REPUBLIC OF TRINIDAD AND TOBAGO

MINISTRY OF EDUCATION

Secondary School Curriculum

THE VISUAL AND PERFORMING ARTS

Curriculum Development Division

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A Message from the Director

The Curriculum Guides and Teachers Guides have been developed by educators and teachers. They are intended to facilitate the preparation of students to meet the rapidly changing demands of life in the 21st century, while ensuring that they acquire the core of general knowledge and experience essential for higher education. The revised curriculum represented is designed to guide the adoption of a more student-centred approach to instruction, and the provision of learning opportunities that are relevant and inclusive of varied learning needs and interests.

We have seen profound changes in the use of technology in education, the need for a greater focus on morals and values education and increased acquisition of life skills. There is no doubt that further shifts will take place in the coming years. The challenge for us as educators is to find ways to make our approach to teaching flexible, progressive, and responsive, so that we embrace change where it benefits learners. This entails becoming lifelong learners ourselves and creating environments that provide necessary community and stakeholder support and foster professional development.

The design of the revised curriculum documents was based on sound, contemporary educational theory, best practice, and system data. These documents will serve as foundational guides for the development of instructional programmes to be implemented at the Forms 1-3 levels.

The Curriculum Development Division is confident that the revised National Curriculum Guides and the Teachers Guides for Forms 1–3 will contribute significantly to enhanced teaching and learning experiences in our secondary schools. Accordingly, the curriculum is the main channel to educate and develop children towards being academically balanced, healthy and growing normally, well-adjusted socially and culturally, emotionally mature and happy and enabling them to achieve their full potential

John Roopchan
Director of Curriculum Development
July 2014

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Part 1: The National Curriculum for Forms 1 - 3

National Curriculum Framework

Introduction

This curriculum framework is intended to outline the nature and purpose of the curriculum as well as the parameters for consistent curriculum implementation throughout secondary education in Trinidad and Tobago. The document sets out the principles that govern and guide teaching and learning. The term `curriculum' is used in this document to describe the sum total of the planned experiences which occur within that environment and was designed to foster children's learning and development. These include activities and events, with either direct or indirect impact upon the child.

A clear understanding of the nature, role and function of the national curriculum for Trinidad and Tobago is a critical part of the whole positive transformation of education to provide a seamless pathway for all students through the system of teaching and learning. For Trinidad and Tobago, the National Curriculum Framework becomes the basis for all education and curriculum decision-making, including the design, development and implementation strategies for a new system of teaching and learning covering those foundation years of education. The statement of outcomes for students are a key part of this education framework and forms the basis for all subsequent decisions about teaching and learning, content, pedagogy and assessment. These must work towards fulfilling the vision for successful students and future citizens of our nation.

In order to establish common ground and ensure that the curriculum can be implemented as designed, a set of foundational principles needs to be established. This National Curriculum Framework establishes a consistent foundation for learning that is undergirded by the Ministry of Education vision, mission and the five value outcomes for all children.

The National Curriculum must ensure that all curriculum activity, including implementation at the classroom level, functions within the guiding principles of education established by the Ministry of Education. The guiding principles of the Ministry of Education *(Education Sector Strategic Plan 2011-2015 p.g. XI)* were developed after extensive stakeholder dialogue and sound analysis of the current societal and national requirements.

For an effective and relevant twenty-first century process of teaching and learning, these guiding principles are an indicator that the Ministry of Education seeks to place education in Trinidad and Tobago alongside, if not ahead of international best practices. The Ministry of Education has established an *Education Sector Strategic Plan 2011-2015* to achieve the goals of quality, innovative, challenging, flexible education for all, and has begun an investment in human and material resources to achieve this outcome in a purposeful and timely fashion.

Foundation of the National Curriculum

Curriculum development is informed by the vision and mission of the Ministry of Education. The design of revised curriculum documents for implementation at the classroom level is therefore guided by the principles and policies of the Ministry of Education.

A forward-looking perspective on what all schools should be facilitating in terms of student achievement is guided by the national curriculum. There is equal clarity regarding a twenty-first century education system functioning to provide the highest standard of education. The regulatory and guiding principles for education provide the overarching national framework for education.

The Ministry of Education, *Education Sector Strategic Plan: 2011-2015,* and other policy documents, establish the design framework for all components of the new curriculum. Principal among these are the vision, mission and the five (5) value outcomes established at the national level for all students, which further guides the formulation of the desired and intended learning experiences for the classroom in the curriculum guide.

Vision of Ministry Of Education
The Ministry is leading a quality education system that responds to the diverse needs and requirements of 21st century learners, promotes inclusivity, seamlessness, equity and equality and contributes to human capital and sustainable development.
*GORTT, Ministry of Education, Education Sector Strategic Plan: 2011-*2015

The Mission statement is derived from the Vision of the Ministry Of Education. The Mission statement will guide the revision of the curriculum to meet the needs of the learners.

Mission of Ministry Of Education
To educate and develop children who are able to fulfil their full potential; healthy and growing normally; academically balanced; well-adjusted socially and culturally; and emotionally mature and happy.
*GORTT, Ministry of Education, Education Sector Strategic Plan: 2011-*2015

Value Outcomes

An internal analysis of the education system, together with research conducted in international forums, has shown that the curriculum is core to the development of innovative people. This curriculum is aimed at attaining the five value outcomes of the Ministry of Education that help to define standards of attainment for all secondary school students.

The Ministry of Education's overarching goal is to educate and develop children who are:

- Able to fulfil their full potential
- Academically balanced
- Healthy and growing normally
- Well-adjusted socially and culturally
- Emotionally mature and happy

Every core curriculum subject must facilitate the achievement of these value outcomes by all students. The core curriculum subjects, their content and the suggested teaching, learning, and assessment strategies are the means to fulfil the holistic development of the student.

It is expected that by the end of secondary school education, students will achieve all five value outcomes in order to make informed choices and contribute to the needs of society.

The five value outcomes are described more fully below.

A. Children who will achieve their full potential.

1. Function with a purpose based on love, value, family life, service and aesthetic expression.

2. Understand and participate constructively in their career and vocational pathway.

3. Able to cope with daily challenges, set healthy boundaries and make wise social choices.

4. Productive achievers, role models with good work ethics.

5. Will function at their best with a strong sense of commitment to their interests and activities.

6. Optimize their God-given talents to advantage.

7. Enterprising and responsible in risk taking.

8. Recover quickly from setbacks and disappointments.

9. Achieve economic well-being and make a positive contribution to society.

 B. Children who are adequately prepared educationally to fulfill their potential.

1. Prepared to participate in society as appropriate to their age.

2. Academically balanced to be productive (combination of appropriate skills and competencies).

3. Skilled in critical and creative thinking, problem-solving, visioning, thinking outside the box and receptive to new ideas.

4. Skilled in the use of current technology and the Internet (cyber wellness).

5. Proficient in a second language.

C. Children who are adequately developed socially and culturally.

1. Productive and have good self-image.

2. Enquiring, confident and strong among their peers, and emotionally secure, open, honest and emphatic in relationships.

3. Competent to interact and communicate with others, within different social settings and environments.

4. Patriotic and courageous in civic affairs and proud to be identified as members of the national and Caribbean Community.

5. Historically aware, including knowledge of our people.

6. Capable of informed participation in the democratic and political process.

7. Capable of functioning with good character and values in their culture.

8. Respectful of the law, authority, the rights of others, creative imagination in its different forms and of the right to divergent views.

9. Developed with interpersonal and language skills.

10. Environmentally aware, protective of the physical environment and demonstrates an understanding of sustainable development.

11. Able to lead, have good governance skills, are competent to respond to the challenges of new roles in multiple contexts and are able to manage conflict.

12. Humanely aware of the less fortunate and the disadvantaged and committed to contributing to the welfare of our community and country.

13. Functioning with an honest sense of family and community.

14. Proficient in dealing with daily conditions.

15. Skilled in finding a safe place to think and grow.

16. Confident in themselves, self-motivated, enterprising and pursue self-education and lifelong self-development and able to work independently and with others.

17. Capable of finding assistance if they are abused or neglected.

18. Spiritually aware with the emotional and intellectual resources to pursue their spiritual growth.

19. Appreciative of the contribution of the arts to daily life, cultural identity and diversity, locally, regionally and internationally.

20. Able to express themselves through the arts.

D. Children who are healthy and growing normally.

1. Secure and safe in their home, school, and community.

2. Physically fit, mentally alert, well nourished, and psychologically sound.

3. Active in exercise, sports, games and recreation.

4. Capable of wholesome interaction with peers.

5. Morally prepared for a productive life.

6. Adequately developed neurologically to overcome learning, speaking, hearing, focusing, and memory or mobility challenges.

E. Children who are emotionally developed, mature and happy.

1. Able to enjoy daily life, have fun and express happiness and positive emotions.

2. Participants in entertainment and celebration.

3. Established in their peer group, satisfied with their life and able to achieve meaning in their lives.

4. Mature and able to become full-fledged, productive and enterprising citizens.

*Further readings -GORTT, Ministry of Education, Education Sector Strategic Plan: 2011-*2015

Education Policies That Impact on the Curriculum

Several policies from the Ministry of Education were taken into account for the revision of the Lower Secondary School Curriculum. These include the Education Sector Strategic Plan 2011-2015, the ICT policy and National Schools Code of Conduct. Three policies that have direct impact on the development and implementation of the curriculum are discussed.

Education Sector Strategic Plan 2011-2015

The Education Sector Strategic Plan purports a vision for education premised on guiding principles which informed the curriculum design and development process. They will provide reference points to ensure that the desired attributes of education are achieved. The guiding principles, listed below, are important components in the revised curriculum.

Principle	Elaboration
Student Centered	The student is at the centre of everything we do.
Engaged Communities	We engage parents and families as the heart of students' lives and we support and acknowledge them as the primary guides and decision-makers for students. We engage members of local, regional and global communities as active contributors to student learning
Inclusive	We expect all students will learn in a welcoming environment regardless of place, culture, or learning needs.
Proactive	We plan for a desired future, preventing problems instead of reacting to them.
Shared Responsibility	We acknowledge that education is everybody's business and therefore expect teachers, the school and education leaders to collaborate with other government and community organizations to foster student learning
Innovative	We explore new learning opportunities through research, innovation and professional development to ensure continuous improvement of student learning.
Flexible	We enable meaningful and relevant learning through a range of opportunities appropriate to each student's development stage.
Equitable	We ensure that every student will have the benefit of high-quality learning opportunities.
	We explain to the citizens of Trinidad and Tobago the outcomes of our

Accountable	students and our use of funding.
Transformative Leadership	We believe that people with vision and passion can achieve great things. We therefore empower and inspire out staff and stakeholders to create positive and lasting changes in the education system.
Quality	We are committed to meeting our won quality standards that are driven by the requirements of our customers. Each of us takes charge to ensure that these standards are implemented in our individual areas of authority.
Teacher Empowerment	We create the environment for excellence in teaching practice that improves the learning of all students, deepens educators content knowledge, provides them with research-based instructional strategies to assist students in meeting rigorous academic standards, and prepares them to use various types of classroom assessments appropriately.

ICT in the Curriculum

The ICT Policy goals and objectives of the Ministry of Education are to:

i.   Ensure all stakeholders possess the critical requisite skills and competencies to use ICT in the education system as a tool to enhance learning and teaching, communication and research, and to generate innovative processes;

ii.   Encourage innovative models of ICT use such as:
- teacher education;

 - teaching;

 - learning; and

 - curriculum materials development

iii.   Harmonize activities, approaches and standards in the use of ICT within the Education System
iv.   Encourage critical and creative thinking, lifelong learning and social responsibility;

ICT in education in Trinidad and Tobago would create an educational system in which students leave schools as confident, creative and productive users of new technologies, including information and communication technologies, and understand the impact of those technologies

on society.

The Ministry of Education's ICT in Education Policy (pp. 28–29) refers to Curriculum Content and Learning Resources as;

- Curriculum and content must increasingly maximize the use of ICT.
- ICT must be integrated into the development and delivery of the curriculum.
- The ICT curriculum needs to be reviewed frequently in order to maintain its relevance.
- ICT integration and ICT competency measures across the curriculum shall be driven through the development and delivery of an ICT-infused curriculum.

ICT in education would create an environment that encourages creativity, innovation, critical thinking and decision making.

Inclusive Education Policy

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

i. The National Curriculum Guides set out what most students should be taught at lower secondary school but teachers should teach the required knowledge and skills in ways that suit students' interests and abilities. This means exercising flexibility and drawing from curricula for earlier or later class levels to provide learning opportunities that allow students to make progress and experience success. The degrees of differentiation exercised will depend on the levels of student attainment.

ii. Varied approaches to teaching, learning, and assessment should be planned to allow all students to participate fully and effectively. Account should be taken of diverse

cultures, beliefs, strengths, and interests that exist in any classroom and that influence the way students learn.

Copies of these documents may be obtained from the Ministry offices or the website at http://moe.edu.tt/.

The Curriculum Development Process

The term 'curriculum' has several meanings, depending on the context and the perspective of curriculum theory that is applied to the definition. Most theories concur that there are four fundamental components within definitions of curriculum:

- Curriculum as the transmission of a body of knowledge.
- Curriculum as product - defined by the ends or achievements expected.
- Curriculum as process.
- Curriculum as praxis

This revised curriculum subscribes to an eclectic approach which is an amalgamation of the above definitions.

The foundation of the National Curriculum is also informed by a wealth of available curriculum theories and processes. The major forces that influence and shape the organization and content of the curriculum include:

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

Thus, these areas represent the foundation on which the national curriculum is revised. These areas will inform educational goals with the aim of developing a coherent, culturally focused, and dynamically evolving curriculum.

This revised curriculum displays a learner-centred design with philosophical assumptions that are mainly constructivist. It seeks to educate and develop children who are able to fulfil their full potential; healthy and growing normally; academically balanced; well-adjusted socially and culturally; and emotionally mature and happy.

The curriculum process was developed through four stages:

Stage 1 of the curriculum development process consisted of consultations with stakeholders from a cross-section of the national community.

The Ministry of Education conducted one national consultation on the secondary education curriculum, along with 3 joint-district consultations and one in Tobago. Consultations were held with representatives from the various divisions of the Ministry of Education, Students, denominational and local school boards; members from the primary and secondary principals association, members of the business community, Unions, representatives from tertiary institutions, representatives from Non-Governmental Organizations (NGOs), parents, and special interest groups. These key stakeholders provided valuable information which helped to inform curriculum change to better prepare students to meet the needs of society.

Stage 2 of the process involved the analysis of findings from opinions, experts, relevant documents and best practices which informed the design of the revised curriculum to enable a set of desirable outcomes and essential competencies to be possessed by all students.

Data from different sources together with other policy documents were examined and a unanimous decision was taken for the following to be core:

English Language Arts, Mathematics, Science, Visual and Performing Arts (VAPA), Physical Education, Spanish and Health and Family Life Education (HFLE), Technology Education, Information and Communication Technology (ICT) and Social Sciences which comprise History, Geography, Social Studies, Religious Education.

In order to develop the student holistically, emphasis was also placed on ICT integration, Sexuality and Sexual Health Education, Health and Wellness, Literacy and Numeracy.

At **Stage 3**, subject experts produced the revised curriculum documents. For each subject, a Curriculum Guide and Teachers' Guide was developed. Teachers with specific subject or curriculum development skills from schools were also included in the creation of these curriculum documents. The outputs of this phase included learning outcomes specific to each subject that contribute to the fulfilment of the national outcomes; subject content; teaching, learning and assessment strategies to support the outcomes. As part of the development process, the curriculum was validated by feedback solicited from Universities and other key stakeholders.

Continued consultations with key stakeholders will provide feedback to inform curriculum evaluation and further validation.

These curriculum documents will provide learning opportunities, teaching and learning strategies, assessment strategies and instructional plans which will contribute to the full potential of the students.

Stage 4 involved the implementation of the revised curriculum. Implementation of the curriculum is a dynamic process, requiring collaboration of the curriculum coordinators / officers and teachers. In implementing, teachers are expected to use the formal curriculum, as described in the curriculum guides, to plan work and teach in a manner that accomplishes the outcomes described. Teachers are expected to translate those outcomes into units of study, determining the appropriate sequence and time allocation according to the learning needs of their students. Although the curriculum documents provide sample teaching and assessment strategies, it is also the role of the teacher to select and use sound teaching practices, continually assessing student learning and systematically providing feedback to curriculum teams for use in revising and improving the guides.

The revised curriculum documents will be implemented initially for Forms 1 then at the Form 2 level and finally at the Form 3 level. Curriculum officers responsible for specific subject areas will monitor and support teachers in the implementation of this curriculum through school visits.

A curriculum development system provides support for the tasks of curriculum implementation. The system advocated by the Ministry of Education involves stakeholders, specialist curriculum officers, principals, heads of departments, and teachers, each with specific roles and responsibilities. Some of these are outlined in the table below.

System Component	Members	Role
Strategic Executive Team (SET) of the Ministry of Education	Consultants, Advisors	• Advise on curriculum policy, goals, and standards.

Curriculum Development Division (Head Office and District-based)	Curriculum officers	• Plan and develop curriculum. • Provide leadership in identifying curriculum goals and determining the process for development of curriculum materials. • Lead writing teams (which include teachers). • Monitor implementation. • Provide teacher support. •Facilitate teacher professional development for curriculum implementation. • Advise on processes and materials for effective implementation and student assessment. • Evaluate curriculum.
School Curriculum Management Team	Principal/Vice Principal and Heads of Departments	• Make major decisions concerning the school curriculum, such as assigning resources. • Provide guidelines for Instructional Planning Teams.
Instructional Planning Teams/School Instructional Committees	Teachers	• Cooperate on tasks necessary for effective implementation, such as: yearly work plans, units of study, development of materials to individualize the curriculum, identification and development of learning

		materials, student assessment and evaluation.

At the school level, the curriculum refers to all the learning and other experiences that the school plans for its students. It includes the formal or written curriculum, as well as the informal curriculum, which is comprised of other developmental opportunities provided by the school, such as those offered by student clubs, societies and committees, and sporting organizations (e.g. cricket team, debating society, Guides, Cadets).

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

In providing support for curriculum work, the Management team may, for instance:

• encourage teachers to identify challenges and try new ideas;

• develop timetables to allow for development of curriculum materials, for example,

year plans, units, instructional materials;

• ensure availability of learning materials;

• provide instructional leadership;

• ensure that appropriate strategies are formulated to promote student success.

• monitors the curriculum (using, for example, observation, test scores, student books,

formal and informal discussions with different stakeholders);

• assesses the hidden curriculum (including discipline policies, fund allocation, physical

environment);

• evaluates the school programme of studies.

The roles of instructional teams are described below:

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

The roles of teachers are described below:

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

The revised lower secondary curriculum for Trinidad and Tobago provides every opportunity for the child to learn, master new important skills and develop attributes and values that are critical to their role as emerging productive, caring and responsible citizens.

The Core Curriculum Subjects

The core curriculum subjects are those for which every student is required to demonstrate achievement of the stated outcomes in Forms 1–3.

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

The subjects and the recommended time allocations are as follows:

The number of periods per subject is based on:

- A 5 day cycle
- 7 periods per day
- Approximately 40 minutes per period

SUBJECT	NUMBER OF PERIODS PER WEEK
English Language Arts (ELA)	6
Mathematics	5
Spanish	3
Science	4
Physical Education	3
Technology Education	3
Visual and Performing Arts (VAPA)	4
Information and Communication Technology (ICT)	1
Health and Family Life Education (HFLE)	2
Social Sciences (History, Geography, Religious Education, Social Studies)	4

FRAMEWORK FOR AREAS OF STUDY IN SOCIAL SCIENCES

- Social Sciences comprise of the following subjects: Social Studies, History, Geography and Religious Education.
- Four periods are dedicated to Social Sciences.
- Two periods will be dedicated for Social Studies from Forms 1-3 all terms.
- Two periods each will be dedicated to History, Geography and Religious Education according the table below.

	TERM 1	TERM 2	TERM 3
FORM 1	- SOCIAL STUDIES - HISTORY	- SOCIAL STUDIES - RELIGIOUS EDUCATION	- SOCIAL STUDIES - GEOGRAPHY
FORM 2	- SOCIAL STUDIES - GEOGRAPHY	- SOCIAL STUDIES - HISTORY	- SOCIAL STUDIES - RELIGIOUS EDUCATION
FORM 3	- SOCIAL STUDIES - RELIGIOUS EDUCATION	- SOCIAL STUDIES - GEOGRAPHY	- SOCIAL STUDIES - HISTORY

At the end of Form 3, students will be assessed for the National Certificate of Secondary Education (NCSE), Level I.

Information and Communication Technology (ICT) Infusion into the Curriculum

Information and Communication Technology (ICT) infused in the curriculum is intended to ultimately transform teaching and learning to meet the needs of twenty-first century learners and better prepare them to be global citizens. The use of ICT integration initiatives should support the development of critical skills such as knowledge construction, problem-solving, critical thinking, collaboration, communication, innovation, inquiry, digital literacy and entrepreneurship.

ICT covers all the technologies used for the handling and communication of information. These technologies include:

- Computers/laptops
- Storage devices (e.g. flash drives, CDs)
- Mobile devices/handheld devices
- Satellite communication
- Audio & Audio visual systems
- Cloud computing
- Email/messaging

In addition to the above named technologies, there is a generation of Web 2.0 tools that facilitate a more engaging and interactive learning experience in the classroom. The following is a small sample that may be useful to teachers and students:

- Social networking sites (including educational social networking platforms like Edmodo)
- Blogs, wikis, forums
- Photo and Video sharing tools (e.g. Flickr, Instagram, Youtube)
- Cloud storage (e.g. Skydrive, Dropbox, Deego)
- Digital Story telling tools (e.g. Story Maker)
- Social bookmarking and annotation tools (e.g. Diigo)
- Inspirational tools and lessons (e.g. TED Talks/Ed)
- Screen casting/screen capture tools (e.g. Jing)

- Word cloud generators (e.g. Wordle)

The process of integrating ICT into the curriculum requires that administrators and teachers find ways to incorporate ICTs into teaching and learning to maximize educational outcomes, making learning relevant and meaningful. This integration can only be successful if it is carefully planned, managed, monitored, evaluated. Additionally, appropriate measures should be devised to provide support wherever needed according to the context of the school environment.

It is hoped that educators continue to be creative and resourceful, making full use of the resources that are available to them as they plan instruction.

Literacy across the Curriculum

Literacy is about more than reading and writing – it is about how we communicate in society. It is about social practices and relationships, about knowledge, language and culture. Literacy ... finds its place in our lives alongside other ways of communicating. Indeed, literacy itself takes many forms: on paper, on the computer screen, on TV, on posters and signs. Those who use literacy take it for granted – but those who cannot use it are excluded from much communication in today's world. Indeed, it is the excluded who can best appreciate the notion of "literacy as freedom". (UNESCO, Statement for the United Nations Literacy Decade, 2003–2012)

The revised lower secondary curriculum addresses the literacy needs of all learners as they interact with a variety of texts across the different subject disciplines. Research indicates that students who struggle have significant difficulty navigating mathematics, science and social sciences texts in which the language is expository, dense and full of difficult vocabulary (Allen 2000). This underscores the need for all teachers to support students' literacy development since literacy skills are needed if students are to access the entire curriculum.

Teachers of English address students' literacy by teaching the skills of listening, speaking, reading and writing in an explicit and systematic manner. The goal of literacy instruction is to improve learning by building students' comprehension and communication skills. Teachers of other content areas have the responsibility of extending students' literacy instruction by teaching the subject-specific literacy of their respective subject areas. Literacy is embedded in every subject so teachers must create literacy-rich activities for students that will strengthen and support subject-specific learning.

The table below illustrates generic literacy activities that content area teachers and students can engage in to build the core skills of listening, speaking, reading, writing and representing as the curriculum is enacted in all subjects.

