delivery of equitable, relevant and quality education for all. The current secondary school curriculum of Uganda, although highly regarded, is focused on the needs of a tiny academically oriented elite yet the needs of the majority of learners need to be the focus. The Ministry of Education and Sports (MoES) through the National Curriculum Development Centre (NCDC) therefore, undertook a review of the Lower Secondary Curriculum, aimed at providing a learning environment, opportunities, interactions, tasks and instructions that foster deep learning by putting the learner at the centre of the learning experience. This is in line with the aims of secondary education in Uganda, as provided for in the Government White Paper on Education (1992) as outlined below:

The aims of secondary education in Uganda are:

- Instilling and promoting national unity, an understanding of the social and civic responsibilities;
- Promoting an appreciation and understanding of the cultural heritage of Uganda including its languages;
- Imparting and promoting a sense of self discipline, ethical and spiritual values, personal responsibility and initiative;
- Enabling individuals to acquire and develop knowledge and an understanding of emerging needs of society and the economy;
- Providing up-to-date and comprehensive knowledge in theoretical and practical aspects of innovative production, modern management methods in the field of commerce and industry and their application in the context of socioeconomic development of Uganda;

- Enabling individuals to develop basic scientific, technological, technical, agricultural and commercial skills required for self-employment;
- Enabling individuals to develop personal skills of problem solving, information gathering and interpretation, independent reading and writing, self-improvement through learning and development of social, physical and leadership skills such as are obtained through games, sports, societies and clubs;
- Laying the foundation for further education;
- Enabling the individual to apply acquired skills in solving problems of community, and to develop a strong sense of constructive and beneficial belonging to that community;
- Instilling positive attitudes towards productive work.

BACKGROUND TO THE CURRICULUM

The review was based on the Education Sector Strategic Plan (ESSP), 2009 – 2018) which set out strategies to improve the quality and relevance of secondary education. The ESSP's sub objective 2.2 was to ensure that "Post-primary students [are] prepared to enter the workforce and higher education". This is also in line with the current strategic plan of 2017-2020. To achieve this objective, one of the Ministry's strategies was to revise the curriculum and improve instruction and assessment by eliminating the short comings in the current curriculum.

The review focused on: producing a secondary school graduate who has the competences that are required in the 21st century; promoting values and attitudes; effective learning and acquisition of skills in order to reduce unemployment among school graduates.

The review also aimed at reducing the content overload and contact hours in the classroom so as to create time for: research and project work; talent development and creativity; allowing for emerging fields of knowledge across all subjects and doing away with obsolete information. There was a need to address the social and economic needs of the country like the mining sector, tourism, services provision, science and technology development and to ensure rigorous career guidance programme to expose learners to the related subjects. This will enable learners to make informed choices as they transit and to equip them with knowledge and skills that will enhance their competitiveness in the global value chain.

To meet these requirements, the review is based on:

- The development of a holistic education for personal and national development based on clear shared values
- A commitment to higher standards, deeper understanding and greater opportunities for learners to succeed
- A focus on the key skills that are essential to work, to learning, and to life, and which will promote life-long learning
- An integrated approach that will develop the ability to apply learning in practical situations.

The ESSP further outlines what the review imply:

“This reform will necessitate a sweeping revision of the general secondary curriculum, away from strictly academic learning objectives that are thought to prepare students for erudite higher education and towards a set of competencies that serve both those who continue their education after S4 and those who choose to enter the workforce. The new curriculum will enable learners to acquire specific vocational skills that they can use once they enter the world of work. The new curriculum will help learners make informed decisions as citizens and family members, and it will give those who continue with their education, either immediately in S5 or later in life, the learning skills they need to think critically and study efficiently.”

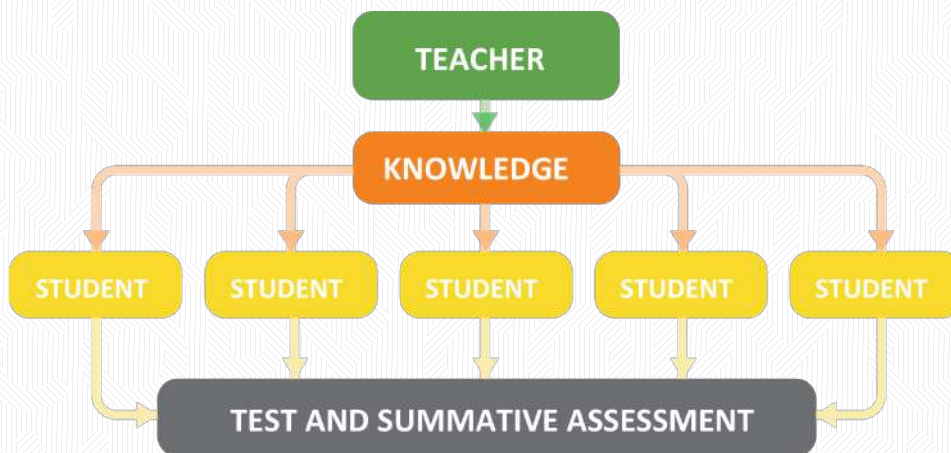
KEY CHANGES IN THE CURRICULUM

The key change in the curriculum is a move from a knowledge-based curriculum to a competence and skill-based curriculum. It is no longer sufficient to accumulate large amounts of knowledge. Young people need to develop the ability to apply their learning with confidence in a range of situations. They need to be able to use knowledge creatively. A level of competence is the ability to use knowledge rather than just to acquire it. This requires an active, learner-centred rather than passive, teacher-centred approach.

This approach to teaching and learning is in support of the Sustainable Development Goals (SDG's), otherwise known as the Global Goals. These are a universal call to action to end poverty, protect the planet and ensure that all people enjoy peace and prosperity. The key changes in the curriculum will ensure that Uganda is making good progress towards SDG 4 in particular which aims to ensure equitable quality education and promote lifelong learning opportunities for all.

The change can be summarised in the following diagrams.

THE KNOWLEDGE-BASED CURRICULUM



Knowledge-based teaching was based on transferring knowledge from the teacher to the students. The teacher had knowledge and transferred this knowledge to the students by lecturing, talking, asking them to read the text book or writing notes on the board for the students to copy and learn. Students acquired the knowledge, often without fully understanding it, and were tested at the end of a topic, term or school course to see if they had remembered it. The knowledge was based mainly on the knowledge in the subjects traditionally taught at University, and little attempt was made to make it relevant to young people's own lives. The whole education system was seen by many people as a preparation for University, but the vast majority of learners never reach university. This curriculum caters for this majority as well as those who later go on to University.

THE COMPETENCE BASED CURRICULUM



In this competence-based approach, the “student” becomes a “learner”. The new Learning Outcomes can only be achieved through active engagement in the learning process rather than simply absorbing knowledge given by the teacher.

The teacher needs to build on the learners’ own knowledge and experience and create Learning Activities through which learners can explore the meaning of what is being learned and understand how it is applied in practical situations.

Teaching and learning becomes a two-way process of dialogue between the Teacher and Learners. Learners also learn from each other through discussion. Assessment also becomes a two-way process of formative and summative assessment; not just to give grades but to find out problems the learners may be having and help to solve them

THE CURRICULUM

This curriculum focuses on four “Key Learning Outcomes” of: self – assured individuals; responsible and patriotic citizens; lifelong learners; positive contributors to society. The curriculum emphasises knowledge, application and behavioural change. It is based on a clear set of values which must be imparted to learners during the learning process.

At the heart of every subject there are generic skills that allow development into life-long learners. Besides, there are also cross cutting issues that are embedded across subjects to enable learners understand the connections between the subjects and complexities of life.

Key Learning Outcomes

The new curriculum sets out ‘Key Learning Outcomes’ that sum up the expectations of the curriculum as a whole, and set out clearly the qualities that young people will develop.

By the end of the educational process, young people will become:

Self-assured individuals who:

- Demonstrate self- motivation, self-management and self-esteem
- Know their own preferences, strengths and limitations
- Adjust their behaviour and language appropriately to different social situations
- Relate well to a range of personality types

Responsible and patriotic citizens who:

- Cherish the values promoted in the curriculum
- Promote equity, the development of indigenous cultures and languages and appreciate other people’s cultures
- Apply environmental and health awareness when making decisions for themselves and their community
- Are positive in their own identity as individuals and global citizens
- Are motivated to contribute to the well-being of themselves, their community and the nation

Lifelong learners who:

- Can plan, reflect and direct their own learning
- Actively seek lifelong learning opportunities for personal and professional development.

Positive contributors to society who:

- Have acquired and can apply the Generic Skills
- Demonstrate knowledge and understanding of the emerging needs of society and the economy
- Understand how to design, make and critically evaluate products and processes to address needs
- Appreciate the physical, biological and technological world and make informed decisions about sustainable development and its impact on people and the environment.

Values

This curriculum is based on a clear set of values. These values underpin the whole curriculum and the work of schools. They are also the values on which learners need to base their lives as citizens of Uganda. The values are derived from The Uganda National Ethics and Values Policy of 2013. They are:

- Respect for humanity and environment
- Honesty; uphold and defend the truth at all times
- Justice and fairness in dealing with others
- Hard work for self-reliance
- Integrity; moral uprightness and sound character
- Creativity and innovativeness
- Social Responsibility
- Social Harmony
- National Unity
- National Consciousness and patriotism

These values are not taught directly in lessons, nor will they be assessed, but they will inform and shape all teaching and learning.

Generic Skills

The generic skills lie at the heart of every Subject. They are the skills that enable the learner to access and deepen learning across the whole curriculum. They are the same skills that are sought by employers and which will unlock the world of work. They are the skills that allow young people to develop into lifelong learners who can adapt to change and cope with the challenges of life in the 21st Century.

Young people need to be able to think critically and solve problems, both at school and at work. They need to be creative and innovative in their approach to learning and life. They need to be able to communicate well in all forms, co-operate with others and also work independently. They need to be able to use functional mathematics and ICT effectively. The details of the generic skills are:

Critical thinking and problem-solving

- Plan and carry out investigation
- Sort and analyse information
- Identify problems and ways forward
- Predict outcomes and make reasoned decisions
- Evaluate different solutions

Creativity and innovation

- Use imaginations to explore possibilities
- Work with others to generate ideas
- Suggest and develop new solutions
- Try out innovative alternatives
- Look for patterns and make generalisations

Communication

- Listen attentively and with comprehension
- Talk confidently and explain ideas/opinions clearly
- Read accurately and fluently
- Write and present coherently
- Use a range of media to communicate ideas

Co-operation and Self-Directed Learning

- Work effectively in diverse teams
- Interact effectively with others
- Take responsibility for own learning
- Work independently with persistence
- Manage goals and time

Mathematical Computations and ICT Proficiency

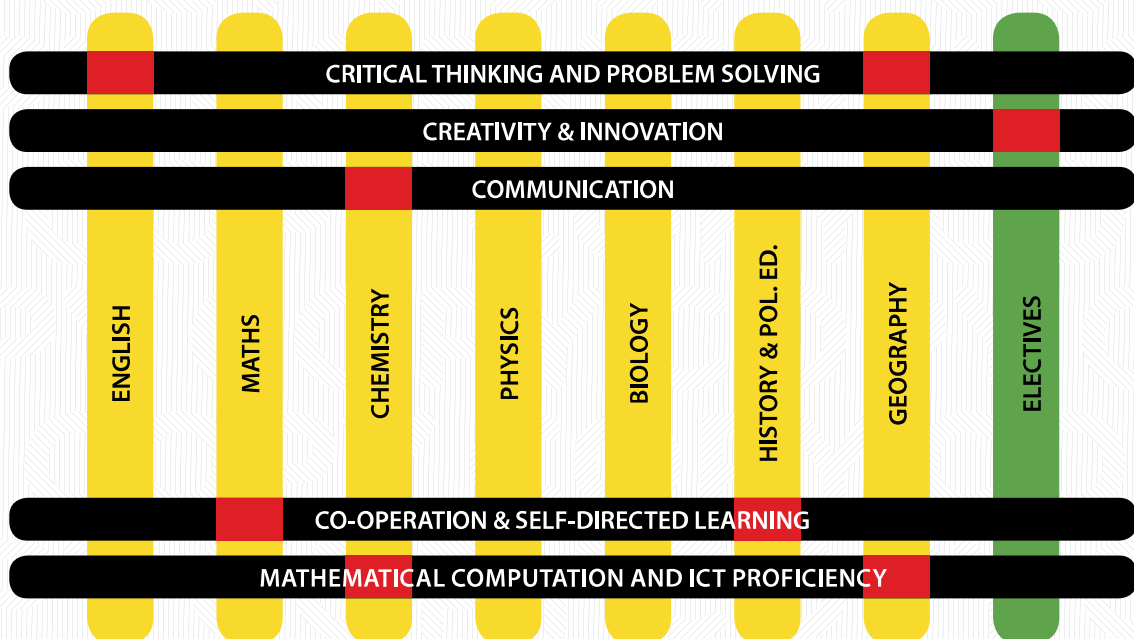
- Use numbers and measurements accurately
- Interpret and interrogate mathematical data
- Use mathematics to justify and support decisions
- Use technology to create, manipulate and process information
- Use technology to collaborate, communicate and refine their work

GENERIC SKILLS WITHIN PERFORMING ARTS

These skills are not separate subjects in themselves; they are developed within the subjects of the curriculum. They also facilitate learning within those subjects. It is when these generic skills are deployed that learning is most effective.

