



Creative Arts in the National Curriculum

Key stage 3 (Grade 7 & 8)

DRAFT



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Foreword

Arts Education has secured a significant place in the National Curriculum in the Maldives since 1984. It was offered under the title 'Practical Arts'. Practical Arts (P.A) was taught from grades 1 to 7, in all schools across the country. The Practical Arts syllabus was revised in 2001.

Creative Arts is one of eight key learning areas in the revised National Curriculum in Maldives. The Creative Arts syllabuses developed for the primary (Key stage 1 and 2) and lower secondary (Key stage 3) levels replaces the Practical Arts syllabus 1-7 (2001).

The syllabus, Creative Arts in the National Curriculum, Key Stage 3 (Grades 7 and 8) is designed to be used by teachers to teach students of grades 7 and 8 throughout Maldives. It provides information about teaching and learning in Visual Arts, Music, Drama and Dance. This syllabus builds upon concepts, skills and attitudes from Key Stage 2 syllabus and links to concepts, skills and attitudes in Secondary, thus, assisting students in a smooth transition between these Key Stages. It also provides a sound foundation for further learning.

The Creative Arts syllabus, along with the other syllabuses contributes to the overall development of the students. The syllabus also helps students achieve the vision and other aspects of the new National Curriculum of Maldives. It enable students to achieve their individual potential to lead productive lives as members of the local, national and international community as they undertake a broad range of subjects and work related activities that can be used in everyday life.

The Creative Arts are recognised as a significant component in nurturing creativity and promoting national and cultural identity of Maldives. It helps students in developing artistic knowledge, skills and attitudes which are valuable for students to take an active and positive role in their communities. Potential career opportunities are increased for students who are exposed to a positive education in Creative Arts. It also helps students develop a lifelong appreciation for the different artforms personally, culturally and as a form of communication.

I hereby take this opportunity to extend my sincere gratitude and heartfelt appreciation to each and every individual for the commitment and dedication in developing the Creative Arts syllabus, Key Stage 3. I hope that this syllabus be beneficial for the students and teachers in Maldives.

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Introduction

Creative Arts is one of eight key learning areas in the revised National Curriculum in Maldives. The Creative Arts syllabuses Key Stage 1, 2 and 3 replaces the Practical Arts syllabus 1-7 (2001).

The syllabus, *Creative Arts in the National Curriculum, Key Stage 3 (Grades 7 and 8)* is designed to be used by teachers to teach grades 7 and 8 students throughout Maldives. It describes the separate set of learning outcomes for each artform which identify the knowledge, skills and attitudes and values that students have to achieve or demonstrate by the end of each grade. The syllabus also provides information on teaching, learning and assessment of students' achievements. The syllabus is intended to assist teachers and educators in implementation of the subject and of planning professional development programs.

The Creative Arts syllabus is an outcome-based syllabus which encourages a learner-centered and activity-based approach and therefore enhances individual students' creative talent and develops their artistic skills to the maximum.

Rationale

Creative Arts are recognised as a significant component in nurturing student's creativity and in promoting their personal, national and cultural identity of Maldives. By engaging in experiences within Creative Arts, students will recognise and communicate feelings and emotions, both of their own. Learning through the Creative Arts contributes to the overall development of the students and develops creative thinking, aesthetic judgement, self confidence, self-expression and self-discipline.

Study of Creative Arts builds students' artistic skills, knowledge and understanding. It also helps sharpen students' perception of their world and give them new ways of looking at things. Through the development of artistic literacy, creating, presenting, viewing and listening, students are able to participate in, interpret, value, and enjoy the different artforms throughout their lives.

Key Learning Area: Creative Arts

Creative Arts as a key learning area aims to develop students' literacy in Drama, Music and Movement, and the Visual Arts. It also helps students to explore, clarify and communicate ideas, feelings, experiences and understanding in these artforms. This learning area plays a vital role in enabling students to enhance their creative talent and develop their artistic skills. Creative Arts enables students to develop an appreciation for aesthetic and cultural values, identities and also broaden their understanding of arts in local and global contexts, both from the past and present. Therefore, it provides opportunities which assist students to participate in and develop a life-long appreciation of Creative Arts in the Maldives. Studies of Creative Arts also prepares students for further studies and open up opportunities to contribute to a variety of careers in the creative industries.

The Creative Arts syllabus from the Foundation Stage to Key Stage 3 provides a basic learning in Visual Arts, Music and Movement and Drama. However Music and Movement, is an optional strand at these levels. At Key Stage 4 (Grades 9 and 10) and Key stage 5 (Grades 11 and 12) students have an option to choose Art and Design through this key learning area.

Creative Arts in the National Curriculum

Along with the other key learning areas in the National Curriculum, Creative Arts also contributes to the development of the students in all aspects. It aims to help students achieve the vision, along with the eight principles and the key competencies in the National Curriculum.

The Vision

<p>Vision: The National Curriculum envisions the development of:</p> <ul style="list-style-type: none"> • Successful individuals who are motivated to explore and create knowledge. • Confident and competent individuals who have a firm belief in Islam, a strong sense of self and national identity. • Responsible and productive contributors to their own family, local community and the global society. 	<p>The learning experiences in Creative Arts allow students to:</p> <ul style="list-style-type: none"> • express themselves, think innovatively, meet challenges positively and find imaginative solutions to problems, develop knowledge and skills related to the different arts, and broaden their skills such as the use of technology that helps them develop themselves as successful learners who are eager to learn and explore. • strengthen their faith by exploring the beauty (aesthetics) of the natural world and appreciating Allah’s blessings through their artistic creations. • develop self-awareness, self-discipline, determination, commitment, and confidence through drawing on their own ideas, expressions and feelings that helps them to become confident and competent. • respond to personal and social issues, explore and deepen their experiences of cultural identity and recognise the importance of arts with respect to the culture and identities of Maldives and other societies and therefore become responsible citizens.
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The Principles

The Creative Arts syllabus is underpinned by the principles of the National Curriculum.

Islam	Teaching and learning in Creative Arts strengthens learners’ beliefs through role play/drama on topics related to Islam and Islamic values. Students also get the opportunity to explore and appreciate the beauty (aesthetics) of Allah’s creations.
Identity and Culture	As students engage in expressing themselves through different art forms that are unique to Maldives, they develop an awareness of who they are and learn to appreciate their own identity and culture.
Human Rights, Democracy and Justice	Students get the opportunity to explore the role of human rights through art making and responding in different artforms.
Holistic Development	Learning opportunities offered through Creative Arts contributes to the the development of students’ aesthetic, emotional, imaginative, creative, social and intellectual development.

Personal Excellence	The learning outcomes provide differentiated instructions and options to accommodate different learning styles and intelligences, which helps maximise student learning of different art forms.
Inclusivity	The teaching of Creative Arts ensures inclusivity and values diversity in belief and expression through different art forms.
Preparation for Life	Students develop necessary skills for life and work by participating in a number of authentic learning experiences.
Relevance	The artistic knowledge and skills developed are of great relevance to the students as they have the opportunity to use them in of various personal, social and cultural contexts.

The Key Competencies

The Creative Arts syllabus engages students in learning that contributes to developing the eight key competencies described in the National Curriculum. Teachers are encouraged to explore the Key Competency Guide and incorporate the key competencies in their day-to-day teaching. The Following are some ways by which values related to key competencies are developed through this subject.

Practising Islam

As students learn about different art forms, they develop knowledge, skills and values related to Practising Islam. For example, they will:

- explore Islamic values through role play/drama, art making and responding to related questions being asked.
- appreciate and value the aesthetics of Allah's creations.
- develop a deeper understanding of Islamic culture through the study of Islamic calligraphy, architecture, symbols and designs.

Understanding and managing self

As students engage in exploring different art forms, their sense of cultural identity is reinforced, and they develop self-management skills that will be of lifelong importance to them. For example, they will:

- set and achieve realistic goals, implement plans and evaluate their achievements.
- understand oneself through self and cultural expressions.
- develop constructive attitude and approaches towards personal challenges.
- demonstrate commitment, perseverance and responsibility when contributing to projects and activities.
- manage time and meet deadlines.
- adapt to new ideas, situations, and technologies.
- Take increasing responsibility for their own learning.

Relating to people

As students engage in learning about different art forms, they develop social and cooperative skills that are fundamental to their current experiences and future adult life. For example, they will:

- work collaboratively with others in art activities.
- negotiate with others to reach agreements when doing art activities or group projects.
- listen to and respect different viewpoints/diverse perspectives.
- give and respond to feedback from others, understand the purpose of art within their own and others' cultures and communities.
- respect others' cultural beliefs, protocols and practices.

Living a healthy life

As students engage in different art forms, they develop social and physical skills that contribute to their own emotional well-being of learning about. For example, they will:

- demonstrate personal hygiene and safety procedures when handling tools, materials and instruments.
- use effective strategies to maintain positive relationships.
- identify and manage stresses that they may experience while making or presenting artworks.
- use body and voice as effective instruments for artistic expression and everyday communication.
- develop fine-motor skills through activities such as learning an instrument or working with visual arts media and technologies.
- practice appropriate techniques for taking care of their body such as relaxation activities, warming up and warming down.

Making meaning

As students engage in exploring different art forms, they develop skills in a range of visual, auditory and kinaesthetic forms of communication for different purposes. For example, they will:

- communicate ideas, feelings, beliefs and experiences in ways that are culturally meaningful.
- explore signs, symbols and notation systems used to communicate meaning in a range of contexts.
- write drama script, compose music, and make objects and images as forms of personal and cultural expressions.
- interpret and present their own or others' work to a range of audiences.
- develop audience skills, such as listening and viewing and responding appropriately.

Thinking critically and creatively

As students learn about different art forms, they develop and use a wide range of critical and creative thinking skills. For example, they:

- experiment with innovative ideas and forms to develop their own solutions to problems.
- generate relevant questions and contribute meaningfully to discussions in art learning experiences.
- plan strategies to meet challenges and solve problems.
- seek opportunities from mistakes.
- recognise that there may be multiple solutions to any given problem.
- understand relationships and patterns.

Using technology and the media

As students engage in learning about different art forms, they develop skills that are necessary to learn about the right use of technology and the media. For example, they will:

- use technology and electronic media when making artworks such as using multimedia, notation or mind-mapping software, to plan and create artworks.
- locate and retrieve information and ideas from various sources.
- share and exchange information and communicate with a variety of audiences using appropriate technology.
- develop respect for cultural and intellectual property as they access materials.

Using sustainable practices

As students engage in learning different art forms, they develop and use a wide range of critical and creative thinking skills. For example, they will:

- explore a range of social, economic and environmental issues in the community through art making.
- value and respect the participation of people in the development of cultural and economic activities.
- take responsibility to reduce, recycle, reuse materials/resources when making artworks.
- evaluate the different roles of artists in the society.
- contribute to the cultural life and well-being of their school or/and community.

Structure of the Syllabus

The Strands and Sub-Strands of the Syllabus

The Creative Arts syllabus includes three separate strands.