Table 1: BUILDING LITERACY SKILLS ACROSS ALL SUBJECT AREAS

LITERACY SKILLS	STUDENT ACTIVITY IN ALL SUBJECTS	TEACHER SUPPORT
Listening and Speaking	Engage in collaborative discussions	Set ground rules for discussions
• Aesthetic Listening	Make oral presentations that include use of ICTs	Listen attentively
• Efferent Listening	Express ideas, perceptions and feelings about what is being learnt	Facilitate discussions and explanations

• Critical Listening	Listen to videos, film clips, audio tapes, DVDs, CDs	Source audio texts of related content for discussion
	Engage in discussions related to their learning and to their multicultural environment	Help students interpret and analyse what they listen to
	Engage in critical listening to process information and solve problems	Develop students' presentation skills
	Engage in critical reflection on ethical issues related to subject	
Reading • Textbooks • E-books • Reports • Interviews • Surveys • Newspapers • Magazines • Multi-media texts	Engage in individual, peer and group reading	Model reading of subject content to students
	Extract details relevant to learning	Model the Think Aloud strategy
	Make inter-textual references	Engage students in reading as a process
	Access and read e-books and online information	Explain technical terminology and subject-specific vocabulary
	Critically reflect on and interpret ideas presented in multi-media texts	Indicate features of text and internal organization in subject-specific materials
	Identify problems and discuss solutions	Provide graphic organisers/ concept map templates for student use
	Read for information and enjoyment	Help students interpret, analyse and evaluate subject-specific content
		Help students connect subject content to the world beyond the classroom
Writing • Expository • Persuasive	Use graphic organisers to plan and record ideas	Infuse technology when modelling writing of subject content

• Technical • Reflective	Engage in individual and shared writing	Explore subject-specific vocabulary and language use
	Create descriptions, songs, raps, narrations, explanations	Explain internal organization of subject-specific texts
	Create comics and story boards	Provide graphic organizers/ concept map templates
	Engage in reflective thinking when writing	Create blogs for collaboration
	Use ICTs to produce and publish pieces	
		Encourage emailing of student responses
		Help students interpret, analyse and evaluate what they write
Representing	Present work learnt through role play, movement, monologues, tables, graphs, maps, songs, posters, diagrams, letters, brochures, written paragraphs, essays, reports, cartoons, comics, models, digital presentations	Encourage a range of presentation types/modes
		Infuse ICTs when teaching subject content
		Encourage use of ICTs in students' presentations

Failure to acquire literacy skills for learning across subject disciplines is a major risk which the revised curriculum seeks to address. Literacy lies at the heart of student understanding and achievement. For the curriculum to be enacted in a meaningful manner that benefits all students, effective subject-specific literacy teaching is critical. Each content area requires skills for effective reading and studying of text materials. To support literacy development, content area teachers must know how to teach the skills so that students can bridge existing gaps. Literacy skills are essential for good communication, critical thinking and problem-solving at school and for success in life beyond school.

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PART 2:
The Visual & Performing Arts Curriculum

Introduction

The Visual and Performing Arts (VAPA) comprise four disciplines - **Dance, Drama and Music** and **Visual Arts**. These are valued as core components of the national curriculum, and are central to the business of educating children because of each discipline's ability to harness all of the elements that interact in the process of learning. The Visual and Performing Arts also provide essential linkages across all curriculum areas. They foster unique skills, which empower learners to develop their multiple intelligences, understand and appreciate their cultural heritage and to become prepared for real-life situations.

Subject Philosophy

The study of anthropology has provided valuable insight into the activities and way of life of early man through examination of their material culture, oral traditions and other cultural expressions. Indeed, it is through these ritualistic expressions of visuals and performances that peoples are recognized and continue to be recognized over time. All people, everywhere, have an abiding need for meaning: to connect time and space, experience and event, body and spirit, intellect and emotion. People create Art to make these connections. The Visual and Performing Arts is fundamental to the life of every person.

The Arts shape our personal, economic, physical and cultural environment. It demands that all societies imbue in its members a sense of its uniqueness, its cultural heritage, in order to sustain itself. This sets the backdrop for our Statement of Philosophy for the Visual and Performing Arts which is grounded on the premise that the Arts is essential to the fundamental growth and development of all students. It is fundamental to the human experience and a necessary element to a complete a well-rounded education.

This curriculum believes that:

Arts education facilitates and develops a discriminating sensitivity to things we see, experience, use and create. It develops aesthetic awareness and helps students to make informed and conscious judgments and decisions.

Arts education is essential to the development of citizens in our diverse and multicultural society. It is one of the potent avenues through which communication, understanding and

appreciation of diversity and individual differences can be experienced.

The study and practice of the Arts provide important knowledge and skills such as research, planning, organizing, observing, creative and critical thinking and taking an idea to a finished product. In addition, the VAPA also facilitates skills that relate to general education such as psychomotor development and critical analysis.

The Arts provide essential linkages between learning and technology. The rich and diverse array of processes and media in the Arts give ample opportunity for development of competencies in the use and understanding of technology.

The Arts provide balance to the school Curriculum with the right hemispheric-style learning found particularly in the Arts. This provides its own set of unique skills that are highly valuable in assisting learning in other disciplines as well as preparing students for real-life situations.

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

Vision for Visual and Performing Arts Education

The vision for each discipline of the Visual and Performing Arts (VAPA) fits into the Ministry of Education's overarching vision which is, "to lead a quality education system that responds to the diverse needs and requirements of 21st century learners, promotes inclusivity, seamlessness, equity and equality and contributes to human capital and sustainable development." (GORTT MOE Education Sector Strategic Plan: 2011-2015)

Each discipline of the Visual and Performing Arts provides opportunities for students to understand their cultural heritage and diversity as they explore and express their emotions and feelings. This in turn stimulates their creativity and imagination and provides the nation with a cadre of talented ambassadors. Students also develop sensitivity to nature and the environment, thereby promoting self-worth, love for family and country.

Thus, the Visual and Performing Arts is one of the platforms from which all students can develop creatively and holistically in their quest to become worthy citizens of the global society, capable of critical and analytic thinking, effective at problem solving, and technically competent.

Rationale for Teaching the Visual and Performing Arts

Nations are remembered by their cultural legacy and their contributions to the development of the Arts. The Visual and Performing Arts provide the institutional framework for that legacy to be developed, fostered, and enhanced in Trinidad and Tobago.

The Visual and Performing Arts are important vehicles for transmitting a wide range of messages to students and to the public at large. They provide opportunities to underpin the national effort to promote healthy lifestyles through art competitions, dramatic presentations, choreographic works and musical compositions.

The importance of enhancing and creating visually pleasing environments is recognized and encouraged through the Visual and Performing Arts. Murals, installations, sculptures, drawings and paintings in schools and in public community spaces contribute to the aesthetics. Performances of dance, music, and drama also contribute an unquantifiable dimension to any space or production.

The Government of Trinidad and Tobago seeks, as part of its "Prosperity for All" mandate, to transform the country based on its seven pillars of success. As a result, it has prioritized as national objectives people – centered development and a more diversified, knowledge intensive economy.

Towards this end, the mission of the Ministry of Education is to educate and develop children who are able to fulfil their full potential, academically balanced, healthy and growing normally; well-adjusted socially and culturally and emotionally mature and happy. Therefore, its strategic objectives are to educate and develop the children of our nation, design and develop a quality education system, understand and satisfy the needs of key stakeholders and develop a high performing and dynamic organization.

Several initiatives in Visual and Performing Arts have been taken to realize the transformation. These include the rewrite of the Primary School curriculum, the Continuous Assessment

Component in primary schools, provision for curriculum monitoring of the VAPA programme at the district level, introduction of Caribbean Vocational Qualifications and CAPE Performing Arts at secondary schools. Additionally, Certificate and Postgraduate Diplomas, Associate Degrees and Bachelor Degrees in the Teaching of the Visual and Performing Arts are being offered at different tertiary institutions.

The Visual and Performing Arts programme hinges on the following premises:

1.   All students possess innate creative abilities and should be exposed to a stimulating arts programme to allow them to maximize those abilities.

2.   Visual and Performing Arts education is essential to the development of citizens in a diverse and multicultural society. It is one of the most important avenues through which communication, understanding, and appreciation of diversity and individual differences can be experienced.

3.   The study and practice of the Visual and Performing Arts develop important knowledge-bases and skills such as the competencies needed for researching, planning, organizing, observing, and taking an idea to a finished product, as well as skills in creative and critical thinking. In addition, VAPA also facilitates psychomotor development and critical analysis, which are important for general education.

4.   Students become aware of their physical bodies thus promoting healthy lifestyles, which may result in a reduction of obesity and other non-communicable diseases.

5.   The foundation needed for each disciplines at the CSEC level is introduced and developed, creating entrepreneurial enterprises and opportunities for Continuous Vocational Qualifications.

General Outcomes for the Visual and Performing Arts Curriculum

A well-designed Visual and Performing Arts curriculum that is effectively implemented should facilitate the attainment of the following intended learning outcomes.

By the end of Form 3, students will be able to:

demonstrate competencies in at least two artistic discipline;

apply imagination and reason to the creative process;

appreciate the value of reflection, analysis, and decision making in the arts;

exhibit, demonstrate, and perform with confidence and pride;

recognize that the arts give depth, coherence, and resonance to other subjects;

demonstrate understanding of the multicultural nature of the society and its diverse

artistic expressions;

demonstrate the understanding that ideas can be shared through the arts;

demonstrate the understanding that the arts are an essential element in the

development of the human individual.

Implementation Plan of VAPA

VAPA Curriculum Period Allocation

Form One

Dance	Drama	Music	Visual Arts

All students are exposed to the fundamentals and skill development of the four / three/ two subject areas, based on staff availability at the school.

Form Two

Dance   Music   Drama   Visual Arts
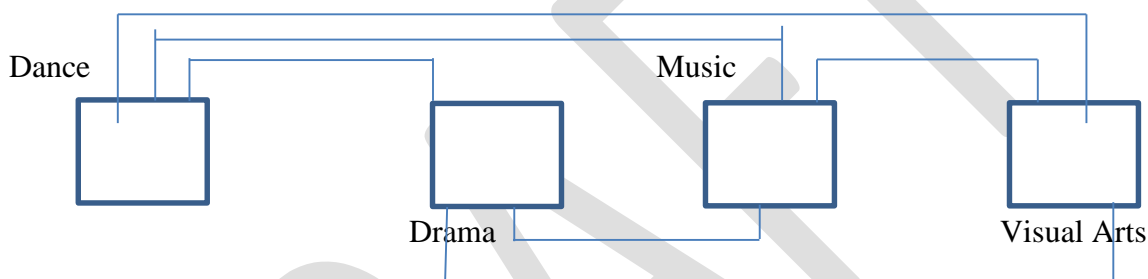
Students will be allowed to select two subjects using any combination.

Example   Dance & Drama or Dance & Music or Dance & Visual Arts
                    Drama & Music or Drama &Visual Arts or Music & Visual Arts

Students continue fundamental and skill development for two of the three terms and either Term Two or Term Three is dedicated to an Integrated Arts Project

In the integrated Arts term all the available VAPA subjects, using one of the suggested models, combine their efforts to produce a product upon which their teaching focuses for the term.

Form Three

The same combinations of subjects continue as chosen in Form Two and students continue their development towards acquiring prerequisite skills for CSEC.

For the NCSE examination students must choose **one** of the subjects selected in Forms two and three for their **practical exam** and for the **written paper** the two subjects that they have been pursuing. The VAPA curriculum is designed for **three** terms in Form Three.

Assessment in VAPA

The VAPA Curriculum comprises both formative and summative assessment tasks during Forms One to Three. The continuous assessment component comprises 60% while the other 40 % will be generated through the summative evaluation at the end of form three (see table below).

The Visual and Performing Arts curriculum combines performance tasks with traditional modes of assessments to allow for holistic development of students. Teachers are expected to utilise instructional approaches with authentic assessment to promote student-centred formats, which are important specifically for Continuous Assessment. The various modes of assessment will cater to the educational needs of all learners in the formal system and also to learners in special schools. Teachers are expected to modify teaching and learning strategies to support the delivery of the curriculum to those who require these approaches. This assessment structure is designed for assessment *of* learning as well as assessment *for* learning.

Emphasis is placed on the utilisation of formative assessment to inform the strategies that are employed in the delivery of the curriculum.

Some suggested modes of assessment:

Practical / performance tasks	Written tests
Project-based tasks	Journal
Portfolios	Research projects
Reports	ICT – based tasks

Assessment Plan for VAPA

	Form 1	**Form 2**	**Form 3**	**TOTAL**
DERE	15 %	30 %	15 %	60%
NCSE Final	Practical skill - 20% Written Exam - 20%			40 %

The Integrated Arts Approach: Rationale

The Integrated Arts Approach (IAA) is an approach to teaching in which the elements of more than one art form are combined. Indigenous cultural expressions in Trinidad and Tobago are models of arts integration. Visual Arts, Drama, Music and Dance are often combined to communicate information and provide citizens with interesting experiences such as in advertisements, festivals, celebrations, movies, productions and presentations. The Integrated Arts Approach unit is designed to create an environment to expose students to real life experiences in and through the arts, interacting with various contents in the same way as they integrate knowledge in the real world. It allows teachers and students to use their creativity and initiative in the application of skills and techniques explored in the fundamentals of Dance, Drama, Visual Arts and Music.

Using an Integrated Arts Approach permits each child to participate in and experience a sense of achievement, develop self-esteem and confidence since the arts naturally cater to the varied intelligences. The IAA also attempts to focus on personal development and growth of pupils in their understanding of their relationship with classmates, family, community and the larger world, and in addressing the cultural content of their society. Students should recognize that there are similarities in the way that artists work, whatever their particular discipline, and that discovering these helps students to learn about the role that all the arts play in their communities.

Research on brain-based theories has proven that the right side of the brain is concerned with the visual, spatial, bodily kinesthetic and aesthetic which relate to the Arts. The activities involved will hone students' instinctive cultural appeals and capture their natural artistic tendencies. With the additional knowledge of the Multiple Intelligences and other learning styles which demand cooperative and team activities, there is more widespread and global support for the introduction of an Integrated Arts Programme in school curricula.

The Integrated Arts Approach: A Curriculum Framework

The Visual and Performing Arts Department of every school is required to engage students in explorations of the expressive connections among the arts resulting in at least one major integrated arts production in Term II or III of **Year Two**. The product comes at the end of a process involving the application of skills and techniques that were explored in the fundamentals of Dance, Drama, Visual Arts and Music. While integration may take place throughout the year, teachers are encouraged to make the main integrated project a memorable activity for students. Each school's production would be unique as the availability of subjects, teachers and resources would vary. However, students should be encouraged to incorporate all of the arts disciplines as far as possible.

The schedule of work is guided by the curriculum and the chosen model of integration. The format may vary—a decision that should be made jointly by all the VAPA teachers in each school. The expressive potential of combining art forms constitutes a powerful tool for generating and sustaining community, and for establishing both personal and group identity. It is important that the criteria governing integrating projects remain flexible. Projects may, for example, include all four arts disciplines, and may extend for an entire term and involve an orchestrated performance. Alternatively, a series of projects may be planned, which includes two or three disciplines. A project may take one workshop session. However, all projects should be exploratory in nature: that is, they should involve problem solving, research, experimentation, critical thinking, and risk-taking.

There are basically four models that can be employed in the attempt at integration:

Model 1 — The Thematic Model

A theme is selected, and each discipline decides how it contributes to executing the theme in terms of content. This approach is useful for reinforcing information, developing memory, clarifying terms and concepts, and for fostering learning across subjects and curriculum areas.

Themes/topics could address everyday societal concerns and be value-laden. There can be a

deliberate attempt to have children come face-to-face with situations that would promote their growth through the development of self-esteem and self-worth. Themes

can address some of the following topics:

- General themes, for example, a journey, the environment, love, and so on.
- A particular religious or secular festival, for example, Christmas, Republic Day, Emancipation, Divali, Phagwa, Eid ul Fitr, Hosay, Ramleela, Carnival
- A topic from another subject area such as Social Studies or English Literature
- A topic suggested by historical, social, or political events

Model 2 — The Project Model

A project is identified. The contribution of each discipline is determined through collaboration by the Visual and Performing Arts teachers in formulating, planning, developing, and executing the project. The project might culminate in a production, performance, exhibition, or Open Day activity.

Model 3 — The Core Model

The integration is centred around or determined by one of the four core disciplines. For example, the music department may want to put on a production (such as a concert). The

other disciplines bring their strengths to promote its success, for example:

- Art/Craft - decorative craft, fabric design, graphic design, set design
- Drama - plays, stage decoration, costuming
- Dance - supporting background dancers

Model 4 — The Integrated Core Model

The integrated core is centred on two or three of the core areas. Drama and Dance, or, alternatively, Music, Dance, and Drama may want to work on a project.

An integrated activity based on any of these models will work most effectively when the Visual and Performing Arts teachers in each school meet on a regular basis to plan and monitor projects, and when the VAPA staff work closely with the principal, other colleagues, and the

community at large. Particular schools may need to be more flexible in the arrangements they make for integrated activities. These arrangements may include,

for example:

- Team-teaching
- Disciplines working both separately and together as projects suggest

- Disciplines sharing periods to give extended blocks of learning time

The Integrated Arts Process

PROCESS	• Making – the production of one's work • Appraising/responding to existing work • Exploring • Performing/presenting • Responding/evaluating
METHODOLOGY	• Research • Group planning • ICT integration
VALUES	• Creativity – risk-taking, problem solving, self-reliance, originality, initiative • Affectivity – the validation and education of feeling • Sensitivity to others – teamwork, trust, quality participation • Dedication and responsibility – personal discipline in seeing the task through • Fun – pleasure in its practice adds to the value of the learning experience
PRODUCT	• Production/presentation
RESULT	• Learning: Change in students' knowledge, skills, behaviour

Figure 1: The Integrated Arts Process

Framework for Integrated Arts Production

WEEK	SESSION	ACTIVITY	CONTENT	COACHING	REMARKS
1 - 4	Dance	Planning and initial preparation based on theme	Choreography: 1. Discuss the scenario and explore appropriate steps to highlight the theme 2. Choose steps, work with the dance elements to develop movement sequences and set them to the songs chosen	Ensure that the dance elements have been fully explored and utilised. Practice movement sequences and ensure the steps are well - executed	Students can engage in peer critiquing to enhance the production
	Drama	Planning and initial preparation based on theme	Scenario development: 1. Devising the Story 2. Casting 3.Preparation of the set 4.Blocking the play	Teacher demonstration Students guided through blocking Character development Set	Include tableaux, flashback/ flash-forward etc
	Music	Planning and initial preparation based on theme	Musical accompaniment and message through the music: 1. Lyrics and melody of songs 2. Musical accompaniment, sound effects for script 3. Movement to accompany performance	Focus on diction and intonation in singing. Maintain balance in musical accompaniment to enhance the presentation	Solo, small group and choir/ensemble.
	Visual Arts	Planning and initial preparation based on theme	Costuming, scenery development: 1. Printing T-shorts 2. Making props 3. Creating backdrops	Create products using the following techniques: Drawing Painting Printing Collage making	Group work Share materials

WEEK	SESSION	ACTIVITY	CONTENT	COACHING	REMARKS
5 – 8	Integration	Integrating the disciplines: formation of the production	1. Production space is set up. 2. Students practice dance movements while observing stage discipline. 3. Drawings and Paintings to be displayed on classroom walls to create setting for scenario. 4. Practise singing with musical accompaniment		Reflection
		Integrating the disciplines: formation of the production	1. Working on scenario with entrances and exits. 2. Working tableaux into script. 3. Working on scenario with all music.		Reflection
		Integrating the disciplines: formation of the production	1. All props and set pieces finished and collected 2. All lines of songs and script must be memorised. 3. All entrances and exits rehearsed.		Reflection
		Integrating the disciplines: formation of the production	Teachers and students ensure that everything is organised for production: 1. Space set up for final rehearsal. 2. All costume used 3. The entire scenario is run with full music, dance and dialogue. 4. A curtain-call arranged for all students.		Reflection
9	Rehearsal	Integrating the disciplines: formation of the production	1. Students set up space with all props and set. 2. Seating is placed for audience. 3. Production begins on time. 4. Students take curtain call. 5. Strike set and reorganising of work spaces and production space	Observing backstage discipline, students get into costume.	Reflection.

WEEK	SESSION	ACTIVITY	CONTENT	COACHING	REMARKS
			afterwards.		
10	Production		1. Production space with all props and set are ready. 2. Audience is seated. 3. Students are in costumes. 4. Production begins on time. Students take curtain call. 5. Clean up and reorganising of work spaces and production space afterwards.	Performers and stage crew observe backstage discipline.	Reflection. Students are encouraged to write a journal article on the experience of the production
11	Evaluation		Reflection. Students are encouraged to write a journal article on the experience of the production		

The Integrated Arts: Mechanisms for Assessment
How can the IAA be assessed?

Assessment can be both cumulative and summative which will take into account formal and informal methods. Some of these are:

- (a) Student self-evaluation
- (b) Presentation and performance
- (c) Journal writing
- (d) Profiling – use of description of attainment, rather than only grades/marks
- (e) Written and/or practical examinations
- (f) Portfolios
- (g) Individual discussions
- (h) Group critiques

Skills
– artistic and art-related skills (making)

Knowledge/insights
– intellectual objectives based on basic concepts.

Values and Attitude

ASSESSMENT
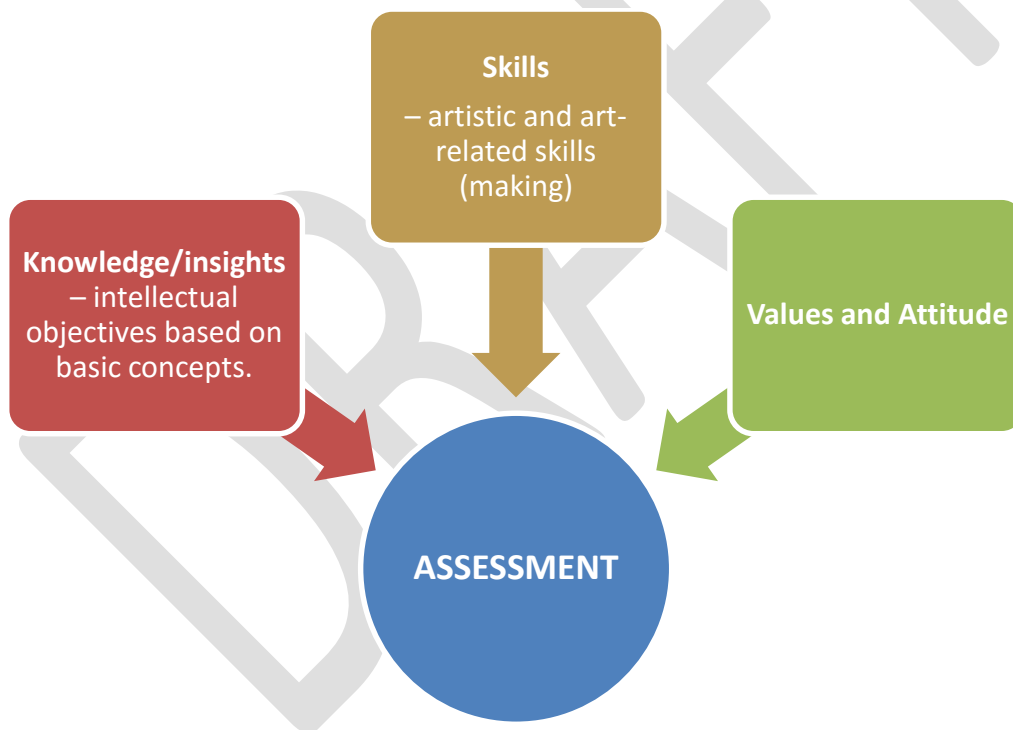
PART 3: VAPA Curriculum Content

In this Curriculum Guide (please see the Table that follows), each general learning outcome is coded for easy referencing when necessary. An example is shown below.