The generic skills are a key part of the new curriculum. They have been built into the syllabuses for each of the Subjects, and these Subjects provide the context for the skill development. Performing Arts provides a rich context for learners to communicate, co-operate, and to think critically about how the world works and to understand the world creatively.

The Subjects also provide the contexts for progression within the skills. The same skill definitions apply to all year groups, and skills progression is provided by the increasing complexity of the subject matter within each Subject. For example, within 'critical thinking', learners begin thinking critically about the relatively simple subject matter in Senior 1 and then progress to thinking about the much more complex matters in Senior 4. Thus the progression is in the increasing complexity of the matters being thought about.



Cross-cutting Issues

There are some issues that young people need to learn about, but which are not confined to one Subject. These are the 'Cross-cutting Issues' and they need to be studied across the Subjects. These issues develop learners' understanding of the connections between the Subjects, and so of the complexities of life.

The Cross-cutting Issues identified in the curriculum are:

- Environmental awareness
- Health awareness
- Life skills

Mixed abilities and involvement

- Socio-economic challenges
- Citizenship and patriotism

These have been built into the syllabuses of each Subject. The way in which they operate within the Subject is very similar to the generic skills.

(For details on cross-cutting issues, refer to the Curriculum Framework document, page 11).

ICT Integration

ICT is embedded as a learning/teaching tool across all subjects. ICT integration framework is summarised below and cuts across for all the subjects on the curriculum:

CATEGORY OF A TASK IN THE SYLLABUS	ICT APPLICATION (HOW ICT WILL BE INTEGRATED FOR THE TASK CATEGORY)
Field works	Use of cameras to take photos and record videos
Presentations in class	Use presentation application
Key words and meanings	Use online dictionary or search online
Drawing/graphics	Use publishing software, Word processor
Role play, narrations	Use audio and video recordings
Demonstrations	Use audio and video recordings and simulations
Locating and putting marks on an area	Use digital/online mapping
Present findings in graphic and written format	Use desktop publishing software or word processor
Showing data charts	Use spreadsheet software
Group discussions	Mind-mapping software
Search for extra reading materials	Download files on Internet or by sharing
Writing equations and formulas	Use equation editors
Carrying out academic research	Using the Internet and other academic applications like Encarta", "Britannica" etc.
Sharing or learning with people across the world	Forming learning networks, formation of blogs, social media, emails etc.

THE PERFORMING ARTS SYLLABUS

Performing Arts is an elective subject from Senior 1 to 4.

Time allocation

PERFORMING ARTS	SENIOR 1 & 2	SENIOR 3 & 4
	2 periods a week	4 periods a week

Rationale

The Performing Arts programme of study offers learners the chance to express themselves in a medium beyond speaking or writing. The programme of study integrates Music, Dance and Drama. Through experiences in Performing Arts, learners make sense of themselves, their relationships with others and the environment in which they live. Performing Arts, therefore, contribute greatly to personal and social development.

The Subject has a story to tell about cultures, customs and lifestyles of all people. Uganda is noted for its cultural legacy and contributions to the development of Performing Arts. The Performing Arts programme of study provides a platform for that legacy to be fostered and enhanced. It helps learners to understand how to create and appreciate a variety of Performing Arts, based on two guiding principles –Performing Arts Making and Performing Arts Response.

- **Performing Arts: Making.** Learners make choices about what they wish to create, and then use the Performing Arts processes to create and present a finished product, with the intentions of communicating ideas and messages.
- **Performing Arts: Response.** Learners study, analyse, critique, and enjoy works of Performing Arts that express diverse cultures over time.

Learners acquire Performing Arts skills and use them to integrate traditional Performing Arts methods into modern Performing Art works. The learning experiences are structured within four units:

- Performing Arts in our environment
- The language of Performing Arts
- Performing Arts in the economy
- Performing Arts in other societies.

This structure underpins the national obligation to promote Uganda’s diverse cultures through Performing Arts competitions on topical issues that directly or indirectly affect society.

Modernisation is bringing changes to Ugandan cultures. The Performing Arts programme of study contributes to the work of preserving the rich historical cultures of Uganda and of extending these into the twenty first century. Performing Arts help learners to develop their knowledge, understanding and appreciation of contemporary and historical events within their own communities, within Uganda and beyond. Young people will have opportunities to contribute to, reflect on and respond to the Performing Arts within their own and other cultures.

Performing Arts make a significant contribution to the economy of Uganda, through tourism and events such as theatre and works of Performing Arts for sale.

Teaching and Learning: Performing Arts

The thrust of the new syllabuses is experiential and towards the development of skills and deeper understanding. The focus in Performing Arts is on the development of the skills needed to be a performing artist.

The new syllabus provides learners with a wide range of contexts in which to develop these skills, and these contexts are designed to engage the interest of the learner and to provide opportunities to build life-related knowledge, experience and skills. Teachers are encouraged to go beyond the textbooks and provide as many meaningful contexts as possible. The generic skills have been integrated throughout the curriculum and can only be acquired through active approaches.

The role of the teacher is not only to build on learners' existing experience, but to also extend that by giving them new challenges and putting them in new situations. This makes them think about their own ideas and experiences as well as adding new knowledge and skills to it.

Performing Arts is a practical subject that involves the active participation of the learner. It cannot be learned by sitting at a desk!

In this approach, learners are encouraged to:

- be responsible for their own learning
- think for themselves and form their own ideas and opinions
- become critical thinkers, ready to face new challenges and situations for themselves

THE PERFORMING ARTS PROGRAMME PLANNER

The Performing Arts syllabus is arranged in topics that cover the four years of the Lower Secondary Curriculum. The recommended number of periods for each topic is in brackets.

SENIOR 1	THEME	TOPIC	DURATION (NUMBER OF PERIODS)
Term 1	Exploring and Making Connections in Performing Arts	1: Performing Arts in the Natural Environment	8
		2: Discovering the basic element of music	12
		3: Exploring Business in Performing Arts	4
Term 2	Exploring, Making and Marketing Performing Arts in the Community	1: Using African Styles in Performing	8
		2: Exploring the basic Elements of music	12
		3: Experimenting with Business in Performing.	4
Term 3	Creating and Appreciating the Role of Performing Arts in the Economy	1: Using African Styles in Performing Arts	8
		2: Using the basic elements of music	12
		3: Performing Arts in the Economy	4
Total			72

SENIOR 2	THEME	TOPIC	DURATION (NUMBER OF PERIODS)
Term 1	Experimenting with Performing Arts and Exploring Career Opportunities in the Performing Arts Industry	1: Experimenting with the Elements of music	12
		2: Commercial Performing Arts in the community	4
		3: Exploring the World of Performing Arts	4
		4: Exploring European Art forms	4
Term 2	Experimenting with Performing Arts; and Advertising in the Performing Arts Industry	1: Exploring staff notation	10
		2: Commercial Performing Arts in society	8
		3: Exploring the World of Performing Arts	6
Term 3	Experiencing, Appreciating and Marketing Performing Arts	1: Experiencing and appreciating staff notation	12
		2: Commercial Performing Arts in the Economy	4
		3: Creating Performing Arts in the Material Environment	8
Total			72

PERFORMING ARTS SYLLABUS

SENIOR 3	THEME	TOPIC	DURATION (NUMBER OF PERIODS)
Term 1	Creating Performing Arts and Exploring the Performing Arts Industry in the Economy	1: Exploring the Performing Arts Industry in the Economy	12
		2: Integrating the Elements of music	24
		3: Creating Contemporary Performing Arts	12
Term 2	Experiencing and Appreciating Connections in Performing Arts	1: Experimenting with the Performing Arts Industry in the Economy	12
		2: Composing and analyzing western music.	20
		3: Exploring Contemporary Arts and Changes Over Time	10
		4: Creating Contemporary Performing Arts	6
Term 3	Creating Performing Arts and Appreciating the Ethical and Legal Responsibilities in the Production of Performing Arts	1: Exploring the Performing Arts Industry in the Economy	12
		2: Composing and analysing Western music	24
		3: Creating Performing Arts	12
Total			144

SENIOR 4	THEME	TOPIC	DURATION (NUMBER OF PERIODS)
Term 1	Creating Performing Arts and Exploring the Performing Arts Industry in the Economy	1: Innovations in Performing Arts.	12
		2: Exploring Performing Arts in the built environment.	24
		3: Using Performing Arts for Marketing.	12
Term 2	Experiencing and Appreciating Connections in Performing Arts	1: Creating and performing the Arts	24
		2: Using Performing Arts in community sensitisation and publicity	12
		3: The Arts, Community and Society	12
Term 3	Creating and Presenting Performing Arts	1: Performing Western Music	16
		2: Performing African Traditional Music	16
		3: Performing the Contemporary Arts	16
Total			144

The syllabus details for all subjects are set out in three columns:

LEARNING OUTCOMES	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT ACTIVITIES
The knowledge, understanding or skills expected to be learned by the end of the topic	The sort of learning activities that include the generic skills and that will help learners achieve the Learning Outcomes.	Opportunities for assessment within the learning

Teachers should base their lesson plans on the Learning Outcomes using the Suggested Learning Activities as a guide. These are not the only possible learning activities, and teachers are encouraged to extend these and devise their own that are appropriate to the needs of their class.

DETAILED SYLLABUS FOR PERFORMING ARTS

SENIOR 1: TERM 1

24 PERIODS


Theme: Exploring and Making Connections in Performing Arts

Competency: The learner creates, appreciates and markets works of performing arts in various genres, styles and cultures to effectively entertain the school and wider community.

TOPIC 1: PERFORMING ARTS IN THE NATURAL ENVIRONMENT

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a. identify and present performing arts that reflect African contexts and influences (s, k, u, gs) b. appreciate how the natural environment influences the performing arts and preserves cultural heritage (u, v, gs)	<ul style="list-style-type: none"> In groups or as a whole class, ask learners to sing a Ugandan folk song depicting the natural environment. They should employ the appropriate vocal characteristics, accompaniment, costumes and props, and choreograph an appropriate dance. As a class, ask learners to retell the story as a song, identifying the characters and then dramatising it. In small groups, ask learners to brainstorm the basic African characteristics of performing arts in some performed pieces and then report their findings to the whole class. In pairs, ask learners to explore how elements of the natural environment are reflected in song, drama and dance. They should share examples which they believe also preserve and highlight aspects of cultural heritage. 	<ul style="list-style-type: none"> Observe learners working together to make use of the natural environment to present lullabies, play songs, use mimicry and perform simple dances. Ask learners to collaboratively perform a play based on themes from a folk song. Listen to learners talk about their appreciation of a folk dance and then observe them performing a folk dance depicting their natural environment.

TOPIC 2: DISCOVERING THE BASIC ELEMENTS OF MUSIC

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<p>a. appreciate and use basic music elements of pitch, duration and tempo to create and present music pieces (u, s, gs, v)</p> <p>b. understand the ways in which the natural environment can be illustrated through the performing arts (u)</p>	<ul style="list-style-type: none"> • Ask learners to use appropriate music technology, where available, to explore and demonstrate the meaning and effects of the following musical elements: treble clef; stave; key signature of F major; simple duple time; eighth, quarter and half notes. Learners should work in groups to explain how a piece of music that they know employs these musical elements. • Show learners how to use the sol-fa ladder. They should learn how to pitch notes correctly and then explore and explain the leaps in pitch and how this is reflected in a contrasting song to one that they have shared earlier. • Show learners how to use the treble stave and the key of F major to compose four bar melodies and phrases in simple duple time with half, quarter and eighth notes without leaps. Ask learners to share what they have learnt with others in order to discuss which melodies are familiar and which are unique. • Play learners two pieces of contrasting music in F major and ask them to compare and contrast the features of each piece. Working in pairs, can they relate and explain in each piece, a section of music that reflects an aspect of the natural environment? 	<ul style="list-style-type: none"> • Observe learners, individually or collaboratively, composing two-bar melodies in simple quadruple time with notes without leaps.  <ul style="list-style-type: none"> • Ask learners to explain the differences between F major and C major and provide example contrasting melodies in simple quadruple time using.