Although there are common areas of learning in these three strands, each strand is distinct and requires unique language, tools, skills, techniques, knowledge and learning outcomes.

STRAND 1: DRAMA (DR)

Drama provides students with opportunities to look at contemporary practices of making, performing and appreciating drama. These drama practices enable students to be active, experiential and reflective for them to develop knowledge, understanding and skills that pertain to each of these practices. They are also provided with opportunities to play the part of actors, directors, playwrights, designers and stage managers.

STRAND 2: MUSIC AND MOVEMENT (MU)

Music and Movement strand offers students the opportunity to develop their skills in performing, composing, notating and analysing music. Students are provided with opportunities to express their thoughts by performing vocally and instrumentally; create and compose short rhythmic and melodic patterns for a given scale using traditional/non-traditional instruments; identify notes and symbols in the treble and bass clef; use terms relating musical elements; identify music form and instrument families. Music and Movement enhances students' self-esteem, balance, coordination and body awareness. Improvement in these skills leads to the development of adaptive social behaviour.

STRAND 3: VISUAL ARTS (VA)

Visual arts consist of a broad range of fields, including drawing, painting, printmaking, sculpture, design, traditional and fine crafts, photography, and electronic arts. The strand encourages self-expression, imagination, conceptual thinking, powers of observation, an analytical ability and practical attitudes. Through the strand, students also develop their visual literacy by looking at, responding to, and critically analysing a wide variety of artworks from different historical periods, styles and cultures.

Sub-Strands

Learning within each strand is approached through three interrelated sub-strands:

- Creating and Presenting (CI)
- Reflecting, Responding and Analysing (RA)
- Exploring History and Cultural Context (HC)

The three sub-strands define ways of approaching learning in each strand. They incorporate cross-curriculum learnings and skills and are 'woven' throughout the units within Creative Arts. For example, an activity or learning experience may originate from any one of the sub-strands and will often integrate learning from two or three sub-strands.

SUB-STRAND 1: Creating and Presenting (CI)

Through this sub-strand, students develop the ability to express ideas by creating original artworks, in Visual Arts, Music and Movement, and Drama. Students will learn to use a variety of art materials, tools and technologies, including electronic equipments and computers and develop new and different ways to enhance their power of imagination, creative thinking and presentation skills. Students will also develop a positive attitude for continual exploration and experimentation through the process of making and presenting their artistic ideas.

SUB-STRAND 2: Reflecting, Responding and Analysing (RA)

As artists and audiences, students explore, respond to, analyse and interpret the artworks they experience in Drama, Music and Movement and Visual Arts. They learn that meanings can be generated from different viewpoints and begin to understand and appreciate their own work and the work of others.

SUB-STRAND 3: Exploring History and Cultural Context (HC)

This is the sub-strand through which students learn to understand the meaning and value work of artists within their own community, within Maldives and beyond. They will be provided with numerous and diverse opportunities to contribute, reflect and respond to the arts within their own and other contexts including historical, personal, social and cultural.

Outcomes

The outcomes are statements that identify particular skills, knowledge and understandings the knowledge, skills, attitudes and values that are expected to be achieved or demonstrated by the students at the end of a given stage. These outcomes are achieved as students engage in the learning of content of the syllabus. Learning in each strand is spiral in nature, as at each level it includes and builds on learning from previous levels. Opportunities to revisit, make connections with, and extend existing skills, knowledge and understanding assists students to learn in depth. All outcomes are equally important. The presentation of the outcomes does not imply a sequence of teaching and learning activities.

Indicators

Each outcome in this syllabus is accompanied by a set of indicators. An indicator illustrates the kinds of experiences where the students can demonstrate skill, knowledge and understanding that helps in achieving one or more outcomes.

Indicators are intended to guide teachers and help them interpret the outcomes as they develop lessons and units of work. Teachers should also keep in mind that the indicators are not mandatory and they are suggestions provided to assist in the assessment of how well the students achieve the learning outcomes.

Planning, Teaching and Assessing Creative Arts

The Planning Stage

Creative Arts is a practical subject and teaching and learning must reflect this. When planning Creative Art lessons, teachers must take into some important points of consideration in a number of important areas, including those discussed below.

- **INTERGRATION**

While planning lessons in Visual Arts, Music and Movement or Drama, teachers need to understand that all the three sub-strands of the syllabus are interrelated. For example, students explore self-portraits made by famous artists before they start making their own self-portraits and at the end of the lesson, they reflect on their own work and the work of others. This means that, each lesson in Creative Arts develops through an integrated process and that is the principle that guides the planning and teaching of Visual Arts, Music and Movement and Drama.

Teaching and learning of Creative Arts can be more meaningful when teachers integrate relevant knowledge and skills from a range of subjects such as Business Studies, Science, Social Studies so that practical activities or projects mimic real life situations. Likewise, skills gained in the Creative Arts, such as drawing, singing, performance and design can be used to enrich other subject.

- **ACTIVE PARTICIPATION**

Interactive learning activities stimulate students' intrinsic expressive motivation, feelings and ideas. Students should be able to participate in learning activities which provide them with choices and room for development in art appreciation, criticism and making activities.

- **FLEXIBILITY**

Students need an atmosphere that encourages them to explore and create. A flexible approach to lesson delivery will encourage students to participate constructively and respond imaginatively to the learning opportunities provided.

- **USING ARTWORKS**

Teachers should include consideration of arts from around the world and from a variety of times, including contemporary works by living artists; comparisons of a variety of artworks by theme, topic and purpose; and study of both male and female artists.

- **HEALTH AND SAFETY**

Teachers should stress on and follow safety instructions and procedures at all times. Proper care must be taken when using cutting and carving instruments and tools, painting equipments and materials, and when participating in performing activities.

- **DISPLAY OF ARTWORKS**

Displaying students' artworks in class, school and public spaces fosters their confidence and brings about a sense of achievement. The displays are an excellent source to engage students in a discussion and making of art. Students can learn from one another and learn to value artworks made by their peers. Displays of work in progress and of varying achievement levels can also be

used to focus on the process of art making. These works can be used to generate discussions and provide feedback for learning and improvement.

- **EXPERIENCES BEYOND THE CLASSROOM**

Teaching and learning should be extended beyond the classroom. Teachers are encouraged to organise visits and excursions to local artists, art studios, museums, exhibitions, cultural events, live performances or presentations and places of interest to enhance learning of the subject. Enrichment activities like these will promote understanding and develop an appreciation for the arts.

The Creative Arts curriculum should incorporate the planning of formal, informal and non-formal learning. It assists students in experiencing a wide range of arts activities, knowledge and skills, and also enhances self-learning abilities and attitude, thus fostering the idea of Learning to Learn. Students can also make good use of extra-curricular activities and venues outside schools to broaden their learning experiences of Creative Arts.

Teaching and Learning Creative Arts

Creative Arts syllabus supports teachers in meeting the needs of students by providing a wide range of carefully planned and well-paced learning experiences. Within a rich, supportive environment, teachers should draw upon a skilful mix of teaching- learning approaches to promote an atmosphere of creativity and innovation, including:

- active involvement in creative activities and performances;
- tasks or performance opportunities which require a creative response;
- opportunities to perform or present to an audience;
- partnerships with professional performers or artists and other creative adults;
- raising awareness of contemporary culture and connecting with student's experiences;
- appropriate, effective use of technology;
- building on the principles of Assessment for Learning;
- both collaborative and independent learning;
- establishing links within Creative Arts and with the wider curriculum; and
- opportunities to analyse, explore and reflect.

For teaching and learning to be outcome-based, teachers need to plan their teaching and assessing student performance in relation to outcomes using criteria derived from those outcomes. Assessing in an outcome-based way involves focusing less on whether a student has “passed” or “failed” and more on what the outcomes a student has achieved and in which areas further support is required.

Majority of activities in Creative Arts involve creating and presenting, and are practical and experiential in nature. Evaluation and appreciation are an integral part of the creative process and are linked to developing creative skills, knowledge and understanding, and of enhancing enjoyment.

Recommended time

The following table shows the allocated time for teaching Creative Arts in Key Stage 3 (Grades 7 & 8).

Contact time/week	Minimum contact time/year
90 min (double periods/week)	55 hours (73 periods of 45 min)

Assessment

The main purpose of assessment is to improve student learning. Assessment is an integral part of teaching and learning. It is an ongoing systematic process of identifying, gathering and interpreting information about students' achievement of the learning outcomes, using various forms of assessment. It involves collecting evidence of achievement; evaluating this evidence; recording the findings and using this information to understand and thereby assist the student's development in order to improve the process of learning and teaching.

Assessment needs to be for learning as well as of learning. It is used to evaluate and improve teaching and learning, report achievement and provide feedback to students on their progress. In both cases, regular feedback should be provided to learners to enhance the learning experiences.

In Creative Arts the approach to assessment and feedback should be constructive and encouraging to build learners' confidence. The emphasis in the Creative Arts at all levels should be on practical assessments and not written examinations. Assessments must be part of learning and not seen as separate event.

A student's achievement in Creative Arts at the end of each grade will be based on the learning outcomes of the syllabus. The learning outcomes include a set of indicators which need to be demonstrated by the students and that could be used as evidence to determine whether or not a student has met the intent of the learning outcome. Teachers are to use these learning outcomes as a tool to help assess students learning and provide constructive feedback on how they can improve their own achievement. Assessment must be part of the learning process and not be seen as a separate event.

Teachers are also advised to use a variety of assessment strategies to give students the opportunity to demonstrate all the outcomes in different ways and to improve the validity and reliability of the assessment.

Formative Assessment

Formative assessment is the practice of building a cumulative profile of student's achievements. This usually takes place during day-to-day classroom activities and involves informal interaction and systematic observation. The intentions developed for particular units of work through the indicators may be used to guide teacher observations. While it may also include more formal assessment procedures, formative assessment can provide a broader profile of the student than just formal testing. It is a valid and valuable part of overall assessment.

Summative Assessment

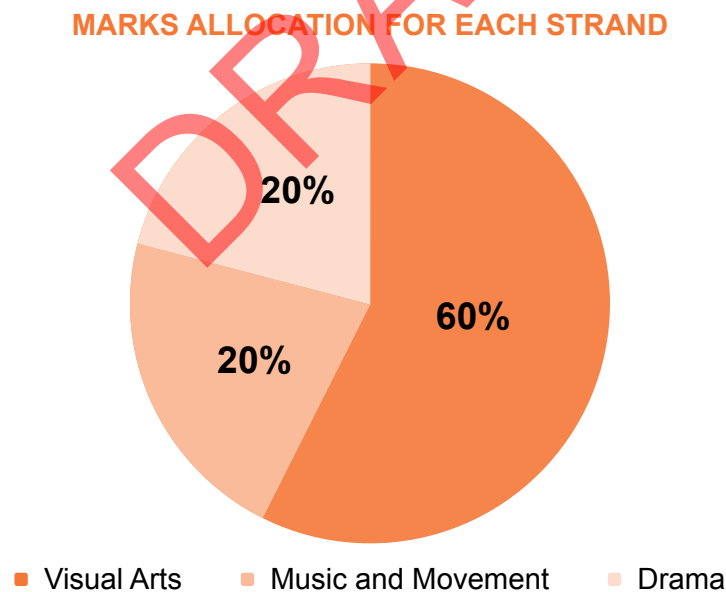
Summative assessment is the practice of making judgments about student's achievements at certain relevant points in the learning program, such as work given at the end of a unit, or at the end of a term or the end of an academic year of schooling.