Form
↑
Discipline ← **3.1.11** → Specific learning outcome

1.1.1	**2.2.2**	**3.3.3**	**4.3.4**
1-Dance	2-Drama	3-Music	1-Visual Arts
1-Form 1	2-Form 2	3-Form 3	4--Form 3
1-First learning outcome	2-Second learning outcome	3-Third learning outcome	4-Fourth learning outcome
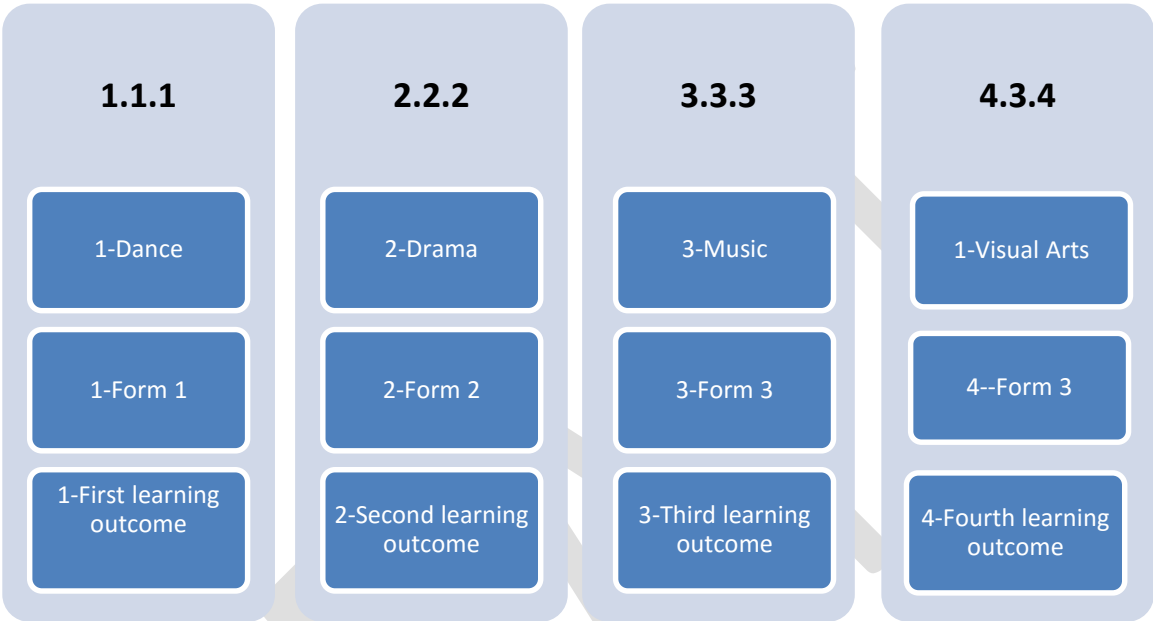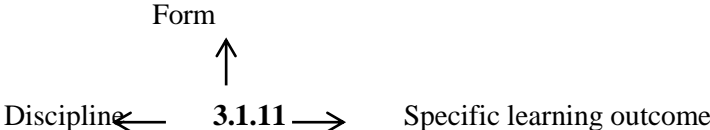
DANCE

Visual and Performing Arts

Dance Curriculum Framework

The elements of Dance - **Body, Space, Dynamics, Relationships** (the what, where, how, with what or with whom) comprise the main focus of the lower secondary school Dance curriculum.

The topics, Movement Analysis, Composition, Heritage, Dance Injuries and Nutrition, have been included for easy transitioning to the demands of Form Four and Five syllabus for the CSEC Theatre Arts Exam, Dance option. These topics also give students a real life view of the way Dance has evolved in today's world.

The curriculum design offers students the opportunity to explore the process of creating, imagining, problem solving, performing, using technology and critiquing with guidance from the class teacher.

Internal Organisers

Knowing/Creating, Performing, Appreciating

Dance is an aesthetic discipline that possesses its own body of knowledge, at the centre of which lies active communication. As an art form, however, it is unique, in that it embraces many facets of other Visual and Performing Arts. Because of this characteristic, Dance can lay claim to operate in equal measure within the cognitive, affective, and psychomotor domains. It is also for this reason that Dance has been identified as an extremely effective interdisciplinary tool in the teaching of other subjects.

The three basic organizers for Dance in secondary schools have been designed to focus on the required knowledge, skills, and abilities that will enrich the adult life of every student who has been exposed to Dance Education.

Knowing/ Creating involves students in activities designed to:
- highlight, demonstrate and utilize movement principles
- recognize the importance and influence of our diverse cultural heritage and its place in our world
- deepen and expand levels of concentration, allowing for conceptualization and development of creative works
- facilitate human interaction

Performing affords students the opportunity to present dance works through the development of a range of physical and communicative skills designed for the transference of ideas for an informal or formal audience

Responding focuses on the student's ability to reflect and self-assess. It also gives students the opportunity to view, appreciate, analyse, interpret and make judgments on the works of his/her peers using aesthetic movement principles and vocabulary

General Learning Outcomes

Knowing /Creating

By the end of Form 3, students will be expected to:

be aware of a range of physical skills;

demonstrate an understanding of movement concepts;

understand dance as a way to create and communicate meaning in our multicultural society.

Performing

By the end of Form 3, students will be expected to:

understand the importance of an audience in communicating ideas and feelings;

demonstrate an understanding of dance as a social, cultural, indigenous and ritualistic art form;

 perform dances with clarity, sensitivity and confidence.

Appreciating

By the end of Form 3, students will be expected to:

demonstrate knowledge, respect and understanding of their own artistic heritage and that of others;

make informed and clear contributions in describing and commenting on choreographic works;

appreciate that fun and recreation are aspects of Dance and that learning can be achieved through dance experiences.

Connections to the Core Curriculum

The following constitute some of the more obvious bases for integrating dance with other subjects of the core curriculum.

Foreign Language

- Dancing to music from foreign lands

- Use of appropriate music to illustrate culture of foreign countries

- The language of Ballet is French and the language of our folk dances is French Patois

English Language Arts

- Correlation of metre and rhythm in poetry

- Imagery and symbolism in stories and/or poems and music

- Use of dance movements to support literary interpretation and vice versa

- Use of appropriate dance as stimulus for creative writing

- Use of appropriate dances to accompany poetry reading and storytelling

Mathematics

- Beats, note values, and time signatures as they relate to the understanding of number concepts (counting, division, ratio, etc.)

- Relationship between dance movements and mathematical vocabulary, for example geometric shapes, time signatures and note values

Physical Education

- Understanding the importance of proper breathing techniques for athletics and Dance.

- Understanding of the skeletal structure and its relationship to posture is necessary for dancers

- Awareness of the body and its movement capabilities is necessary for dancer

Science

- Study of the body to include the function of:

Muscles   Lungs   Ligaments

Diaphragm   Ribcage   Skeleton

Social Studies

- Use of appropriate dances to understand the meaning, implications, and import of historical events

- Use of appropriate dances to understand the ideals, religions, and traditions of contemporary and past civilizations, cultures

- Study of appropriate dances and choreographers to aid in understanding our past

- Use of appropriate dances to illustrate and/or describe geography and climate of various countries and regions

- Engagement in group work, peer review, and critiquing in listening and appraising, performing and composing

Technology Education

- Operation of computers (hardware and software), video players/recorders, video cameras, and other technologies to view, teach, choreograph, and perform dances

- Study of electronics and electronic equipment involved in the production of sound and lighting effects, for example, amplifiers, microphones, mixing and lighting boards

- Selection and use of appropriate applications and technology tools to increase productivity of Individual, collaborative and creative multimedia projects

Connections to Other Visual and Performing Arts Disciplines

The following constitute some of the more obvious bases for integrating dance with the other disciplines that comprise the Visual and Performing Arts:

Visual Arts

- Using dance poses as the basis for making drawings and paintings
- Use of appropriate dances to stimulate composition of works of art and vice versa
- Study of form in dance and in the visual arts
- Construction and decoration of scenery and backdrops for dance productions
- Study of rhythm in dance and in the visual arts
- Study of historical periods and styles common to dance and the visual arts, for example, Romanticism, Classicism

Music

- Developing harmony of music and dance
- Study of rhythm in music and dance
- Study of form in music and dance
- Shaping of melodic contours with hand and body movements
- Choreography of dance to music
- Composition of specific music for dance

Drama

- Dramatization of creative dances to evoke emotions
- Use of dance to reflect or affect mood
- Selection of dramatic events as the basis for choreography
- Study of classical theatrical works on which to base dance works

Curriculum Framework:

FORM 1 - Dance		
TERM 1	TERM 2	TERM 3
Body themes	**Body themes**	**Body themes**
Locomotor and axial movements	Spine stretching exercises	Exploration of range of motion – Joints
Warm up	Weight Transference	Whole body exploration
Body awareness	Symmetry and Asymmetry	**Space themes**
Space themes	**Space themes**	Floor pathways
Personal and general space	Exploration of directions	Dimensional Scale
Size of movements	**Dynamics**	**Dynamics**
Dynamics	Concepts of freeze and stop/start	Exploration of movement qualities
Quick and slow movements	**Relationships**	Acceleration / Deceleration
Relationships	Concepts of meet/part, follow/lead	**Relationships**
Movements in twos, threes, groups	**Heritage**	Mirroring and Copying
Heritage	French and African influences in Carnival	**Heritage**
Foreign Folk Dances	Jean Coggins- Simmons	Bhangra
Beryl Mc Burnie		
Health and Safety		
Safe dance practice		
Appropriate studio behaviour		

FORM 2 - Dance		
TERM 1	TERM 2	TERM 3
Body themes	**Body themes**	**Body themes**
Structured warm-up	Body isolation	Exploration of body shapes
Breathing techniques	**Space themes**	**Space themes**
Dance positions in turnout and parallel	Exploration of levels	Diagonal scale
Space themes	**Dynamics**	**Dynamics**
Curved and straight shapes and pathways	Laban's effort qualities (4)	Laban's effort qualities (4)
Dynamics	**Relationships**	**Relationships**
Strong and light qualities	Working with props	Performance of dances in twos, threes and groups
Even and uneven rhythm	**Heritage**	**Heritage**
Percussive and fluid energy	Sailor mas, Jab Molassie	Tobago Jig
Relationships	Julia Edwards	Kollatum
Creation of a tableau		**Health and Safety**
Compositional structures- AB, ABA		Healthy eating habits
Heritage		
Joropo, Bongo		
Parang music and movement		
Astor Johnson		

FORM 3 - Dance		
TERM 1	TERM 2	TERM 3
Body, space themes, dynamics, relationships, heritage Utilization of themes studied Motif and theme development Compositional structures using topical ideas Identification, prevention and treatment of dance injuries Careers in Dance	**Body, space themes, dynamics, relationships, heritage** Research classical dance styles – Ballet/ Classical Indian (Orissi/Kathak, Bharata Natyam) Research Folk forms- Bele/Limbo, Quadrille/Jharoo Ghadka Kalinda Lecture demonstrations with the use of technology Performances of dance styles studied	Utilization of themes studied Analysis of the work of a Dance icon/ dance group Utilization of themes studied Preparation for practical exam and multiple choice and structured paper.

Curriculum Content – Dance

	FORM 1 - Dance			
Themes	**Specific Learning Outcomes** *By the end of Form 1, students will be able to:*	**Suggested Teaching & Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
Body	1.1.1 Explain what is dance	• Brainstorm on what dance is and the reason for dancing (the teacher can give a brief history of why people dance)	• Guided questions to make association with words relative to dance	Classroom Television/ Monitor Proper dance space CD Player Blank CDs CDs with dance music Multimedia projector Blank DVDs Dance
	1.1.2 Execute a warm-up and spine stretching exercises	• Mirror a warm –up session	• Individual demonstration of a warm-up exercise	
	1.1.3 Distinguish between locomotor and axial movements	• Guided discovery of locomotor and axial movements	• Checklist to identify the movements	
	1.1.4 Explore symmetry and asymmetry	• Make connections between body shape and Geometry	• Drawings of three symmetrical and asymmetrical body shapes	
	1.1.5 Explore a range of motion in the joints-rotation, flexion, extension	• Guided discovery of the range of motion in the joints	• Word match (joint and motion)	
	1.1.6 Identify joints	• Demonstration of the range of motion in the joints	• Skeletal model with joints highlighted	
	1.1.7 Display appropriate studio behavior	• Imitation	• Observation • Self –reflection	
	1.1.8 Demonstrate safe dance practice	• Discussion and Imitation	• Observation • Journaling	

		FORM 1 - Dance		
Themes	**Specific Learning Outcomes** *By the end of Form 1,students will be able to:*	**Suggested Teaching & Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
Space	1.1.9 Demonstrate the difference between personal and general space	• Cueing to move in personal and general space	• Observation • Written reflection of differences	DVDs DVD player Video camera
	1.1.10 Demonstrate size of movements	• Guided discovery in the manipulation of the size of movements	• Observation • Performance of a range of movements	Skeletal model Charts
	1.1.11 Show where the body moves in space. Directions – right, left, up, down, forwards, backwards	• Cueing to explore spatial directions	• Observation • Design of spatial directions on paper • Execution of the designs	Percussion instruments for accompaniment
	1.1.12 Explain and show the Dimensional scale (See Teachers' Guide)	• Use video for analysis	• Individual or group presentation	
	1.1.13 Design floor pathways	• Composing of pathways	• Drawings and demonstration of pathway designs • Peer critique	Laptops – Student & Teacher
Dynamics	1.1.14 Demonstrate an understanding of the difference between quick and slow movement	• Pair –share movement, using the elements of quick and slow	• Observation • Journaling	Dance posters Resource books
	1.1.15 Show the concepts of freeze and stop /start	• Pair –share movement, using the elements of freeze and stop/start	• Observation • Peer review	
	1.1.16 Explore movement qualities – melting,	• Use guided discovery to explore movement	• Checklist of movement qualities	

	FORM 1 - Dance			
Themes	**Specific Learning Outcomes** *By the end of Form 1,students will be able to:*	**Suggested Teaching & Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
	exploding, bouncing, shaking, smooth	qualities of energy	explored by groups	
	1.1.17 Show the difference between acceleration/ deceleration	• Improvise movements to represent these concepts	• Group presentations	
Relationships	1.1.18 Perform movements in twos, threes and groups	• Play game to arrange in groups, twos and threes	• Observation	
	1.1.19 Demonstrate the concepts of meet/ part, follow/ lead and relate it to movements explored in the Canboulay scenarios	• Concept building for movement orientation in the Canboulay scenario	• Rubric for measuring the execution of movements and use of concepts	
	1.1.20 Mirror and copy in pairs and groups	• Use concepts of mirroring and copying in executing movements	• Rubric for measuring the execution of movements and use of concepts • Peer critique	
Heritage	1.1.21 Perform a foreign folk dance and local folk dance (Bhangra) with confidence (See Teachers' Guide)	• Coaching	• Rubric-Performance evaluation	
	1.1.22 Display an awareness of the French and African influences in Carnival	• Generate discussion on the History of Carnival	• Observation • Journaling • List of influences	

FORM 1 - Dance				
Themes	**Specific Learning Outcomes** *By the end of Form 1,students will be able to:*	**Suggested Teaching & Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
Heritage cont'd	1.1.23 Present in groups researched material on the origin , costume, behavioural traits and movement of at least four Carnival characters	• Researching • Discussion • Demonstration	• Group presentations	
	1.1.24 Explain and appreciate the contribution of Beryl Mc Burnie as a pioneer of Caribbean Dance	• Research and discussion	• Group presentations in print or digital format	
	1.1.25 Demonstrate an understanding of the contribution of Jean Coggins- Simmons by presenting some aspect of her work	• Research, discussion and demonstration	• Group lecture/ demonstration	

|		FORM 2 - Dance		
Themes	**Specific Learning Outcomes** *By the end of Form 2, students will be able to:*	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
Body	1.2.1 Execute a structured warm-up	• Show by example	• Class demonstration of the teacher taught warm up	Classroom Television/ Monitor
	1.2.2 Demonstrate correct breathing techniques	• Generate discussion on how to breathe properly	• Explanation and demonstration in pairs of breathing techniques used in the warm up	Video camera
	1.2.3 Reproduce and identify the positions of dance in turnout and parallel	• Use of video/photos to view and imitate	• Demonstration of the basic positions • Peer evaluation	Proper dance space
	1.2.4 Identify and execute the isolation of body parts in the dance of the Sailor and Jab Molassie characters	• Imitation	• Discussion and demonstrations • Written reflection on the isolations in dances	CD Player Blank CDs
	1.2.5 Identify and demonstrate locomotor and axial movements from the Kollatum/ Tobago Jig dances	• Guided questioning	• Performance of a Kollatum and/or Tobago Jig sequence	CDs with dance music
	1.2.6 Identify body shapes of the Kollatum / Tobago Jig dances	• Guided discovery	• Checklist of body shapes used	Blank DVDs

FORM 2 - Dance

Themes	Specific Learning Outcomes *By the end of Form 2, students will be able to:*	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
Space	1.2.7 Create pathways using straight and curved lines. Demonstrate the Joropo/Bongo steps using these pathways	• Analysis of pathways	• Diagram of pathway design • Creation and performance of sequences in groups with the emphasis on the use of pathways	DVD player Dance DVDs
	1.2.8 Show explorations of pathways, levels and directions using the steps from the Sailor mas and /or Jab Molassie	• Active review of elements used	• Performance of movement sequences Checklist of elements used in movement sequence	Percussion instruments for accompaniment
	1.2.9 Demonstrate and identify the Diagonal scale (See Teachers' Guide)	• Lecture demonstration	• Labelled diagram of the diagonal scale • Demonstration of the Diagonal scale •	Overhead Projector Laptops – Student &
Dynamics	1.2.10 Demonstrate qualities of movement – strong and light	• Think Pair-Share	• Observation of the demonstration of movement qualities	Teacher Dance posters
	1.2.11 Use even and uneven rhythm	Problem solving	• A game between two groups- Identify the rhythm in popular music and videos of dance	Food charts
	1.2.12 Show energy qualities – percussive and fluid	• Lecture demonstration	• Demonstration of at least three percussive and fluid movements	Resource books

		FORM 2 - Dance		
Themes	**Specific Learning Outcomes** *By the end of Form 2, students will be able to:*	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
Dynamics cont'd	1.2.13 Show an understanding of Laban's effort qualities	• Note taking	• Creation of a table to categorize the movement qualities	
	1.2.14 Put effort into everyday working actions to produce a rhythmic phrase	• Simulate everyday actions into rhythmic movement phrases	• Observation of individual performances • Peer evaluation	
	1.2.15 Use the Diagonal scale to show connections to the effort qualities	• Brainstorm	• Performance of movement sequences using the diagonal scale and effort qualities	
Relationships	1.2.16 Identify and create a tableau	• Role playing	• Creation of tableaux that represent a message	
	1.2.17 Construct group shapes	• Guided discovery.	• Peer critiquing of group presentations	
	1.2.18 Use the introductory compositional structures of AB, ABA in movement sequences	• Show video with compositional Structures	• Development of previously created sequences into AB or ABA structure. Work in groups • Performance and peer critique	
	1.2.19 Show an understanding of moving in relation to a prop or object e.g. Sailor stick, Jab Molassie trident	• Prop manipulation	• Improvisation of short creative movement sequences in groups using a props	

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		FORM 2 - Dance		
Themes	**Specific Learning Outcomes** *By the end of Form 2, students will be able to:*	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
Relationships	1.2.20 Perform with pairs, trios or groups a Jab Molassie dance or Sailor dance	• Use pictures of characters to generate discussion •	• Demonstration of character sequences in pairs, trios or small groups	
	1.2.21 Perform the steps of the Kollatum/ the Tobago Jig in groups.	• View videos of the Kollatum and Tobago Jig dances	• Question and answer pairs • Demonstration of the steps	
Heritage	1.2.22 Explain and appreciate the history and development of Parang music and movement and present their findings	• Discussion	Project on the Parang	
	1.2.23 Perform Joropo/Bongo steps	• Imitation of movements	• Demonstration of a short Joropo or Bongo sequence	
	1.2.24 Present in groups researched material on the origin, costume, props, music and movement of the Sailor mas and Jab Molassie mas	• Guided Questioning	Presentation of researched material	
	1.2.25 Research the history, dramatization, costuming, music, and movements of the Kollatum/ Tobago Jig dances	• Reading	Presentation of researched material.	
	1.2.26 Demonstrate an understanding of the contribution of Astor Johnson by presenting some aspect of his work	• Case study of dance icon	• Presentation on Astor Johnson –print or digital format / performance of an excerpt from his work	

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FORM 2 - Dance				
Themes	**Specific Learning Outcomes** *By the end of Form 2, students will be able to:*	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
Heritage cont'd	1.2.27 Demonstrate an understanding of the contribution of Julia Edwards by showing steps from the limbo dance and talking about her work	• Case study of dance icon	• Lecture/ Demonstration on Julia Edwards and limbo	
Nutrition	1.2.28 Explain the benefits of a nutritious diet	• Discussion	• Personal or group presentations on eating habits • Peer review	
	1.2.29 Name the five food groups	• Note taking	• Digital or print presentation of an 'eat well 'plate and five suggestions of how to make their plate more like an 'eat well ' plate	
	1.2.30 Identify what constitutes a proper diet for dancers	• Meal composition	Creation of a one-day meal plan for a dancer.	

FORM 3 - Dance				
Themes	**Specific Learning Outcomes** *By the end of Form 3, students will be able to:*	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
Composition	1.3.1 Use the elements of Dance that have been studied to explore motifs and theme development	• Presentation of movement problems for students to solve, which highlight motifs and theme development	• Observation of movement sequences	Classroom Television/ Monitor Proper dance space CD Player Blank CDs CDs with dance music Blank DVDs Dance DVDs DVD player Percussion instruments for accompaniment Multimedia Projector
	1.3.2 Employ the compositional structures –narrative, AB, ABA to highlight topical ideas e.g. the environment, bullying, corruption, nature, nationhood, as stimuli	• Guided discovery in using compositional structures to express topical ideas	• Rubric for assessing the use of compositional structures	
	1.3.3 Use technology to present and record their compositions and engage in peer review	• Discussion and teacher-guided recording of student compositions	• Class observation and discussion on digital presentations • Journaling	
Movement Analysis	1.3.4 Analyze Body Themes, Space Themes, Dynamics, Relationships based on the viewing of a standardized video (See Teachers' Guide)	• Viewing of video	Individual check lists to note use of dance themes after analyzing video presentation.	
	1.3.5 Identify motifs and themes from the video	Lecture/demonstration	• Small group lecture/demonstrations highlighting motifs and themes	
	1.3.6 Analyze the works of a local Dance icon/group (See Teachers' Guide)	• Teacher- guided discussion of local work/s	• Class analysis	

		FORM 3 - Dance		
Themes	**Specific Learning Outcomes** *By the end of Form 3, students will be able to:*	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
Movement Analysis cont'd	1.3.7 Present their observations under the following headings: Body themes Space themes Dynamics Relationships Compositional forms	• Guided questioning	• Rubric for assessing written observations. Present their observations under the following headings: Body themes Space themes Dynamics Relationships Compositional forms	Laptops – Student & Teacher Dance posters Resource books
Research and Performance	1.3.8 Display appropriate research techniques to identify the origin, steps, costuming, music, ritual/ mood of one of the following classical Dance styles and one of the Folk forms ❖ Classical Dance Styles -Ballet, Classical Indian (Kathak, Orissi, Bharata Natyam ❖ Folk Forms - Bele, Limbo, Quadrille, Jharoo, Ghadka/Kalinda 1. Present group lecture/demonstrations based on the Dance style and Folk forms researched 2. Use technology to present and record their compositions and engage in peer review	• Discussion of the project • Coaching •	Full presentation of the students' chosen dance style.	