TOPIC 2: EXPLORING BUSINESS IN PERFORMING ARTS

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
understand the commercial role of the performing arts and how these affect the natural environment (k, u)	<ul style="list-style-type: none"> • In group discussions, ask learners to identify the employment and career opportunities in the performing arts industry. • Ask learners to listen to people from the performing arts industry speak about career opportunities or read about it. Based on this research, ask learners to make adverts and other publicity materials to celebrate the performing arts in their school and beyond. Section of music that reflects an aspect of the natural environment? 	<ul style="list-style-type: none"> • Ask learners to individually list at least six employment and career opportunities in the performing arts industry. Ask them to explain what they would prefer to do and why. • Ask learners to demonstrate their understanding of the range of audiences to whom performing arts work can be sold. <p>Ask learners to design a poster publicising a music, dance and drama show in the school and consider how effective their product is in relation to the audience.</p>

SENIOR 1: TERM 2

24 PERIODS





Theme: Exploring, creating and marketing performing arts in the community

Competency: The learner creates, appreciates and markets works of performing arts from various genres, styles and cultures to effectively entertain the community and earn a living.

TOPIC 1: USING AFRICAN STYLES IN PERFORMING ARTS.

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<ul style="list-style-type: none"> a. appreciate and simulate African styles into their own performing arts work (k, u, s, gs, v) b. identify and present performing arts work that reflects African contexts and influences (k, u, s, gs) c. trace African art styles in Ugandan works of art (k) 	<ul style="list-style-type: none"> • Provide learners with a traditional African folk song and ask them to think critically about key themes, characters and any story sequence. From this introduction, they should use some of the ideas relating to one aspect and compose their own additional song. • Provide learners with a film or live performance of a traditional African dance. They should identify key themes, motifs and patterns and then use some of their own ideas to create a new related dance. • Provide learners with a script or live performance of a traditional African tale from folklore. Ask learners to identify features and compare these to those identified in the song and dance. From this, they should create and perform a skit relating to a key theme in the traditional tale. They should consider exposition, climax and resolution using the elements of role, focus, action, tension, time and space through dramatic play. • Ask learners to work in small groups to select a traditional Ugandan tale that they know well. They should choose whether to illustrate this through drama, music or dance according to the features of the story. They should design, practice and perform their piece to the rest of the class for evaluation. As a whole, the class should discuss what distinguishes Ugandan work from African art forms in general. 	<ul style="list-style-type: none"> • Observe learners appreciating and performing a folk song. Ask them to explain how they have used what they have learnt to produce their own song. • Observe learners presenting their own dance work depicting African ideas and ask them to explain the key features. • Observing learners creating and performing a skit depicting ideas from African folklore and ask them to explain why they chose to depict the tale in this way.

TOPIC 2: EXPLORING THE BASIC ELEMENTS OF PERFORMING ARTS

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<p>a. use basic performing arts elements of pitch, duration and tempo to appreciate, study and present music in simple time (k, s, u, gs, v)</p>	<ul style="list-style-type: none"> • Demonstrate the key of G major and its key signature to learners. Explain how it relates to other keys. • Guide learners to use the treble staff and key of G major to compose, write and read two-bar melodies in simple quadruple time with <div style="text-align: center;">  </div> <p>notes without leaps. They may use any available music software. Help learners to compare their melodies and suggest ways for them to be improved.</p> • Using given pieces of music, ask learners to identify and explain the building blocks (elements) of music, which include pitch, duration and tempo. Ask learners to order pieces of music according to what they think is the most complex and explain their reasons. 	<ul style="list-style-type: none"> • Observe how effectively learners, individually or collaboratively, compose two-bar melodies in simple quadruple time with <div style="text-align: center;">  </div> <p>notes without leaps.</p> • Talk to learners about how they individually or collaboratively write two-bar melodies in simple quadruple time using <div style="text-align: center;">  </div> <p>notes without leaps.</p> • Ask learners, individually or collaboratively, to read two-bar melodies in simple quadruple time with <div style="text-align: center;">  </div> <p>and notes without leaps. Observe how effectively they employ key elements of pitch and duration.</p>

TOPIC 3: EXPERIMENTING WITH BUSINESS IN PERFORMING ARTS

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<p>a. understand the sales and marketing components required in performing arts (k, u)</p> <p>b. appreciate the ways in which the performing arts affect their own and others' identity (k, u, gs, v)</p>	<ul style="list-style-type: none"> • Ask learners to perform a known song or dance piece of their own choice. They should practice this and consider what would make their performance worthy of a public performance. • Guide learners to discuss ways that this art work could be marketed in their own community. Discuss what art works appeal to communities and learners' own preferences for exhibitions and performances. • Ask learners to collect examples of articles and programmes that describe art exhibitions, if possible. Ask them to calculate the costs of an exhibition and examine any materials required, including exhibition space, which enables art forms to be presented to the public in a profitable manner. 	<ul style="list-style-type: none"> • Ask learners to name the components of sales and marketing in performing arts. • Observe to what extent learners make a successful sales brief or 'pitch' and marketing plan for a performing arts work. • Observe how well learners demonstrate an understanding of writing a short plan for a performing arts performance.





Theme: Creating and appreciating the role of performing arts in the economy

Competency: Learners creates, appreciates and market works of performing arts from various genres, styles and cultures to effectively educate and entertain the school and the wider community.

TOPIC 1: USING AFRICAN STYLES IN PERFORMING ARTS.

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<ul style="list-style-type: none"> a. understand the performance of art works, which include African characteristics inspired by any stimulus from the environment (k, u) b. trace the African art styles in Ugandanart (k, s) c. explore the natural environment to arouse artistic instinct (k, u) 	<ul style="list-style-type: none"> • Provide learners with a range of pictures of native animals. With your support, ask them to observe these pictures carefully to begin to generate ideas and ways in which art forms can be used to describe and further illustrate these animals. • Ask learners to select an animal and compose and perform a song to describe it creatively. They can further illustrate their song and the animals with African costumes, instruments, props and makeup. • Provide learners with a range of pictures of Ugandan plants and landscapes, as well as some from other parts of Africa. Show them how to identify features of these pictures and the natural environment to create a dance. Ask learners to perform a Ugandan dance inspired by objects, plants or animals in the environment, with an emphasis on the dance elements of body movement, style, levels and formations. Ask them to consider other aspects, such us costumes, instruments, props and makeup. • Guide learners to create and perform a skit with ideas generated from animals, plants, birds or any other object in the environment. Ask them to emphasise the exposition, climax and resolution using the elements of role, focus, action, tension, time and space. Ask them to consider other aspects, such as costumes, music instruments, props and makeup. 	<ul style="list-style-type: none"> • Display a picture of an animal, such as an elephant, and observe how learners create and perform a song using some African characteristics, including the use of appropriate costumes, instruments, props and makeup. • Ask learners to perform a dance inspired with ideas from objects, animals or birds in the environment. Observe how effectively they combine style and artistic responses to the natural environment. • Ask learners to perform an interesting skit with ideas generated from animals, plants, birds and objects in the environment.

TOPIC 2: USING THE BASIC ELEMENTS OF MUSIC

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<p>a. use the music elements of dynamics, pitch, duration and tempo, and present works of performing arts (k, u, s, gs)</p>	<ul style="list-style-type: none"> • Guide learners to use the treble staff and keys in G and F major to compose and read two-bar melodies in simple quadruple time or four bars of simple duple time with <div style="text-align: center;">  </div> including notes without leaps. Help learners to make connections between duration and melody and consider how pitch influences the effect of the piece of music. Play a piece of music to learners, which includes leaps of pitch and ask them to discuss how this is different. • Provide learners with a music score to explore and ask them to identify and talk about dynamics, pitch, duration and tempo. Present a contrasting score and ask learners if they can agree on which piece of music is the most effective. Ask learners to identify any sections of the music that they recognise to be in the key of G or F major and challenge them to sing or play these passages. 	<ul style="list-style-type: none"> • Observe learners, individually or collaboratively, composing two-bar melodies in simple quadruple time or four-bar melodies in simple duple time using keys G and F with <div style="text-align: center;">  </div> notes without leaps. Ask them to explain how they have arranged their composition. • Observe learners, individually or collaboratively, writing a two-bar melody in simple quadruple time or four-bar melodies in simple duple time using keys G and F with <div style="text-align: center;">  </div> notes without leaps. Observe which aspects of this composition they find more challenging than others. • Ask learners to individually or collaboratively read two-bar melodies in simple quadruple time or four-bar melodies in simple duple time using keys G and F with <div style="text-align: center;">  </div> notes without leaps. Observe the accuracy of their performance. • Observe how learners respond critically to works of performing arts that explore what they have learnt about basic elements, genres and styles.

TOPIC 3: PERFORMING ARTS IN THE ECONOMY

LEARNING OUTCOMES	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<p>The learner should be able to:</p> <p>a. appreciate the causes of audience preference and understand the role of performing arts in national development (k, u, gs)</p>	<ul style="list-style-type: none"> • In small groups, learners brainstorm the role of commercial performing arts in society. Ask them to talk about what experiences they have of performing arts in their own community and beyond, comparing features. • Ask learners to consider the circumstances in which performing arts usually takes place and discuss the role or purpose of these performances. Ask them to gather examples of adverts and consider the key themes and structures. • With guidance, learners discuss factors that can sometimes influence audience preference in performing arts, e.g. choice of language, new technologies, social- economic situations and age. 	<ul style="list-style-type: none"> • Ask learners to explain why they think different people prefer different types of performing arts. • Listen to learners discuss why they think peoples' choice of performing arts may change occasionally. • Ask learners to describe performing arts personalities and identify and discuss their role in the development of society.


SENIOR 2: TERM 1

24 PERIODS

Theme: Experimenting with performing arts and exploring career opportunities in the performing arts industry

Competency: The learner experiments, creates, appreciates and markets works of performing arts from various genres, styles and cultures to effectively communicate messages that benefit the community socially and economically.

TOPIC 1: EXPERIMENTING WITH THE ELEMENTS OF MUSIC

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<p>a. experiment with the elements of music to create works of performing arts using the basic elements of pitch, tempo, dynamics and duration (k, u, s, gs)</p>	<p>Using the treble stave, learners individually compose, write and read four- bar melodies in simple quadruple time in the keys of C, G and F major with</p>  <p>notes and leaps not beyond a 3rd. They should build on what they achieved in Senior 1 so that their music making is more complex and is beginning to use leaps in pitch. Ask learners to discuss how duration works within their piece and consider the effects of small changes to duration.</p> <ul style="list-style-type: none"> • Choose one lesson song from appendix A and guide learners to perform it as they apply the following Italian tempo descriptions: <ul style="list-style-type: none"> • adagio – slowly • allegro – quick/lively • andante – at a walking pace • largo – slowly and stately • presto – very quickly. • Ask learners to discuss the effects of each tempo on the piece of music, describing how it makes them feel and which tempo seems to be the most effective for a given theme or story. For example, which tempo is best suited for younger children and how does this compare to the tempo that would suit an advert? • Ask learners to experiment with different tempos to see what effect it has on the music. Ask them to select different tempos to match different situations for the music to be performed. 	<ul style="list-style-type: none"> • Ask learners, individually or collaboratively, to use the treble stave to compose four- bar melodies in simple quadruple time in the keys of C, G and F major with half, quarter and eighth notes and leaps not beyond a 3rd. Observe how accurately they employ these elements. • Observe learners using the keys of C, G and F major to write and read four-bar melodies in simple quadruple time with half, quarter and eighth notes and leaps not beyond a 3rd. Ask them to explain their composition. • Ask learners to critique a performance of a song of their own choice in which they can identify the following Italian tempo descriptions: <ul style="list-style-type: none"> • adagio – slowly • allegro – quick/lively • andante – at a walking pace • largo – slowly and stately • presto – very quickly

TOPIC 2: COMMERCIAL PERFORMING ARTS IN THE ECONOMY.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
a. understand the career and employment opportunities and practice appropriate moral and ethical conduct in the performing arts industry (k, u, gs)	<ul style="list-style-type: none"> • Guide learners to discuss the expected morals and ethical conduct of a performer on and off stage. They should consider the need for effective team work and leadership and discuss how this enhances effective and high-quality art forms. Ask learners to consider different cost implications for different styles of working in the performing arts sector. For example, is it better to hire a large performance space but have a small team of artists or is it more beneficial to use smaller spaces? Ask them to look for examples of these strategies by talking to local artists and/ or conducting some research on the internet. • In small groups, ask learners to find information from different sources to explain the employment and career opportunities in the performing arts industry and then report their findings to the whole class. Learners should consider the different roles and responsibilities, the use of different technologies in various situations and other practical aspects, such as materials and time for advertising, spaces to exhibit and marketing campaigns (e.g. using social media). 	<ul style="list-style-type: none"> • Ask learners to individually, or in groups, demonstrate knowledge and understanding of the expected moral and ethical conduct of a performer. • Observe learners discussing their knowledge of the various employment sectors that benefit from performing arts. • Observe learners brainstorm about performing artists who have a successful career, suggesting reasons for their achievement and possible reasons for the failures of others.