Formative and summative assessments complement each other and both should be used to form a comprehensive profile of student's achievements. Assessment practices must be fair, equitable, and without bias; creating opportunities for students to have a range of opportunities to demonstrate their learning.

Strategies for Collecting Assessment Data

Effective assessment of learning requires diverse strategies to gather information. In planning Creative Arts experiences, teachers should use a broad range of strategies that give students opportunities to demonstrate what they know, can do, and value. The following represents a variety of ways in which students and teachers can assess learning in and through Creative Arts.

- Work Sample/Performance
- Art Journals
- Portfolio
- Observation
- Student-Teacher Conference
- Questioning
- Questionnaire/Survey
- Self and Peer Assessment
- Anecdotal Response
- Checklist
- Rating scale
- Rubric



For those students who wish to skip the music strand, their total marks should be converted to 100% based on the marks they get from the other two strands.

Key Stage 3 (Grades 7 & 8)

DRAFT

SCOPE AND SEQUENCE

Key stage 3

Drama

Creating and Presenting

	Grade 7	Grade 8
Elements of drama	Styles of drama: Use different styles of drama in classroom presentations	Perform different styles of drama using a series of props, sets, costumes and make-up
	Apply characterisations, conflicts motivation and settings in the drama	Apply characterisations, conflicts motivation in innovative ways and different settings in the drama
	Integrate the 5 W's (who, what, where, when, why)	Integrate and identify the reasons for using the 5 W's (who, what, where, when, why)
	Set the stage according to the plan (blocking concepts) they make	Set and use the stage according to the plan (blocking concepts) they make
Developing acting skills	Convey characterisation by using effective voice modulation techniques	Convey mood and characterisation by using effective voice modulation techniques and proper body language
	Portray a character using appropriate acting skills	Portray a character using appropriate acting skills and special effects such as make-up, wigs and costumes
	Play a character in a drama with confidence	Play a character in a drama with confidence, in a meaningful way by memorising lines and using complex stage directions
	Discuss the importance of appropriately incorporating props, set, make-up, costumes, sounds and lighting into a production to portray characters	Incorporate props, set, make-up, costumes, sounds and lighting into a production to portray characters and discuss about the sound effects and lighting that could have been used
	Develop tension and suspense in a drama using characters and actions	Develop and use tension and suspense in a drama using characters and actions
	Use classroom space as a way of staging the presentations	Come up with innovative ways of staging in classroom presentations
	Write a script for a given story in groups using plot, tension, climax and resolution, and follow through to production	Improvise a given story in groups to develop characters, actions and environments for dramatisations

	Grade 7	Grade 8
	Discuss the technological means that can be used in presentations	Use technological means and improvise sequentially, freely and immediately with confidence and imagination
	Work in groups to enhance creative ideas in planning a theatrical production	Work in groups to enhance creative ideas in planning and implementing a theatrical production

Reflecting, Responding and Analysing

	Grade 7	Grade 8
Reflect describe, analyse and communicate feelings, ideas and understand drama performances	Discuss experiences of performances and presentations, to identify what has been more effective	Discuss experiences of performances and presentations, to identify what has been more effective and what needs to be developed, paying attention to what worked well, and why
	Express their own views of drama elements and issues	Express their own views of drama elements and issues and suggests ways of improving it
	Identify the basic vocabulary of theatre arts	Demonstrate a good knowledge of vocabulary of the theatre arts
	Evaluate a drama presentation after watching it using a scale	Evaluate a drama by observing and give constructive feedback of a drama presentation

Exploring history and cultural context

	Grade 7	Grade 8
Understanding of drama traditions, and styles from the past and present, and their sociocultural and historical contexts	Recognise varying cultural perspectives and how they are expressed through drama Identify varied roles of theatre in different communities and cultures	Compare varying cultural perspectives and how they are expressed through drama Understand and appreciate some of the varied roles of theatre in different communities and cultures

Music and Movement

Creating and Presenting

	Grade 7	Grade 8
Singing	<p>Major scales (solfeggio), arpeggios, two parts harmony, sing acapella, intervals</p> <p>Identifies their pitch range</p> <p>Chest voice, head voice and falsetto</p>	<p>Major scales, minor scales</p> <p>Sings arpeggios</p> <p>Sings two or three parts harmony</p> <p>Sings with different voice techniques</p>
Playing	<p>Perform accurately and independently, alone and in small ensembles, with good posture, good playing position and good breath.</p>	<p>Perform a repertoire of instrumental literature with expression and technical accuracy on an instrument</p>
	<p>Perform at least three major scales and arpeggios as well as a chromatic scale with any instrument of choice (one octave)</p> <p>(Recommended: recorder, keyboard, guitar)</p>	<p>Perform minor scales and arpeggios (minor natural, minor melodic and harmonic minor)</p>
	<p>Learn the basic techniques of <i>boduberu</i> and play basic beats of all five styles</p>	<p>Improvise percussion while <i>boduberu</i> beats are played</p>
Composing	<p>Construct major scales</p>	<p>Construct minor natural, harmonic minor and melodic minor scales</p>
	<p>Compose simple melodies within specified guidelines</p>	<p>Create different rhythmic patterns using whole note, half notes, dotted quarter notes, quarter notes, quarter note triplets, dotted eighth notes, eighth note triplets, eighth notes, sixteenth notes and rests</p>
	<p>Notates call and response</p>	<p>Use counter melodies</p>
Notating	<p>Explain, read and perform standard notation symbols for pitch, rhythm (add alla breve and dotted eighth), dynamics, tempo, articulation and expression (syncopation)</p>	<p>Explain, read and perform standard notation symbols for pitch, rhythm (add alla breve and dotted eighth), dynamics, tempo, articulation and expression (staccato and legato)</p>
	<p>Sight read simple instrumental melodies in 2/4, 2/4 and 6/8 time (semibreve, crotchet, quaver, semi-quaver with rests)</p>	<p>Sight read simple instrumental melodies in 5/4, 7/8 time (semibreve, crotchet, quaver, semi quaver with rests)</p>

	Grade 7	Grade 8
	Transpose in octaves	Transpose into different keys

Reflecting, Responding and Analysing

	Grade 7	Grade 8
	Analyse and express views on musical performances	Analyse and express views on musical performances
	Use musical terminology in performing, creating and analysing	Use musical terminology in performing, creating and analysing
	Offer constructive suggestions for improving a performance, composition or arrangement	Offer constructive suggestions for improving a performance, composition or arrangement
	Evaluate live music	

Exploring History and Cultural Context

	Grade 7	Grade 8
	Explore the different styles of <i>Boduberu, thaara, bandiyaa and dhandi jehun</i> (time signature, tempo variations, forms, etc)	Describe the significance of music being performed in history and/or culturally
		Perform music from different cultures
	Perform cultural songs of different styles	Make use of technologies in their own composition (composing and creating sounds)

Visual Arts

Creating and Presenting

	Grade 7	Grade 8
Elements of art	Use lines for expressive purpose Use diagonal and converging lines to create depth/space Create visual rhythm using repetition of lines	Use directional lines; one and two-point linear perspective to create depth Make contour drawings of figures
	Explore the use of symbols, icons, logos	Make non-objective artwork using geometric and/or organic shapes or forms Create complex three-dimensional constructions (both geometric and organic)
	Identify complementary colors, hues, intensity (for example, dullness or neutralising, colour intensity by mixing with its complementary hue)	Create a colour wheel Identify and use Analogous colours in an artwork to convey mood and feelings. Create transparent colour using water colour
	Identify different colour models such as RGB and CMYK, and web safe colours used to create multimedia artworks	Understand and apply different colour models such as RGB and CMYK, and web safe colours used to create multimedia artworks
	- Create a variety of visual and actual textures using a variety of tools, materials, and techniques	Create a variety of visual and actual textures using a variety of tools, materials, and techniques
	Use shading techniques such as (hatching, cross-hatching, smudging, scumbling, scribbling, stippling)	Use value to create the illusion of 3-D form
	Use informal converging lines to create the illusion of depth/space. Use complementary colours to create shadows and shading to create depth/space	Use one-point linear and two-point linear perspective to create depth/space
	Create patterns by repeating lines and shapes (for example Fauves Henri Matisse and Raoul, Escher's tessellation)	Create regular or random patterns by repeating a motif (for example repeated motif of 'soup can' by Andy Warhol)

	Grade 7	Grade 8
Principles of design:	Standard proportion of human face and figure balance	Standard proportion of human face and figure balance
	Use symmetrical balance in an artwork	Use asymmetrical balance in an artwork
	Show contrast in artworks (for example rough texture against smooth texture)	Show contrast in artworks (for example contrast of tonal values)
	Identify and describe variety in their environment and in works of art (for example create a design using different types of lines with different weight or thickness)	Apply variety in works of art (for example create a collage using a wide variety of textures)
	Apply visual emphasis in visual artworks (for example Concern 6 by Ahmed Suweyb)	Apply visual emphasis in visual artworks (for example Cow's skull by Georgia o Keefe)
Making artworks based on ideas, feelings, imagination, observations, personal experiences and interests	Create images from imagination	Create images from imagination
	Use different techniques to create drawings based on observation.	Sharpen observation skills by drawing live models and objects from nature
	Create visual artwork based on real experiences	Create visual artwork based on real experiences
	Create artwork based on imagination and/or to communicate an idea	Create artwork based on imagination and/or to communicate an idea
Explore and create images using a variety of materials, technologies and processes to create images	Make still life of objects using both wet (ink, water colour) and dry (chalk) media	Use different drawing techniques to make art (for example a pastel composition that combines the styles of two artists)
	Use a variety of painting techniques to make art (for example make cityscape that can be used as a background in an animated movie, using watercolour techniques such as wet on wet or salt resist)	Use a variety of painting techniques to make art (for example make an acrylic painting of a portrait)
	Use mixed media to create art (for example make a handmade book using various materials.	Use mixed media to create art
	Apply basic printmaking technique (for example make a block print)	Apply basic printmaking technique (for example silk-screen print)

	Grade 7	Grade 8
	Create artwork using textile fabric (for example weave on a circular loom)	Create artwork using fabric (for example wall hanging using fibers and latch hooks)
	Creates artworks to visually communicate information considering layout, imagery, lettering and audience	Creates artworks to visually communicate information considering layout, imagery, lettering and audience
	Create a 3-D mask or model using papier-mâché or plaster bandage	Create a 3-D model of an architectural concept using cardboard
	Use an image editing software to make art using techniques such as blurring, cloning, cropping, distortion, layering, rotation and selection)	Use digital media and software programs to make art (for example make a short movie from a video, using editing software

Reflecting, Responding and Analysing

Reflect on and talk about a variety of artwork and art experiences	Talks about personal preferences and reasons.	Talks about personal preferences and art experiences.
	Describe the art elements and principles using appropriate visual arts vocabulary.	Analyse the art elements and principles using appropriate visual arts vocabulary.
	Evaluate their strengths, interests, and areas of improvement as creators, interpreters and viewers of art.	Evaluate their strengths, interests, and areas of improvement as creators, interpreters and viewers of art.