	FORM 3 - Dance			
Themes	**Specific Learning Outcomes** *By the end of Form 3, students will be able to:*	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
Research and Performance cont'd	3. Perform a teacher –facilitated dance of one of the styles studied 4. Incorporate the use of the technical aspect of theatre e.g. costuming, make-up			
Dance Injuries	1.3.9 Identify common dance injuries	Discussion and note taking	Written test	
	1.3.10 Demonstrate the treatment of common injuries Understand the use of : ***R -** Rest ***I** - Ice ***C** - Compression ***E** - Elevation	• View video on R.I.C.E to generate discussion	Project – Simulation of a dance injury and subsequent treatment • OR – Presentation in digital or print format on how to treat common injuries	
	1.3.11 Identify foods that enable strengthening of bones, muscles, tendons	• Use of chart of 'eat well' plate to generate discussion	Oral quiz	
Careers in Dance	Understand the range of career possibilities in Dance	• Research oral and documented findings • Visits by practitioners in the field of Dance	• Teacher led class discussion and individual personal feedback • Journaling	

Visual and Performing Arts
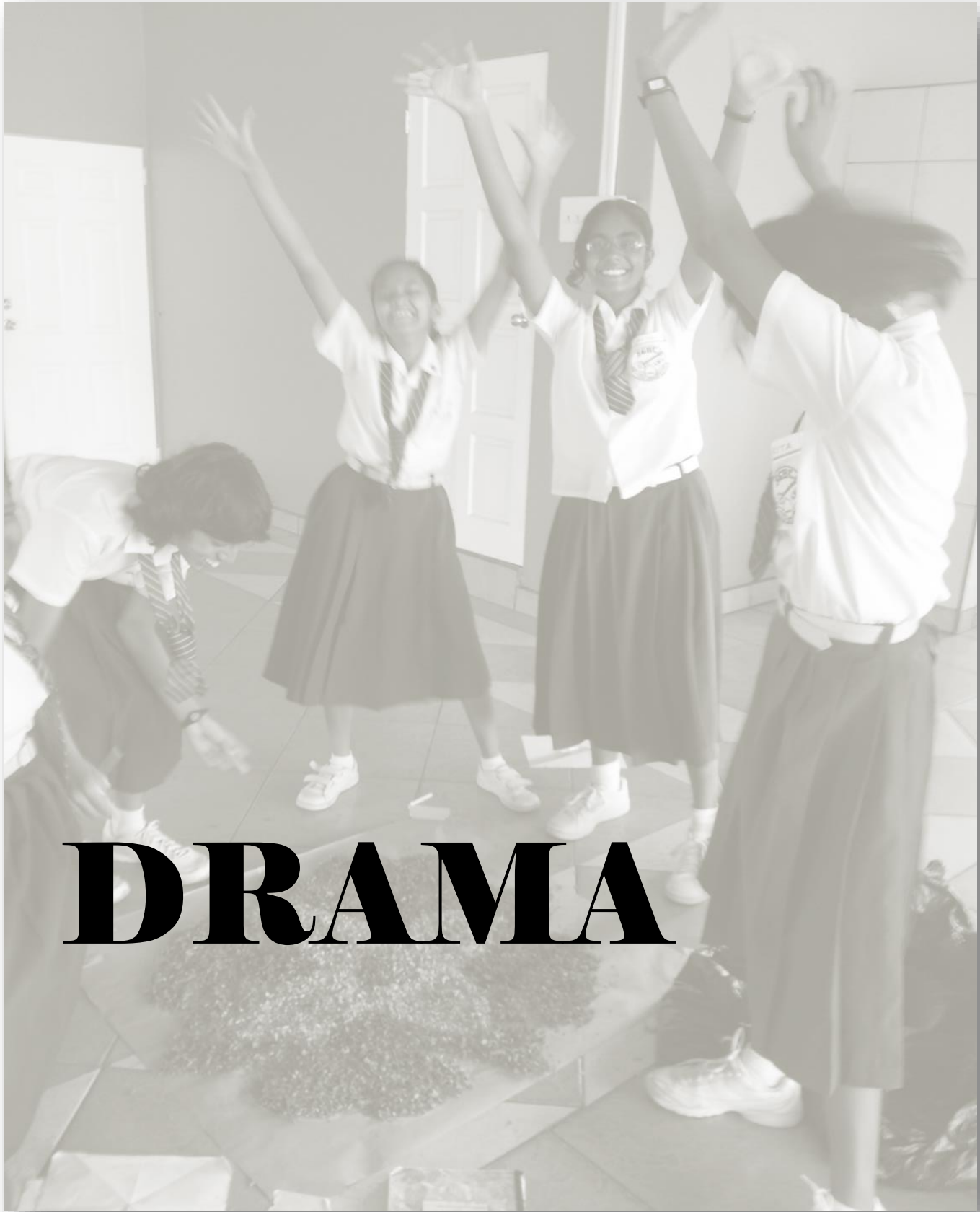
DRAMA

Drama Curriculum Framework

The Drama Curriculum at the lower secondary level is structured according to the four components of Performance - **Mind, Body, Voice** and **Space.**

The curriculum is **constructivist** in nature and is built spirally from Form One to Form Three. Form One is organised as an overall exposure to the fundamentals of Drama, culminating in a text dramatization in Term Three.

Form Two offers exposure to more specialised drama convention and techniques, culminating in an Integrated Arts project in Term 3.

Form Three is organised according to modules which allow for smooth transition into the CSEC Theatre Arts syllabus in Form Four. The modules are Technical Theatre, Playmaking and Improvisation, and may be taught in sequence, or alongside each other.

Form 1- Strands		
The Mind Components, The Body Component, The Voice Component, The Space Component		
Term 1	**Term 2**	**Term 3**
Conventions/Skills	**Conventions/Skills**	**Dramatisation of a Text**

Form 2 - Strands		
The Mind Components, The Body Component, The Voice Component, The Space Component		
Term 1	**Term2**	**Term 3**
Convention/Skills	**Conventions/Skills**	**Integrated Arts Project**

Form 3 - Modules		
Term 1	**Term 2**	**Term 3**
Module - Technical Theatre	**Module - Play-making**	**Module - Improvisation**

Internal Organizers

Drama has an important role to play in knowledge creation and in the personal development of students. The skills and qualities developed by students in drama, such as teamwork, creativity, leadership and risk-taking are assets in all subjects and all areas of life. Drama stimulates the imagination and allows students to explore issues and experiences creatively, in a safe and supportive environment.

Knowing, Creating, Responding

Drama has the unique inherent ability to engage students physically, emotionally, mentally, creatively, aesthetically and socially in a learner-centred environment. Drama affords student new ways of knowing and expressing viewpoints, feelings and knowledge while students co-construct learning by engaging their cultural awareness and life experiences. Like the other arts, Drama contributes to cognitive and aesthetic and social development of the student, while providing enjoyment and enlightenment, awareness of culture, and a sense of community in schools.

The three basic organizers for Drama in secondary schools, **Knowing, Creating,** and **Responding**, have been designed to focus on the required knowledge, skills, and appreciation that will enrich the adult life of every student who has been exposed to Drama Education. These fundamental organisers have been built into the content, specific learning outcomes and teaching, learning and assessment strategies of this curriculum document.

Knowing affords students the opportunity to identify and expand a range of physical and communicative skills through research while drawing on personal experiences.

Creating involves students in activities designed to deepen and develop levels of concentration, listening, critical thinking, and movement to create new situations. The confidence fostered by these activities facilitates a learning environment where students can develop: language and communication abilities; problem-solving / critical thinking skills; decision making capabilities; creativity and imagination and collaboration skills.

Responding provides opportunities for the student to reflect on the insights gained in the Knowing and Creating processes. Responding gives students the opportunity to display positive human values such as sympathy, empathy, tolerance, and discipline. It contributes to human interaction and sensitivity to group dynamics, and enhances self and peer reflection.

General Learning Outcomes

Knowing

By the end of Form 3, students will be expected to

identify a range of physical skills and ways in which these skills might be further extended;

assess their own body reflexes, movement range, and capability;

demonstrate an awareness of the need for safety in the general conduct of drama activities;

demonstrate an understanding of basic voice production and delivery

explain the relationship between physical gestures, body language, and communication;

describe the nature and function of facial expressions;

assess the importance of the relationship between movement and stillness;

assess the importance of the relationship between sound and silence for drama;

appreciate the quality of movement and stillness, sound and silence, light and darkness for dramatic effect;

assess the importance for drama of the relationship between light and darkness, both as a physical phenomenon and as a quality;

describe how experiences can be used imaginatively to create new situations;

understand the relationship between self and others;

find/create alternatives to sex and violence to create drama;

analyse drama text;

explain the nature of drama as a social/cultural/indigenous/ritualistic art form;

Creating

By the end of Form 3, students will be expected to:

extend and deepen their levels of concentration;

make use of listening skills in drama work;

show increased confidence and participation in activities;

carry out warm-up activities;

create movements to represent different characters;

create movements to represent different situations;

apply physical control and accuracy in performing simple mime activities;

use imagination to create a dramatic situation;

employ a range of gestures and facial expressions;

demonstrate greater spatial awareness;

work in pairs to carry out identified activities;

work in groups to perform identified tasks;

work with others to produce dramatic episodes;

demonstrate effective use of the voice;

practise clear articulation and correct pronunciation;

appreciate local folk characters and situations;

extend the use of memory in recalling and reconstructing experiences;

show awareness of self and the physical environment as experienced through the senses;

debate a point of view;

make clear, reasoned decisions within the drama work;

respond critically to the work of famous dramatic artistes;

create pieces of work highlighting sound local content

choose from a range of alternative actions.

Responding

By the end of Form 3, students will be expected to:

exhibit sensitivity to group dynamics;

appreciate the importance of teamwork;

respect their own artistic heritage and that of others;

recognize the importance of listening in acquiring vocal skills;

exhibit the discipline necessary for successful accomplishment of tasks;

cooperate with others in the development and successful completion of drama projects;

appreciate the importance of developing the creative imagination;

critique the work of self and peers in a constructive manner.

Connections to the Core Curriculum

Foreign Language (usually Spanish)

- Doing scenarios/productions from foreign lands
- Use of appropriate dramatic idioms to illustrate the culture of foreign countries
- Correlation of foreign language expressions with dramatic gestures and facial expressions

Language Arts

- Correlation of metre and rhythm in poetry and music
- Imagery and symbolism in stories and/or poems
- Setting lyrics to dramatic interpretation and vice versa
- Use of appropriate dramatic sequences as stimuli for creative writing
- Use of appropriate dramatics to accompany poetry reading and storytelling
- Study of dramatic productions/works based on literature

Social Studies

- Use of appropriate dramatic themes to enhance students' understanding of the meaning, implications, and import of historical events
- Use of appropriate dramatic sequences to enhance students' understanding of the ideals, religions, and traditions of contemporary and past civilizations, cultures, nations, and times
- Study of appropriate plays/dramas and dramatists to aid in building concepts of citizenship and patriotism
- Use of appropriate dramatic plays and scenarios, to illustrate and/or describe geography and climate of various countries and regions

Technology Education

- Operation of computers (hardware and software), video players/recorders, video cameras, and other technologies to view, teach, topics in drama.
- Study of electronics and electronic equipment involved in the production of sound and lighting effects, for example, amplifiers, microphones, mixing and lighting boards
- Selection and use of appropriate applications and technology tools to enhance production techniques of students engaged in individual and collaborative multimedia projects.

Connections to Other Visual and Performing Arts Disciplines

Visual Arts

- Use of dramatic gestures (body and facial) as the basis for making drawings and paintings
- Construction and decoration of scenery and backdrops for drama production
- Study of historical periods and styles common to drama and other visual and performing arts disciplines, for example, Dada, Classicism, Romanticism

Music

- Developing harmony of music and drama
- Study of rhythm in music and drama
- Study of form in music and drama
- Expression of musical form with body movements
- Shaping of melodic contours with hand and body movements
- Use of music to evoke mood & tension in dramatic productions
- Composition of music for dramatic sequence(s)

Dance

- Movement in rhythm
- Use of creative movement to reflect or affect mood and intensity.
- Selection and/or choreography of dance for use with dramatizations

Content Framework: Drama

Form Level	Term 1	Term 2	Term 3

Form 1	• Terms and Terminology
	• Safety in Drama
	• Local games
	• Theatre spaces
	• Body Warm-up
	• Development of trust
	• Movement in the space
	• Movement and stillness
	• Breathing techniques
	• Voice Warm-up
	• Voice projection
	• Soundscapes
	• Blocking - Stage positions
	• The Reflective Journal
		• Text analysis
		• Theatre etiquette
		• Characters in local myths and legends
		• Tableau
		• Gestures
		• Facial expression
		• Levels – body
		• Speech – diction, enunciation
		• Sound effects
		• Sound & silence
		• Pauses & Beats in speech
		• Blocking - Stage areas
		• Blocking - Movement on stage
		• Blocking – Set levels
		• Blocking - Entrances & Exits
		• Oral reflection
			1. Dramatisation of text
			  - Text analysis – Literature/Drama text
			  - Audition and Casting.
			  - Responsibilities of Crew
			  - Character analysis and development
			  - Rehearsal Process/Schedule
			  - Stage setting
			  - Blocking the play
			  - Staging the play
			  - Reflection - Self & peer critique

Form 2	• Festivals of Trinidad and Tobago • Character development - motivation • Traditional Carnival Characters • Greek, Medieval and Elizabethan theatre. • Formal & informal theatre	• Drama genres • Flashback and flash-forward • Fast-forward and slow-motion. • Costume construction for Traditional Carnival Characters • Play-making • Dramatic tension • Stage business	Arts Integration Project

Form Level	Term 1	Term 2	Term 3
	spaces in Trinidad & Tobago • Features of theatre spaces • Character development - nonverbal expressions • Masks • Costume	• Set design & construction -	

Form 3	**Technical Theatre**
	• Technical Theatre
	  - Set design and construction
	  - Props
	  - Costume design and construction
	  - Lighting design and operation
	  - Sound effects
	  - Stage management
	  - Front of house
		Playmaking
		• Playwrights of Trinidad & Tobago
		• Playmaking
		  - Brainstorming
		  - Research
		  - Storyline
		  - Plot
		  - Characterization
		  - Setting
		  - Spectacle
		  - Style
			Improvisation
			Improvisation
			• Improvised scenario
			  - Brainstorming
			  - Storyline
			  - Plot
			  - Characterization
			  - Setting
			  - Style

Curriculum Content: Drama

DRAMA FORM 1 Term 1			
Content	**Learning Outcomes** *By the end of Form I students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Mind Component			
Terms/terminology	2.1.1 Define terms – drama, theatre, warm-up, cool-down 2.1.2 Explain concept of performance tools – mind body, voice, space.	• Research project - index cards collection • Creation of a glossary of drama terms in Microsoft Word with definitions from their research. Terms will be added as the year's work proceeds • Oral articulation of terms and concepts	• Oral quiz • Completion of research project on computer.
Safety in Drama activities	2.1.3 List and demonstrate safety practices in Drama activities – respect for personal and general/public space, respect for medical issues, and differently abled.	• Group discussion to compile safety measures • Group Simulation of safety measures • Creation of chart by groups for classroom • Blog	• Teacher observation checklist • Presentation of simulation • Peer evaluation • Chart display and explanation
Local ring-games	2.1.4 Compile list and describe local ring-games. 2.1.5 Apply knowledge of local ring games to group playing of games. 2.1.6 Make connections with	• Compile a collection of games through Oral Research • Practical group demonstration of games • Discussion of social issues	• Teacher observation checklist • Reflective journaling • Compilation of games

DRAMA FORM 1 Term 1			
Content	**Learning Outcomes** *By the end of Form I students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Local ring-games cont'd	content and methodology of local ring-games to develop an awareness of social values	arising out of games • Improvisations – modification of game based on identification and re-examination of social values	
Reflection - journals	2.1.7 Use the analytical process to record reflections in journals – to reflect on and analyse their work and the work of others	• Design personalised journal, notebook or ejournal. May include photos and short video-clips (with permissions). • Make entries about drama sessions	Journal
Theatre spaces	2.1.8 Draw simple labelled diagrams and describe Theatre spaces – proscenium, thrust, arena, traverse.	• Research project on Power-point - Theatre spaces, diagrams, pictures of proscenium, thrust, arena, traverse.	Power-point presentation
Body Component			
Body warm-up	2.1.9 Understand the value of body *warm-up* activities. 2.1.10 Participate in body *warm-up* activities.	• Research benefits of body *warm-up* • Develop practice of *warm-up* exercises	• Compilation of *warm-up* exercises to add to index card collection. • Demonstration of *warm-up* exercises •

DRAMA FORM 1 Term 1			
Content	**Learning Outcomes** *By the end of Form I students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Trust	2.1.11 Practice trust - building activities with peers. 2.1.12 Develop trust through Drama activities.	• Trust exercises eg Mirror, Trust circles • Group building activities	• Participation checklist • Journaling/blog
Movement - variations	2.1.13 Show variety in modes of movement using pace, levels, rhythm, directions, pathways	• Exercises • Side-coaching	• Teacher observation of student involvement • Rubric
Movement and Stillness	2.1.14 Understand that drama can be created using the contrast between *movement* and *stillness* 2.1.15 Demonstrate body-control through *Freeze*.	• Exercises to develop body control in *freeze* • Games to enhance *freeze* • Side-coaching	• Teacher observation of student involvement • Peer reflection
Control of body movements	2.1.16 Apply control of body movements using body-shapes.	• Exercises to develop body control • Side-coaching	• Teacher observation of student involvement • Journaling
Voice Component			
Safe breathing techniques	2.1.17 Understand the nuances of diaphragmatic breathing techniques for voice control. 2.1.19 Practice safe breathing techniques in preparation for voice and body activities	• Research project – diagram of breathing techniques; list of exercises.	• Mantle of the Expert • List to be included in Indexed Drama Techniques

DRAMA FORM 1 Term 1			
Content	**Learning Outcomes** *By the end of Form I students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Voice *warm-up* exercises	2.1.20 Understand the value of voice warm-up exercises. 2.1.21 Practice safe voice warm-up exercises	• Research of voice *warm-up* exercises • Drills – group and individual	• Demonstration
Listening skills	2.1.21 Understand and appreciate the value of listening in drama work for development of focus, concentration	• Exercises to develop listening. • Side-coaching • Reflective journal	• Reflection – oral and written
Voice-projection skills	2.1.22 Use the voice with effective projection	• Voice control &projection exercises • Audio recording – group and self-review	• Monologue presentation • Peer & self-review
Soundscapes	2.1.23 Collaborate with group members to compose sound effects using voice and body sounds	• Activities to create soundscapes	• Participation checklist
Space Component			
B*locking* - body positions	2.1.24 Demonstrate an understanding of body positions on stage in relation to audience – profile, quarter-turns, full- front, full-back.	• Video demonstration • Teacher demonstration • Student demonstration	• Self-assessment checklist - application in scenario

DRAMA FORM 1 Term 2			
Content	**Learning Outcomes** *By the end of Form I students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Mind Component			
Theatre etiquette	2.1.25 Identify elements of basic theatre etiquette – respect for the work of others, respect for performance spaces, recording permissions. 2.1.26 Demonstrate theatre etiquette practices	• Creation of booklet: *Theatre Etiquette for Students* using Microsoft publisher – group • Simulation of theatre etiquette practices	• Booklet presentation • Peer review of simulation exercises
Characters from local myths and legends	2.1.27 Describe characters from local myths and legends – *Soucouyant, Douenne, La Diablesse, Papa Bois, Mama Dlo, Anansi* 2.1.28 Compare and contrast features of characters 2.1.29 Identify social values emanating from characters	• Research project – oral literature. • Recordings, drawings • Application of features and values to contemporary contexts • Storytelling	• Project presentation • Oral descriptions • Storytelling
Oral reflection	2.1.30 Reflect on drama activities orally in large group sessions	• Reflection in whole-class sessions	• Teacher observation checklist

DRAMA FORM 1 Term 2			
Content	**Learning Outcomes** *By the end of Form I students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Body Component			
Tableau	2.1.31 Construct a *tableau* to tell a story using levels, facial expression, and relationships	• Games and exercises to develop skills in creating *tableau* eg *Sculpting* • Review of photos of *tableaux*	• Journal
Characterisation – gait, gesture	2.1.32 Show development of character through movement, gait & gestures	• Games & exercises to develop gait – posture, tensions, mannerisms. • Mime games and activities to develop gestures	• Application in group scenario – rubric
Characterisation - facial expression	2.1.33 Show development of character through facial expression	• Exercise to develop facial expressions that convey emotions, attitudes, reactions	• Individual miming assessment activity - rubric
Characterisation - body levels	2.1.34 Show development of character through body-shapes, levels and positioning	• Activities to develop character movement and positioning using body levels	• Application in scenario - rubric
Voice Component			
Diction and enunciation	2.1.35 Apply diction and enunciation skills to speech	• Exercises to develop diction and enunciation	• Application in speech tasks
Sound-effects	2.1.36 Manipulate sound made by	• Games and activities by	• Journal

DRAMA FORM 1 Term 2			
Content	**Learning Outcomes** *By the end of Form I students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
	voice or body to create group or individual sound-effects	individual and group to create sound in contextual setting • Recording and analysis of sound effects	
Sound and silence	2.1.37 Understand that drama can be created using the contrast between sound and silence. 2.1.38 Manipulate the contrast between sound and silence to create dramatic effect	• Side-coaching • Activities to develop student understanding of *sound* and *silence* to create dramatic effect • Student-led exercises	• Teacher observation checklist • Student-led exercises • Application in scenario
Pauses and *beats* in speech	2.1 39 Understand the definition and purpose of silences in speech, especially pauses and beats 2.1.40 Speak effectively using pauses and beats for dramatic effect	• Speech activities to develop silences, pauses and *beats* • Readers' Theatre • Preparation for monologue presentation	• Monologue • Readers' Theatre presentation
Space Component			
B*locking* - stage areas	2.1.41 Demonstrate an understanding of stage areas – upstage, downstage, centre-stage, stage left, stage right	• Draw and label diagram • Floor demonstration by student	• Diagram • Peer evaluation of floor demonstration
B*locking* - *masking*, closeness and distance, *crossing*	2.1.42 Practice good blocking habits 2.1.43 Apply understanding of blocking to good use of space relating to - masking, closeness	• Discussion of understanding of the necessity for blocking skills • Group preparation of	• Checklist to record process • Presentation of documentary on *Blocking*

DRAMA FORM 1 Term 2			
Content	**Learning Outcomes** *By the end of Form I students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
	and distance, crossing	documentary to demonstrate *blocking* skills relating to - *masking*, closeness and distance, *crossing*, focus, entrances & exits.	
B*locking* - focus.	2.1.44 Demonstrate an understanding of focus points on the stage		
Blocking - entrances & exits	2.1.45 Plan the performance space showing entrances & exits		
Stage setting - Levels	2.1.46 Demonstrate an understanding of Levels to show Status	• Use of levels such as blocks, ramps and body levels to establish status and to demonstrate change of status in a dramatic scene	• Teacher observation • Application in scene

DRAMA FORM 1 Term 3 – Dramatisation of Text			
Content	**Learning Outcomes** *By the end of Form I students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Text analysis	2.1.47 Analyse excerpts text according to characters, themes, plot (situation, conflict, climax, resolution)	• Large group and small group analysis of excerpts from Literature text or Drama text according to characters, themes, plot (situation, conflict, climax, resolution) • Note-taking • Selection of text for dramatization	• Teacher observation checklist
Production Team & Crew	2.1.48 List and describe the responsibilities of Production Team & Crew	• Research project on roles and responsibilities of – *producer, director, stage manager, props manager, set designer, costume designer, front-of-house manager, stage crew*	• Presentation of research project in digital or print.
Rehearsal Process/Schedule.	2.1.49 Plan a Rehearsal Process/Schedule for a play.	• Large group planning of Rehearsal Process/Schedule	• Display of Rehearsal Process/Schedule • Checklist for application of Rehearsal Process/Schedule
Character analysis	2.1.50 Distinguish and develop character traits of characters in the script.	• Exploration of text, subtext, context to analyse character	• Creation and presentation of concept map

DRAMA FORM 1 Term 3 – Dramatisation of Text			
Content	**Learning Outcomes** *By the end of Form I students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
		• Use of *hot-seating, thought-tracking* etc, to develop character	
Character relationships	2.1.51 Use the range of voice skills to effectively explore character relationships	• Exercises to develop range of voice skills – pitch, tone, rhythm, speed, volume to explore character relationships	• Teacher observation checklist of student engagement in the process • Rubric – performance evaluation
Character development - voice	2.1.52 Demonstrate projection, diction, enunciation and *beats* in character development	• Exercises to develop projection, diction, enunciation and *beats* in character development	
Blocking the scenario	2.1.53 Integrate body-levels and positions, movement and stillness, and crossings into scenario	• Group discussions to how to integrate body-levels and positions, movement and stillness, and crossings into scenario	
Stage setting for scenario	2.1.54 Set up a stage for scenario applying – levels, angles, focus, entrances & exits.	• Set design group to set a stage for scenario applying levels, angles, focus, entrances & exits. • Virtual stage-setting programme	

DRAMA FORM 1 Term 3 – Dramatisation of Text			
Content	**Learning Outcomes** *By the end of Form I students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Sound effects for scenario	2.1.55 Create soundscapes and sound effects to enhance a scenario	• Group creation of soundscapes and sound effects to enhance the scenario	
Dramatisation of scenario	2.1.56 Understand the process of dramatizing a text 2.1.57 Apply drama skills and techniques to stage scenario	• Group recording and personal journaling of the process of preparing a text for the stage	
Self & peer critique	2.1.58 Critique work of self and peers	• Group and individual review and critique of the process	• Group review • Peer and self-evaluation of process and product
Digital journaling	2.1.59 Reflect through a journal video/photo/ejournal of your process with the mini production	• Group recording and personal journaling of the process of preparing a text for the stage. • Preparing of a portfolio	• Presentation of portfolio