TOPIC 3: EXPLORING THE WORLD OF PERFORMING ARTS.

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SAMPLE ASSESSMENT STRATEGY</p>
<p>a. use performing arts from various cultures, styles and genres to inform and create their own pieces of music, dance and drama (k, u, s, gs, v)</p>	<ul style="list-style-type: none"> • Ask learners to choose a contemporary song to perform. They should experiment by adding their own melodic ideas and/or improvise a second voice to harmonise it, and then improvise a dance that reflects the music effectively. • Guide learners to identify and describe the forms, genres, themes and styles of world music (e.g. Asian) in Ugandan contemporary music, dance and drama. Ask them to compare the styles and structures and begin to collate key features of the different aspects of world music. • Group learners and guide them to explore and develop various themes from drama pieces from beyond Africa. They should identify and describe themes and genres and compose a skit to reflect some of the features they have discovered. They should then develop their skit to include the three main levels of conflict: exposition, climax and resolution. Ask them to consider using the different elements of role, focus, action, tension, time, space and other dramatic techniques to improve the impact of their skit. • Ask learners to listen to world music performed on a range of instruments. They should select one piece or melody and learn to play this themselves on an instrument they can play well. • Ask learners to work with other musicians to identify and describe features of world instrumental music and begin to develop their own short pieces on similar themes. Ask them to consider how they have to change and adapt techniques in order to match world music styles of their choice. 	<ul style="list-style-type: none"> • Observe how successfully learners create a piece of music influenced by world performing arts. • Observe learners, individually or collaboratively, appreciate the contribution of forms, genres, themes and styles of world music and dances to their own works of art. • Observe learners playing musical instruments and creating music with various world styles and techniques.

TOPIC 1: EXPLORING EUROPEAN ART FORMS

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a. enhance their own knowledge and understanding of the performing arts through an appreciation of European art forms (k, u, v) b. appreciate the significance and influence of European civilisation on the local community and related art works (u, gs, v) c. appreciate the contribution and influence of individual and/or groups of western artists on local art works (u, gs, v) 	<ul style="list-style-type: none"> • Provide learners with a range of pieces of music from the past and present that reflect traditions in European music. Ask them to describe what they notice about the style, structure and musical elements. Ask learners to work in pairs to choose one piece of music and compare it to a well-known piece of African music. • In groups, ask learners to explore traditional European dances and perform a short sequence to the rest of the class. Ask learners to watch dance sequences critically so that they can comment on the similarities and differences between European dances and traditional African dances. • Provide learners with information about traditions in theatre and drama in Europe from the past and present. • In pairs, ask learners to prepare a short presentation to illustrate features of European theatre and their influence on African drama and theatre development. 	<ul style="list-style-type: none"> • Ask learners to critically evaluate two contrasting pieces of European drama or music. • Observe learners working together to explore traditions in theatre and ask them to explain their most significant findings.



SENIOR 2: TERM 2

24 PERIODS

Theme: Experimenting with performing arts and exploring marketing in the performing arts industry

Competency: The learner experiments, creates and appreciates works of performing arts from various genres, styles and cultures to effectively communicate messages and market performing arts products.

TOPIC 1: EXPLORING STAFF NOTATION

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SUGGESTED ASSESSMENT STRATEGY</p>
<p>a. enhance their own knowledge and understanding of the performing arts through an appreciation of European art forms (k, u)</p> <p>b. appreciate the significance and influence of European civilisation on the local community and related art works (u,gs, v)</p> <p>c. appreciate the contribution and influence of individual and/or groups of western artists on local art works (u,gs, v)</p>	<ul style="list-style-type: none"> Learners create and perform music of various forms with an awareness of the basic elements of pitch, tempo, dynamics and duration, building on what they achieved in the previous unit. Ask learners to consider what is meant by timbre and play and perform pieces that use timbre in different ways. Ask them to consider how a single instrument can provide different timbres and how groups of instruments can create contrasting timbres. Using phrases and melodies from their exploration of timbre, ask learners to experiment using the following different tempos: <ul style="list-style-type: none"> moderato – moderate speed grave – very solemn allegretto – moderately fast animato – animated. <p>They should play their own music pieces and those written by others and compare the effectiveness and difficulty of the performances.</p> <ul style="list-style-type: none"> Provide learners with music to listen to so that they can compare further examples of timbre and the other musical elements. After listening to a variety of music pieces, ask learners to feedback and critically evaluate the work of other learners. The class should work together to build a collection of effective strategies for both composing and performing music. 	<ul style="list-style-type: none"> Observe how well individual learners engage in composing four-bar melodies in simple quadruple time using the keys of C, G and F major with  notes and leaps not beyond a 3rd. Ask individual learners, or groups, to write and read four-bar melodies in simple quadruple time using the keys of C, G and F major with  notes and leaps not beyond a 3rd. Prompt learners to demonstrate their knowledge and understanding of the successful use of elements of music, to find ones that are appropriate for a planned piece of music of their own and others.

TOPIC 2: COMMERCIAL PERFORMING ARTS IN SOCIETY

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
a. understand the processes and role of marketing in the performing arts industry (k, u) b. analyse the elements and principles of the arts applied to the concepts of various commercial arts (k, u, s) c. appreciate the economic benefits of art and culture to national development (k, u, v)	<ul style="list-style-type: none"> • Provide learners with a range of materials that can be used to advertise a performing arts event. They should consider carefully the intended audience for the performance and the effectiveness of the advert. Ask them to explore different types of adverts (e.g. flyers, banners, radio and articles) and consider how effective these are in engaging audiences in different situations. Ask learners to consider the costs of using media and advertising and the stages involved in presenting materials to the public. For example, they should explore how much money to spend on media campaigns in relation to ticket sales and the capacity of venues. • Ask learners to consider a local arts event and plan the advertising for this. Ask them to consider all aspects of the performance so they are able to design a campaign effectively and efficiently. • Ask learners to review their campaign and produce a written report on the effectiveness to inform future similar campaigns. • Ask learners to discuss the wide variety of marketing strategies employed in Uganda and Africa to promote the performing arts in general and comment on the effectiveness of these strategies. 	<ul style="list-style-type: none"> • Look at what is produced by individual learners designing a poster to advertise an end of year, school performing arts concert. • Ask learners to demonstrate their knowledge of the importance of advertising a performing arts event. • Observe learners explaining how and why advertising a performance for the public is different from advertising a school event.

TOPIC 3: EXPLORING THE WORLD OF PERFORMING ARTS.



LEARNING OUTCOMES	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
<p>The learner should be able to:</p> <ul style="list-style-type: none"> a. use performing arts from various cultures, including those from Europe, to explore styles and genres to inform and create performing arts pieces (u, s, gs) b. document the creative process (k, s) 	<ul style="list-style-type: none"> • Guide learners to appreciate a foreign musician of their own choice and use the ideas in his/her compositions to compose their own music. In pairs, ask learners to write a list of what they have learnt about this musician and their music. • Support and guide learners to identify genres, themes and styles of foreign drama and imagine a similar situation for creating their own skit, which reflects the three main levels of conflict: exposition, climax and resolution. They should use the elements of role, focus, action, tension, time and place, and some dramatic techniques. • Learners appreciate and watch critically a salsa dance from the Caribbean region and then use ideas from it to create their own dance using a contrasting theme. 	<ul style="list-style-type: none"> • Observe how learners create a piece of music influenced by a musician of their own choice. Ask them to explain why they selected this musician. • Observe learners, individually or collaboratively, appreciating the contribution of the forms, genres, themes and styles of foreign drama in the creation of their own skit. • Observe learners critiquing a salsa dance and how they use what they have learnt to create their own dance.

SENIOR 2: TERM 3 24 PERIODS

Theme: Experiencing, appreciating and marketing performing arts

Competency: The learner experiments, creates and appreciates works of performing arts from various genres, styles and cultures to effectively communicate messages and market works of performing arts.

TOPIC 1: EXPERIENCING AND APPRECIATING STAFF NOTATION.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
<p>a. experiment with the music elements of pitch, tempo, dynamics, duration, timbre and texture to create music pieces using appropriate technology and conventions (k, u, s, gs)</p> <p>b. evaluate the effectiveness of the elements and principles of performing arts (u, gs, v)</p>	<ul style="list-style-type: none"> • Ask learners to create and perform music of various forms with an awareness of the basic elements of pitch, tempo, dynamics, duration, timbre and texture building on learning from the previous unit. They should evaluate the effectiveness of different combinations of different elements and begin to describe key elements that suit particular styles of music. • Ask learners to review and comment on other learners' work, referring to key elements, including different aspects of style. They should suggest ways of improving works of art and incorporate these suggestions into their own work. • Ask learners to listen to a selection of music around a theme of their choice. They should compare pitch, tempo, dynamics, duration, timbre and texture in the pieces. Then ask learners to choose their preferred piece and explain why they chose it. • Ask learners to consider what aspects of technology have had an impact on the performing arts in Uganda and in the rest of the world. Ask them to discuss whether this impact is positive or negative and to what extent technology can be further embraced to promote the performing arts locally and nationally. 	<ul style="list-style-type: none"> • Observe how well individual learners engage in composing four-bar melodies in simple quadruple time using the keys of C, G and F major with  notes and leaps not beyond a 3rd. • Ask individual learners, or groups, to write and read four-bar melodies in simple quadruple time using the keys of C, G and F major with  notes and leaps not beyond a 3rd. • Prompt learners to demonstrate their knowledge and understanding of the successful use of elements of music, to find ones that are appropriate for a planned piece of music of their own and others.

TOPIC 2: COMMERCIAL PERFORMING ARTS IN THE ECONOMY

<p>LEARNING OUTCOMES</p> <p>The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SUGGESTED ASSESSMENT STRATEGY</p>
<ul style="list-style-type: none"> a. understand the processes and role of marketing in the performing arts industry (k, u) b. analyse the elements and principles of the arts applied to the concepts of various commercial arts (k, u, s, sk) c. appreciate the economic benefits of art and culture to national development (k, u, v) 	<ul style="list-style-type: none"> • Guide learners to explain the purpose of advertising in the promotion of performing arts work and in other situations relating to the use of art in advertising generally. Learners should develop their understanding of commercial arts and try to find a variety of examples in their local community. • In small groups, ask learners to discuss the various ways of advertising performing arts and compare this to the way the arts are used in advertising more generally. Ask them to use their examples to form a gallery walk of commercial art to inform younger learners about the way art is used in advertising. • Ask learners to identify and discuss the challenges in the performing arts business and suggest solutions. • Ask learners to demonstrate values and attitudes that show responsibility, care and commitment to complete tasks on time and work co-operatively with others. 	<ul style="list-style-type: none"> • Prompt learners to demonstrate their understanding of the purpose of advertising in promoting performing arts work. • Ask learners to make an advert publicising a popular performing artist coming to their area. • Observe learners brainstorm the challenges they might find when preparing an event for a popular performing artist coming to their area and suggesting solutions

TOPIC 3: CREATING PERFORMING ARTS IN THE MATERIAL ENVIRONMENT

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a. experiment with, and identify, materials, tools, techniques and processes used to produce a range of performing arts work (k, u) b. appreciate the need to apply environmentally responsible practices when developing art forms (k, u, v) 	<ul style="list-style-type: none"> • Provide learners with appropriate devices to listen to music from any culture and identify the components used to produce it. • Ask learners to brainstorm the local and English equivalent names of traditional African music instruments and classify them. Learners should develop their understanding of the history of some instruments and make connections to their culture and heritage. • Discuss with learners the different ways instruments are played and how this has changed over time. Allow them to select an instrument and compose a short piece that highlights the way the instrument can be played, including how it can be tuned and handled correctly. 	<ul style="list-style-type: none"> • Ask learners to identify the components used in the production of different pieces of music and explain how they know about these features. • Observe learners naming and classifying different instruments. Ask them to explain how they are classified. • Ask learners to play a music instrument with an emphasis on tuning and handling it correctly.