Exploring History and Cultural context

Reason out why people make art	Identify examples of art and design from various times, places and cultures.	Compare works of art and design from various times, places and cultures.
	Identify examples of art and design experienced firsthand in their own community.	Discuss examples of art and design experienced firsthand in their own community.
	Reasons people make visual images.	Reasons people make and use visual arts.
	Importance of art in history and heritage.	Importance of art in history and heritage.
	Interpret signs, symbols and styles in artworks.	Interpret signs, symbols and styles in artworks.
	Ways in which artistic traditions in a variety of times and places have been maintained or adapted.	How social, cultural and economic factors affect what artists or designers create.

GRADE 7

Strand: Drama

Sub-Strand 1: Creating and Presenting

Outcomes	Indicators
<p>DR.RA.1 Apply the elements of drama in various genres and styles of theatre.</p>	<p>This is evident when a student:</p> <ul style="list-style-type: none"> a. Uses different styles of drama in classroom presentations. b. Applies characterisations, conflicts motivation and settings in the drama. c. Integrates the 5 W's (who, what, where, when, why). d. Sets the stage according to the plan (blocking concepts) made they make.
<p>DR.CP.2 Apply process and skill in acting to perform monologues and during informal class presentations.</p>	<p>This is evident when a student:</p> <ul style="list-style-type: none"> a. Conveys characterisation by using effective voice modulation techniques. b. Portrays character using appropriate acting skills such as proper facial expressions, voice modulations, gestures, etc. c. Plays a character in a drama with confidence. d. Discusses the importance of using appropriate props, sets, make-up, costumes, sounds and lighting in a production to portray characters. e. Develops tension and suspense in a drama using character and actions. f. Uses classroom space as a way of staging the presentation (plays/drama). g. Writes a script for a given story in groups using plot, tension, climax and resolution and it follow through to production. h. Discusses the technological means that can be used in presentations such as the effect of using background music. i. Works in groups to enhance creative ideas in planning a theatrical production.

Sub-Strand 2: Reflecting, Responding and Analysing

Outcomes	Indicators
DR.RA.1 Reflect, describe, analyse and communicate feelings, ideas and understanding in response to their own theatrical work and the work of others.	This is evident when a student: <ol style="list-style-type: none"> Discusses performance and presentation experiences to identify what has been effective. Expresses their own views of drama elements and issues. Identifies and uses basic drama vocabulary. Evaluates a drama presentation after watching it using a scale.

Sub-Strand 3: Exploring History and Cultural Context

Outcomes	Indicators
DR.HC.1 Discuss the understanding of a variety of drama and theatre forms, traditions and styles from the past and present, and their socio-cultural and historical contexts.	This is evident when a student: <ol style="list-style-type: none"> Recognises varying cultural perspectives and how they are expressed through drama. Identifies some of the varied roles of theatre in different communities and cultures.

DRAFT

Strand: Music and Movement

Sub-Strand 1: Creating and Presenting

Outcomes	Indicators
<p>MU.CP.1</p> <p>Create and improvise vocal melodies and vocal accompaniments using a variety of vocal techniques.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Sings the notes of given chords with accurate pitch. Identifies intervals by ear (unison, major third, perfect fifth and octave). Identifies their own vocal range, uses appropriate techniques over chest voice, head voice and falsetto. Performs a two parts vocal composition in groups.
<p>MU.CP.2</p> <p>Understand and perform the use of scale in instruments and play traditional beats.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Performs accurately and independently, alone and in small ensembles, with good posture, good playing position and good breath. Performs at least three major scales and arpeggios as well as a chromatic scale with any instrument of their own choice (one octave). (Recommended: recorder, keyboard, guitar) Understands five styles of <i>boduberu</i> beats and performs at least three basic beats.
<p>MU.CP.3</p> <p>Compose and arrange music within guidelines specified by the teacher.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Finds notes of major scales when the root is given. Compose and arranges a three parts (bass, tenor and alto) vocal composition within a specified guideline. Creates melodic call and response in various time signatures
<p>MU.CP.4</p> <p>Read, write and perform rhythms and melodies as found in notated music.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Reads and interprets standard rhythmic notation in 2/4, 2/2 and 6/8 time. Reads and writes syncopated rhythms. Identifies multi-measure rests. Identifies various repeat signs (section repeats, previous bar repeats, D.S and DC Identifies keys by the key signature. Notates rhythmic patterns dictated by the teacher. Notates simple melodic patterns dictated by the teacher. Transposes notes in octaves.

Sub-Strand 2: Reflecting, Responding and Analysing

Outcomes	Indicators
<p>MU.RA.1</p> <p>Apply critical thinking strategies to analyse, reflect on and respond to a variety of music and musical experiences.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Expresses analytical and/or personal responses to musical performances. Uses musical terminology to analyse ways in which the elements are used in the music that they perform, listen to and create (for example listen to a folk song or a current popular song and describe how the use of various elements affect their response to the music). Identifies and gives examples of their strengths and areas of improvement as composers, musical performers, interpreters, and audience members (for example keep a practice journal, record and analyse their performances throughout the term).

Sub-Strand 3: Exploring History and Cultural Context

Outcomes	Indicators
<p>MU.HC.1</p> <p>Investigate different technologies behind musical instruments and explore various styles of traditional music.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Analyses some historical, cultural, and technological influences on style, genre and innovation in music (for example the impact of invention of the piano or the electric guitar). Explores various styles of cultural music activities (<i>boduberu</i>, <i>thaara</i>, <i>bandiya</i> and <i>dhandijehun</i>) with regards to the time signature, tempo, variations, forms and mood. Performs various styles of cultural songs.

Strand: Visual Arts

Sub-Strand 1: Creating and Presenting

Outcomes	Indicators
<p>VA.CP.1</p> <p>Use the elements of art in artworks to communicate ideas, messages and understanding for a specific audience and purpose.</p>	<p>This is evident when a student:</p> <p>Line:</p> <ul style="list-style-type: none"> a. Uses lines expressively in two-and three-dimensional artworks (for example look at Arabic calligraphic lines and use a similar style for a design based on letters of your name, using brush and ink). b. Uses diagonal and converging lines to create depth of space (for example create a drawing of a interior of a room or the exterior of a building using one-point and two-point perspectives).
	<p>Shape and form:</p> <ul style="list-style-type: none"> c. Uses icons and symbols in artworks to communicate an idea or a message (for example a painting that uses symbols to represent conflict and resolution; a design of a letter of the alphabet using shapes, symbols, colour and font style to represent a selected animal and its habitat). d. Creates a new logo design for a Maldivian resort/boat company, based on designs of shapes and colours of the beach environment. e. Creates a variety of artworks using shapes and forms (both geometric and organic). <p>Colour:</p> <ul style="list-style-type: none"> f. Identifies and mixes complementary colours. g. Identifies hue and colour intensity (for example dullness or neutralising, colour intensity by mixing with its complementary hue). h. Creates multimedia artworks with some understanding of different colour models such as RGB and CMYK, and web safe colours. <p>Texture:</p> <ul style="list-style-type: none"> i. Creates a variety of visual and actual textures using a variety of tools, materials and techniques (for example use of texture in a landscape work). <p>Value:</p> <ul style="list-style-type: none"> j. Demonstrates the use of shading techniques (for example hatching, cross-hatching, stippling) to create five levels of value in an artwork to show the illusion of 3-D form. (for example use values to create an inked still life). space:

Outcomes	Indicators
	<ul style="list-style-type: none"> k. Uses informal converging lines to create the illusion of depth/space: l. Uses blue or complementary colours in shadows and shading to create depth, one-and two-point perspectives.
<p>VA.CP.2</p> <p>Demonstrate an understanding of composition using multiple principles of design and the ‘rules of thirds’ to create narrative artworks and/or artworks on a theme or topic.</p>	<p>This is evident when a student:</p> <ul style="list-style-type: none"> a. Creates a pattern using repetition of shapes, values, colours, textures and lines (for example a gift wrapping paper, fabric, phone case etc). b. Creates an artwork to show implied action/movement (for example the ‘freeze frame’ effect of an object in motion, such as a bouncing ball suspended in mid-air or a runner about to take the next step). c. Creates art using standard proportion (for example an oil pastel drawing of peers in sports or dance using correct human proportion).
	<ul style="list-style-type: none"> d. Demonstrates the use of symmetrical balance in an artwork (for example Islamic stained glass patterns, 'The flower Seller' by Diego Rivera). e. Creates an artwork to show contrast in colour, value, textures, shapes and/or lines (for example a portrait showing two different feelings/emotions). f. Creates an artwork to show a particular area of focus, and the rules of thirds (for example a DVD cover design or a movie poster to communicate information about the content).
<p>VA.CP.3</p> <p>Create images and objects in response to ideas, feelings, observation, memory, imagination and issues from a variety of point of views.</p>	<ul style="list-style-type: none"> a. Uses a visual journal to document the process of the development of ideas (for example keep a visual diary that describes and shows all the stages of a work’s development). b. Demonstrates a variety of observational drawing strategies (for example use contour drawing to depict the edges of form, use a viewfinder to frame a composition, use a magnifying glass to observe and draw close-ups, use gesture drawing to show movement, use scale and perspective in representing buildings). c. Expresses their responses to real experiences in artworks (for example create an image of ‘friends’). d. Creates images to communicate an idea, opinion or/and imagination (for example after viewing the work by Gauguin on the internet, use bright colours enclosed by lines in a landscape; after listening to a lyrics of a song, create a 3-D work of an imaginary world). e. Creates images or objects based on environment/social issues (for example make a poster to create awareness on global warming).