DRAMA FORM 2 Term 1			
Content	**Learning Outcomes** *By the end of Form 2 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
The Mind Component			
Festivals of Trinidad and Tobago	2.2.1 Demonstrate an understanding of the range and value of Festivals in the social landscape of Trinidad & Tobago	• Research from Internet, magazines and oral sources to compile a project on Festivals of Trinidad & Tobago • Field trips eg. Ramleela, Tobago Heritage Festival etc	• Completion and presentation of project • Oral discussion of festivals
Character development - *motivation*	2.2.2 Understand the value of *motivation* in character development 2.2.3 Integrate *motivation* into plot development and character relationships	• Character analysis through activities such as Role on the Wall, Thought Tracking, Hot-seating. • Analysis of known protagonists/antagonist eg. Shakespeare characters	• Verbal feedback by teacher on student engagement

Traditional Carnival Characters - Trinidad & Tobago	2.2.4 Demonstrate an understanding of Traditional Carnival Characters of Trinidad & Tobago	• Compile a project with information and drawings of Traditional Carnival Characters
		          History Costumes
		          Mannerisms Speech features
		• Oral interviews of actors who portray Traditional Carnival Characters
			• Completion and presentation of project

Greek, Medieval and Elizabethan theatre.	2.2.5 Demonstrate an understanding of Greek, Medieval and Elizabethan theatre	• Research and compile information on Greek, Medieval and Elizabethan theatre through documental and online research • Virtual fieldtrip – Greek amphitheatre, Globe theatre etc	• Presentation of Power-point

DRAMA FORM 2 Term 1			
Content	**Learning Outcomes** *By the end of Form 2 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
		• Compilation of Power-point presentation	
Formal & informal theatre spaces in Trinidad & Tobago	2.2.6 Identify formal theatre spaces in Trinidad & Tobago 2.2.7 Identify examples of informal theatre spaces in Trinidad & Tobago 2.2.8 Relate features of Greek, Medieval and Elizabethan theatre spaces to theatre spaces in Trinidad & Tobago	• Research formal and informal theatre spaces in Trinidad & Tobago – historical background and features • Oral research • Field trips • Discussion – links to Greek, Medieval and Elizabethan theatre spaces • Preparation of oral or video documentary	• Journal entry • Participation in discussion • Presentation of oral or video documentary
The Body Component			
Character development - nonverbal expressions	2.2.9 Develop Character using non-verbal expressions – gait, mannerisms, control, tension	• Side coaching • Exercises in mime and mime stories to develop gait, mannerisms, control, tension • Sculpting exercises	• Teacher encouragement and feedback • Journal
Masks	2.2.10 Conceptualise and construct Masks	• Note-taking – historical value of masks • Demonstration by expert on basis of mask-making • Creation of mask for a fictional character	• Checklist – student engagement • Presentation of mask
Costume design	2.2.11 Demonstrate an understanding of basic	• Design costume for characters based on - Historical period	• Presentation of portfolio

DRAMA FORM 2 Term 1			
Content	**Learning Outcomes** *By the end of Form 2 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
	costume design	- Affordability/Recycled materials - Comfort - Minimalism - Colour symbolism • Creation of portfolio	
The Voice Component			
Character development - tone, texture, articulation and cultural speech patterns	2.2.12 Develop character applying tone, texture, articulation and cultural speech patterns	• Voice exercises to develop characterization through tone, texture, articulation and cultural speech patterns • Readers' Theatre	• Application to Readers' Theatre exercises - rubric
The Space Component			
Model of theatre spaces	2.2. 13 Build model of a type of theatre space	• Group activity (extended assignment) - Building models of historical or local theatre spaces.	• Journaling of process • Presentation of models

DRAMA FORM 2 Term 2			
Content	**Learning Outcomes** *By the end of Form 2 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
The Mind Component			
Genres in drama	2.2.14 Demonstrate an understanding of drama genres – comedy, tragedy, melodrama, farce	• Describe and list examples of drama genres – comedy, tragedy, melodrama, farce • Video clips	• Peer review • Written test
Link genres of drama in Trinidad & Tobago to historical/global genres.	2.2.15 Link genres of drama in Trinidad & Tobago with Greek theatre, Medieval passion plays, Elizabethan Theatre, African theatre, Sanskrit theatre, Japanese theatre	• Research – internet, oral • Digital project showing comparisons between genres in history and genres in Trinidad & Tobago	• Presentation of project
Flashback and flash-forward	2.2.16 Define and describe flashback and flash-forward as aspects of style in a story	• Viewing of a range of movies and plays • Large-group discussion	• Checklist for student engagement

Elements of a play	2.2.17 Understand the elements of a play
	 2.2.18 Know that there is a range of scripted plays available
		• Analysis of the components of a play
		  - Plot (situation, conflict, climax, resolution)
		  - Characterisation
		  - Setting
		  - Style
		 • Elements of a story – *who, what, why,*
			• Written test

DRAMA FORM 2 Term 2			
Content	**Learning Outcomes** *By the end of Form 2 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
		when, where, how. • Elements of storytelling – beginning, middle, end • Concept mapping • Note-making	
Careers in Drama	2.2.19 Understand the range of career possibilities in Drama/Theatre	• Research – oral and documental • Visits by practitioners, experts • Field trips – real and virtual	• Teacher encouragement and feedback
The Body Component			
Traditional Carnival Characters - movement, costuming, props	2.2.20 Move appropriately as Traditional Carnival Characters, using costume and props	• Simulate Traditional Carnival Characters focusing on movement, costuming, props	• Performance evaluation
Fast-forward and *slow-motion*	2.2.21 Move in character using *fast-forward* and *slow-motion*	• Exercises and games to develop the skills of movement in *fast-forward* and *slow-motion*	• Peer critique
Costume construction	2.2.22 Construct costuming of various characters	• Group construction of simple costume	• Teacher encouragement and feedback

DRAMA FORM 2 Term 2			
Content	**Learning Outcomes** *By the end of Form 2 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Character development - dramatic tension	2.2.23 Apply dramatic tension in character development	• Exercises and activities to develop dramatic tension in characterization and character relationships • Side coaching	• Journal
The Voice Component			
Speech practices of Traditional Carnival Characters	2.2.24 Simulate speech practices of Traditional Carnival Characters	• Video clips • Field trip to Old Yard (Annual festival of Traditional Carnival Characters • Speech writing	• Speech presentation
Character development - tension/conflict	2.2.25 Develop Characters using tension/conflict/control in the use of voice	• Voice exercises to develop tension/conflict/control • Side coaching	Teacher encouragement and feedback
The Space Component			
Stage business	2.2.26 Demonstrate an understanding of stage-business in a scenario	• Student in role, brainstorm elements of character's stage business	• Journal
Set design	2.2.27 Design the set for a scenario 2.2.28 Prepare/construct set for the stage	• Mentoring by expert/practitioner • Create portfolio of designs • Apply virtual set design tool	• Presentation of portfolio • Performance evaluation

DRAMA FORM 3 Term 1			
Module 1 – Technical Theatre			
Content	**Learning Outcomes** *By the end of Form 3 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Production team	2.3.1 Demonstrate a working knowledge of the roles of a Production team	• Definition and notes on members of production team	• Checklist for student engagement in process
Rehearsal schedule	2.3.2 Demonstrate a working knowledge of the compilation and operations of a Rehearsal schedule	• Allocation of tasks from production team to individual students • Group formulation operation of Rehearsal schedule	• Self and peer review • Portfolio presentation
Set design and construction	2.3.3 Design and construct set for a prepared dramatic production	• Discussions and designs for set, props, costume, lighting, sound	• Presentation of Prompt Book
Props for a dramatic production	2.3.4 Identify and select appropriate props for a dramatic production	• Development of a Prompt Book • Field trips	
Costume design and construction	2.3.5 Design and construct costume for a dramatic production	• Visits by experts/practitioners • Meetings/discussions	
Lighting design/effects	2.3.6 Design and operate lighting design/effects for a dramatic production.	• Journal of process	
Sound management/ effects	2.3.7 Create sound effects for a dramatic production		
Stage management	2.3.8 Develop of a prompt book		

DRAMA FORM 2 Term 2			
Content	**Learning Outcomes** *By the end of Form 2 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Front of House management	2.3.9 Arrange Front of House matters for a dramatic production		
Reflection	2.3.10 Reflect on content and practice of Technical theatre		• Journaling of process

DRAMA FORM 3 Term 2				
Module 2 - Playmaking				
Content	**Learning Outcomes** *By the end of Form 3 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Playwrights from Trinidad & Tobago	2.3.11 Identify and describe the work of playwrights from Trinidad & Tobago	• Group research project – oral and documental research • Compilation of list/anthology of playwrights	• Written test • Group presentation of list/anthology
Planning the play	2.3.12 Brainstorm the plan for a play using stimulus - issues / themes, artifacts 2.3.13 Demonstrate an understanding of local cultural forms for inclusion in playmaking process 2.3.14 Work in whole-class group or smaller groups to script play 2.3.15 Create a portfolio to reflect the process	• Research for background and support material on content and genre • Create a portfolio to reflect the process either written or digital.	• Checklist for student engagement in process • Self and peer review • Journaling of process • Performance evaluation • Portfolio presentation
Production values	2.3.16 Demonstrate an understanding of the production process		
Plot	2.3.17 Integrate elements of plot and story-building for the play	• Group discussion to ensure inclusion of components of a play - Plot (situation, conflict, climax, resolution)	

DRAMA FORM 3 Term 2			
Module 2 - Playmaking			
Content	**Learning Outcomes** *By the end of Form 3 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
		- Characterisation - Setting - Style • Elements of a story – *who, what, why, when, where, how.* • Elements of storytelling – beginning, middle, end • Determine format of plot	
Characterisation	2.3.18 Create and develop characterisation 2.3.19 Understand the conventional roles of protagonist and antagonist	• Exercises to create, develop and refine character and character relationships, guided by the roles of protagonist and antagonist	
Dialogue	2.3.20 Create appropriate dialogue for characters and situations 2.3.21 know the difference between text, subtext, and context	• Exercises to develop and dramaturge script	
Setting	2.3.22 Integrate features of setting in the playmaking.	• Work in a team to design and source or construct set items	

DRAMA FORM 3 Term 2			
Module 2 - Playmaking			
Content	**Learning Outcomes** *By the end of Form 3 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Spectacle	2.3.23 Integrate Spectacle in the play-making process.	• Integrate all appropriate elements of Spectacle - scenery, costume, special effects	

| **DRAMA FORM 3   Term 3** | | | |
| **Module 3 – Improvisation** | | | |
Content	**Learning Outcomes** *By the end of Form 3 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Group process	2.3.24 Demonstrate an understanding of the group process of devising, developing and staging an improvised scenario	• Collaborate in a group process to devise, develop and stage improvised scenario • Formulate decisions on choice of genre and style of scenario	• Checklist for student engagement in process • Teacher encouragement and support • Self and peer review • Performance evaluation

Elements of Plot	2.3.25 Compose an improvised scenario with elements of plot, and story-building	• From given stimulus, create concept of a play for improvised performance
		
		• Group brainstorm to ensure inclusion of components of a play
		  - Plot (situation, conflict, climax, resolution)
		  - Characterisation
		  - Setting
		  - Style
		
		• Elements of a story – *who, what, why, when, where, how.*
		
		• Elements of storytelling – beginning, middle, end	

Characterisation	2.3.26 Identify and develop characters to fit into an improvised scenario	• Group discussion and exercises for character-building	

DRAMA FORM 3 Term 3 Module 3 – Improvisation			
Content	**Learning Outcomes** *By the end of Form 3 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
Time and place	2.3.27 Replicate time and place in an improvised scenario.	• Group discussion and exercises for scripting, speech patterns, costuming and stage-setting to depict time and place	
Dialogue	2.3.28 Improvise appropriate dialogue, tone, and accents to enhance characterization and relationships	• Individual and group activities to develop and refine dialogue, tone, and accents to enhance characterization and relationships	
Costume and props	2.3.29 Identify and source/create costume and props items for an improvised scenario	• Individual or group process of identifying, sourcing or creating costume and props items for an improvised scenario • Brainstorm decisions based on style of scenario – minimalist, realistic, surrealistic etc	
Blocking	2.3.30 Demonstrate an understanding of elements of *blocking* in staging 2.3.31 Show appreciation for audience	• Individual and group process to include elements of *blocking* in improvised scenario – stage areas, masking, distance/closeness,	

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DRAMA FORM 3 Term 3 Module 3 – Improvisation			
Content	**Learning Outcomes** *By the end of Form 3 students will be able to:*	**Teaching and Learning Strategies**	**Assessment strategies**
		crossing, focus, entrances & exits, levels	
Staging	2.3.32 Stage an improvised scenario	• Complete the group process by staging the improvised scenario in the prescribed time frame	
Self and peer review and evaluation	2.3.33 Appraise the work of self and peers	• Digital recording and group review • Individual reflections	• Journal

Visual
And Performing Arts
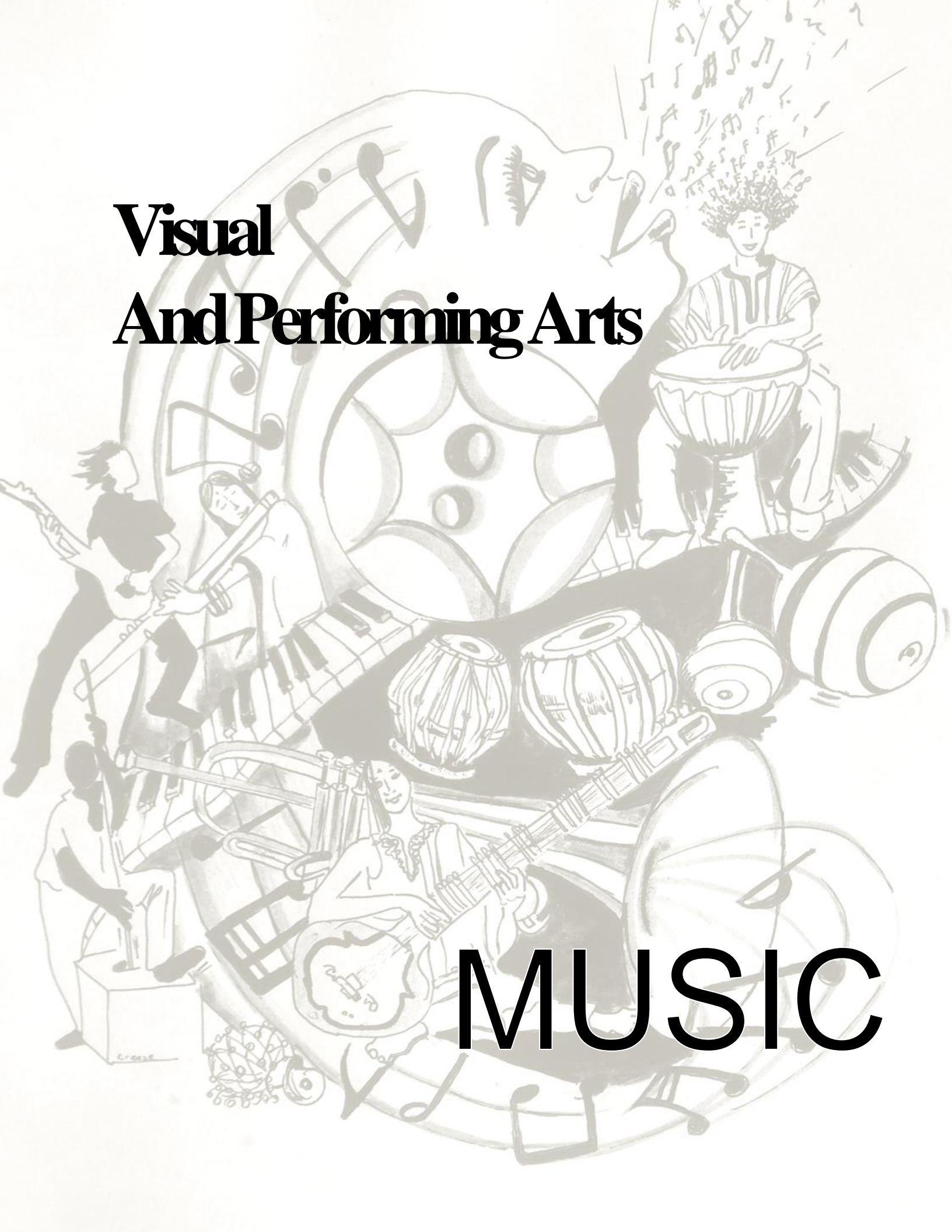
MUSIC

Music: Internal Organizers

Listening, Appraising, and Researching, Creating/Composing & Performing

The three basic organizers for Music in secondary schools have been designed to develop the required knowledge, skills, and attitudes that will enrich the adult life of every student who has been exposed to music education. Each fundamental organizer is premised on the credo of sound before sight, and also contributes to the definition of more specific learning outcomes.

Listening, Appraising, and Researching affords students the opportunity to develop the ability to focus on the structural and expressive elements of music, using suitable musical language to discuss how these elements are used in the conception, construction, and performance of different styles and genres.

Creating/Composing involves students in activities designed to nurture their ability to select appropriate sounds and order these sounds to convey ideas musically. This includes adding their ideas to existing music and/or instinctively experimenting with new material while performing.

Performing gives students opportunities to present music on an instrument (including voice); to develop appropriate technical skills; and to display sensitivity to, and to develop an understanding of, musical structure and style.

Connections to the Core Curriculum

The following outlines some of the more obvious bases for integrating music with other subjects of the core curriculum:

Foreign Language (usually Spanish)

• Singing and/or playing songs from foreign lands

• Use of appropriate music to illustrate culture of foreign countries

• Correlation of Italian performance terms with foreign language

Language Arts

• Correlation of metre and rhythm in poetry and music

• Imagery and symbolism in stories and/or poems and music

• Setting of lyrics to melodies and vice versa

• Selection of appropriate music to accompany poetry reading and storytelling

• Study of operatic songs and symphonic works based upon literature

Mathematics

• Beats, note values, and time signatures as they relate to the understanding of number concepts (counting, division, ratio, etc.)

• Relationship between musical and mathematical vocabulary, for example, time signatures, intervals, and note values

Physical Education

• Importance of proper breathing techniques to athletics and to the production of sound in wind instruments and voice

• Understanding of skeletal structure and its relationship to posture

• Awareness of the body and movement

Science

• Experimenting with sound-producing materials to examine:

   - pitch duration of sound - intensity of sound

   - reverberation and decay

• Study of vocal mechanism to include the function of:

- vocal cords

- lungs

- resonating chambers

- intercostal muscles

- diaphragm

- ribcage

Social Studies

• Use of appropriate music to understand the meaning, implications, and import of historical events

• Use of appropriate music to illustrate the ideals, religions, and traditions of contemporary and past civilizations, cultures, nations, and times

• Study of appropriate music and composers to help build concepts of citizenship and patriotism

• Use of appropriate music to illustrate and/or describe geography and climate of various countries and regions

• Engagement in group work, peer review, and critiquing in listening and appraising, performing and composing

Technology Education

• Operation of computers (hardware and software), cassette players/recorders, keyboard synthesizers, and other technologies to compose, arrange, notate, and perform music

• Study of electronics and electronic equipment involved in the production of sound, for example, amplifiers, microphones, mixing boards

• Selection and use of appropriate applications and technology tools to increase productivity of individuals and in collaborative multimedia projects

Information and Communication Technology
- Use of Microsoft Office: eg. Word, PowerPoint
- Use of Skype, Oovoo

Connections to Other Visual and Performing Arts Disciplines

Visual Arts

•   Making and decorating simple musical instruments

•   Use of appropriate music to stimulate composition of works of art and vice versa

•   Study of form in music and in the visual arts

•   Construction and decoration of scenery and backdrops for musical productions

•   Study of rhythm in music and in the visual arts

•   Study of historical periods and styles, for example, Impressionism, Classicism, that

are common to music and the visual arts

Dance

•   Use of singing and movement games

•   Study of rhythm in music and dance

•   Study of form in music and dance

•   Expression of musical form with body movements

•   Shaping of melodic contours with hand and body movements

•   Choreography of dance to music

•   Composition of music and dance style(s)

Drama

•   Speaking in rhythm

•   Correlation of voice levels to pitch and intensity

•   Development of creative dramatizations of songs

•   Use of music to reflect or affect mood

•   Selection and/or composition of music for use with dramatizations

•   Study of operatic songs and symphonic works based upon drama

Music Curriculum Framework

The Music Curriculum at the lower secondary level is constructed according to the musical elements found in Music. These elements are **Rhythm, Melody, Harmony, Texture, Dynamics, Timbre and Form.** The element Rhythm has been further subdivided into **Rhythm Patterns, Beat, Meter/Time Signature, Tempo and Duration.**

The curriculum is also **constructivist** in nature and is built **spirally from Forms One to Three**. Moreover, there are **three separate components: performance, music appreciation and integration**. Finally at the end of form three, students should experience **a smoother transition** when pursuing **CSEC Music in Form Four.**

Content Framework: Music			
FORM LEVEL	**TERM 1**	**TERM 2**	**TERM 3**
FORM 1	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Texture Dynamics Timbre Form Performance Music Appreciation	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Texture Dynamics Timbre Form Performance	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Texture Dynamics Timbre Form Performance
FORM 2	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Harmony Texture Dynamics Timbre Form Performance Music Appreciation	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Harmony Texture Dynamics Timbre Form Performance Music Appreciation	Rhythm • Rhythmic Patterns • Beat • Meter/Time Signature • Tempo • Duration Melody Harmony Texture Dynamics Timbre Form Performance Music Appreciation
FORM 3	Rhythm • Rhythmic Patterns	Rhythm • Rhythmic Patterns	Rhythm • Rhythmic Patterns

Content Framework: Music			
FORM LEVEL	**TERM 1**	**TERM 2**	**TERM 3**
	- Beat - Meter/Time Signature - Tempo - Duration Melody Harmony Texture Dynamics Timbre Form Performance Music Appreciation	- Beat - Meter/Time Signature - Tempo - Duration Melody Harmony Texture Dynamics Timbre Form Performance Music Appreciation	- Beat - Meter/Time Signature - Tempo - Duration Melody Harmony Texture Dynamics Timbre Form Performance Music Appreciation

Music: Curriculum Content Form 1				
Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
By the end of Form 2, students will be able to:				
Rhythm				

Rhythmic Pattern *explore and respond to simple rhythmic patterns*	3.1.1 define the term rhythm
	 3.1.2 identify simple rhythmic patterns using semibreves, minims, crotchets and quavers
	 3.1.3 compose and perform simple rhythmic patterns using semibreves, minims and crotchets.
	 3.1.4 read and write simple rhythmic patterns in 2/4, 3/4 & 4/4 meters.
	 3.1.5 perform simple rhythmic patterns in 2/4, 3/4 & 4/4 meters.
		• Use of speech cues/rhythm time names/French time names
		 • Performance of rhythms using body percussion as well as instruments (pitched and non-pitched)
		 • Imitation
		 • Composing and improvising
		 • Using ICT- Sebilieus
		 • Matching sight and sound
		 • Graphic Notation
			• Rhythm reading exercises
			 • Rhythmic dictation
			 • Compositions
			 • Teacher observation/ Rubrics
				• Non-melodic instruments, e.g., drums, tambourine, cymbals, claves
				 • melodic instruments e.g., steel pan, drum, recorder, synthesizer, keyboard
				   • CD player
				   • Computers

Music: Curriculum Content Form 1				
Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
Beat *analyse the beat to simple rhythmic patterns played at different tempi*	3.1.6 define the term beat 3.1.7 identify and perform strong and weak beats in simple duple, triple and quadruple pieces of music. 3.1.8 demonstrate the beat while performing simple rhythmic patterns.	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama	• Teacher observation/Rubrics • Performance	• Non-melodic instruments, e.g., drums, tambourine, cymbals, claves • Melodic instruments. e.g. steel pan, drum, recorder, synthesizer, keyboard • CD player • Computers
Meter/ Time signature • *interpret simple meters as simple duple, triple, and quadruple interpret time signature in performance*	3.1.9 define the term time signature 3.1.10 identifying meters that are simple duple, triple and quadruple 3.1.11 compose and perform music in simple duple, triple & quadruple meter	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Composition • Researching • Beat, clap, dance, etc. to determine time signature	• Teacher observation • Individual or group presentations • Individual presentation of own composition from a written score • Performance	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments • Score sheets with simple phrases • Music manuscript