SENIOR 3: TERM 1

48 PERIODS


Theme: Creating performing arts and exploring the performing arts industry in the economy

Competency: The learner experiments, creates and appreciates works of performing arts from various genres, styles and cultures to effectively communicate messages about the performing arts industry for the benefit of the Ugandan economy.

TOPIC 1: EXPLORING THE PERFORMING ARTS INDUSTRY IN THE ECONOMY

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a. understand the processes and role of marketing in the performing arts industry (k, u) b. analyze the elements and principles of the arts applied to the concepts of various commercial arts (k, u, s) c. appreciate the economic benefits of art and culture to national development (k, u, v) 	<ul style="list-style-type: none"> • Ask learners to discuss the connection between learning performing arts and possible employment opportunities. Show them a short drama piece about arts in the economy and ask them to speak to professional artists, where possible. • Guide learners to develop pricing structures for a performing arts business and then display their work using technology that is appropriate to their environment. • Ask learners to discuss the factors that determine the quality of a performing arts work for sale. 	<ul style="list-style-type: none"> • Ask learners to describe what performing arts work they would present to given audiences and explain their reasons. • Observe how learners work together to explain the skills needed in the performing arts industry to survive business competition. • Ask learners about what constitutes the price/cost of a performing arts work.

TOPIC 2: COMPOSING AND PERFORMING MUSIC IN COMPOUND TIME

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
a. apply a combination of the key music elements of dynamics, timbre, duration, pitch, tempo and texture when composing for specific effects (k, u, s, gs)	<ul style="list-style-type: none"> Illustrate the concept of compound time to the learners through a variety of pieces of music that contrast in style and genre. Ask learners to compose, write and read 4-bar melodies in compound duple time using <div style="text-align: center; margin: 10px 0;">  </div> and keys not beyond two sharps or flats and limiting leaps to a 3rd. Provide learners with a selection of 16-bar classical music extracts, which reference elements of music already studied. Select a piece that incorporates each of the following tempos, so learners can begin to distinguish between them: <ul style="list-style-type: none"> a tempo – resume original speed accelerando – growing faster allargando – growing slower fermata – pause or hold the note rallentando – growing slower allargando – growing slower ritardando – growing slower. Using familiar music, explain and illustrate the following different textures of music: <ul style="list-style-type: none"> solo trio quartet acapella scat singing. Ask learners to select a single melody and then adapt it so it can be played in each of these textures. Ask learners to evaluate their work to identify which versions of the music are most appropriate for a chosen situation or audience. 	<ul style="list-style-type: none"> Observe learners composing a four-bar melody in compound time using the keys of either C, G and D major or F and B flat major and then perform the composed song. Examine the elements of music that were integrated into the composition or any other selected piece of music created by learners. Observe learners improvise a second voice to a melody in a recent composition.

TOPIC 3: CREATING CONTEMPORARY PERFORMING ARTS

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SAMPLE ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a. apply performing arts concepts from various cultures and integrate them into their own pieces (k, u, s, gs) b. generate ideas for creating artworks drawn from the cultural environment (u, s, gs) c. explore and classify different art forms from various cultures in Uganda (s, gs) d. communicate an understanding of the ability of the arts to inform, instruct and contribute to social change (s, gs) 	<ul style="list-style-type: none"> • Ask learners to use key music concepts from various cultures, styles and genres to create or present new pieces of music, e.g. accompanying Ugandan tradition folk songs with western music instruments and vice versa. • Guide learners to create and perform a 15-minute play that expresses the current themes and cultures in Ugandan communities applying the elements of drama, which include dramatic techniques, such as language, symbol, character development and role. • Guide learners to create a contemporary dance reflecting cultural themes with emphasis on the elements of dance and other aspects, such as formations, levels, styles, costumes and accompaniment. 	<ul style="list-style-type: none"> • Observe learners creating and presenting contemporary music using concepts from various cultures, styles and genres. • Observe learners creating and performing a 15-minute play based on current themes and cultures in Uganda, applying elements of drama already learnt. • Observe learners performing a contemporary dance and ask them how they selected the key elements.


Theme: Experiencing, appreciating and marketing performing arts

Competency: The learner appreciates, integrates elements and ideas of performing arts from various cultures, genres and styles to effectively create and market new performing arts pieces for education and entertainment purposes.

TOPIC 1: EXPERIMENTING WITH THE PERFORMING ARTS INDUSTRY IN THE ECONOMY.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
a. design, package and brand materials to suit commercial performing arts products (k, u, s, gs)	<ul style="list-style-type: none"> • Ask learners to identify the cost of materials and professional input into a music, dance or drama product. • Ask learners to discuss the factors that determine the quality of a performing arts piece. • Ask learners to design, package and brand materials for their performing arts pieces. 	<ul style="list-style-type: none"> • Ask learners to write a simple budget for a performing arts production. • Ask learners to brainstorm, design and brand different packaging materials. • Observe learners discussing the factors that determine the quality of a performing arts piece in relation to the audience.

TOPIC 2: COMPOSING AND ANALYSING WESTERN MUSIC

<p>a. apply appropriate technology and conventions to create and present works of performing arts (k, s, u, v)</p> <p>b. appreciate the effectiveness of technology in the process of expressing artistic ideas (u, s)</p>	<ul style="list-style-type: none"> • Ask learners to compose, write and read four-bar melodies in compound duple time <p>compound time</p>  <p>and keys not beyond two sharps or flats and leaps limited to a 5th.</p> <ul style="list-style-type: none"> • Guide learners to perform and discuss music pieces with knowledge of the following: <ul style="list-style-type: none"> • dolce – sweetly • espressivo – with expression • legato – smooth and connected • staccato – short and detached • cantabile – in a smooth ‘singable’ style • da capo (D.C.) – from the beginning • dal segno – from the sign • da capo al fine – repeat from the beginning to the end or up to the word fine. 	<ul style="list-style-type: none"> • Observe learners composing a four-bar melody in compound duple time using the keys of either C, G and D major or F and B flat major and then perform the composed song. • Observe how effectively learners perform their pieces with given dynamics, styles and expressions. • Ask learners to critically evaluate the elements of music that were integrated into their composition or any other selected piece of music.
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TOPIC 3: EXPLORING CONTEMPORARY ARTS AND CHANGES OVER TIME

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
a. explore and understand features of the evolution of arts over time (s, u, v) b. examine different types of contemporary arts associated with particular groups of people or origins (k, u, v)	<ul style="list-style-type: none"> • Ask learners to explore and describe the features of Ugandan performing arts through history and of one other contrasting country. Ask them to consider what may have influenced changes and what effect these changes have had on communities and the profile of performing arts at a national level. • In groups, ask learners to explore the work of contemporary artists local to the school community. Ask them to compare their work to similar art works nationally and discuss influences on themes, structures and audiences. • Ask learners to look at a range of contemporary performance artists across Uganda and group them into different genres, depending on what they discover. Ask them to consider what marketing and media was involved in their exhibitions and to what extent they have been influenced by other artists. 	<ul style="list-style-type: none"> • Ask learners to explain what features they most appreciate of art forms that have changed over time. • Observe learners grouping artists into different genres as they explore contemporary art works. Ask them to explain what they like and dislike about their styles and performances and why.

TOPIC 4: CREATING CONTEMPORARY PERFORMING ARTS

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
a. appreciate the role of the performing arts in the following areas: education; entertainment; culture and heritage; and well-being (k, u, v) b. know about the opportunities for creativity and reflection presented by the performing arts (k, u)	<ul style="list-style-type: none"> • Guide learners to integrate and explore a variety of cultural performances with contemporary lifestyles. In groups, ask them to use what they have discovered to create a drama piece, which incorporates dance. • Ask learners to discuss features in performing arts productions that take place in a specific period, place or culture (e.g. traditional ceremonies, such as child naming, marriage, funerals in the past and present, work situations). Learners should work in pairs to identify and compare pieces of music, drama and dance that contrast in style but are similar in theme. • Guide learners to perform a folk song from a Ugandan ethnic group not of their own origin and appreciate its role in society. Ask them to discuss how each of the songs chosen are unique yet similar. • Ask learners to consider the different roles that music plays in the community, the wider society and across the nation. Ask them to explore how these roles affect people and places, how this has changed over time and what role it may play in the future. 	<ul style="list-style-type: none"> • Observe learners performing their drama piece with dance to explore to what extent they are able to integrate common symbols in contemporary themes from a variety of cultures. • Ask learners to exhibit a performing arts piece from another culture and observe how they describe connections between their own work and cultural values. • Ask learners to perform a folk song and ask them questions to reveal its role in the society it comes from.

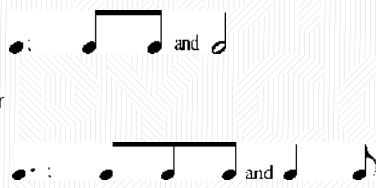

Theme: Creating performing arts and appreciating the ethical and legal responsibilities in the production of performing arts

Competency: The learner should appreciate, integrates elements and ideas of performing arts from various cultures, genres and styles to effectively market and understand the ethical and legal responsibilities in the performing arts industry.

TOPIC 1: EXPLORING THE PERFORMING ARTS INDUSTRY IN THE ECONOMY.

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
<ul style="list-style-type: none"> a. appreciate the ethical and legal responsibilities associated with the production of performing arts (k, u) b. use appropriate practices to prepare performing arts pieces for presentation (u, s, gs) 	<ul style="list-style-type: none"> • Ask learners to discuss the ethical responsibilities associated with the performing arts industry. They can use the internet to search for this information or interview professionals in the industry. Ask them to compare what they find to what they know about other industries. • Guide learners to compose their own performing arts pieces and suggest marketing strategies. Ask them to explore how to use materials from other artists legally and what ethical considerations need to be made when advertising their art form in their local community and beyond. • Ask learners to explore some legal cases that have been undertaken for and against the performing arts industry. Ask them to look at how laws have changed over time and how these compare in different countries. 	<ul style="list-style-type: none"> • Ask learners, individually or collaboratively, to explain the importance of ethical issues in performing arts. • Observe learners performing their pieces with respect to ethical responsibilities. • Ask learners to discuss the legal issues associated with the production of performing arts.

TOPIC 2: COMPOSING AND ANALYSING WESTERN MUSIC

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
<p>a. appreciate the ethical and legal responsibilities associated with the production of performing arts (k, u, v)</p> <p>b. use appropriate practices to prepare performing arts pieces for presentation (u, s, gs)</p>	<ul style="list-style-type: none"> Provide learners with a four-line poem whose syllables you have divided and ask them to compose, write and read four-bar melodies in simple quadruple and compound duple time using  <p>or</p>  <p>and keys not beyond two sharps or flats and leaps limited to a 5th.</p> <p>Ask learners to consider a theme for their music that reflects a contemporary issue either locally or nationally. They can complement their music with short dance motifs that illustrate the theme of their music piece.</p> <ul style="list-style-type: none"> Provide learners with pieces of music to listen to and guide them to analyse the music with regards to the following forms: <ul style="list-style-type: none"> binary form, i.e. AB, ABB, AAB ternary form, i.e. ABA, AABBA etc. simple rondo, i.e. ABACA etc. simple minuet and trio. Ask learners to consider what effect these forms have on the musical outcome and discuss what images come to mind when listening to different forms of music. Ask them to think about pieces of music they know well and identify which form is used to structure each piece. 	<ul style="list-style-type: none"> Provide learners with a poem and observe them composing a four-bar melody in either simple or compound time using the keys of C, G and D major or F and B flat major and then perform the composed song. Ask learners to examine the elements of music that have been integrated into their composition or any other selected piece of music. Ask learners to analyse the forms of given music excerpts in the keys of C, G, D, F and B flat major and sight read them.