Outcomes	Indicators
<p>VA.CP.4</p> <p>Apply knowledge of art elements and principles to create two- and three-dimensional artworks using a range of materials, technologies and processes.</p>	<p>This is evident when a student:</p> <p>Drawing:</p> <p>a. Uses a variety of media and effects in drawing (for example make drawings of parts or all of a still life set up in the classroom using wet/dry media).</p> <p>Collage:</p> <p>b. Uses collage to produce an image or represent an idea (for example use drawings, photographs and foil to make a collage of a flying machine).</p> <p>Mixed media:</p> <p>c. Uses a combination of media to create artworks (for example use crayon and charcoal in a still life drawing to create form and depth).</p> <p>Painting:</p> <p>d. Uses paints of different consistencies for creating artworks (for example make a cityscape painting to be used as a background in an animated short movie, using watercolour techniques such wet on wet or salt resist).</p> <p>Printmaking:</p> <p>e. Uses the techniques of simple printmaking (for example make a collograph that communicates a personal experience through the use of shape and analogous colour).</p> <p>Models and crafts:</p> <p>f. Creates 3-D objects using a variety of available materials (for example use junk to create a robot or imaginary creature. Explore ideas of exaggeration, distortion and expression, and find inventive ways to use cutting, scoring, shaping, and joining techniques).</p> <p>Fabric and fibres:</p> <p>g. Uses selected skills and techniques to manipulate fabrics and thread (for example create a braided rug using recycled clothes).</p> <p>Graphic design:</p> <p>h. Creates artworks to visually communicate information considering layout, imagery, lettering and audience (for example design a shopping mall banner).</p> <p>Multimedia:</p> <p>i. Uses a computer software to create an artwork (for example make a high-contrast portrait with a computer software, using techniques such as blurring, cloning, cropping, distortion, layering, rotation and selection).</p>

Sub-Strand 2: Reflecting, Responding and Analysing

Outcomes	Indicators
<p>VA.RA.1</p> <p>Apply critical thinking strategies to analyse, reflect and respond to a variety of artwork and art experiences.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Interprets a variety of artworks and identifies the feelings, issues, themes and social concerns that they convey. Describes how the elements and principles of design are used in their own and others' artwork using appropriate visual arts vocabulary. Identifies and explains their strengths, interests and areas for improvement as creators, interpreters and viewers of art (for example provide constructive feedback as a critique of their own work and the works of others; identify strategies they used in planning, producing and criticising their own work and work of others).

Sub-Strand 3: Exploring History and Cultural Context

Outcomes	Indicators
<p>VA.HC.1</p> <p>Experience and develop awareness of artworks from different periods of various time, places and cultures.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Identifies and describe works of art and design from different periods of time, places and cultures (include: art and design from past and present and from local and global cultures). Identifies, shares and discusses examples of art and design experienced first-hand in own community, the places and venues (for example galleries, mosques, public buildings, parks) where these experiences were gained. Introspects and explains personal reasons for making art. Recognises the importance of art in history and heritage. Demonstrates an understanding of how to read and interpret signs, symbols and style in artworks (for example objects used as symbols in Sadako and the Thousand Paper Cranes by Eleanor Coerr). Explain some of the ways in which artistic traditions in a variety of times and places have been maintained or adapted (for example migration or contact with other cultures have an influence on the forms and styles of art and architecture; artists incorporate the works of other artists or cultural traditions to make original artwork while also showing respect for others' cultural or intellectual property).

GRADE 8**Key stage 3****Strand: Drama****Sub-Strand 1: Creating and Presenting**

Outcomes	Indicators
<p>DR.CP.1</p> <p>Apply the elements of drama in various genres and styles of theatre.</p>	<p>This is evident when a student:</p> <ul style="list-style-type: none"> a. Performs different styles of drama using a series of props, sets, costumes and make-up. b. Applies characterisations, conflicts motivation in innovative ways and different settings in the drama. c. Integrates and identifies the reasons for using the 5 W's (who, what, where, when, why). d. Sets and uses the stage according to the plan (blocking concepts) he/she makes.
<p>DR.CP.2</p> <p>Apply process and skills in acting and directing to perform in class presentations.</p>	<p>This is evident when a student:</p> <ul style="list-style-type: none"> a. Conveys mood and characterisation by using effective voice modulation techniques and proper body language. b. Portrays character using appropriate acting skills such as proper facial expressions, voice modulations, gestures, etc. and special effects such as make-up, wigs and costumes. c. Plays a character within a production with confidence, in a meaningful way by memorising lines and using complex stage directions. d. Incorporates props, sets, make-up, and costumes, in a production to portray characters and discuss about the lighting that could have been used. e. Develops and uses tension and suspense in a drama using characters and actions. f. Comes up with innovative ways of staging in classroom presentations (plays/drama). g. Improvises a given story in groups to develop characters, actions and environments for dramatisation of the story. h. Uses technological means and improvises sequentially, freely and immediately with confidence and imagination. i. Works in groups to enhance creative ideas in planning and implementing a theatrical production.

Sub-Strand 2: Reflecting, Responding and Analysing

Outcomes	Indicators
<p>DR.RA.1</p> <p>Reflect, describe, analyse and communicate feelings, ideas and understanding in response to their own theatrical work and the work of others.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Discusses performance and presentation experiences, to identify what has been effective and what needs to be developed, paying attention to what worked well, and why. Expresses their own views on drama elements and issues, and suggest ways of improving them. Demonstrates a good knowledge of drama vocabulary. Evaluates and give constructive feedback on a drama presentation.

Sub-Strand 3: Exploring History and Cultural context

Outcomes	Indicators
<p>DR.HC.1</p> <p>Discuss the understanding of a variety of drama and theatre forms, traditions, and styles from the past and present, and their socio-cultural and historical contexts.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Compares varying cultural perspectives and how they are expressed through drama. Identifies, understands and appreciates some of the varied roles of theatre in different communities and cultures.

Strand: Music and Movement

Sub-Strand 1: Creating and Presenting

Outcomes	Indicators
<p>MU.CP.1</p> <p>Create and improvise vocal melodies and vocal accompaniments using variety of vocal techniques</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Sings various songs in major and minor scales. Identifies intervals by ear (unison, major third, minor third, perfect fifth and octave). Identifies chord progressions. For example, a (I, IV, V) (I, VI, IV V) Applies different voice techniques (legato, staccato, vibrato) Performs a three parts vocal composition in groups.
<p>MU.CP.2</p> <p>Perform and understand the use of scale in instruments and play traditional beats</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Performs a repertoire of instrumental literature with expression and technical accuracy on an instrument. Performs at least three major scales and three minor scales as well as a chromatic scale with an instrument of their choice (one octave). (Recommended: recorder, keyboard, guitar) Improvises rhythmic patterns with <i>boduberu</i> main beats
<p>MU.CP.3</p> <p>Compose and arrange music within guidelines specified by the teacher</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Identifies relative minor scales and constructs melodic minor and harmonic minor scales Composes and arranges a four parts (bass, tenor, alto and soprano) vocal composition within a specified guideline. Creates different rhythmic patterns using whole note, half notes, dotted quarter notes, quarter notes, quarter note triplets, dotted eighth notes, eight-note triplets, eighth notes, sixteenth notes and rests.

Sub-Strand 2: Reflecting, Responding and Analysing

Outcomes	Indicators
<p>MU.RA.1</p> <p>Apply critical thinking strategies to analyse, reflect and respond to a variety of music and musical experiences.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Expresses analytical and/or personal responses to musical performances. Uses musical terminology to analyse ways in which the elements are used in the music that they perform, listen to and create (for example listen to a folk song or a current popular song and describe how the use of various elements affect their response to the music).

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|--|--|
| | <p>c. Identifies and gives examples of their strengths and areas of improvement as composers, musical performers, interpreters, and audience members (for example keep a practice journal, record and analyse their performances throughout the term).</p> |
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Sub-Strand 3: Exploring History and Cultural context

Outcomes	Indicators
<p>MU.HC.1 Explore and list factors influencing creation of music and performance, and its investigating music from the past and different cultures.</p>	<p>This is evident when a student:</p> <ul style="list-style-type: none"> a. Compares music from the past and present. b. Analyses some of the social and economic factors that affect the creation of music (for example historical events that inspired the composition of nationalistic music; the social and/or cultural origins of patriotic/national songs, love songs; the economic purposes for commercial music played in dramas/plays/ movies). c. Uses traditional and digital tools to compose, arrange music and produce musical sounds. d. Explore the influence of different cultures on Maldivian music. e. Performs music from different cultures with expressions.

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Strand: Visual Arts

Sub-Strand 1: Creating and Presenting

Outcomes	Indicators
<p>VA.CP.1</p> <p>Use the elements of art in artworks to communicate ideas, messages and understanding for a specific audience and purpose.</p>	<p>This is evident when a student:</p> <p>Line:</p> <ol style="list-style-type: none"> Uses directional lines to create eye movement to a focal point. Uses one- and two-point perspectives to create the illusion of depth. Makes contour drawings of human figures. <p>Shape and form:</p> <ol style="list-style-type: none"> Creates a non-objective artwork using geometric and/or organic shapes or forms. Creates complex 3-dimensional constructions (both geometric and organic). <p>Colour:</p> <ol style="list-style-type: none"> Identifies and creates analogous colours. Creates transparent effect using watercolours or tissue paper découpage. Creates multimedia artworks with some understanding of different colour models such as RGB and CMYK, and web safe colours. <p>Texture:</p> <ol style="list-style-type: none"> Creates a variety of visual and actual textures using a variety of tools, materials and techniques. <p>Value:</p> <ol style="list-style-type: none"> Uses gradation of value to create illusion of depth with different shading techniques (for example cross hatching). <p>Space:</p> <ol style="list-style-type: none"> Uses one-point and two-point perspectives in an image to create illusory space.
	<ol style="list-style-type: none"> Uses alternative systems for representing space (for example layered images, disproportionately small images of people within a vast landscape in Chinese art to show how diminutive humans are as compared to nature; images seen from several points of view simultaneously in Egyptian and cubist paintings).

Outcomes	Indicators
<p>VA.CP.2</p> <p>Demonstrate an understanding of composition using multiple principles of design and other layout considerations such as compositional triangles to create narrative artworks and/or artworks on a theme or topic.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Creates regular and random patterns by repeating a motif (for example look at the repeated motif of 'soup can' by Andy Warhol and create a similar pattern based on an everyday item). Creates an artwork that demonstrates the use of actual action/movement (for example a stop-motion animation using sequential images in which the character or object moves in relation to the frame). Uses improbable scale for imaginary settings and creatures (for example caricature, cartooning). Demonstrates the use of asymmetrical balance in an artwork (for example ('The Flower Carrier' by Diego Rivera, 'The Wave' by Hokusai). Creates artwork to show contrast (for example light shades next to dark shades, soft lines next to bold lines). Apply emphasis (create particular area of focus) in an artwork.
<p>VA.CP.3</p> <p>Create images and objects based on ideas, feelings, personal experiences, imagination, observation and a study of artists' works.</p>	<p>This is evident when a student:</p> <ol style="list-style-type: none"> Uses a visual journal to document the process of the development of ideas (for example keep a visual diary/portfolio that describes the process of achieving a final design and the evaluation of the final piece). Creates images based on observational drawing (for example after studying the lines, forms and textures of a plant or flower, make observational line drawings of the plant's botanical features from the 'point of view' of an ant or bumblebee). Expresses their responses to real experiences in visual arts work (for example investigate the topic 'My Environment' through a series of drawings to express a personal viewpoint on pollution). Creates images to communicate an idea or/and imagination (for example explore Pop Art of 1960s and look at Andy Warhol's silkscreen images of actors and singers and apply these ideas to create a modern 'star').
	<ol style="list-style-type: none"> Creates images or objects based on the themes/styles or content of an artist (for example adapt a realistic drawing of your favourite food item to create a sculpture in the style of Claes Oldenburg the Pop artist).