Music: Curriculum Content Form 1				
Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
Tempo *explore and respond to pieces played at different tempi*	3.1.12 define the term tempo 3.1.13 distinguish slow, medium and fast tempi 3.1.14 perform pieces demonstrating changes in tempo	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Composition • Researching • Performance from scores	• Teacher observation /Rubrics • Questions • Worksheets	• A wide variety of musical instruments • CD player
Duration *recognize that each note symbol has a corresponding rest symbol:*	3.1.15 recognize that music is made up of sound and silence 3.1.16 identify sound/ silence that can be short or long 3.1.17 identify note symbols and their corresponding rests 3.1.18 identify and interpret simple time signatures. 3.1.19 perform pieces using the note symbols and rests stated above.	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Composition • Researching • Performance from scores • Graphic notation and representation	• Teacher observation • Individual or group presentations • Individual presentation of own composition from a written score • Written Tests	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments

		Music: Curriculum Content Form 1		
Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
Dynamics				
explore the use of the expressive elements of dynamics in music	3.1.20 define the term dynamics 3.1.21 distinguish between loud and soft sounds 3.1.22 perform pieces which indicate changes in dynamic marks 3.1.23 identify dynamic changes that can be large or small 3.1.24 recognize that dynamic changes may occur gradually. 3.1.25 use appropriate terminology to describe dynamic changes	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Composition • Researching • Performance from scores • Graphic notation and representation	• Observation • Class discussion • Worksheets • Students perform individually or in groups • Teacher observation/ • Rubrics	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments

Music: Curriculum Content Form 1				
Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
Melody				
Pitch *demonstrate understanding of the concept that pitches must be located on a staff*	3.1.26 define the term melody 3.1.27 recognize that high and low sounds can be produced on instruments (including voice) 3.1.28 recognize that a melody is made up of various pitches; 3.1.29 sing simple melodies using appropriate vocal techniques eg. pronunciation, poise and breathing 3.1.30 identifying parts of the staff 3.1.31 identify name of notes on the treble and bass clef 3.1.32 sing scales of C & G major using solfa names 3.1.33 perform the scales of C & G major on a melodic instrument 3.1.34 identify the accidental (symbol) found in the given key	• Listening • Singing • Performing • Graphic Notation • Traditional • Movement • Dance • Picture Making • Using Solfa notation, sing the scales and arpeggios • Drawing the treble and bass clefs at the beginning of the staff • Drawing note symbols such as semibreves, minims, crotchets, quavers • Drawing pitches on the treble and bass staffs	• Teacher observation • Individual or group presentations • Individual presentation of own composition from a written score • Games • Worksheets	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments • Multimedia
Timbre				

Music: Curriculum Content Form 1				
Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
recognize that sound comes from various sources	3.1.35 identify the distinctive timbre of instruments (piano, steel pan, recorder and voice **or** tabla, tassa and harmonium etc.) 3.1.36 identify how instruments are played and how the different sounds are produced.	● Listening ● Playing of instruments	● Teacher observation ● Individual or group presentations ● Listening ● Matching sound to picture.	● CD player ● Synthesizer ● Keyboard ● Other melodic and/or non-melodic instruments
Texture				
demonstrate a basic understanding of the term texture	3.1.37 define the term texture 3.1.38 identify the term texture: unison and monophonic	● Listening ● Performing ● Creating	● Teacher observation ● Individual or group presentations ● Listening ● Composition	● CD player ● Synthesizer ● Keyboard ● Other melodic and/or non-melodic instruments

Music: Curriculum Content
Form 1

Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
Form				
recognize that music can be organized by the use of phrases and sections	3.1.39 identify music that is organized by the use of phrases and sections.	• Listening • Performing • Creating	• Teacher observation • Individual or group presentations • Listening • Composition	• CD player • Synthesizer • Keyboard • Other melodic • and/or non-melodic • instruments
Performance				
demonstrate musicality through singing and playing	3.1.40 play/sing two scales 3.1.41 demonstrate the appropriate basic techniques for the instrument chosen 3.1.42 perform one piece individually and in a group	• Listening • Performing • Creating	• Teacher observation • Individual or group presentations • Listening • Composition	• Synthesizer • Keyboard • Other melodic and/or non-melodic instruments
Music Appreciation				
historical and cultural awareness	3.1.43 demonstrate an appreciation of -our national songs -parang -calypso,	• Listening • Performing • Creating • Role Play	• Teacher observation • Individual or group presentations • Listening • Composition	• Resource books • CD player • Internet • Videos • Skype

Music: Curriculum Content Form 1				
Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
	-soca, -chutney 3.1.44 identify the personalities associated with each genre	• Research • Composing • Drawing • Demonstration • Field Trips • Resource Persons • Artiste In Schools	• Projects • Interviews	

Music: Curriculum Content Form 2				
Content	**Specific Learning Outcomes**	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
By the end of Form 2, students will be able to:				

Rhythmic Pattern
 	
explore and respond to simple rhythmic patterns
	3.2.1 identify simple rhythmic patterns using semibreves, minims, crotchets quavers and semi quavers
	3.2.2 compose and perform simple rhythmic patterns using semibreves, minims and crotchets.
	3.2.3 read and write simple rhythmic patterns in 2/2, 2/8 & 3/8 meters.
	3.2.4 perform simple rhythmic patterns in 2/2, 2/8 & 3/8 meters.
		• Use of speech cues/rhythm time names/French time names
		• Performance of rhythms using body percussion as well as instruments(pitched and non-pitched)-
		• Imitation
		• Composing and improvising
		• Using ICT- Sebilieus
		• Matching sight and sound
		• Graphic Notation
			• Rhythm reading exercises
			• Rhythmic dictation
			• Compositions
			• Teacher observation
				• Non-melodic instruments, e.g., drums, tambourine, cymbals, claves
				• melodic instruments e.g., steel pan, drum, recorder, synthesizer, keyboard
				  • CD player
				  • Computers

Beat *analyse the beat to simple rhythmic patterns played at different tempi*	3.2.5 identify and perform strong and weak beats in simple duple, triple and quadruple pieces of music. 3.2.6 demonstrate the beat while performing simple rhythmic patterns.	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Discussion	• Teacher observation • Performance • Worksheets	• Non-melodic instruments, e.g., drums, tambourine, cymbals, claves • Melodic instruments. e.g. steel pan,

Music: Curriculum Content Form 2				
Content	**Specific Learning Outcomes**	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
	3.2.7 analyse the beat and off-beat to simple rhythmic patterns played at different tempi.			drum, recorder, synthesizer, keyboard • CD player • Computers
Meter/ Time signature • *interpret simple meters as simple duple, triple, and quadruple interpret time signature in performance*	3.2.8 identifying meters that are simple duple, triple and quadruple 3.2.9 compose and perform music in simple duple, triple & quadruple meter	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Composition • Researching • Beat, clap, dance, etc. to determine time signature	• Teacher observation • Individual or group presentations • Individual presentation of own composition from a written score • Performance	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments • Score sheets with simple phrases • Music manuscript
Tempo *explore and respond to pieces played at different tempi*	3.2.10 distinguish slow, medium and fast tempi. 3.2.11 perform pieces demonstrating changes in tempo 3.2.12 state the relevant Italian terms	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Composition	• Teacher observation • Questions • Worksheets	• A wide variety of musical instruments • CD player

Music: Curriculum Content				
Form 2				
Content	**Specific Learning Outcomes**	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
		• Researching • Performance from scores		
Duration *recognize that each note symbol has a corresponding rest symbol:*	3.2.13 identify note symbols and their corresponding rests 3.2.14 identify and interpret simple time signatures. 3.2.15 perform pieces using the note symbols and rests stated above.	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Composition • Researching • Performance from scores • Graphic notation and representation	• Teacher observation • Individual or group presentations • Individual presentation of own composition from a written score	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments
Dynamics				
explore the use of the expressive elements of dynamics in music	3.2.16 distinguish between loud and soft sounds 3.2.17 perform pieces which indicate changes in dynamic marks 3.2.18 use appropriate terminology to describe dynamic changes	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Composition	• Observation • Class discussion • worksheets • Students perform individually or in groups • Teacher	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments

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Music: Curriculum Content
Form 2

Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
	3.2.19 interpret dynamic indications from score sheets in performance	• Researching • Performance from scores • Graphic notation and representation	observation	
Melody				
Pitch *demonstrate understanding of the concept that pitches must be located on a staff*	3.2.20 sing the scales of D, F and B flat Major using solfa names including 3.2.21 play arpeggios of C, G, D, F and B flat Major 3.2.22 identify and sing Sargam e.g., Sa, Re, Ga, Ma, Pa, Dha, Ni, Sa 3.2.23 compose short melodic or rhythmic pieces with dynamics included 3.2.24 read and perform simple melodies 3.2.25 sing and perform simple melodies using appropriate vocal techniques 3.2.26 explore melodies that are verse chorus and strophic 3.2.27 combine the elements of pitch and rhythm to	• Listening • Singing • Performing • Graphic Notation • Traditional • Movement • Dance • Picture Making • Using Solfa notation, sing the scales and arpeggios • Drawing note symbols such as semibreves, minims, crotchets, quavers • Drawing pitches on the treble and bass staffs	• Teacher observation • Individual or group presentations • Individual presentation of own composition from a written score • Games • Worksheets	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments • Multimedia

Music: Curriculum Content Form 2				
Content	**Specific Learning Outcomes**	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
	compose melodies 3.2.28 identify the accidentals found in the given music			
Harmony				
understand that music moves vertically and horizontally	3.2.29 define the term harmony 3.2.30 identify music that is homophonic and polyphonic as it relates to harmony	• Listening • Singing • Performing	• Teacher observation • Individual or group presentations • Worksheets	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments • Multimedia
Timbre				
recognize that sound comes from various sources	3.2.31 identify and classify instruments that are associated with different genre/styles 3.2.32 identify instruments according to families	• Listening • Playing of instruments	• Teacher observation • Individual or group presentations • Listening • Matching sound to picture.	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments
Texture				

Music: Curriculum Content
Form 2

Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
demonstrate a basic understanding of the term texture	3.2.33 identify the term texture: homophonic and polyphonic.	• Listening • Performing • Creating	• Teacher observation • Individual or group presentations • Listening • Composition	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments
Form				
recognize that music can be organized in parts	3.2.34 recognize that music is organized by sections: verse/chorus and strophic.	• Listening • Performing • Creating	• Teacher observation • Individual or group presentations • Listening • Composition	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments
Performance				
demonstrate musicality through singing and playing	3.2.35 play/sing the listed scales and arpeggios 3.2.36 demonstrate the appropriate basic techniques for the	• Listening • Performing • Creating • Analysing	• Teacher observation • Individual or group presentations • Listening	• Synthesizer • Keyboard • Other melodic and/or non-melodic

Music: Curriculum Content Form 2				
Content	**Specific Learning Outcomes**	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
	instrument chosen 3.2.37 perform one piece individually and in a group 3.2.38 demonstrate the ability to analyse the pieces performed	• Discussion	• Composition	instruments
Music Appreciation				
historical and cultural awareness	3.2.39 demonstrate an appreciation of -our national songs -parang -calypso and soca, -east indian classical music -steelpan 3.3.40 demonstrate an understanding of the historical context of each	• Listening • Performing • Creating • Role Play • Research • Composing • Drawing • Demonstration • Field Trips • Resource Persons • Artiste In Schools	• Teacher observation • Individual or group presentations • Listening • Composition • Projects • Interviews	• Resource books • CD player • Internet • Videos • Skype

Music: Curriculum Content
Form 3

Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
By the end of Form 2, students will be able to:				
Rhythmic Pattern *explore and respond to simple rhythmic patterns*	3.3.1 identify different genres of music and their rhythmic patterns 3.3.2 compose and perform rhythmic and melodic pieces in different genres/styles including structural expressive elements of form, dynamics, tempo, etc 3.3.3 identify and perform rhythmic patterns using dotted notes	• Use of speech cues/rhythm time names/French time names • Performance of rhythms using body percussion as well as instruments(pitched and non-pitched)- • Imitation • Composing and improvising • Using ICT- Sebilieus • Matching sight and sound • Graphic Notation	• Rhythm reading exercises • Rhythmic dictation • Compositions • Teacher observation	• Non-melodic instruments, e.g., drums, tambourine, cymbals, claves • melodic instruments e.g., steel pan, drum, recorder, synthesizer, keyboard • CD player • Computers
Beat *analyse the beat t to simple rhythmic patterns played at different tempi*	3.3.4 identify and perform strong and weak beats in simple duple, triple and quadruple pieces of music. 3.3.5 demonstrate the beat while performing simple rhythmic patterns.	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Discussion	• Teacher observation • Performance • Worksheets	• Non-melodic instruments, e.g., drums, tambourine, cymbals, claves • Melodic instruments. e.g. steel pan, drum, recorder, synthesizer,

Music: Curriculum Content Form 3				
Content	**Specific Learning Outcomes**	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
By the end of Form 2, students will be able to:				
	3.3.6 analyse the beat and off-beat to simple rhythmic patterns played at different tempi.			keyboard • CD player • Computers
Meter/ Time signature • *interpret simple meters as simple duple, triple, and quadruple* *interpret time signature in performance*	3.3.7 identify meters as simple and compound 3.3.8 compose and perform music in simple and compound meters	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Composition • Researching • Beat, clap, dance, etc. to determine time signature	• Teacher observation • Individual or group presentations • Individual presentation of own composition from a written score • Performance	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments • Score sheets with simple phrases • Music manuscript

Music: Curriculum Content
Form 3

Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
By the end of Form 2, students will be able to:				
Tempo *explore and respond to pieces played at different tempi*	3.3.9 analyse and perform pieces demonstrating changes in tempo 3.3.10 state the relevant Italian terms	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Composition • Researching • Performance from scores	• Teacher observation • Questions • Worksheets	• A wide variety of musical instruments • CD player
Duration *recognize that each note symbol has a corresponding rest symbol:*	3.3.11 identify note symbols and their corresponding rests that are used in writing rhythmic patterns : semibreve, minim, crotchet and quaver and semi quavers 3.3.12 perform pieces using the note symbols and rest stated above	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Composition • Researching • Performance from scores • Graphic notation and representation	• Teacher observation • Individual or group presentations • Individual presentation of own composition from a written score	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments

Music: Curriculum Content Form 3				
Content	**Specific Learning Outcomes**	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
By the end of Form 2, students will be able to:				
Dynamics				
explore the use of the expressive elements of dynamics in music	3.3.13 analyse the use of the expressive elements of dynamics in music 3.3.14 use appropriate musical terminology to describe dynamic levels 3.3.15 compose short melodic or rhythmic pieces with dynamics included 3.3.16 interpret dynamic indications from score sheets in performance 3.3.17 perform pieces which indicate changes in dynamics	• Listening • Performing- using body parts • Imitation • Improvising • Dance/ Movement • Drama • Composition • Researching • Performance from scores • Graphic notation and representation	• Observation • Class discussion • worksheets • Students perform individually or in groups • Teacher observation	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments
Melody				
Pitch *demonstrate understanding of the concept that pitches must be located on a*	3.3.18 sing scales and arpeggios 3.3.19 compose short melodic or rhythmic pieces with dynamics included 3.3.20 read and perform simple melodies	• Listening • Singing • Performing • Graphic Notation • Traditional • Movement	• Teacher observation • Individual or group presentations • Individual presentation of	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic

Music: Curriculum Content Form 3				
Content	**Specific Learning Outcomes**	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
By the end of Form 2, students will be able to:				
staff	3.3.21 sing and perform simple melodies using appropriate vocal techniques 3.3.22 analyse melodies that are binary, ternary etc. 3.3.23 combine the elements of pitch and rhythm to compose melodies 3.3.24 identify accidentals found in the given music 3.3.25 state the tonic in each scale 3.3.26 analyse other melodies	• Dance • Picture Making • Using Solfa notation, sing the scales and arpeggios • Drawing note symbols such as semibreves, minims, crotchets, quavers • Drawing pitches on the treble and bass staffs	own composition from a written score • Games • Worksheets	instruments • Multimedia
Harmony				
understand that music moves vertically and horizontally	3.3.27 identify the presence of harmony in pieces of music	• Listening • Singing • Performing	• Teacher observation • Individual or group presentations • Worksheets	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments • Multimedia •

Music: Curriculum Content
Form 3

Content	Specific Learning Outcomes	Suggested Teaching Learning Strategies	Suggested Assessment	Suggested Resources
By the end of Form 2, students will be able to:				
Timbre				
recognize that sound comes from various sources	3.3.28 identify and classify instruments that are associated with different genre/styles 3.3.29 identify instruments according to their ethnographic groups 3.3.30 compose short melodic or rhythmic pieces with different timbres 3.3.31 analyse musical pieces with different timbres	• Listening • Playing of instruments • Composing • Field trips • Attending live performances • Group work	• Teacher observation • Individual or group presentations • Listening • Matching sound to picture.	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments
Texture				
demonstrate a basic understanding of the term texture	3.3.32 analyse and perform music that varies in texture .	• Listening • Performing • Creating • Discussion • Group work	• Teacher observation • Individual or group presentations • Listening • Composition	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments

Music: Curriculum Content Form 3				
Content	**Specific Learning Outcomes**	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
By the end of Form 2, students will be able to:				
Form				
recognize that music can be organized in parts	3.3.33 identify music that is organized by sections: binary, ternary etc. 3.3.34 analyse musical pieces	• Listening • Performing • Creating • Discussion • Group work	• Teacher observation • Individual or group presentations • Listening • Composition	• CD player • Synthesizer • Keyboard • Other melodic and/or non-melodic instruments
Performance				
demonstrate musicality through singing and playing	3.3.35 play/sing the listed scales and arpeggios 3.3.36 demonstrate the appropriate basic techniques for the instrument chosen 3.3.37 perform one piece individually and in a group 3.3.38 demonstrate the ability to analyse the pieces performed	• Listening • Performing • Creating • Analysing	• Teacher observation • Individual or group presentations • Listening • Composition	• Synthesizer • Keyboard • Other melodic and/or non-melodic instruments

Music: Curriculum Content Form 3				
Content	**Specific Learning Outcomes**	**Suggested Teaching Learning Strategies**	**Suggested Assessment**	**Suggested Resources**
By the end of Form 2, students will be able to:				
Music Appreciation				
historical and cultural awareness	3.3.39 demonstrate an appreciation of other genres of music 3.3.40 identify the personalities associated with each genre	• Listening • Performing • Creating • Role Play • Research • Composing • Drawing • Demonstration • Field Trips • Resource Persons • Artiste In Schools	• Teacher observation • Individual or group presentations • Listening • Composition • Projects • Interviews	• Resource books • CD player • Internet • Videos • Skype

Visual and Performing Arts

Visual Arts

Visual Arts Internal Organizers

Creating, Knowing, Responding

There are three basic domains around which the Visual Arts curriculum has been organized. These are **Creating**, **Knowing,** and **Responding**. They have been designed to focus on the required knowledge, skills, and abilities that will enrich the life of every student who has been exposed to visual arts education.

Each fundamental organizer also contributes to the definition of more specific learning outcomes.

Creating is concerned with the manipulation of tools and materials in activities designed to:

- develop skills and techniques in creating and producing finished works of art;
- facilitate choices about media and materials;
- develop dexterity in the use of tools;
- allow for the conceptualization and development of ideas, the reorganization of knowledge, and the use of the imagination in the creation of artworks.

Knowing entails the development of technical knowledge about processes in the use of various techniques and materials. This cognitive development also revolves around the understanding of the history and development of art through years its appreciation across cultures.

Responding is concerned with the development of students' ability to respond or react to works of art and design and their ability to criticize, analyse, interpret, assess and make judgments. It also allows them the opportunity for reflection and articulation of their feelings about what they have seen and how it can impact their own work.

By providing these opportunities through the visual arts curriculum, students not only become avid producers of art, but active consumers; cognizant and aware of the role and value of the arts towards their holistic educational development.

Specific Learning Outcomes in the Visual Arts

Creating

By the end of Form 3, students will be expected to:
- explore the visual and tactile qualities of selected materials and media in the creation of works of art and design
- manipulate materials and employ various techniques to create works of art and design
- select and use appropriate tools safely in the creation and finishing of works of art and design
- create works of art and design based on observation, memory, and imagination
- demonstrate skills in painting, drawing, sculpting, printmaking, fabric design, photography, weaving, etc.
- produce works based on specific topics and themes

Knowing

By the end of Form 3, students will be expected to:
- demonstrate knowledge of the elements and principles of design
- understand how the elements and principles of design are interrelated in the development of works of art and design
- apply knowledge of the processes and techniques involved in creating works of art and design
- communicate using the specialized language of the visual arts
- articulate some understanding of the cultural symbols and images of the various cultures in the society
- relate their artistic expressions to those of other cultures through the ages
- value the contribution of art and artists to their lives, their communities and society

Responding

By the end of Form 3, students will be expected to:
- talk about their work and that of others
- use suitable terminology and make appropriate references when analyzing artwork
- analyze works of art and design with a view to informing their own practice;
- make associations between symbols and images in works of art and design and the culture/society that produced the work
- describe the functions of particular art and design objects in people's lives
- develop and demonstrate an appreciation of works of art and design in their daily lives

Content Organization

This curriculum revolves around four main areas of study:
 ➢ Art History and Appreciation
 ➢ Drawing
 ➢ Colour and Design
 ➢ Three Dimensional Studies

Within each of these content areas, several options are covered. Though the program appears to be separated it allows for deep integration. This approach facilitates the development of a more holistic view of the visual arts thereby contributing to less fragmentation. Integrative approaches and strategies for teaching and evaluating are efficiently and effectively used for the enhanced visual acuity of students. The perception of teachers teaching mainly to their strengths or students favoring particular content areas are also easier dispelled due to the inter-relatedness of each fundamental area.

The integrated arts project approach is also included in the delivery of this programme; students' understanding and appreciation of the relationships between and among each VAPA discipline is therefore enhanced.

Art History and Appreciation helps to escalate students' visual awareness; they learn "how to see" and by reflecting on the expressive properties of different art forms the history and development of art through the ages is better understood. It also provides an understanding of the elements and principles of art and design; allowing students the opportunity to generally become conversant *with* and *about* art and design. This area focuses on analyzing, critiquing and introduces students to reflective journal writing.

The Drawing component entails the production of images on paper or other surfaces using dry or fixed media such as pencils, coloured pencils, charcoal, pastels, pen and ink etc. It focuses on developing in students, the processes and skills involved in representing objects or forms on a two dimensional plane. Direct observation of still life from different perspectives and students' understanding of how the fundamental elements and principles of design inform the production of aesthetic compositions are developed through Drawing.

The Colour and Design component is geared towards providing students with a wide range of experiences in producing works of art and design using a variety of skills, tools and media. It allows students to bring together imagination, creativity and a process approach to making visual statements. This component covers the options of painting and mixed media, graphic design, printmaking, photography as well as textile design and manipulation. Experimenting with tools and various media to create different types of surface designs focuses students' attention on the visual and tactile qualities of finished artworks.

3-Dimensional Studies cover sculpture and ceramics, leather craft, and fiber arts, all of which contribute to the decorative arts. This area allows students to utilize various techniques and processes in the experimentation, exploration and creation of form. Use and function of a wide range of tools, textures and materials is a strong feature of this component. Students are also introduced to the utilitarian aspects of art and design from these areas of study.

The Visual Arts: Connections to the Core Curriculum

The following outlines some of the more obvious bases for interrelating the Visual Arts and other subjects of the core curriculum.