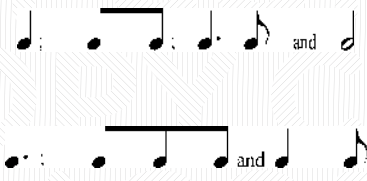
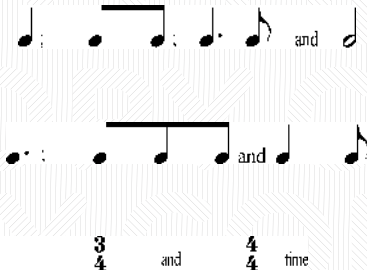
TOPIC 3: CREATING PERFORMING ARTS

<p>a. appreciate the elements of performing arts and create pieces for a production/staging for a specific audience (k, u, v)</p> <p>b. select and apply a combination of key elements and principles when creating performing arts work (u, s, gs)</p>	<ul style="list-style-type: none"> • Guide learners to perform a grade 3–5 vocal OR instrumental solo piece from the Associated Board of the Royal Schools of Music, London (ABRSM). • Guide learners to perform their own contemporary piece of music. Ask them to consider effective practice methods to produce high quality performances. • Guide learners to perform an 8-minute dance from any culture, genre and style. They should practice their performance so that there is an emphasis on the key elements of dance. • Guide learners to perform a set published play of not more than 30 minutes. They should select a play they believe would reflect their strengths as an actor and prepare for a high-quality performance. 	<ul style="list-style-type: none"> • Ask learners to perform a grade 3–5 vocal OR instrumental solo piece from the Associated Board of the Royal Schools of Music, London (ABRSM). • Observe learners performing an 8-minute dance from any culture, genre and style with an emphasis on clear elements of dance. • Ask learners to perform a set published play of not more than 30 minutes, improvising their own music in it. Observe how effectively they organise and produce their play.
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Theme: Creating performing arts and exploring the performing arts industry in the economy

Competency: The learner experiments, creates and appreciates works of performing arts from various genres, styles and cultures to effectively communicate messages about the performing arts industry.

TOPIC 1: INNOVATIONS IN PERFORMING ARTS

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SUGGESTED ASSESSMENT STRATEGY</p>
<p>a. create original performing arts pieces (k, u, s, gs) b. employ creativity and originality in creating new works of art (u, s, gs)</p>	<ul style="list-style-type: none"> • Ask learners to collaboratively create a dance using individualised approaches to materials, techniques and processes. As a group, they should choose a theme for their dance that they agree is educational for the audience. • Ask learners to collaboratively create a drama using individualised approaches to materials, techniques and processes. They should select a theme for their drama piece that reflects 'change' in their community or another significant social aspect in their locality. • Ask learners to compose, write and read melodies in staff notation using  <p>The image shows two examples of musical notation on a five-line staff. The first example consists of a sequence of notes: a quarter note, a beamed eighth note pair, a quarter note, an eighth note, and a quarter note, followed by the word 'and' and another quarter note. The second example is similar but includes a dotted quarter note at the beginning.</p>	<ul style="list-style-type: none"> • Observe learners collaboratively creating a dance employing their own dance styles, costumes and props. • Ask learners to use resources and information available about issues, such as climate change, HIV/Aids, sexuality education and sanitation, to create a 20-minute drama piece with emphasis on the elements already learnt. • Observe individual learners composing and reading four-bar compound and simple time melodies in keys not beyond two sharps or flats and leaps not beyond a 5th using:  <p>The image shows two examples of musical notation on a five-line staff. The first example is a four-bar melody: a quarter note, a beamed eighth note pair, a quarter note, and an eighth note, followed by the word 'and' and a quarter note. The second example is similar but includes a dotted quarter note at the beginning. Below the notation, the time signatures are listed: 2/4, 3/4, and 4/4, with the word 'and' between 3/4 and 4/4, and the word 'time' after 4/4.</p>

TOPIC 2: EXPLORING PERFORMING ARTS IN THE BUILT ENVIRONMENT

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
a. transform an environment to look conducive and suitable for a specified performing arts event (k, u, s, gs)	<ul style="list-style-type: none"> • Ask learners to use appropriate technology and materials to create an appropriate setting for a performing arts presentation to the school. • Ask learners to use appropriate technology and materials to create an appropriate setting for a performing arts presentation to various audiences outside of school. • Ask learners to write a comparative study between the technology and materials suitable for performances at school and outside of school. 	<ul style="list-style-type: none"> • Observe learners combining traditional and non-traditional materials to enhance settings for a performing arts presentation in school. • Ask learners to explore theatre settings, participate in setting up the environment for a presentation and write a report about what they learn. • Observe learners discussing the similarities and differences between building a setting in the school and the community.

TOPIC 3: USING PERFORMING ARTS FOR MARKETING

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
a. demonstrate skills of advertising and publicising for commercial purposes (k, u, s, gs)	<ul style="list-style-type: none"> • Guide learners to produce music for advertising and promoting community activities for sale, e.g. jingles and short songs. • Guide learners to produce a role play for advertising and promoting community activities for sale. • Guide learners to produce a short dance to advertise a significant community event. • Ask learners to discuss different aspects of advertising in relation to different art forms and analyse the effectiveness of their own adverts. 	<ul style="list-style-type: none"> • Ask learners to create a performing arts piece or advert, incorporating music and dance, to market a business product. • Observe how well learners create a short drama piece with sound effects to advertise a business product. • Observe learners discuss and present their ideas about avenues where adverts for performing arts can be placed for public appreciation.

SENIOR 4: TERM 2

48 PERIODS

Theme: Experiencing and appreciating connections in performing arts

Competency: The learner appreciates and integrates elements and ideas of performing arts from various cultures, genres and styles to effectively create and market new performing arts pieces for education and entertainment.

TOPIC 1: INNOVATIONS IN PERFORMING ARTS

<p>LEARNING OUTCOMES The learner should be able to:</p>	<p>SUGGESTED LEARNING ACTIVITIES</p>	<p>SUGGESTED ASSESSMENT STRATEGY</p>
<p>a. demonstrate an understanding of the appropriate elements, conventions and practices associated with performing arts (k, u, s, gs)</p>	<ul style="list-style-type: none"> • Ask learners to perform a song or instrumental piece building on performances from previous topics, employing the appropriate elements, conventions and practices. • Guide learners to perform a dance, which contrasts performances in previous topics, employing the appropriate elements, conventions and practices. • Ask learners to perform a skit they have created themselves, which highlights key features of what they know makes a 'good' piece of drama, employing the appropriate elements, conventions and practices. 	<ul style="list-style-type: none"> • Ask learners to demonstrate a variety of techniques to achieve desired effects, cultural values and norms in their performing arts pieces. • Observe learners using available resources to perform a performing arts piece of their own choice, employing the appropriate elements, conventions and practices. • Observe and evaluate learners critiquing each other's performing arts pieces.

TOPIC 1: USING PERFORMING ARTS IN COMMUNITY SENSITISATION AND PUBLICITY

- a. understand and use the power of performing arts in publicising and sensitising communities on important issues (k, u, s, gs)
- b. demonstrate the appropriate standards, conventions and practices associated with the preparation, promotion and presentation of performing arts work for a variety of purposes (k, u)
- c. understand ways in which performing arts work can be presented to a variety of audiences (k, u)
- d. understand how cultural values and norms have an impact on the way a desired effect is achieved (k, u)

- Provide learners with a range of art forms that illustrate and highlight different aspects of Ugandan culture and heritage and current societal themes in their locality. Support learners to make connections between the art forms and the themes, recognising how these may be presented to and altered according to the audience.
- Guide learners to produce music for publicity and sensitisation on cross-cutting issues, such as health awareness, environmental protection, patriotism and sexuality.
- Guide learners to produce drama for publicity and sensitisation on cross-cutting issues, such as health awareness, environmental protection, patriotism and sexuality.
- Guide learners to produce a dance for publicity and sensitisation on cross-cutting issues, such as health awareness, environmental protection, patriotism and sexuality.

- Ask learners to produce music for publicity and sensitisation on cross-cutting issues, such as health awareness, environmental protection, patriotism and sexuality.
- Observe learners producing drama for publicity and sensitisation on cross-cutting issues, such as health awareness, environmental protection, patriotism and sexuality.
- Ask learners to produce a dance for publicity and sensitisation on cross-cutting issues, such as health awareness, environmental protection, patriotism and sexuality.



TOPIC 3: THE ARTS, COMMUNITY AND SOCIETY

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
a. describe how social and cultural trends have contributed to the development of the arts (k, u, gs) b. identify ways in which various artworks reflect the society in which they were created (k, u, gs)	<ul style="list-style-type: none"> • In small groups, ask learners to explore social and cultural trends in the local community and the effect that these have on the development of the arts. Then ask them to do the same in a contrasting locality. • Ask learners to choose one cultural theme and explore the extent to which this has influenced different art forms. Then ask them to explore a contrasting theme. 	<ul style="list-style-type: none"> • Ask learners to explain what they have found out about social trends and challenge them to create a piece of drama to illustrate what they have learnt. • Provide learners with an additional or alternative theme and ask them to suggest how this theme might influence the development of the arts.

Theme: Creating and presenting performing arts

Competency: The learner presents works of performing arts from various cultures, genres and styles to educate, entertain and earn a living.

TOPIC 1: PERFORMING WESTERN MUSIC

LEARNING OUTCOMES The learner should be able to:	SUGGESTED LEARNING ACTIVITIES	SUGGESTED ASSESSMENT STRATEGY
<p>a. appreciate and apply a combination of key elements to create and perform works of art (u, s, gs, v)</p>	<ul style="list-style-type: none"> Ask learners to perform a grade 4–5 Western vocal OR instrumental piece from the Associated Board of the Royal Schools of Music, London (ABRSM). Learners should build on what they know about practicing to produce quality performances and support each other to improve. Guide learners to sight-sing a four-bar melody in simple quadruple time using the keys of C, D, G F and B flat major with  notes and leaps not beyond a 5th. Ask them to discuss strategies to make sight-singing easier. 	<ul style="list-style-type: none"> Observe learners performing a grade 4–5 vocal OR instrumental piece from the Associated Board of the Royal Schools of Music, London (ABRSM). Observe learners performing a piece of music and notice how appropriately they interpret dynamics, style and expressions. Ask learners to sight-sing a four-bar melody in simple quadruple time using the keys of C, D, G and F major or B flat major with  notes and leaps not beyond a 5th.

TOPIC 2: PERFORMING TRADITIONAL AFRICAN MUSIC

<p>a. appreciate and apply a combination of key elements of African performing arts (u, s, gs, v)</p> <p>b. analyse the use of elements and principles of design as simulated in Ugandan local situations (u, gs)</p>	<ul style="list-style-type: none"> Ask learners to perform one traditional African piece, either vocal, instrumental or dance. They should build on the quality of their performance by continuing to study professional artists and critically reviewing techniques for success. Guide learners to appreciate their performances in term of the social context, materials, scales, accompaniment, tuning, handling and playing techniques. 	<ul style="list-style-type: none"> Observe learners performing one traditional African piece using an art form of their choice. Observe learners performing a dance relating to a specific element of African art and evaluate how appropriately they interpret dynamics, style and expression. Ask learners to evaluate their performance in terms of the social context, materials, scales, accompaniment, tuning, handling and playing techniques.
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TOPIC 3: PERFORMING THE CONTEMPORARY ARTS

<p>a. appreciate and apply a combination of key contemporary elements of performing arts with respect to acceptable social values (u, s, gs, v)</p>	<ul style="list-style-type: none"> • Guide learners to perform two contemporary performing arts pieces: a 15-minute skit and either a vocal, instrumental or dance piece, with regards to the elements and aspects of music, dance and drama already learnt. These pieces should be combined skillfully with performances from other learners to produce a performing arts exhibition in celebration of either the contribution of the arts to community life or a topical event. 	<ul style="list-style-type: none"> • Observe learners performing a 15-minute skit on a given situation or theme. • Observe learners performing either a vocal, instrumental or dance piece.
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ASSESSMENT

This section should be considered alongside the Assessment Guidelines.

Assessing the new expectations for learning

The curriculum sets new expectations for learning, with a shift from Learning Outcomes that focus mainly on knowledge to those that focus on skills and deeper understanding. These new Learning Outcomes require a different approach to assessment.

The “Learning Outcomes” in the syllabuses are set out in terms of Knowledge, Understanding, Skills, and Attitudes. This is what is referred to by the letters k, u, s & v/a.

It is not possible to assess attitudes in the same way as knowledge, understanding and skills because they are more personal and variable and are long-term aspirations. This does not mean that attitudes are not important. It means that we must value things that we cannot easily assess.

So this guidance booklet focuses on knowledge, skills and understanding. Each has its own implications for learning and assessment.