Outcomes	Indicators
<p>VA.CP.4</p> <p>Apply knowledge of art elements and principles to create two- and three-dimensional artworks using a wide range of art materials, tools, technologies and processes.</p>	<p>This is evident when a student:</p> <p>Drawing:</p> <p>a. Creates drawing in different media and explore their effects (for example develop a series of line drawings in wet and dry media to tell a story based on a family or peer group experience).</p> <p>Collage:</p> <p>b. Uses a collage to produce an image or represent an idea (for example gather images from magazines for a montage based on landscapes)</p> <p>Mixed media:</p> <p>c. Combines different paintings and drawing media to create artworks (for example work back into a tonal collage with black and white inks to create contrast).</p> <p>Painting:</p> <p>d. Applies selected painting techniques (for example use thick, impasto paint and gesso to create interesting textures in a work).</p> <p>Printmaking:</p> <p>e. Uses selected techniques to transfer an image to another surface (for example make a 'block', rolling ink evenly over the surface and print onto another surface such as paper or fabric).</p> <p>Models and crafts:</p> <p>f. Creates 3-D objects from a variety of available materials (for example use wire, fabric and recycled materials to create a imaginary animal/object).</p> <p>Fabric and fibres:</p> <p>g. Uses selected skills and techniques to manipulate fabrics and thread (for example make a puppet using simple and decorative stitches).</p> <p>Graphic design:</p> <p>h. Creates artworks to visually communicate information considering layout, imagery, lettering and audience (for example design CD cover, considering image, lettering and the effect of different colour schemes).</p>

Outcomes	Indicators
	<p>Multimedia:</p> <p>i. Uses digital media and software programs as a tool to create artworks (for example use appropriate software to manipulate a digital image to explore the different effects which can be developed to create a specific mood).</p>

Sub-Strand 2: Reflecting, Responding and Analysing

Outcomes	Indicators
<p>VA.RA.1</p> <p>Apply critical thinking strategies to analyse, reflect and respond to a variety of artwork and art experiences.</p>	<p>This is evident when a student:</p> <p>a. Interprets a variety of artworks and identifies the feelings, issues, themes and social concerns that they convey.</p> <p>b. Analyses how the elements and principles of design are used in their own and others' artwork using appropriate visual arts vocabulary.</p> <p>c. Identifies and evaluates their strengths, interests, and areas of improvement as creators, interpreters and viewers of art (for example organise and participate in a non-competitive art show that documents the stages of the artistic process from artists' statements, concept drawings and photos of works in progress to the final artworks; use feedback to evaluate the effectiveness of their own artworks).</p>

Sub-Strand 3: Exploring History and Cultural Context

Outcomes	Indicators
<p>VA.HC.1</p> <p>Experience and develop awareness about artworks from different periods of time, places and cultures.</p>	<p>This is evident when a student:</p> <p>a. Compares two or more works of art and design from different periods of time, places and cultures (include: art and design from past and present and from local and global cultures).</p> <p>b. Identifies, shares, and discusses examples of art and design experienced first-hand in own community, places and venues (for example galleries, mosques, public buildings, parks) where these experiences occurred.</p> <p>c. Demonstrates an understanding of the multiple roles and purposes of art and design in the society (for example personal fulfilment, cultural expressions and commercial persuasion).</p> <p>d. Recognises the importance of art in history and heritage.</p>

Outcomes	Indicators
	<p>e. Demonstrates an understanding of how to read and interpret signs, symbols and styles in artworks (for example use of visual metaphor in paintings; use of traditional symbols in contemporary art).</p> <p>f. Explains how social, cultural and economical factors affect the creation of artists or designers.</p>

DRAFT

Planning, Teaching and Assessment Examples

Subject : Creative Arts	Grade: 7	Duration: 1 double period (70 minutes)
Strand: Drama (integrated with English language)		
Key Competencies: Making Meaning	Shared Values: Values relating to self and others (being responsible, teamwork)	
Prior Knowledge: a. Knowledge of basic acting skills b. Awareness about different types of pollution		
Resources Needed: Bristol board, markers, props for drama (using things available in class)		

Sub-Strand 1: Creating and Presenting

Learning Outcomes/ Indicators (Drama):

DR.CP.1: Apply the elements of drama in different genres and styles of theatre.

- b. Applies characterisations, conflicts motivation and settings in the drama.
- d. Sets the stage according to the plan (blocking concepts) they make.

DR.CP.2: Apply process and skill in acting to perform monologues and informal class presentations.

- g. Work in groups to enhance creative ideas in planning a theatrical production.

Sub-Strand 2: Reflecting responding and analysing

DR.RA.1 Reflect, describe, analyse and communicate feelings, ideas and understanding in response to their own theatrical work and the work of others

- a. Discuss performance and presentation experiences, to identify what has been effective.

Duration	Teaching and Learning	Resources/Materials needed
10 min	<p>Introduction:</p> <p>Help students brainstorm about the commonly used idioms.</p> <p>Ask students to form small groups of four (or to a maximum of six).</p> <p>Give each group a piece of text which includes idioms. Give different texts to different groups. In the groups students, will discuss the text and how the use of idioms enrich the text. They will also discuss the meaning and try to explore other contexts where these idioms can be used. *</p>	Six different pieces of texts which include idiomatic phrases

Duration	Teaching and Learning	Resources/Materials needed
55 min	<p>Developmental Activities:</p> <p>Ask students to write a short script to present as a drama based on the text their group was given. Encourage students to use the idioms to express their feelings and thoughts in the drama. Before the students perform the script, check if the idioms have been used in the correct context. They can use one or more idioms in their dialogues. Give the students time to think about setting the stage (blocking concept; who stays where and how they should move on the stage area). Encourage the students to create and portray the characters as realistically as possible in their performance.</p> <p>Invite the groups to present their dramas.</p> <p>Reflecting Responding and Analysing Ask students to reflect on the performance and share their experience. Try to identify what was effective in their presentation and talk about the idioms that were used in the presentations and how effectively they were used.*</p>	
05 min	<p>Closure:</p> <p>To conclude the lesson, talk about other situations where idioms can be used especially in what types of writing they can be used.</p>	
<p>Links with other key Learning Areas:</p> <p>English Language: Listening; Skills and strategies; Reading and viewing language structures and features</p>		
<p>Assessment: Key assessment opportunities have been marked</p> <ul style="list-style-type: none"> - Informal discussion - Informal assessment of student skills by observation 		

Teacher reflection:

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Subject : Creative Arts	Grade: 7	Duration: 2 periods
Strand: Music and Movement		
Key Competencies: Making Meaning	Shared Values: Values relating to self (being responsible)	
Prior Knowledge: a. Knowledge about pitch b. Solfege Names of notes in solfège		
Resources: Keyboard		

Sub-Strand 1: Creating and Presenting

MU.CP.1 Create and improvise vocal melodies and vocal accompaniments using a variety of vocal techniques.

- Sing the notes of given chords with accurate pitch.
- Identify intervals (unison, major third, perfect fifth and octave)

Sub-Strand 2: Reflecting, Responding and Analysing

MU.RA.1 Apply the critical thinking strategies to analyse, reflect and respond to a variety of music and musical experiences

- Uses musical terminology to analyse ways in which the elements are used in the music that they perform, listen to and create (for example listen to a folk song or a current popular song and describe how the use of various elements affect their response to the music)

Duration	Teaching and Learning	Resource/Materials needed
10 min	Introduction: Play the scale on the keyboard. Get students to practice the scale with solfège. Introduce arpeggios (do, mi, so)	Keyboard
70 min	Developmental Activities Demonstrate to the students how to sing the arpeggio. Play (do mi so and do') up and down at a regular tempo. Let the students sing along with the 53 melody of the arpeggio. When the students catch the notes, make variations such as (do do do mi) or (do so so').	Keyboard

Duration	Teaching and Learning	Resource/Materials needed
	<p>Let the students sing the variations with the keyboard.</p> <p>Play combinations of notes and ask the students if they can identify the notes with solfège *</p> <p>Play the chord and ask the students to sing the notes.</p> <p>Reflecting, Responding and Analysing</p> <p>What is the relation between arpeggio and scale?</p> <p>Closure:</p> <p>Exhibit the artists' prints and students' still life artworks</p>	
Links with other Key Learning Areas:		
<p>Assessment: Key assessment opportunities art have been marked *.</p> <ul style="list-style-type: none"> - Informal discussion - Pitch dictation 		

Teacher reflection

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DRAFT

Subject : Creative Arts	Grade: 8	Duration: 2 periods (1 double period)
Strand: Visual Arts		
Key Competencies:		Shared Values: Values relating to self
Thinking critically and creatively (create an original artwork), Understanding and managing self (managing time and resources, being responsible for their own learning)		(being responsible, taking pride in work)
Prior Knowledge:		
Elements of art (line, shape, form, colour, texture, etc.), observation drawing strategies		
Resources:		
Prints of artworks about bicycles (for example John Olsen's The Bicycles Boys Rejoice, Fernand Leger's The Cyclists, Jean Metzinger's The Racing Cyclist), large sheets of paper, art paper, soft pencils (2B or 4B) for memory and observation drawings		

Learning Outcomes and Indicators:

Sub-Strand 1: Creating and Presenting

VA.CP.3 Create images and objects based on ideas, feelings, personal experiences, imagination, observation and a study of artists' works.

- b. Creates images based on observational drawing

VA.CP.4 Apply knowledge of art elements and principles to create 2- and 3-dimensional artworks using a wide range of art materials, tools, technologies and processes.

Drawing:

- a. Uses drawing in different media and explore their effects

Sub-Strand 2: Reflecting. Responding and Analysing

VA.RA.1 Apply critical thinking strategies to analyse, reflect and respond to a variety of artworks and art experiences

- b. Analyses how the elements and principles of design are used in their own and others' artwork using appropriate visual arts vocabulary.
c. Identifies and evaluates their strengths, interests, and areas of improvement as creators, interpreters and viewers of art

Duration	Teaching & Learning Activities	Resources/Materials needed
10 min	Introduction:	
	<ul style="list-style-type: none"> Ask students to identify all the parts of a bicycle they can think of. The suggestions can be listed on the board, for example handlebars, wheels, tyres, frame Ask students to draw a bicycle from memory by including as many of the identified parts as possible. 	