Foreign Language (usually Spanish)

- Expressions (paintings, drawings, prints, motifs) of Spanish scenes, symbols
- Festivals
- Cultural symbols such as musical instruments and clothes

Language Arts

- Generating pictures\drawings from stories, poetry, and folktales
- Calligraphy — writing passages
- Developing response skills — critique and analysis
- Describing the way artists represented various periods, styles, and cultures
- Writing about works of art and design

Mathematics

- Making concrete models of objects such as spheres, cylinders, and cubes

- Relating proportions and ratios in mixing paints and dyes
- Making measurements in drawing grids for making mosaics
- Applying mathematical principles in creating mats for mounting work
- Using specific measurements in drawing plans and designs for projects

Technology Education

- Understanding the use of technology in the creation of images
- Operating computers, printers, and scanners to develop images
- Understanding software applications and their ability to manipulate images
- Understanding the impact of the Internet on the delivery and transference of images at high speed
- Using digital technology in the preservation and quality of images
- Understanding how technology can make instantly available examples of great works of art and design

Social Studies

- Painting and drawing pictures based on national festivals and religious celebrations
- Making cards and designs using religious and celebratory motifs
- Representing features and characteristics of the earth such as landscapes and land forms
- Imaginative paintings/drawings based on events such as earthquakes, hurricanes, and volcanoes
- Compositions based on people, trade, tourism, culture, historical sites
- Designing posters, brochures, banners, logos

Science

- Using scientific apparatus/models as motifs for drawings, paintings, and designs
- Applying scientific concepts in the application of colour theory
- Using scientific principles related to mixtures and compounds in developing mixed media projects
- Exploring "earth science" — ecosystems: flora and fauna
- Creating imaginative compositions based on biological slides of human and organic material

Physical Education

- Drawings and paintings of the human figure engaged in sporting activities, for example, athletics, aerobics, weightlifting, ball games
- Incising/decorating pots, objects, and other materials with motifs of athletic/sporting figures, for example, Grecian amphoras/urns
- Designing sporting wear, trophies, and medals
- Producing a mural painting, for example, a wall of sporting heroes

The Visual Arts: Connections to Other Visual and Performing Arts Disciplines

Dance

- Applying principles of rhythm and movement
- Drawing and painting figures in motion
- Designing costumes for dance
- Designing and decorating sets for dance
- Using dancers as motifs in pattern making and decorating

Drama

- Designing sets for dramatic productions
- Using dramatic themes in drawing and painting
- Interpreting dramatic passages to produce imaginative compositions
- Creating "live" historical paintings—posing students after paintings

Music

- Applying musical beats and rhythm to mark-making
- Using different kinds of music to create paintings
- Interpreting moods in music and relating to paintings\drawings
- Associating music with colour

Visual Arts Content Framework

FORM LEVEL	TERM 1	TERM 2	TERM 3
FORM 1	Art History and Appreciation Elements of Art and Design Drawing Colour Design – - Photography	Colour Design – - Painting and Mixed Media - Graphic Design - Print Making Drawing	Colour Design – - Textile Design 3- Dimensional Studies - Ceramics and Sculpture - Leather Craft - Fibre Arts
FORM 2	Art History and Appreciation Principles of Art and Design Drawing Colour Design – - Photography	Colour Design – - Painting and Mixed Media - Graphic Design - Print Making - Textile Design	3- Dimensional Studies - Fibre Arts - Leather Craft - Ceramics and Sculpture - The Integrated Arts Project
FORM 3	Art History and Appreciation Drawing Colour Design – - Photography	Colour Design – - Painting and Mixed Media - Graphic Design - Print Making - Fibre Arts	3- Dimensional Studies - Textile Design - Leather Craft - Ceramics and Sculpture

Visual Arts Content: FORM 1 TERM 1			
Topics	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Topic/Strand: Art History and Appreciation			
Ancient Art - Cave Paintings, Cave Drawings and Sculptures	**4.1.1** Define artifacts as found objects. **4.1.2** Recognise the importance of areas such as archaeology and art history. **4.1.3** Understand the function of art in the cave art era. **4.1.4** Produce their interpretation of a cave painting.	• Group discussions • Responding • Practical demonstrations • ICT infusion • Research skills	• Questioning • Observing • Critiquing • Journaling • Group presentations
History of Art in Trinidad and Tobago	**4.1.5** Explore the History of Art in Trinidad and Tobago **4.1.6** Discuss the art works of local artists and their influence on Art in Trinidad and Tobago e.g. Michel- Jean Cazabon.	• Research skills • Group discussions	• Research paper • Oral presentations • Visual narratives
Topic/Strand: - Elements of Art & Design			
Exploration of Space in	**4.1.7** Define "space"	• Experimentation	• Display of work done

	Visual Arts Content: FORM 1 TERM 1		
Topics	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Visual Arts	**4.1.8** Develop an awareness of space which exist within their surroundings. **4.1.9** Identify creative ways in which space is used in works of art. **4.1.10** Use and manipulate the element of space creatively in making works of art from imagination and observation	• Manipulating materials • Practical skills application • Group discussions	• Critiquing and discussing • Questioning • Observing
Exploration of Line in Visual Arts	**4.1.11** Define "lines" **4.1.12** Describe various types of lines **4.1.13** Identify different lines from their surroundings **4.1.14** Become aware of the ways in which lines can be used to create works of art **4.1.15** Explore and appreciate the expressive and creative qualities of line **4.1.16** Identify and use various kinds of lines and media to create works of art either from imagination or from observation	• Experimentation • Practical exercises in black and white or monochrome • Group discussions • Demonstrations • ICT infusion	• Observing • Questioning • Critiquing • Display of work done • Journaling
Exploration of Shape and	**4.1.17** Define "shape" and "form"	• Experimentation	• Observing

Visual Arts Content: FORM 1 TERM 1			
Topics	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Form in Visual Arts	**4.1.18** Name two- dimensional and three- dimensional shapes **4.1.19** Become aware of how shapes can be used to create form **4.1.20** Identify the shapes of objects from their environment **4.1.21** Use various shapes and forms to create works of art form imagination or from direct observation	• Practical demonstrations • Group discussions	• Questioning • Critiquing • Display of work done
Exploration of Colour and Value in Visual Arts	**4.1.22** Define the terms *hue, colour* and *value* **4.1.23** Name primary and secondary colours **4.1.24** Become aware of how primary colours can be mixed to create secondary colours **4.1.25** Manipulate drawing and colour media to create various tones and value scales **4.1.26** Use primary and secondary colours to create a colour wheel **4.1.27** Use a combination of colours and values in creating works of art either from imagination or	• Experimenting with colours • Manipulating tools • Practical skills application • Exploring painting techniques • Group discussions	• Observing • Questioning • Critiquing • Display of work done

Visual Arts Content: FORM 1 TERM 1			
Topics	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
	from memory		
Exploration of Texture in Visual Arts	Define "texture" **4.1.28** Identify different types of texture in their surroundings **4.1.29** Become aware of the ways in which texture can be used to create works of art **4.1.30** Manipulate drawing media to create and simulate textures of various objects in their surroundings.	• Experimenting • Exploring textures and materials • Manipulating tools to create texture rubbings • Practical drawing exercises • Group discussions • Demonstrations	• Observing • Questioning • Critiquing • Display of work done • journaling
Topic/Strand: - Drawing			
Drawing techniques - Applying basic elements of line - contours, the use of hands, other tools and dry media	**4.1.31** Identify and use various types of dry media to develop contour drawings. **4.1.32** Point out the differences between positive and negative spaces. **4.1.33** Identify the different qualities of line and talk about how they inform the shape and mass of objects	• Practical activities • Group discussions • Manipulating hands and drawing tools • Applying simple drawing techniques • Drawing from direct observation	• Display of work done • Questioning • Journaling • Observing student's process • Peer critiquing

Topics	Specific Outcomes *Students will be able to:*	Suggested Teaching and Learning Strategies	Suggested Assessment Strategies
	4.1.34 Develop and enhance motor skills and hand coordination when using drawing tools **4.1.35** Better understand and appreciate their own ability to draw simple forms from direct observation		
Application of Tone in Drawings- Stippling, Hatching & Shading	**4.1.36** Understand and apply the concept of tone and shading as a means of creating texture and form **4.1.37** Apply and synthesise various drawing techniques and elements of line and dots to depict texture and form **4.1.38** Better understand and appreciate their ability to differentiate and depict gradations from light to dark on the surface of an object by using lines and dots	• Practical demonstrations • Group discussions • ICT infusion • Manipulating tools and media to create texture and depict light	• Display of work done • Questioning • Critiquing • Observing
Introduction to Still Life Drawing - Understanding Composition	**4.1.39** Know how to make and use a viewfinder to create compositions	• Practical demonstrations • Observing objects within the immediate environment	• Oral questioning • Display of work done • Peer critiquing

Topics	Specific Outcomes *Students will be able to:*	Suggested Teaching and Learning Strategies	Suggested Assessment Strategies
	4.1.40 Understand the concepts of foreground, middle ground and background in compositions **4.1.41** Create simple compositions of geometric objects within a picture plane **4.1.42** Develop step by step processes to create drawings from thumbnail sketches to full sized sketches using lines **4.1.43** Apply and use principles of symmetrical and asymmetrical balance in drawing compositions **4.1.44** Discuss proportional relationships and the placement or arrangement of objects for compositional balance	• ICT infused demonstrations • Group discussions • Portfolio creation • Discussing ideas and themes of compositions	• Reflective writing
Topic/Strand: - Colour and Design – Photography			
The camera as a tool	**4.1.45** Identify and describe the functions and use of the different parts of a camera. **4.1.46** Know and practice safety rules while using a camera **4.1.47** Sequence the steps involved in using a camera	• Power Point Presentations • Group activities • Practical demonstrations • Individual presentations	• Oral questioning • Completion of worksheets • Observation of performance tasks

	Visual Arts Content: FORM 1 TERM 1		
Topics	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Landscape and Portrait Orientation.	**4.1.48** Understand the difference between portrait and landscape photos. **4.1.49** Discuss the different uses and applications of portrait and landscape photos. **4.1.50** Capture portrait and landscape photographs using the camera **4.1.51** Compare and contrast portrait and landscape photos	• Power Point Presentation • Individual display of skills • Class discussions • Demonstrations	• Individual / group presentations • Oral Questioning • Observing

Visual Arts Content: FORM 1 TERM 2			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Topic/Strand: - Colour and Design - Painting and Mixed Media			
Introduction to Painting and Mixed Media (Materials, Tools and Types of Paintings)	**4.1.52** Define the terms *Painting* and *Mixed Media* **4.1.53** List tools and materials used in Painting and Mixed Media **4.1.54** Understand and differentiate Representational (Realistic) from Non-Representational Painting (Abstract)	• Class discussions • Demonstrations on variation of brush strokes • Slide Show of Representational and Non Representational Paintings	• Oral questioning • Observations
Colour Mixing using Primary Colours	**4.1.55** Review the Elements of Art and Design- Colour **4.1.56** Recognize how tertiary colours are created **4.1.57** List the tertiary colours **4.1.58** Define Analogous Colour Scheme **4.1.59** Manipulate tools and materials to produce tertiary colours by mixing primary and secondary colours	• Class discussion • Colour Mixing – practical exercise • Demonstration to produce tertiary colours • Experimentation	• Performance tasks • Observations • Questioning
Colour Mixing using Tints, Tones and Shades -	**4.1.60** Review Elements of Art and Design- Value Scale	• Discussions • Demonstrations	• Questioning • Critiquing

	Visual Arts Content: FORM 1 TERM 2		
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Monochromatic Painting	**4.1.61** Describe the terms *tints, tones* and *shades* used in colour theory **4.1.62** Create a monochromatic painting composition **4.1.63** Appreciate Monochromatic Paintings e.g. Pablo Picasso, The Old Guitarist (1903)	• Slide Show of Monochromatic Paintings	• Journaling
Topic/Strand: - Graphic Design			
Introduction to Graphic Design	**4.1.64** Define the term *Graphic Design* **4.1.65** Become aware that the elements of design and lettering are used in graphic design artwork **4.1.66** Identify various applications of graphic design (posters, logos, book covers, flyers etc.)	• Class discussions • Research skills • Power point presentations	• Oral questioning • Group presentations • Short answer free response questioning
Introduction to Graphic Design - Students create a personal logo using their initials	**4.1.67** Become aware that different types of lettering are used in graphic design **4.1.68** Identify the characteristics and use of a logo design	• Experimenting with different types of lettering in creating works of art • Practical exercises	• Display of practical assignments • Oral presentations • Observations
Topic/Strand: - Printmaking			

Visual Arts Content: FORM 1 TERM 2			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Introduction to Printmaking (Materials, Tools and Types)	**4.1.69** Recognize some basic printmaking tools and materials **4.1.70** Identify and distinguish different samples or types of printmaking **4.1.71** Develop an awareness of the history and cultural settings of printmaking	• ICT Presentations of different types of prints and printmaking artefacts from throughout art history and world cultures • Discussions • Demonstrations	• Reflective writing • Observing • Questioning
Printmaking of simple Monotypes - a basic introduction to the printmaking process.	**4.1.72** List the steps involved in the process of image transfer and simple print registration. **4.1.73** Create a simple Monotype print.	• ICT infused displays - images of completed Monotypes. • Demonstrations of the printmaking process • Manipulating tools and materials to create registrations or editions of print	• Critiquing • Journaling • Questioning
Topic/Strand: - Drawing			
Movement from Geometric to Simple Non Geometric Forms	**4.1.74** Differentiate between forms and shapes and how irregular shapes translate into forms within a space **4.1.75** Create a simple composition using three-dimensional/ non geometric shapes/ forms **4.1.76** Use appropriate textures to	• Practical exercises • Class discussions	• Observation. • Portfolio presentation • Oral discussion

Visual Arts Content: FORM 1 TERM 2			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
	highlight the simple non geometric forms **4.1.77** Develop a greater sense of pride in their work as the student is able to see progress in their work		
Representing Colour in Drawing	**4.1.78** Understand that gradations of a colour and the tones produced are based on the depth of field and lighting quality **4.1.79** Experiment with different drawing media to create tonal scales to be applied to objects of a still life composition **4.1.80** Appreciate their ability to depict simple forms in colour from direct observation	• Experimenting with colour • Manipulation of different materials used to produce coloured drawings • Class discussion • Practical exercises in creating and applying value scales	• Display of Portfolio pieces • Oral questioning • Completion of worksheets
Application of Techniques to Represent Texture	**4.1.81** Define what is actual texture and compare samples to simulated textures **4.1.82** Explore environment to discover surfaces of varying textures **4.1.83** Create compositions using texture rubbings (frottage) of the surfaces that they discover **4.1.84** Manipulate the tools used to	• • Class discussions • Demonstrations • Experimenting with materials	• Journal entry -students will record their experience. • Oral presentation

Visual Arts Content: FORM 1 TERM 2			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
	apply degrees of pressure to achieve textural effects **4.1.85** Develop an appreciation for surface design and tactile effects		

	Visual Arts Content: FORM 1 TERM 3		
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Topic/Strand: - Textiles			
Introduction to Tie Dye (Materials, Tools and Types of Design)	**4.1.86** Define the term *tie dye* **4.1.87** List tools and materials used in tie dye **4.1.88** Describe at least two (2) tying techniques	• Demonstrating • Manipulating fabric to create knots and ties • Discussions	• Questioning
Understanding the Concept of Resist Techniques	**4.1.89** Describe the resist technique in tie dye **4.1.90** Identify other methods of resist e.g use of stones, thread clothes pins etc. **4.1.91** Produce a tie dye design using three (3) primary colours	• Group discussions • Demonstrations • Experimenting with hot and cold dye baths • Sequencing steps involved in the production of designs • Sharing of materials and equipment • Cooperating and working harmoniously in pairs	• Display of practical pieces produced • Journaling thoughts on process • Written short answer responses to questions on techniques, materials and safety rules
Topic/Strand: - Leather Craft			
Introduction to Leather craft	**4.1.92** Define the term *Leather Craft* **4.1.93** State the sources of leather **4.1.94** Identify art work made from leather **4.1.95** Appreciate the use of leather in their daily lives	• Class discussions • Demonstrations	• Oral questioning

Visual Arts Content: FORM 1 TERM 3			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Topic/Strand: - Fibre Arts			
Introduction to Fibre Arts	**4.1.96** Define Fibre Arts and related terms **4.1.97** Identify art work made from Fibre. **4.1.98** Relate to the use of items made from different types of fibre in their daily lives	• Class discussions • Group demonstrations	• Oral questioning
Weaving Techniques: Students create flatwork using the techniques	**4.1.99** Identify basic weaving techniques. **4.1.100** Use paper to demonstrate basic weaving techniques in creating a flat piece of art work **4.1.101** Present and discuss their work as well as the work of others	• Demonstrations • Discussions • Guided discovery exercises • ICT infused presentations	• Discussion • Oral questioning • Display of work done
Topic/Strand: - Ceramics			
Introduction to Ceramics and Clay preparations.	**4.1.102** Describe and discuss the characteristics of clay **4.1.103** Understand the process and importance of clay preparation. **4.1.104** Identify Tools for pottery making	• Class discussions • Demonstrating and modelling	• Oral Quiz • Observation

Visual Arts Content: FORM 1 TERM 3			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Pottery using the pinch technique.	**4.1.105** Explore and discover clay as a medium for imaginative expressive forms. **4.1.106** Use the pinch pot technique to make a pot	• Class discussions • Demonstrations • Experimenting with clay to create lines, shapes, forms	• Observation • Journaling process
Topic/Strand: - Sculpture			
Introduction to sculpting. Additive and subtractive methods.	**4.1.107** Explore the various techniques and materials used in sculpting **4.1.108** Differentiate between the additive and subtractive methods of creating sculpture	• Class discussions • Demonstrations and modelling • Experimenting with materials to communicate ideas and messages	• Observation • Quiz • Questioning • Journaling

Visual Arts Content: FORM 2 TERM 1			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Topic/Strand: Art History and Appreciation			
Art Movements- Renaissance and Realism	**4.2.1** Describe and discuss the characteristics of the Renaissance and Realism Movements **4.2.2** Identify artists associated with Renaissance and Realism	• Teacher presentation of material using ICT's • Questioning • Experiential Learning activities • Discussions	• Questioning • Critiquing • Written reports and journaling
Art Movements- Impressionism and Expressionism	**4.2.3** Describe and discuss the characteristics of Impressionism and Expressionism **4.2.4** Identify artists associated with Impressionism and Expressionism **4.2.5** Explore the style of each movement	• Teacher presentation of material • Questioning • Experiential Learning activities • Group discussions	• Questioning • Critiquing • Written reports
Topic/Strand: Principles of Art & Design			
Exploration of Contrast, Variation and Emphasis	**4.2.6** Develop an awareness of the principles of design and how they are used in works of art **4.2.7** Define and Identify *contrast*, *variation* and *emphasis* as used in works of art **4.2.8** Use contrast, variation and emphasis in their artwork **4.2.9** Discuss the use of contrast,	• Experimentation • Practical exercises • Group discussions	• Display of practical assignments • Oral presentations • Questioning

Visual Arts Content: FORM 2 TERM 1			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Topic/Strand: Art History and Appreciation			
	variation and emphasis in their artwork		
Exploration of Movement, Repetition and Rhythm	**4.2.10** Define and Identify *movement, repetition* and *rhythm* as used in works of art **4.2.11** Depict movement, repetition and rhythm in their artwork	• Experimentation • Practical activities • Group discussions	• Practical assignments displayed • Oral presentations • Journaling
Exploration of Balance and Harmony / Unity	**4.2.12** Define and Identify *balance*, *harmony* and *unity* as used in works of art **4.2.13** Use balance, harmony and unity in their artwork **4.2.14** Discuss the use of balance, harmony and unity in their artwork	• Experimentation • Practical skills applications • Group discussions	• Practical assignments done • Oral presentation • Journaling • Critiquing self and peers
Topic/Strand: Drawing			
Still Life : Charcoal Drawing	**4.2.15** Demonstrate an understanding of the properties of charcoal and blending techniques that may be used, e.g. rubbing with fingers, stumps or tissue. **4.2.16** Set up a drawing composition, establishing a foreground, middle-ground and background, utilizing the rule of thirds to	• Experimentation • Practical work • Group discussion • Technical skills applications • *Fixing* completed drawings • Manipulating hands and tools • Demonstrations	• Portfolio presentations • Oral questioning

Visual Arts Content: FORM 2 TERM 1			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Topic/Strand: Art History and Appreciation			
	create asymmetrical and or symmetrical balance. **4.2.17** Illustrate the tones and textures of seen on the surface of materials and substances in their immediate (or a foreign) environment, whether it may be rough or smooth. **4.2.18** Manipulate tools to apply varying degrees of pressure to achieve textural effects and tonal variations. **4.2.19** Develop an appreciation of the new media and the speed at which drawings can be done.		
Still Life : Colour Pencil Drawing & Shading	**4.2.20** Develop an understanding of composition, gradation, depth of field and optical mixing. **4.2.21** Know the properties of colouring pencils, blending techniques that may be used, e.g. tonal shading, hatching and cross-hatching **4.2.22** Set up a drawing composition, i.e. Establishing a foreground,	• Experimentation • Practical work • Group discussions	• Portfolio presentations • Oral questioning • Short answer

Visual Arts Content: FORM 2 TERM 1			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Topic/Strand: Art History and Appreciation			
	middle-ground and background, utilizing the rule of thirds to create asymmetrical and or symmetrical balance. Appropriately place of objects within the composition. **4.2.23** Illustrate the tones and textures of surfaces materials and substances in their immediate (or a foreign) environment, whether it may be rough or smooth with the use of colour. **4.2.24** Manipulate various drawing tools to apply varying degrees of pressure to achieve textural effects and tonal variations. **4.2.25** Show appreciation for the new media and explore ideas on optical mixing as well as visual and tactile effects	• Manipulating objects of still life • Arranging spaces • Sharing materials • Communicating ideas and messages through different media	questioning • Observations
Introduction to Perspective Drawing - Understanding drawing planes, Linear and Aerial Perspective	**4.2.26** Define the term perspective and explain how it relates to drawing **4.2.27** Discuss linear and aerial	• Class discussion • Outdoor Field trips • Practical activities • Demonstrations	• Portfolio presentation. • Oral questioning .