Knowledge	The retention of information.
Understanding	Putting knowledge into a framework of meaning – the development of a ‘concept’.
Skills	The ability to perform a physical or mental act or operation.
Values	The inherent or acquired behaviors or actions that form a character of an individual.
Attitudes	A set of emotions, beliefs or behaviors toward a particular object, person, thing or event.

To assess knowledge, skills and understanding we need to look for different things. Knowledge can be assessed to some extent through written tests, but the assessment of skills and deeper understanding requires different approaches. Because of this, the role of the teacher in assessment becomes much more important.

Knowledge

Knowledge is the easiest to assess because it is fairly straightforward to find out whether or not a learner has retained some information: a simple question can usually find this out. We ask them to name something, or state something, or label a diagram.

Skills

Skills are the ability to perform a mental or physical operation, so we have to observe the skill being performed or look at the product, or outcome, of the skill; for example a piece of writing, a picture or diagram.
Some skills, such as speaking or a physical education skill do not have a product so need to be observed.

Understanding

Assessing deeper understanding is much more difficult, so we usually ask learners to explain, compare or outline a process. This can be done orally (in conversation) or in writing, and will give us some idea of the extent of their understanding.

Values and Attitudes

Values and Attitudes determine how we interact with others, working in a team, meeting deadlines, being self-driven, holding democratic values, and having respect for democracy, race, gender, disability, human dignity, culture, nation, life and social justice.

Examinations

There will be examinations or tests set at the end of every year. There will also be a summing up of on-going teacher assessments made in the context of learning.

Formative Assessment

If assessment is to make a difference to teaching and learning, then teachers must use the information they gain from assessment to make some change to the teaching and learning process. This is formative assessment. If teaching and learning stay the same, there would have been no point in carrying out the assessment. The changes that can be made include decisions about:

- What needs to be learned next
- Whether an element of the syllabus needs to be taught again in a different way
- Changing teaching approaches if necessary
- Identifying learners who need more support, or who are making exceptional progress
- Enabling learners to understand what they have to do to improve

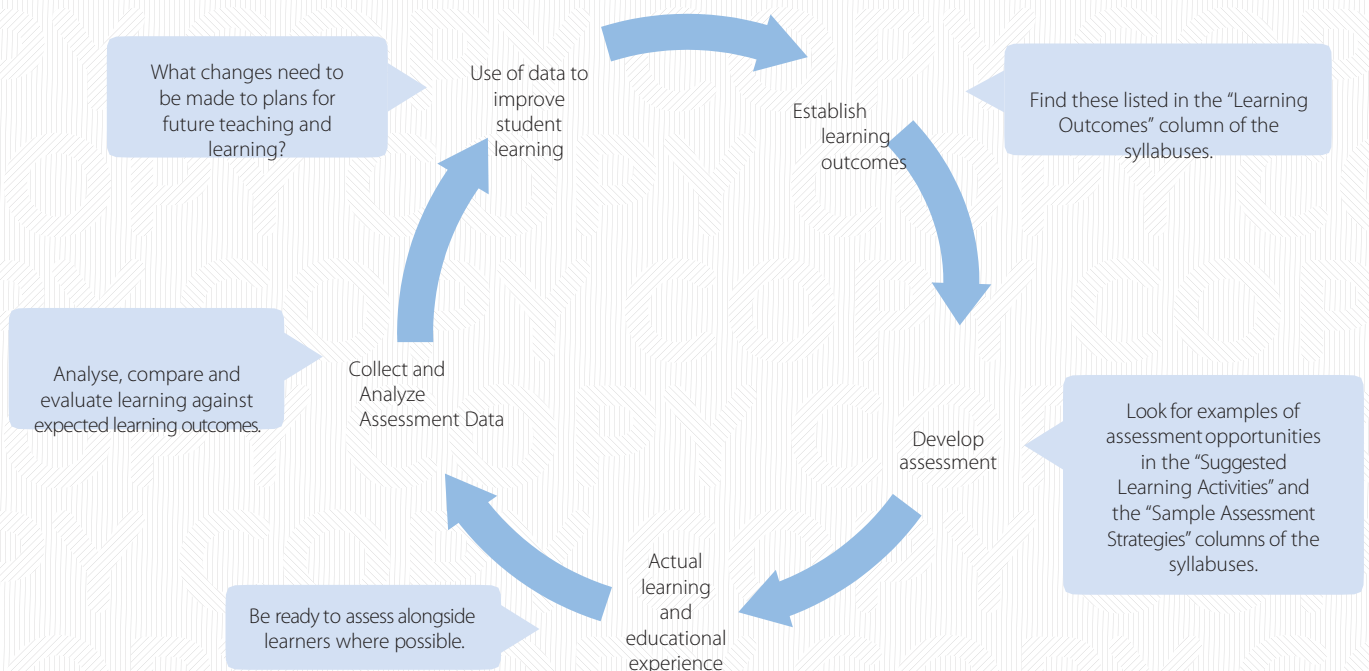
The final examination at the end of Senior 4 will be very different in nature, and will focus on the learners' ability to apply their learning in new situations, rather than on the ability to recall information.

It is the use of the assessment data within this cycle to improve learning that is key to the success and impact of formative assessment.

It is this cycle that enables formative assessment to impact on learning:

- The syllabuses set out the learning outcomes
- The lessons seek to achieve these outcomes
- Assessment finds out whether or not the outcomes have been achieved
- This information guides the next steps in learning and so sets new learning outcomes

The process of teaching, making formative assessments and then changing the teaching and learning in some way can be seen as a cycle:



FORMATIVE ASSESSMENT INVOLVES USING ALL PARTS OF THE CYCLE

ASSESSMENT

How do we find the opportunity to make formative assessments?

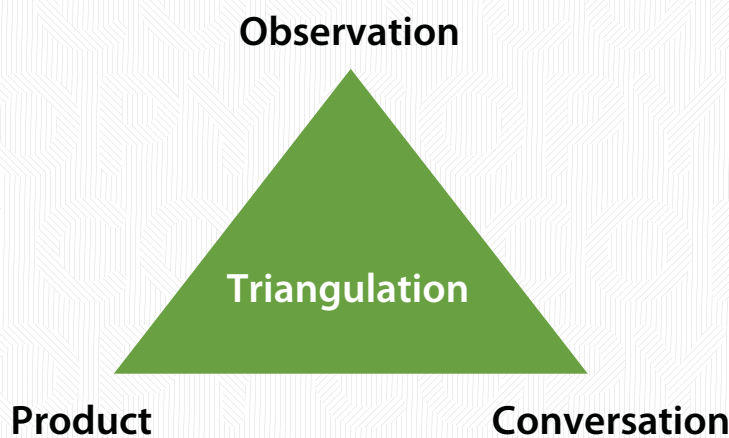
In this curriculum, the teacher's assessment role is not to write tests for learners, but to make professional judgement about learners' learning in the course of the normal teaching and learning process. The professional judgement is about how far the learner meets the Learning Outcomes that are set out in this syllabus. To make these judgments the teacher needs to look at how well the learners are performing in terms of each Learning Outcome.

School-based formative assessment is a part of the normal teaching and learning process, and so the assessment opportunities will also occur during this normal process. It is not something that needs to be added on after learning; it is an integral part of it.

These opportunities occur in three forms and are often called:

- Observation – watching learners working (good for assessing skills and values)
- Conversation – asking questions and talking to learners (good for assessing knowledge and understanding)
- Product – appraising the learner's work (writing, report, translation, calculation, presentation, map, diagram, model, drawing, painting etc.). In this context, a "product" is seen as something physical and permanent that the teacher can keep and look at, not something that the learner says.

When all three are used, the information from any one can be checked against the other two forms of assessment opportunity (e.g. evidence from "observation" can be checked against evidence from "conversation" and "product"). This is often referred to as "triangulation".



Triangulation of assessment opportunities

To find these opportunities, look at the syllabus topics. These set out the learning that is expected and give 'Sample Assessment Strategy', and in doing so they contain a range of opportunities for the three forms of assessment.

Generic Skills

The Generic Skills have been built into the syllabuses and are part of the Learning Outcomes. It is therefore not necessary to assess them separately. It is the increasingly complex context of the subject content that provides progression in the Generic Skills, and so they are assessed as part of the subject Learning Outcomes.

Attitudes

It is not possible to assess attitudes in the same way as knowledge, understanding and skills because they are more personal and variable and are long-term aspirations. This does not mean that attitudes are not important. It means that we must value things that we cannot easily assess.

Record keeping

Keeping detailed records of learners' individual progress is always difficult with very large numbers of pupils. For the purposes of school-based formative assessment, it is not even always necessary to keep such detailed records anyway. If feedback is given immediately and action is taken, then learning is changed and the record would soon become out of date and redundant.

Most formative class-based assessments are dynamic in that they feed straight back into the teaching and learning process. Therefore, detailed records of these are not appropriate.

What is needed is record of assessments of learners' learning made in terms of each Topic or unit. This means recording the on-going summative assessments of each unit. There is no need to make separate records of each of the Learning Outcomes because this would be very time-consuming and

also unnecessary. It is much more useful to make an overall assessment about whether or not each learner met the Learning Outcomes for each Topic as a whole.

Each Topic is made up of a number of Learning Outcomes. Therefore, teachers need to consider all the Learning Outcomes when making an overall judgement about the Topic as a whole. It is not always necessary for every individual Learning Outcome to be achieved for the Topic as a whole to be achieved. This will vary with the Subject and Topic.

By looking at the Learning Outcomes within each Topic, it is possible to identify four broad groups of learners in terms of their achievements:

Descriptor
No Learning Outcome (LO) achieved
Some LOs achieved, but not sufficient for overall achievement
Most LOs achieved, enough for overall achievement
All LOs achieved – achievement with ease

ASSESSMENT

These overall assessments should be made on the basis of the many formative assessments that the teacher has made during the course of teaching the topic. If teachers have been working with the learners over the course of the topic, they will be able to make a broad judgment about which learners have achieved or have failed to achieve the topic's overall Learning Expectation. These "Authentic Assessments" will be more valid and valuable than a test set by the school.

Recording these overall assessments will be simple, manageable and yet valuable, and can be recorded on a sheet such as the one below in which the categories are indicated with a number.

Although a very simple process, these four categories will give rich data when a comparison is made between the learners in each category for different subjects and units. They will also

identify easily those learners who need extra support or who may not be ready to move on to the next grade at the end of a year.

If records are kept of the learning outcomes of each syllabus unit through the year, then there will be no need for an end of year test. Teachers will already have a record of those learners who have met the learning outcomes, and those who have not done so. Therefore, teachers will know if there were any learners not ready to progress to the next grade.

An overall record should be made of the individual unit assessments by subject in terms of the 4 descriptors. If numbers (0-3) are used as identifiers, then it will be possible to arrive at an overall number for a year by aggregating the identifiers for each unit.

Descriptor	Identifier
No Learning outcome achieved	0
Some LOs achieved, but not sufficient for overall achievement	1
Most LOs achieved, enough for overall achievement	2
All LOs achieved – achievement with ease	3

In the example below, the table shows the end-of- topic assessment for six learners.

Performing Arts										
	T1	T2	T3	T4	T5	T6	T7	T8	T9	T10
Learner A	3	3	2	3	3	3	3	2	3	3
Learner B	2	2	3	2	3	2	2	2	3	2
Learner C	1	1	2	1	1	2	2	3	2	3
Learner D	1	1	2	1	1	2	1	1	2	1
Learner E	0	1	2	1	0	1	0	1	1	1
Learner F	0	0	1	0	0	1	0	0	1	0

This method will give much more information than using a tick. For example, at a glance it can be seen that learners A & B are achieving much higher than learners E & F. It can be seen that Learner C has improved during the year. We can even see that more learners achieved success in Topic 9 than Topic 7.

All of this is very valuable assessment information and can be used to improve learning.

This summative teacher assessment will contribute 20% to the final grade of the School Leaving Certificate as elaborated in the Assessment Framework.