Duration	Teaching & Learning Activities	Resources/Materials needed
70 min	<p>Developmental activities:</p> <ul style="list-style-type: none"> • Get students to look at and discuss the works of artists who have used bicycles as a subject matter in their artworks. • Set up a bicycle in the classroom or in the playground. Ask students to carefully observe all the parts they had previously identified. Ask them to identify additional features. Students discuss which parts are rough, smooth, shiny, textured, patterned, dark, light, etc. They look for and discuss the various shapes and lines that make up the structure of the bike and identify the directions of these lines. • Ask the students to make a large detailed drawing of the bicycle from observation using a pencil or crayon.* • Ask students to compare the drawings with their drawings made based on observation. Discuss the differences between the two works and identify the one that tells more about the physical qualities of the bicycle. Discuss what they 	Bicycle, soft pencils (2B or 4B) or crayons, art paper
	<p>have discovered in using the different approaches to drawing (memory and observation).</p> <ul style="list-style-type: none"> • Using a view finder, students draw an interesting section of the bike's wheel. They look at the lines and shapes between the spokes and carefully draw what they see, enlarging it to fill the page.* 	
	<p>Closure:</p> <p>Exhibit student's artworks. Get students to talk about their completed artworks in a class discussion and identify the extent to which their artworks have visual interest and where improvements could be made.</p>	Cardboard cylinders or cardboard windows make good view finders
<p>Links with other Key Learning Areas:</p> <p>Science: Design Technology, Materials and Matter</p> <p>English: Write a personal response to the artworks</p> <p>Assessment: Key assessment opportunities have been marked*.</p>		

Teacher reflection

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Glossary

This syllabus generally defines and explains significant terms as they are used.

Artworks:

Artwork is used as a generic term for a work in each of the four subjects of Arts. For example artworks in:

- Dance includes dances for performance, choreographed dances in any style
- Drama includes devised or scripted drama in any style for performance
- Music includes composition, improvisation, arrangement of music in any style for performance
- Visual Arts includes two- dimensional works (for example, paintings, photography); three- dimensional works (for example, sculpture)

Artist:

Artist is used as a generic term for the maker of an artwork

For example artists in:

- Dance include choreographers, dancers, designers
- Drama include actors, directors, playwrights, designers
- Music include composers, performers, arrangers
- Visual Arts include painters, sculptors, designers

Aesthetic:

Specific artistic awareness, or a deep appreciation of the meaning of an artistic experience through intellectual, emotional and sensual response to a work of art

- in Dance, standards of appropriateness and competency relevant to the genre/style/time/place
- in Drama, involves subjective responses to non-verbal, affective and verbal devices which can be representative of genre/style/time/place
- in Music, involves the subjective responses by which music is perceived and judged, which can be relevant to genre/ style/time/place
- in Visual Arts, the philosophical theory or set of principles governing the idea of beauty at a given time and place

DRAMA

Antagonist:

The character who is the principal opponent of the main character in a play

Atmosphere/Mood:

The mood established for a drama, or for a scene within a drama.

Music, lighting, sets, and costumes may all be used to help create a particular mood or atmosphere

Audience:	(1) In a formal or traditional play, the audience is typically seated in front of or around the action of the play (2) In a shared drama experience or role play in the classroom, the students typically are both actors and spectators in the experience
Blocking:	A technique used in the staging of a theatrical production to show the positions and patterns of movement of actors on the stage
Body position:	A general term used to refer to an actor's position in relation to the audience (for example, full front, profile right or left, full back)
Characters:	A personality or role an actor/actress recreates
Comedy:	Professional entertainment consisting of jokes and sketches, intended to make an audience laugh
Conflict:	A struggle between two or more forces that creates a tension that must be resolved (although in some stories, as in real life, it is not so)
Costumes:	Clothing worn by an actor on stage during a performance
Cultures:	The customs, institutions and achievements of a particular nation, people or group, including the artworks and other embodiments of the intellectual achievements of the group, day and chronology of the action of a story or drama
Dialogue:	The conversation between actors on stage
Diction:	The pronunciation of words, the choice of words, and the manner in which a person expresses himself or herself
Directing (stage):	The art and technique of bringing the elements of theatre together to make a play
Dramatic play:	Imaginative, pretend play, largely self-directed, that is typical of primary student; the children assume roles, often dressing up and using everyday or found objects to represent objects in their pretend play
Elements of drama:	Fundamental components of drama including characters, place, time, relationship, dialogues, setting, etc.
Emotions:	A strong feeling derived from one's circumstances, mood or relationships with others
Endings:	An end or final part of the drama
Entrance (stage):	The coming of an actor or performer on to a stage
Events:	A thing that happens or takes place, especially one of importance

Exit (stage):	Used as a stage direction in a play to indicate that an actor leaves the stage
Full back:	The actor's back is to the audience
Full front:	The actor faces the audience directly
Genre:	The categories into which dramas and other literary works can be grouped. Examples include thriller, comedy, action, horror, docudrama, melodrama
Gestures:	An expressive movement of the body or limbs used to express or emphasise a thought, emotion, or idea
Ground plan:	A bird's eye view of the set drawn using symbols for both staging and set
Historical drama:	Drama in which stories are based upon historical events and famous people
Improvisation:	An unscripted, unrehearsed drama spontaneously created by a student in response to a prompt or an artifact
Melodrama:	Dramatic work that exaggerates plot and characters in order to appeal to the emotions, often with strongly stereotyped characters
Mime:	The use of gesture, movement and facial expression without words or sounds to communicate actions, character, relationships or emotion
Musical theatre:	A form of theatrical performance that combines songs, spoken dialogue, acting and dance
Mystery:	Something that is difficult or impossible to understand or explain
Narration:	The action or process of narrating a story
Offstage:	Not on the stage and thus not visible to the audience
Onstage:	On the stage and thus visible to the audience
Pace:	Speed of speech or movement
Pacing:	The tempo of an entire theatrical performance
Pause:	A break in speaking period of silence
Performance:	Presentation of a drama work to an audience
Pitch:	The height or depth of a voice
Place and time:	The setting, time period (for example past, present, future), duration (for example one hour after)
Plot:	Storyline of a drama

Profile right or left:	The actor's right or left side is facing the audience
Props:	Items carried on stage by an actor; small items on the set used by the actors
Protagonist:	The main character in a play
Radio drama:	A dramatised, purely acoustic performance, broadcast on radio or published on audio media, such as tape or CD
Reader's theatre:	A style of theatre in which the actors may or may not memorise their lines Actors use only vocal expressions to help the audience understand the story rather than visual storytelling such as sets, costumes, intricate blocking and movement
Resolution:	The part of the story's plot line in which the problem of the story is resolved or worked out
Role play:	The acting out or performance of a particular role
Scene:	Section of a drama, set in one place at one time
Scenery:	Resources used to create the setting where a drama takes place for example, backcloth, flats, rostra, furniture
Sequence:	Resources used to create the setting where a drama takes place for example, backcloth, flats, rostra, furniture
Stage:	The area where actors perform
Technology:	In drama, machinery, including electrical or digital equipment that is used to help implement or enhance a drama production (for example lighting equipment, sound equipment, recording equipment, projector)
Tempo:	The speed at which a passage of music is or should be played
Tone:	Change of voice to express emotion
Tragedy:	A drama about unhappy events with a sad ending
Villain:	A character whose evil actions or motives are important to the plot
Volume:	The degree of loudness or intensity of a voice

MUSIC AND MOVEMENT

Accelerando:	Symbol used in musical notation indicating to gradually quicken tempo
Accent:	Make a particular part more important
Accidental:	Sharp, flat or natural sign

Accompaniment:	Subordinate harmonic and/or rhythmic material supporting a principal melody
Adagio:	A tempo having slow movement; restful at ease
Allargando:	Gradually slower and broader
Allegretto:	Slightly slower than allegro
Allegro:	Lively, rather quick
Andante:	Rather slow, at a moderate pace
Andantino:	Generally a little quicker than andante
Band:	Large ensemble consisting mainly of wind instruments
Bar:	A vertical line drawn through one or more staves to indicate a measure. Bar also means measure (for example, a four-bar phrase)
Bass:	A voice, instrument, or part in the low register
Beat:	The unit of time in metric music. In time signatures, the upper numeral indicates the number of beats per measure
Brass:	Wind instruments which produce tone by vibration of the lips
Canon:	A composition in which each part has exactly the same melody throughout the piece, starting at different points. The strictest form of imitation
Choir:	orchestra (for example, brass choir, woodwind choir)
Chord:	A combination of three or more tones
Chorus:	A large vocal ensemble
Conductor:	One who directs a group of performers, the conductor indicates the tempo, phrasing, dynamics, and style by gestures and facial expressions
Concerto:	A composition for one or more solo instruments with orchestral accompaniment, usually written in three movements
Crescendo:	Gradually getting louder
Da capo:	A sign at the end of a movement indicating that the player must return to the beginning (abbreviation: D.C.)
Da capo al fine:	Return to the beginning and play to the word 'fine'
Decrescendo:	Gradually getting softer
Diminuendo:	Gradually getting softer
Double bar:	Two vertical lines drawn through one or more staves to indicate a

	major sectional division or the conclusion of a composition
Duo:	Two, in two parts
Duple meter:	Two or four beats to the measure
Dynamics:	Levels of soft and loud
Eighth note:	One eighth the value of a whole note
Ensemble:	A performing group consisting of two or more players or singers
Ferma:	Resolute, steady
Fermata:	A pause or hold
Fermato:	Firmly, resolutely
Fortissimo:	As loudly as possible
Fine:	The end, often in phrases like al fine (to the end)
Flat:	A symbol placed in front of a note to indicate lowering that note by one half step
Forte or f:	(usually): strong; that is, to be played or sung loudly
Forte piano or fp:	(usually): strong-gentle
Fortissimo or ff:	Very loud
Fortississimo or fff:	As loud as possible
Half note:	One half the value of a whole note
Harmony:	Pleasant combination of two or three tones played together in the background while a melody is being played
Interlude:	A piece of instrumental music played between scenes in a play or opera
Interval:	The distance in pitch between two notes
Introduction:	The opening section of a piece of music or movement
Largo:	Broadly, that is slowly
Legato:	Smoothly in a connected manner
Lentissimo:	Very slowly
Lento:	Slowly
Major:	Diatonic scale with half steps between the third and fourth and between the seventh and eighth tones of the scale. Also, a triad consisting of a major and a minor third
Melody:	Consecutive tones; the linear or horizontal element of music