	Visual Arts Content: FORM 2 TERM 1		
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Topic/Strand: Art History and Appreciation			
	perspective 4.2.28 Experiment and create simple linear and aerial perspective drawings 4.2.29 Work within a larger open environment and use longer marks to capture the lines that they observe. 4.2.30 Achieve a greater appreciation of their environment and local landscape		
One Point Perspective	4.2.31 Define and identify one point perspective from samples drawings 4.2.32 Experiment and create simple linear and aerial perspective drawings 4.2.33 Work within a larger open environment and use longer marks to capture the lines that they observe. 4.2.34 Achieve a greater appreciation of their environment and local landscape	• Research skills • Experimentation • Practical exercises in skills application	• Oral presentations • Portfolio presentations • Oral questioning

Visual Arts Content: FORM 2 TERM 1			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Topic/Strand: Art History and Appreciation			
Two Point Perspective	**4.2.35** Define and identify two point perspective from sample drawings and paintings **4.2.36** Experiment and create a two point perspective drawing **4.2.37** Work within a larger open environment and use longer marks to capture the lines that they observe **4.2.38** Achieve a greater appreciation of their environment and local landscape	• Research • Experimentation • Practical outdoor exercises • Discussions • ICT infused presentations	• Oral presentations • Portfolio presentations • Oral questioning • Journal writing
Topic/Strand: Colour and Design – Photography			
Introduction to Composition	**4.2.39** Identify and state the various rules of composition **4.2.40** Differentiate between what is perceived to be a *good* and *bad* photographic composition **4.2.41** Take pictures using various compositional techniques	• Video presentations • Practical activities	• Observation • Classroom presentations • Journaling • Digital portfolio presentations • Oral Questioning
Creating a good photo - Visual Elements	**4.2.42** Discuss the application of the elements of design required to	• Power Point Presentations • Field Trips	• Submission of E-Portfolios • Photo Analysis Worksheets

		Visual Arts Content: FORM 2 TERM 1	
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Topic/Strand: Art History and Appreciation			
	capture a photograph **4.2.43** Utilize the camera as a tool to capture a *good* or pleasing photographic composition	• Class discussions • Cooperating and working harmoniously in pairs while posing for each other	

Visual Arts Content: FORM 2 TERM 2			
TOPICS	Specific Outcomes *Students will be able to:*	Suggested Teaching and Learning Strategies	Suggested Assessment Strategies
Topic/Strand: Colour and Design – Painting and Mixed Media			
Aerial Perspective Painting Techniques- Wet on Wet and Wet on Dry	**4.2.44** Review of Monochromatic Values **4.2.45** Develop an understanding of aerial perspective with reference to tonal variations and background, middle ground and foreground **4.2.46** Develop an understanding of wet on wet and wet on dry painting techniques **4.2.47** Apply aerial perspective to a composition using wet on wet and wet on dry painting techniques **4.2.48** Develop a sense of appreciation for this knowledge through discussion of their artwork as well as the artworks of others	• Questioning • Brainstorming ideas • Outdoor painting activities • Discussions of Aerial Perspective using realistic paintings • Visiting art galleries • Demonstrations of wet on wet and wet and dry brush painting techniques	• Questioning • Display of work done • Critiquing work done • Writing journal entries on work done • Sharing ideas on themes for painting
Painting Techniques – Sponging, Stippling,	**4.2.49** Develop an understanding of sponging, stippling, pointillism and impasto painting techniques **4.2.50** Demonstrate their	• Demonstration and application of varying painting techniques • Discussion on how these	• Students create and describe their process in painting • Share ideas on what to

Visual Arts Content: FORM 2 TERM 2			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Pointillism and Impasto	understanding of these techniques by applying it to a painting composition **4.2.51** Develop a sense of appreciation for this knowledge through discussion of their artwork as well as the artworks of others	techniques can be used to creature textural qualities • Looking at examples of how these techniques have been used in paintings • Visiting local and on-line/web art galleries • Research skills	paint • Respond to questions about their work • Make journal entries on their finished work
Introduction to Mixed Media- Collage	**4.2.52** Define what is a collage **4.2.53** Explore the use of various materials in creating a collage **4.2.54** Develop a sense of appreciation for this knowledge through discussion of their artwork as well as the artworks of others	• Questioning • Discussion • Demonstration	• Writing of journal entries • Critiquing self and others • Display of work done
Topic/Strand: Graphic Design			
Layout of Lettering	**4.2.55** Identify various types of lettering styles or fonts **4.2.56** Compare the spacing and layout of different lettering styles **4.2.57** produce a piece of lettering	• Questioning • Discussion • Demonstration • Research skills	• Portfolio presentations • Oral questioning

Visual Arts Content: FORM 2 TERM 2			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
	using appropriate spacing according to guidelines on layout of font		
Creating a Graphic Design Piece- Incorporating Lettering with Illustration	**4.2.58** Identify various types of layouts and the use of images and illustrations in graphic design **4.2.59** Add illustrations to lettering produced **4.2.60** Develop an awareness that both lettering and illustration are used together to create a graphic design piece **4.2.61** Brainstorm ideas and create a graphic design piece using lettering, illustration paying close attention to layout	• Questioning • Discussions on the communicative role of design • Demonstrations using ICT's • Experimenting and juxtaposing lines, shapes and simple designs • Share ideas on the development of themes for graphic design	• Portfolio presentation. • Oral questioning • Display of work done • Journaling of ideas presented
Calligraphy	**4.2.62** Define the term *calligraphy* **4.2.63** Identify the techniques used in calligraphy **4.2.64** Use calligraphy to produce works of art	• Research skills • Experimentation • Practical exercises	• Oral presentation • Portfolio presentation. • Oral questioning
Topic/Strand: Printmaking			

Visual Arts Content: FORM 2 TERM 2			
TOPICS	Specific Outcomes *Students will be able to:*	Suggested Teaching and Learning Strategies	Suggested Assessment Strategies
Preparing for Linoleum block printing.	**4.2.65** Identify the tools and materials required for the Linoleum block printing method **4.2.66** Understand the use of relief block printing tools and materials **4.2.67** Know and practice rules of safety when *cutting a block* and using materials and tools.	• Demonstrations • Practical activities • Simulations of relief block printing process • Class group discussions • Addressing classroom layout and making preparations for smooth printing process • Cooperating and working harmoniously in pairs	• Practical assignments done and displayed • Oral presentations • Short answer responding to questions on preparations and processes for printing
Lino Printing- Applying image onto linoleum	**4.2.68** Prepare a Linoleum block for the printmaking process. **4.2.69** Reproduce their prepared images onto their lino blocks.	• Demonstrations • Practical exercises • Class discussions	• Practical assignment • Oral presentation
Inking, Registration and Transferring Images from the Lino Block to Paper	**4.2.70** Recall principles of print registration and image transferring **4.2.71** List the steps involved in the process of *inking* **4.2.72** Produce editions of aesthetically pleasing linocut prints	• Demonstration • Practical exercise. • Class discussions • Recalling facts previously learnt • Experimentation and manipulation of tools to produce editions of prints	• Oral presentation • Portfolio presentation. • Oral questioning • Short essay writing on printmaking process

Visual Arts Content: FORM 2 TERM 2			
TOPICS	Specific Outcomes *Students will be able to:*	Suggested Teaching and Learning Strategies	Suggested Assessment Strategies
Topic/Strand: Textiles			
Understanding the concept of Immersion	**4.2.73** Review the concept of *resist* used in tie dye. **4.2.74** Understand the concept of *immersion* in textile design **4.2.75** Use the concept of immersion in tie dye.	• Recalling previous knowledge of procedures and techniques • Describing and manipulating materials • Demonstrating immersion technique using cold water dyes	• Display of portfolio pieces done • Oral questioning
Understanding Stencil Making and Printing onto Fabric	**4.2.76** Understand the use of stencils in textile design **4.2.77** Explore different and appropriate materials to make stencils suitable for printing on cloth **4.2.78** Create a stencil for printing based on a simple motif **4.2.79** Use stencils to print pleasing patterns	• Experimentation • Practical exercises • Demonstrating safe ways to cut stencils • Applying principles of design – repetition, pattern, movement and rhythm • Collaborating on design ideas for patternmaking and wearable art	• Oral presentation • Portfolio presentation • Oral questioning • Writing journal entries on mood and tone created from patterns printed on cloth • Display and modelling of draped printed fabrics

Visual Arts Content: FORM 2 TERM 3			
TOPICS	Specific Outcomes *Students will be able to:*	Suggested Teaching and Learning Strategies	Suggested Assessment Strategies
Topic/Strand: 3- Dimensional Studies -Fibre Arts			
Weaving Techniques to move from flat to three dimensional work	**4.2.80** State the differences between 2-Dimensional and 3-Dimensional works **4.2.81** Discuss how woven 2-D paper designs can be transformed into objects *in the round* **4.2.82** Create thematic 3-D objects using weaved paper	• Discussions • Demonstrations and modelling • Power point and video presentations • Research skills	• Oral presentations • Portfolio presentations • Oral questioning
Weaving techniques to produce functional products - baskets etc.	**4.2.83** Discuss how indigenous found materials such as coconut leaves can be used in weaving **4.2.84** Identify objects which can be made using coconut leaves **4.2.85** Describe the shaping process in weaving using coconut leaves **4.2.86** Use coconut leaves to make an item of wearable art (a hat)	• Discussions • Demonstrations and modelling • Manipulating materials • Use recycled materials to produce functional objects • Power point / video presentations	• Oral presentations • Portfolio presentations • Oral questioning • Journaling
Topic/Strand: Leather Craft			
Introduction to Leather Tools	**4.2.87** Identify some of the tools used in Leather Craft. **4.2.88** Select the appropriate Leather	• Discussion, • Demonstration.	• Oral presentation • Portfolio presentation.

Visual Arts Content: FORM 2 TERM 3			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
and the Cutting Technique	Craft tools for the given tasks **4.2.89** Demonstrate proper cutting techniques using the appropriate tools **4.2.90** Observe safety measures when using cutting tools.	• Power point / video presentations • Visiting craft shows • Interviewing artisans	• Oral questioning • Reporting on artists' works
Students create a leather craft piece using the techniques of cutting, stamping and finishing	**4.2.91** Demonstrate skills in stamping and finishing. **4.2.92** Create leather craft piece using appropriate technique. **4.2.93** Discuss critically their work as well as the work of others.	• Discussion, • Demonstration. • Power point / video	• Oral presentation • Portfolio presentation. • Oral questioning
Topic/Strand: Ceramics			
Introduction to slip preparations	**4.2.94** Understand the process in making slip **4.2.95** State and discuss the purposes of slip **4.2.96** Use slip to join pieces of clay	• Demonstrations • Practical exercises • Class discussions • Visiting a pottery factory	• Observations • Display of work done • Interviewing practitioners
Pottery using the coil technique and motif decorating techniques.	**4.2.97** Demonstrate the process in making and using coils **4.2.98** Use coiling technique to make cylindrical forms **4.2.99** Decorate the surface of finished cylindrical forms using the incised motif decorating technique.	• Demonstrations • Practical exercises • Class discussions	• Oral presentations • Portfolio presentations • Oral questioning

Visual Arts Content: FORM 2 TERM 3			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Pottery using the slab technique and motif decorating techniques.	**4.2.100** Describe the process in making and using slab **4.2.101** Use slab technique to make expressive forms **4.2.102** Decorate the surface of expressive forms using the relief motif decorating technique	• Demonstrations and modelling with clay • Practical exercises • Class discussions • Describing processes	• Oral presentations • Portfolio presentations • Oral questioning
Topic/Strand: Sculpture			
Introduction to Papier Maché	**4.2.103** Define the term Papier Maché **4.2.104** Identify tools, materials and techniques in the use of Papier Maché (layering, pulp). **4.2.105** Use Papier Maché to make functional objects **4.2.106** Brainstorm ideas on traditional processes that inform contemporary art and design such as fashion and jewellery craft	• Demonstrations • Practical step by step exercises • Class discussions on functional art and design	• Portfolio presentations • Oral questioning • Illustrated paper on local craftsmen involved in the production of decorative crafts
Topic/Strand: Integrated Arts Project			

Visual Arts Content: FORM 2 TERM 3			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Integrating the four disciplines of VAPA to create a product	**4.2.107** Describe and discuss how visual arts products can be applied and used to communicate across the arts **4.2.108** Brainstorm and communicate ideas for an integrated arts project **4.2.109** Collaborate and work in groups to write up an integrated arts project plan **4.2.110** Produce and execute integrated arts project/activities	• Research skills • Group collaborations and discussions • Designing costumes and props for integrated arts projects • Applying techniques and skills in textiles and 3-D designs to communicate ideas for integrated arts products • Synthesising elements and principles of design in the production of integrated arts projects	• Oral and visual presentations • Performance presentations • Oral questioning • Journaling of integrated arts process • Questioning • Short essay on the theme of group integrated arts project

Visual Arts Content: FORM 3 TERM 1			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Topic/Strand: Art History and Appreciation			
Local Art and Artists	**4.3.1** Discuss the contribution of local artists (past and present) and their artworks. Eg. Contribution of Artist Carlisle Chang in the design of the Coat of Arms. **4.3.2** Develop a sense of appreciation for the contribution of local artist.	• Teacher presentation of material • Questioning • Integrating of technology • Field Trips to museum and art galleries	• Oral Quiz • Journaling • Portfolio presentations • Writing critiques
Cultural Aspect of Art in the Caribbean	**4.3.3** Analyse the impact of Caribbean culture on Visual Art and vice versa. **4.3.4** Identify Caribbean artists whose work has been influenced by culture	• Cooperating and sharing ideas • Research skills • Questioning	• Questioning • Critiquing • Display of artists' works being reviewed • Written illustrated essay on an artist
Art Movements-Contemporary Art Movements eg. Cubism, Surrealism and Post Modernism.	**4.3.5** Describe and discuss the characteristics of Contemporary Art Movements. **4.3.6** Identify artists associated with Contemporary Art Movements	• Research • Questioning • Practical review and critiquing exercises • Research skills	• Critiquing • Making journal entries • Display of work done

Visual Arts Content: FORM 3 TERM 1			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
	4.3.7 Produce an artwork reflecting any of these styles.	• ICT infused presentations	
Topic/Strand: Drawing			
Still Life Composition using Chalk Pastels	**4.3.8** Use chalk pastels in still life drawing **4.3.9** Create a colour palette using analogous colours (warm colours, cool colours, earth tones) **4.3.10** Arrange a still life composition and create a drawing using chalk pastels.	• Experimentation • Practical exercises • Demonstrations	• Observations • Oral presentations • Portfolio presentations • Journaling
Still Life Composition using Oil Pastels	**4.3.11** Use oil pastels in still life drawing **4.3.12** Create a colour palette using analogous colours (warm colours, cool colours, earth tones) **4.3.13** Arrange a still life composition and create a drawing using oil pastels.	• Experimentation with different media and paper surfaces • Practical exercises • Demonstrations	• Observations • Oral presentations • Portfolio presentations • Journaling
Using Grids to Enlarge Drawings	**4.3.14** Understand the use of grids as a tool for accuracy in the enlargement in drawing. **4.3.15** Successfully use a ruler to measure and create a mapped	• Experimentations • Practical exercises • Demonstration	• Observations • Oral presentations • Portfolio presentations • Journaling

Visual Arts Content: FORM 3 TERM 1			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
	virtual space such as the grid. **4.3.16** Enlarge drawings from a smaller to larger scale using a gridded space.		
Introduction to Figure Drawing- Gesture Drawings	**4.3.17** Understand the relationships and proportions of the human body (e.g. Da Vinci's Vitruvian male) **4.3.18** Show how the movement of the body is a form of universal language and communication. **4.3.19** Explore various gestures and perform quick gesture drawings of a live model. **4.3.20** Practice quicker hand eye coordination when attempting to capture a live moving model **4.3.21** Feel a sense of accomplishment when faced with and overcoming the challenges of gesture drawing	• Experimentation • Practical exercises • Body movements • Demonstrations • Class discussions • Working harmoniously in groups	• Observations • Oral presentations • Portfolio presentations • Journaling
Portraiture- Average proportions of the face	**4.3.22** Know and describe the average distances between the parts that make up the human face.	• Experimentation • Practical exercise • Demonstrations	• Observations • Oral presentations • Portfolio presentations

Visual Arts Content: FORM 3 TERM 1			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
	4.3.23 Engage in a study of their faces as well as others using direct observation. **4.3.24** Feel a sense of pride and project their identity when creating self portraits	• Class discussions • Working together in pairs	• Journaling
Introduction to the human form	**4.3.25** Develop a basic understanding of the human skeletal structure **4.3.26** Differentiate between the male and female form **4.3.27** Engage in a study of the human form using direct observation	• Experimentation • Practical exercises • Demonstrations • Class discussions	• Observations • Oral presentations • Portfolio presentations • Journaling
Topic/Strand: Colour and Design – Photography			
Producing photographs - Camera shots	**4.3.28** Identify and describe different camera shots **4.3.29** Take photographs using different camera shots **4.3.30** Analyze the emotional value of the various camera shots and its importance	• Video Presentations • Games • Outdoor Activities • HFLE Integrated activities	• Journaling • Classroom presentations • Portfolio
Introduction to Lighting	**4.3.31** Identify the different types of lighting **4.3.32** Describe the effects of lighting in photography	• Field Trips • Photo Analyses	• Journaling • Classroom presentations

Visual Arts Content: FORM 3 TERM 1			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
	4.3.33 Capture images in various lighting conditions	• Class discussions	• Portfolio presentations • Critiquing work done
Telling stories through Photography	**4.3.34** Understand the steps in developing a photo story **4.3.35** Appreciate how images can be used to promote particular views **4.3.36** Craft a narrative by taking a series of still images	• Slide show presentations • Photo Analyses • Class discussions	• Journaling • Classroom presentations • Portfolio development

Visual Arts Content: FORM 3 TERM 2			
TOPICS	Specific Outcomes *Students will be able to:*	Suggested Teaching and Learning Strategies	Suggested Assessment Strategies
Topic/Strand: Painting and Mixed Media			
Non Representational Painting- Colour and Meaning	**4.3.37** Develop an understanding of colour and its impact on emotion. **4.3.38** Recognize that the value of a colour can have positive and negative effects on emotion **4.3.39** Manipulate tools, material and techniques to express how they feel using colour in a non-representational painting **4.3.40** Develop a sense of appreciation for this knowledge through discussion of their artwork as well as the artwork of others.	• Discussion of various colours and its impact on people's emotions • Power Point Presentations showing Non Representational Paintings with intentions to evoke emotions using colour	• Portfolio presentations • Oral questioning • Making journal Entries
Experimental Painting	**4.3.41** Discuss and describe how unconventional painting media can be used to create artwork **4.3.42** Conceptualize ideas based on a given theme	• Discussions • Brainstorming of ideas • Manipulating materials and tools • Applying the elements and principles of design to	• Journal • Classroom presentations • Portfolio and journal entries • Display and critique of work done

Visual Arts Content: FORM 3 TERM 2			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
	4.3.43 Create artwork by manipulating tools, material and technique in order to express their interpretation of a given theme **4.3.44** Develop a sense of appreciation for this knowledge through discussion of their artwork as well as the artwork of others.	create original works of art	
Topic/Strand: Graphic Design			
Infusion of ICT to produce Graphic Design Artwork	**4.3.45** Define "ICT" and its role in graphic design **4.3.46** Become aware that ICT can be used to create a graphic design piece using appropriate software **4.3.47** Use ICT in the production of a graphic design piece using software tools	• Classroom Discussions • Demonstrating • Research skills	• Oral presentations • Portfolio presentations • Oral questioning

Visual Arts Content: FORM 3 TERM 2			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
Infusion of ICT to produce Graphic Design Artwork	**4.3.48** Identify various ICT website tools that can be used to facilitate the design process **4.3.49** Use ICT tools in the production of graphic design pieces	• Classroom Discussions • Demonstrating • Research skills • Practical exercises	• Observations • Oral presentations • Portfolio presentations • Journaling
Infusion of ICT to produce Graphic Design Artwork	**4.3.50** Integrate the elements and principles of design in creating their graphic design pieces **4.3.51** Use ICT tools to create a chosen graphic design piece with emphasis on lettering style, illustration and layout	• Classroom Discussions • Demonstrating • Research skills • Practical exercises	• Observations • Oral presentations • Portfolio presentations • Journaling
Topic/Strand: Printmaking			
Introduction to Collagraphy	**4.3.52** Develop an understanding of collagraphy. **4.3.53** Identify some of the materials required for making a collagraph.	• Discussions • Demonstrations • Power point / video presentations • Research skills	• Oral presentations • Journaling • Display of collagraphs
Making a collagraph	**4.3.54** Create the block for a collagraph from found materials **4.3.55** Understand that different	• Discussions • Demonstrations • Practical exercises • Gluing	• Oral presentation • Journaling

	Visual Arts Content: FORM 3 TERM 2		
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
	materials and objects can produce different textures	• Arranging and composing	
Printing using Collagraphy	**4.3.56** Apply ink to a collagraph block for printing **4.3.57** Produce multicolour prints	• Discussion • Demonstrations • Practical exercises • Manipulating ink sponges and brayers • Preparing spaces for production of prints • Sharing materials and engaging in the process of registering prints	• Observation • Oral presentation • Portfolio presentation • Journaling
Topic/Strand: Fibre Arts			
Produce a basket using natural materials	**4.3.58** Identify and characterize at least three (3) natural materials which can be used in basketry **4.3.59** Identify possible materials which can be used decoratively in weaving (e.g. raffia) **4.3.60** State and describe different	• Discussions about different natural materials • Demonstrations • Experimentations • Video presentations	• Observations • Oral presentations • Portfolio presentations • Journaling

Visual Arts Content: FORM 3 TERM 2			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
	basket weaving techniques. **4.3.61** Make a simple basket using appropriate natural materials		
Produce a basket using natural materials	**4.3.62** Identify items which can be added to a simple basket – handles, lids etc. **4.3.63** Link appropriate additions with a particular type of basket **4.3.64** Make a decorated basket with an addition	• Discussions • Power point presentations • Practical exercises	• Observations • Oral presentations • Portfolio presentations • Journaling

Visual Arts Content: FORM 3 TERM 3			
TOPICS	Specific Outcomes *Students will be able to:*	Suggested Teaching and Learning Strategies	Suggested Assessment Strategies
Topic/Strand: Textiles			
Extraction and Decorative Stitches	**4.3.65** Review resist and immersion in textile design **4.3.66** Identify the materials used in extraction **4.3.67** Identify different methodologies in achieving extraction (masking, spraying) **4.3.68** Produce an aesthetically pleasing extraction piece **4.3.69** Identify three (3) decorative stitches- chain, satin, blanket. **4.3.70** State the purpose of decorative stitches **4.3.71** Differentiate between decorative and sewing stitches **4.3.72** Produce a thematic piece for a child's room using decorative stitches	• Reviewing and making adaptations • Experimenting with different materials • Applying various skills to produce patterns • Practical exercises • Demonstrations • Brainstorming to develop themes for functional art	• Portfolio presentations • Journaling • Observations • Questioning • Short answer essay writing
Introduction to Batik and Silk Painting	**4.3.73** Identify origin, tools and materials used in Batik **4.3.74** Explain different methodologies in batik **4.3.75** Produce pieces of batik work using two methods.	• Power point, video • Demonstration • Class discussion • Practical exercise	• Portfolio presentation • Journaling • Observation

Visual Arts Content: FORM 3 TERM 3			
TOPICS	**Specific Outcomes** *Students will be able to:*	**Suggested Teaching and Learning Strategies**	**Suggested Assessment Strategies**
	4.3.76 Review different types of natural fabric. **4.3.77** Identify tools and materials used in Silk painting **4.3.78** Produce a nature themed silk painting		
Topic/Strand: Leather craft			
Create a belt using Stamping and Finishing techniques	**4.3.79** Understanding the process of making a belt. **4.3.80** Know the parts of a belt. **4.3.81** Create a belt using stamping and finishing techniques. **4.3.82** Derive a sense of accomplishment from making a belt for themselves to wear **4.3.83** Critically analyse their work as well as the work of others	• Power point, video • Demonstration • Class discussion • Practical exercise	• Portfolio presentation • Journaling • Observation • Oral presentation
Create an Artwork using the Carving Technique	**4.3.84** Discuss the process of carving and patternmaking as it relates to leather craft **4.3.85** Practice safety during the process of carving **4.3.86** Create artwork using the process of carving **4.3.87** Critically analyse their work as well as the work of others	• Demonstrations • Class discussions • Practical exercises	• Portfolio presentations • Journaling • Observations • Oral presentations

Visual Arts Content: FORM 3 TERM 3			
TOPICS	Specific Outcomes *Students will be able to:*	Suggested Teaching and Learning Strategies	Suggested Assessment Strategies
Topic/Strand: Ceramics			
Potter's Wheel	**4.3.88** Discuss the *throwing method* of pottery **4.3.89** Explore and develop ceramic pieces using a Potter's Wheel	• Classroom Discussions • Demonstrating and modeling • Practical exercises • Manipulating art making equipment	• Portfolio presentations • Journaling • Observations • Questioning
Topic/Strand: Sculpture			
Wire Bending	**4.3.90** Define *wire bending* **4.3.91** Identify tools, materials and techniques used in wire bending **4.3.92** Develop safety practices when producing a piece of sculpture using wire	• Classroom Discussions • Demonstrating and modeling • Research skills • Manipulating pliers and jigs in the process of wire bending • Practical exercises in creating lines, shapes and forms from wire	• Portfolio presentations • Journaling • Observations • Peer critiquing
Combine Techniques to create a sculpture	**4.3.93** Create an armature to be used in the creation of 3-D artwork **4.3.94** Use a combination of techniques to create a sculpture	• Classroom Discussions • Demonstrating and modeling • Practical exercises	• Portfolio presentations • Journaling • Observations

Visual Arts Content: FORM 3 TERM 3			
TOPICS	Specific Outcomes *Students will be able to:*	Suggested Teaching and Learning Strategies	Suggested Assessment Strategies

Conclusion

The Visual and Performing Arts Curriculum Guide for the lower secondary school has been designed to nurture and develop the innate creative abilities of our youth through exposure to the four artistic disciplines. One of the multi-faceted values of the arts is the ability to transmit ideas. In this regard, students would gain competencies in at least two disciplines, understand and appreciate our diverse multicultural society. The value of reflection, analysis, decision making would further enhance the development of each individual.

The content of the curriculum guide is developed in the Teachers' Guide to offer greater direction and elaboration. The Teachers' Guide is arranged in the four distinct disciplines which comprise the Visual and Performing Arts –Dance, Drama, Music, and Visual Arts. An additional section which focuses on the   Integration of the Arts has been included to further support curriculum delivery and bring a real world perspective to the students.

 The elaborations within the Teachers' Guide are as follows:

- Strategies for implementation and assessment,
- Sample planning documents
- Glossary of terms
- Resource lists and websites
- Suggestions for curriculum adaptations
- ICT tools

 While both Guides offer assistance in the delivery of the curriculum, teachers are not limited to the support material but are free to explore other ways/methods that can best serve students' needs.