Glossary of Key Terms

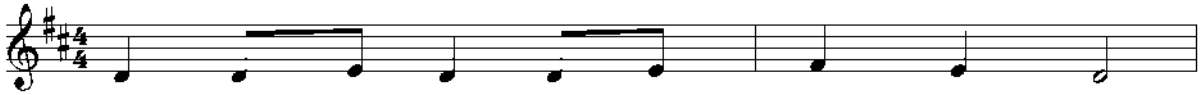
TERM	DEFINITION
Competency Curriculum	One in which learners develop the ability to apply their learning with confidence in a range of situations.
Differentiation	The design or adaptation of learning experiences to suit an individual learner's needs, strengths, preferences, and abilities.
Formative Assessment	The process of judging a learner's performance, by interpreting the responses to tasks, in order to gauge progress and inform subsequent learning steps.
Generic skill	Skills which are deployed in all subjects, and which enhance the learning of those subjects. These skills also equip young people for work and for life.
Inclusion	An approach to planning learning experiences which allows each student to feel confident, respected and safe and equipped to learn at his or her full potential.
Learning Outcome	A statement which specifies what the learner should know, understand, or be able to do within a particular aspect of a subject.
Process Skill	A capability acquired by following the programme of study in a particular subject; enables a learner to apply the knowledge and understanding of the subject.
Sample Assessment Strategy	A strategy which gives a learner the opportunity to show the extent to which s/he has achieved the Learning Outcomes. This is usually part of the normal teaching and learning process, and not something extra at the end of a topic.
Suggested Learning Activity	An aspect of the normal teaching and learning process that will enable a formative assessment to be made.

Appendix A: Sample Lesson Songs

1. Keeping clean (Hygiene)

(sexuality education)

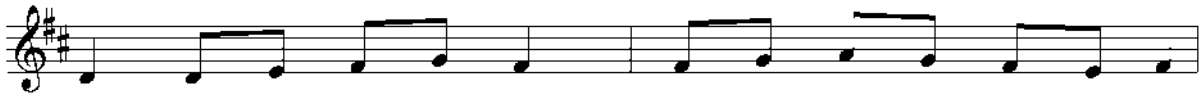
Ntubiro Godfrey 2018



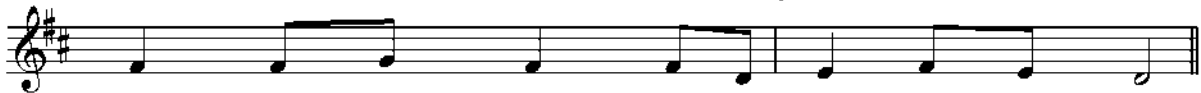
1. I must keep my bo - dy clean all time
2. I must keep my bo - dy clean all time
3. Wash - ing my hands and my face al - ways
4. Tooth - brush and tooth paste to brush my teeth



Prac - tic - ing hy - giene is good for my health
 All skin di - seas - es will be gone and gone
 Bath - ing and brush - ing my teeth, comb my hair
 Nail - cut - ter ra - zor - blade cut short my nails



I re - move sweat and dirt keep my bo - dy free from germs
 Sca - bies and the ring - worms skin di - seas - es that I know
 Clean - ing my nose and ears shav - ing hair and cut - ting nails
 Cot - ton ear - buds for ears clean my nose with hand - ker - chief



I have no bad smell be - cause I am clean
 We clean our bo - dies to be heath -y(and) smart
 We clean our bo - dies to be heath -y(and) smart
 wash ba - sin and soap to wash my bo - dy

2. Be Assertive

(sexuality education)

Ntubiro Godfrey 2018



1. What is to be as - ser - tive? Trust and res - pect are part of it.

2. What is to be as - ser - tive? Be - ing di - rect with ho - nes - ty

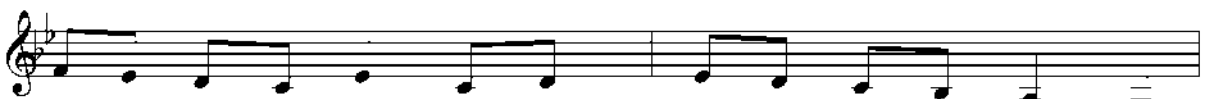
3. See when am not as - ser - tive! An - ger frus - tra - tion feed on me



Lis - ten and think when o - thers talk, when it's your turn you speak with love. The

Own - ing your feel - ings and your needs, speak - ing for one - self with res - pect. You're

Feel - ings of hurt and then re - vange, pati - ence and po - lite - ness are gone. You



vo - lume of your speech in - di - cates your con - fi - dence. Your

feel - ing that way 'cause of the way you think a - bout it

set your self in space as an ea - sy tar - get all time!



tone and at - ti - tude in - flu - ence how they will res - pond

seek the views of o - thers to build their trust, hope and faith

meek - ness hurts your pros - pects and no one likes a weak guy



Eye con - tact sign of self - es - teem

Re - fuse all sex - ual ad - van - ces

Re - fuse all sex - ual ad - van - ces



As - ser - tive - ness is gold to me

As - ser - tive - ness is gold to me

As - ser - tive - ness is gold to me

3. Power of Choice

(sexuality education)

Ntubiro Godfrey 2018



1. Po - wer of choice to lead good lives

2. I am at pu - ber - ty stage now



I'm still young and am not a tool for sex

Ma - ny chang - es on my bo - dy have come



How can I be free from the e - vil of lust and live

Good look - ing at - trac - tive so pret - ty but still am young



Shun the drugs, shun the wine make good use of my brain

I wont go in for sex cause my bo - dy is young



Pray to God all time, Him the source of strength

Keep my bo - dy safe free from stress and harm



Mind the books you read, por - no - gra - phy is bad

Mind the films I watch, the blue mov - ies can kill



On - ly peo - ple with good va - lues be my friends

Keen with peo - ple of good va - lues as my friends



Self cont - rol is key in all plac - es we go.

Self - es - teem is key in all mat - ers of life

4. Plant roots

Ntubiro Godfrey 2017



1. Plant roots are of dif - frent types fib - rous and prop roots I know

2. The tap roots and fib - rous roots make the fib - rous root sys - tem

3. The fib - rous roots in the soil grow - ing from same and one point

4. Roots hold the plant in the ground some store the food for the plant



prop roots will grow on the plant stem a - bove the soil on the stem

the tap root has got one main root then small side roots grow on it.

but spread in ma - ny di - rec - tions mil - let and rice and sor - ghum

these types are known as root tub - ers stor - ing the food for the plant



they give more sup - port to the plant maize and sorg - hum and su - gar canes

ground nuts, car - rots beans and more plants have got tap roots, let's look at them

e - lep - hant grass and ma - ny more have fib - rous roots, let's look at them

they ab - sorb wa - ter from the soil look at the roots of plants and learn

5. The plant flower

Ntubiro Godfrey 2016



1. Pis - til is the fe - male part of the flow - er
 2. O - va - ry's con - tain - ner hold - ing the o - vules
 3. Flow - ers have a scent and al - so bright co - lours



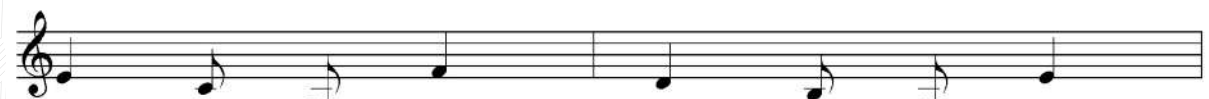
It has the O - va - ry stig - ma and style
 These are the eggs which will turn in - to seeds
 These at - tract creat - ures like in - sects and birds



Sta - men is a male part of the flow - er
 Pol - len is a ^{cell} } made by the anth - er
 Pol - li - na - tion (agents) wind wa - ter (and) an - mals



It has the fi - la - ment anth - er that's all
 To fer - ti - lize o - vules which make the seeds
 Pol - len thru pol - len tubes meet the o - vules



See the Se - pals shield - ing the buds
 Flow - ers you see make seeds for food
 Pol - len grains and o - vules u - nite



See the Pe - tals guard - ing Se - pals
 Keep flow - ers safe keep them for food
 O - vules will then grow in - to seeds



Ped - i - cel or Stem of the flow - er it holds
 Flow - ers for beau - ty and flow - ers for trade
 Fer - ti - li - sa - tion the pro - cess is done



Flow - ers will make all the seeds that you see.
 Lo - tions and creams and Per - fumes all for you.
 Then all the o - ver - ies grow in - to fruits

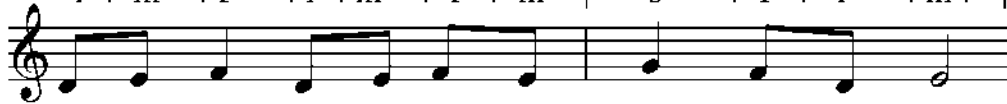
Butterfly Tell Me How You Grow!

Ntubiro Godfrey 2014

d . r : m : d . r : m | m . r : d . r : m : - |

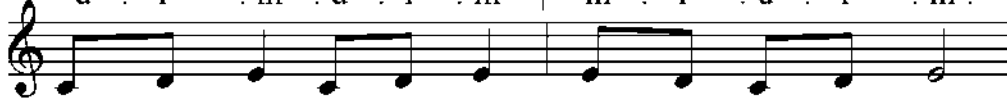


1. But - ter - fly But - ter - fly tell me what you eat!
2. When you fly But - ter - fly tell me what you eat!
3. But - ter - fly flap your wings ta - te ta - te taa - aa
r . m : f : r . m : f . m | s : f . r : m : - |



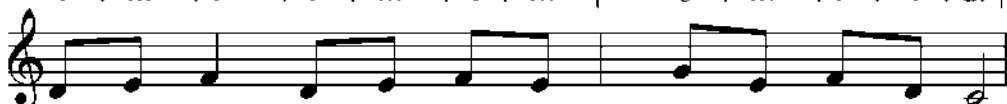
When 'am young'am a lar - va I eat some leaves
Oh! my food is the nec - tar flo - wers I suck
ta - te taa is the rhy - thm clap as I flap

d . r : m : d . r : m | m . r : d . r : m : - |



But - ter - fly But - ter - fly tell me how you grow
But - ter - fly But - ter - fly tell me where you sleep
But - ter - fly on your feet, tell me what you bring!

r . m : f : r . m : f . m | s . m : f . r : d : - ||



From the egg to the la - vae pu - pae then I fly.
I will hang up - side - down and just be - low a leaf.
Pol - len grains, pol - li - na - tion is one work I do.

APPENDIX C: SAMPLE POEMS TO WHICH LEARNERS MAY COMPOSING SONGS

1.
Plant roots are of ma-ny types:

| | | | | | |

Tap and Fib-rous roots.

| | | | |

Name some plants with tap roots:

| | | | | | |

Ground-nuts, car-rots, beans.

| | | | |

1.
Roots hold plants in the ground,

| | | | | | |

Some store plant's food;

| | | | |

Root tub-ers they are called,

| | | | | |

Plant roots are good.

| | | | |

3.
Wa-ter sourc-es I can name:

| | | | | | |

Ri-vers, swamps and lakes;

| | | | | |

Rain will fall to fill them all,

| | | | | | |

O-ceans and the seas.

| | | | |

5.
Clouds come rid-ing high and low

| | | | | | | |

Light and thick they come

| | | | |

Stay a-while nim-bus clouds

| | | | | | |

Let us have some rain

| | | | |

2.
Plant roots are of ma-ny types:

| | | | | | |

Tap and Fib-rous roots.

| | | | |

Name some plants with fib-rous roots:

| | | | | | |

Mil-let, on-ions, rice

| | | | |

2.
Rain-bow, rain-bow in the sky

| | | | | | | |

What a sight to see

| | | | |

Vio-let, grey, blue and green

| | | | | | |

Yel-low, o-range, red

| | | | |

4.
Off to the but-cher

| | | | |

For some beef

| | | | |

Now to the ba-ker

| | | | |

For some cakes

| | | | |

6.
Lions roar loud and bold

| | | | | |

Hung-ry for a meal

| | | | |

Snakes hiss soft and long

| | | | | |

Glid-ing in the grass

| | | | |

7.

But-ter-fly but-ter-fly
 | | | | | |
 Tell me what you eat
 | | | | | |
 When I'm young I'm a lar-vae
 | | | | | |
 I eat some leaves
 | | | |

8.

There are ten lit-tle hens
 | | | | | |
 Sit-ting in a pen
 | | | | | |
 There were eight hens we ate
 | | | | | |
 Empty-ing all our plates
 | | | | | |

Composing a song:

Use the 3rd and 4th lines of this poem to complete the song below.

There are ten lit-tle hens
 | | | | | |
 Sit-ting in a pen
 | | | | | |
 There were eight hens we ate
 | | | | | |
 Empty-ing all our plates
 | | | | | |

The musical notation consists of two staves. The first staff is in G major (one sharp) and 4/4 time. It contains a melody with the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics are: 'There are ten lit - tle hens sit - ting in a pen'. A slur covers the notes from G4 to E4. The second staff is empty, with a treble clef and a sharp sign, for the student to complete the song.



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