Meter:	The measuring of time in music according to a specific number of beats to the measure
Minor:	A diatonic scale with a half step between the second and third notes of the scale; the upper tetrachord of a minor scale is variable, resulting in natural, harmonic, and melodic forms of the minor scale. A triad consisting of a minor and major third
Measure:	The period of a musical piece that encompasses a complete cycle of the time signature, for example in 4/4 time, a measure has four quarter-note beats
Medley:	Piece composed from parts of existing pieces, usually three, played one after another, sometimes overlapping
Mezzo:	Half; used in combinations like mezzo forte (mf), meaning moderately loud
Mezzo forte:	Half loudly; that is moderately loudly
Mezzo piano:	Half softly; that is moderately softly
Mezzo soprano:	A female singer with a range usually extending from the A below middle C to the F an eleventh above middle C
Moderato:	Moderate; often combined with other terms, usually relating to tempo; for example, allegro moderato
Natural:	A symbol (b) that cancels the effect of a sharp or a flat (see in this list)
Octave:	Interval between one musical pitch and another with half or double its frequency; 12 semitones equals an octave
Orchestra:	A large instrumental ensemble
Opera:	A drama set to music for soloists, chores and orchestra
Ostinato:	Obstinate, persistent; that is a short musical pattern that is repeated throughout an entire composition or portion of a composition
Overture:	A instrumental prelude to an opera
Pentatonic scale:	Musical scale having five notes, for example, the five black keys of a keyboard make up a pentatonic scale
Percussion:	Essentially rhythmic instruments such as drums, cymbals, gongs, and triangle
Phrase:	A musical unit, often four measures in length, which concludes with a cadence
Pianissimo:	Extremely soft

Piano:	An instruction in sheet music to play softly; Abbreviated by a 'p'
Pitch:	The vibration frequency of a tone
Pitched instrument:	A percussion instrument used to produce musical notes of one or more pitches
Quarter note:	One fourth the value of a whole note
Recital:	A solo concert with or without accompaniment
Refrain:	A repeating phrase that is played at the end of each verse in the song
Rhythm:	A time element in music which is determined by accent and/or duration of tones
Rondo:	A musical form where the principal theme is repeated several times
Scale:	A system of adjacent notes on which melody and harmony are based
Semitone:	The smallest pitch difference between notes (in most Western music)
Sequence:	A recurrent melodic pattern repeated at successively higher or lower intervals
Sixteenth note:	One sixteenth the value of a whole note
Sharp:	A symbol indicating the note is to be raised by one semitone
Slur:	A curve over notes to indicate that a phrase is to be played legato
Soprano:	The highest female voice
Solfege:	Is a music education method used to teach pitch and sight singing
Staccato:	Short detached notes, as opposed to legato
Stanza:	A verse of a song
Steady beat:	An unchanging continuous pulse which is different from the rhythm patterns of a specific song
Staff:	Made up of five horizontal parallel lines and the spaces between them on which musical notation are written
Symphony: Tempo:	Three to four movement orchestral piece, generally in sonata form. Generally, the speed of music, the rate of beats as indicated by such terms as allegro, presto, adagio, lento, and andante
Timbre:	Tone color, quality of sound that distinguishes one verse or instrument to another. It is determined by the harmonies of sound
Time signature:	A numeric symbol in sheet music determining the number of beats

	to a measure
Tone:	The intonation, pitch and modulation of a composition expressing the meaning, feeling, or attitude of the music
Tonic:	The first tone of a scale also known as a keynote
Triad:	Three note chords consisting of a root, third, and fifth
Treble:	A relatively high-register part, indicated by the G clef or treble clef
Tune:	A rhythmic succession of musical tones, a melody for instruments and voices
Tuning:	The raising and lowering a pitch of an instrument to produce the correct tone of a note
Unaccompanied:	A solo part, passage, or vocal ensemble without accompaniment
Unpitched percussion Instruments:	percussion instrument played in such a way as to produce sounds of indeterminate pitch, or an instrument normally
Unison:	Two parts singing or playing the same note
Variation:	The modified repetition of a theme or melody without the loss of its entire identity
Vocal:	Music to be performed by the human voice or voices
Whole note:	The basic unit of note values
Wind instruments:	Instruments which produce tones by a vibrating column of air when blown; woodwinds and brass
Woodwind instruments:	Wind instruments which generate tone by a vibrating reed (for example, oboes, clarinets, saxophones, bassoons) or by a whistle-type mechanism (flutes, recorders)

VISUAL ARTS

Abstract:	a type of painting, drawing or sculpture which represents the real qualities of objects or people by using shapes, lines and colours, and does not try to show their outer appearance in a realistic way
Assemblage:	An artwork that is made by constructing a variety of traditional non-artistic materials and objects generally in relief or three dimensional works
Asymmetrical balance:	The arrangement of elements in which the composition is balanced due to the contrast of any of the elements of art. For example a large circle on one side of a composition might be balanced by a small square on the other side
Background:	The area of an artwork that appears farthest away from the viewer,

also, the area against which a figure or scene is placed

Balance:	Refers to the visual weight of the elements of the composition. It is a sense that the painting feels stable and “feels right.”
Batik:	A traditional method of applying coloured designs to fabric, by waxing sections before dyeing, so that the waxed section remains uncoloured
Calligraphy:	Decorative writing or lettering done by hand
Caricature:	A rendering, usually a drawing, of a person or thing with exaggerated or distorted features, meant to mock (make fun of) the subject
Ceramics:	Objects, such as pots and vases, made of clay hardened by fire. The process is also known as ceramics.
Colour: (hue)	It is produced when light, striking an object, is reflected back to the eye
Colour scheme:	A plan used to combine colours to achieve certain effects
Collage:	An artwork created by sticking materials such as paper, card, fabric, printed materials and string to a base
Complementary colours:	Colours located opposite one another on the colour wheel. When mixed together, complementary colours produce a shade of gray or brown
Composition:	The arrangement of the individual elements within an artwork so as to form a unified whole; also refer to an artwork, music, or literature, or its structure of organization
Contrast:	A principles of design, refers to the use of several elements (for example large and small shapes, light and dark colourst) to engage the viewer's attention
Cool colours:	Colours suggesting coolness (for example blue, green, violet) and which appear to recede in a painting
Contrast:	The use of strong differences such as light and dark, bright and dull colours, white and black, rough and smooth in an artwork to create visual interest
Digital/graphic design:	A design or an artwork that is created using a computer design software
Distorted:	An object or thing being changed from its original or regular state to one that is out of the ordinary
Elements of art:	The building blocks of art of parts that make up an artwork
Emphasis:	Refers to how certain elements of an artwork is given dominance

	by the artist. In other words, the artist makes part of the work stand out, in order to draw the viewer's eye there first
Evaluate:	To assess an artwork's success in conveying its messages, ideas or knowledge, as well as its visual or social impact
Focal point:	The element or object in a work of art on which the viewer's attention is focused
Foreground:	The area of an image- usually a photograph, drawing or painting that appears closest to the viewer. It is often at the bottom of the picture plane.
Form:	An object that is three-dimensional (for example, sphere, cube, cylinder, cone, etc.), as opposed to a shape, which is two-dimensional, or flat
Geometric:	Refers to qualities that are precise and mathematical
Gray scale or value scale:	It is a sequence of tones from light to dark that can be made between black and white (as the darkest and lightest tones respectively). A gray scale is a useful tool for a painter as you can use it to accurately judge the tone or value of the subject you're painting
Horizon Line:	The line in works of art that usually shows where the land or water converges with the sky
Hue:	The common name of a colour (for example, red)
Implied line:	A line that is suggested and not clearly visible in an artwork
Intensity or Saturation:	The brightness of a colour, achieved by mixing it with another colour opposite it on a colour wheel
Intermediate colours (tertiary colours):	Colours that can be made by mixing a primary colour with a secondary colour nearest to it on the colour wheel
Landscape:	A picture of the outside, with the landforms being the most important part
Line:	A mark or a stroke made by a moving point across or along a surface
Medium:	The materials or method used to make an artwork. Paint, bronze and video are some examples
Middle ground:	The area in an artwork that is between the foreground and background
Mixed media:	A combination of different materials or mediums used to create an artwork
Movement:	Direction of the visual path taken by the eye through an artwork; created by the arrangement of line, shape and colour

Motif:	A singular distinctive design or figure that recurs in variations throughout an artwork
Mural:	A large painting on a wall or ceiling, especially in a public space
Negative shape:	Shape of figure around the positive shapes, which is usually the subject of an artwork
Negative space:	Space that makes up the unoccupied or empty areas of an artwork.
Observational drawings:	Realistic drawings of subjects based on careful observation of their features and proportions
One-point perspective:	A perspective drawing using lines that converge and meet at one vanishing point
Organic:	Refers to the qualities that are commonly found in nature which are often free flowing, and irregular
Papier-mâché:	A technique for creating three-dimensional objects, such as sculpture, from pulped or pasted paper and binders such as glue or plaster
Pattern:	A repetition of visual elements or motif/ basic unit
Perspective:	In art, a technique used to depict the illusion of three dimensional spaces in a two-dimensional artwork
Portfolio:	A case used to store, protect and present artworks. Also refer to the digital and online presentations of an artist's artworks
Portrait:	An artwork that shows an individual person or animal. Often shows only the face and upper body
Positive shape:	Usually the shape or figure of the subject of an artwork
Positive space:	Space that is occupied by the subject or full area of an artwork
Primary colours:	Red, blue and yellow, the three basic colours that can be combined to make a range of colours. These colours cannot be made using other colours
Principles of design:	represent how the artist plan and arrange the elements to make an artwork effective
Proportion:	The size relationships of one part to the whole and of one part to another
Radial balance:	The arrangement of elements, which are equally spaced around a central point, as in the spokes coming out of the hub of a bicycle tire.
Realistic:	The representation of something in a way that is close to real life
Relief printing:	Printing from a block whose design or image stands out in relief
Regular Rhythm:	The repetition of a basic unit with a beat that is regular, for example, A-A-A

Rhythm:	Repetition that usually creates visual movement
Scale:	The size relationship of an artwork to other subjects
Sculpture:	Three-dimensional artwork that is made by modelling, carving or joining materials
Secondary colours:	Colours that are made by mixing any two primary colours: orange, made from red and yellow; green, made from yellow and blue; and violet, made from blue and red
Self-portrait:	An artist's representation of himself or herself in an artwork, either in two-dimensional or three-dimensional form
Shade:	A colour value which is achieved by adding black to a colour
Shape:	What is formed when two ends of a line meet or an enclosed area. Shape is two-dimensional
Space:	Area around or within objects; it can be two or three dimensional
Still life:	An arrangement or a work of art showing a collection of objects
Symbol:	An image that represents an idea or message. for example a logo, flag
Symbolic:	Anything that serves as a visible symbol for something abstract. For example doves are symbolic of peace
Symmetrical balance:	The arrangement of elements, in which both sides look like a mirror-image
Technique:	The method or procedure used to create an artwork
Tessellations:	A technique where one or more shapes are repeated and fitted together mathematically without any gaps or overlaps
Texture:	How something feels to our sense of touch
Tint:	A colour value achieved by adding white to a colour
Two-point perspective:	A perspective drawing using lines that converge and meet at two vanishing points
Unity:	Feeling of harmony between all parts of an artwork
Value or Tone:	The lightness or darkness of a colour
Visual arts:	The form of art that is experienced by seeing with our eyes
Variety:	The use of varying elements and principles to add visual interest to an artwork, such as different kinds of line and colours
Warm colours:	Colours suggesting warmth (for example red, orange, yellow), which appears to advance in a composition
Wash:	A thin, transparent layer of paint