

# THIRD TERM

## WEEKLY LESSON PLAN – B8

### WEEK 3

<b>Week Ending:</b> 14-07-2023	<b>DAY:</b>	<b>Subject:</b> Creative Arts And Design
<b>Duration:</b> 60MINS		<b>Strand:</b> Performing Arts (Music)
<b>Class:</b> B8	<b>Class Size:</b>	<b>Sub Strand:</b> Media And Techniques
<b>Content Standard:</b> B8. 2.1.2.: Demonstrate understanding and apply tempo, dynamics and simple forms in music	<b>Indicator:</b> B8 2.1.2.7 Internalize and identify aurally basic architectural designs in art, pop and indigenous musical works	<b>Lesson:</b> 1 of 1
<b>Performance Indicator:</b> Learners can identify aurally basic architectural designs in musical works.		<b>Core Competencies:</b> PL5.2: PL6.1: CG5.4: PL6.2: DL5.3
<b>Key words</b>		
<b>Reference:</b> Creative Arts And Design Curriculum P.g. 32		
<b>Phase/Duration</b>	<b>Learners Activities</b>	<b>Resources</b>
<b>PHASE 1: STARTER</b>	Recap of previous lesson using RCA technique.  Draw learner's attention to the new lesson's content standard and indicator(s).	
<b>PHASE 2: NEW LEARNING</b>	Brainstorm learners to identify and explain the categorization of musical works into binary, ternary, through-composed, or free fantasia.  1. <b>Binary Form:</b> <i>Binary form is a musical structure consisting of two distinct sections labeled as A and B. The sections are typically different in melody, harmony, or both. The form is commonly represented as A-B and is often used in dances, marches, or simple folk songs.</i>  2. <b>Ternary Form:</b> <i>Ternary form is a musical structure comprising three sections labeled as A, B, and A (or sometimes ABA). The middle section (B) usually contrasts with the first and last sections (A). Ternary form is commonly found in classical music, such as minuets, scherzos, and some larger-scale compositions.</i>  3. <b>Through-Composed:</b> <i>Through-composed music is a form in which each section or phrase presents new and distinct material. It lacks significant repetition or the return of previous sections. Through-composed structures are often found in art songs, opera arias, or progressive rock compositions, where the music progresses continuously without strict adherence to repeated sections.</i>  4. <b>Free Fantasia:</b> <i>A free fantasia is a type of musical composition characterized by its improvisatory nature and lack of a predetermined structure. It allows the performer considerable freedom in interpretation and exploration. Free fantasias can be found in various genres, including jazz, avant-garde, and certain forms of world music.</i>	Pictures and Videos

	<p>Learners in groups listen and tell if the form of an art musical work is binary, ternary or through composed or free fantasia.</p> <p>Guide learners to discuss the categorization of musical works into ballad, verse-bridge song, verse-chorus song, or verse-chorus-bridge.</p> <p>1. <b>Ballad:</b> <i>A ballad is a narrative song that often tells a story. Ballads typically have a repetitive structure, with verses that advance the storyline and a refrain or chorus that repeats throughout the song. The verses and chorus of a ballad may vary in melody and lyrics, but they maintain a consistent musical and rhythmic framework.</i></p> <p>2. <b>Verse-Bridge Song:</b> <i>In a verse-bridge song, the structure consists of alternating verses and a bridge section. The verses typically contain the main lyrical content and melody, while the bridge provides a contrasting section with different lyrics and often a different chord progression. This structure is commonly used in pop, rock, and folk music.</i></p> <p>3. <b>Verse-Chorus Song:</b> <i>The verse-chorus song structure is one of the most popular and recognizable forms in popular music. It consists of alternating verses and a chorus section. The verses tell a story or present different lyrical content, while the chorus serves as a catchy, repetitive section that often contains the main theme or hook of the song. This structure is prevalent in pop, rock, country, and many other genres.</i></p> <p>4. <b>Verse-Chorus-Bridge:</b> <i>The verse-chorus-bridge structure expands upon the verse-chorus song form by adding a bridge section. In addition to the alternating verses and chorus, a bridge section provides a contrasting musical and lyrical element. It often serves as a departure from the main theme or provides a climactic moment in the song before returning to the familiar verse-chorus pattern.</i></p> <p><u>Assessment</u> Learners in groups listen and tell if the form of a pop musical work is ballad, verse-bridge song, verse-chorus song or verse-chorus-bridge.</p>	
<p><b>PHASE 3: REFLECTION</b></p>	<p>Ask learners to do the following by ways of reflecting on the lesson:</p> <ol style="list-style-type: none"> <li>1. Tell the class what you learnt during the lesson.</li> <li>2. Tell the class how you will use the knowledge they acquire during the lesson.</li> <li>3. Which aspects of the lesson did you not understand?</li> </ol>	

<b>Week Ending:</b> 14-07-2023	<b>DAY:</b>	<b>Subject:</b> Creative Arts And Design
<b>Duration:</b> 60MINS		<b>Strand:</b> Performing Arts (Dance and Drama)
<b>Class:</b> B8	<b>Class Size:</b>	<b>Sub Strand:</b> Media And Techniques
<b>Content Standard:</b> B8. 2.1.3. Demonstrate understanding of Ghanaian dance forms	<b>Indicator:</b> B8.2.1.3.9 Experiment and practice by using the techniques of rhythm and dynamics in dance and drama.	<b>Lesson:</b> 1 of 1
<b>Performance Indicator:</b> Learners can practice by using the techniques of rhythm and dynamics in dance and drama.		<b>Core Competencies:</b> PL5.2: PL6.1: CG5.4: PL6.2: DL5.3
<b>Key words</b>		
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<b>Phase/Duration</b>	<b>Learners Activities</b>	<b>Resources</b>
<b>PHASE 1: STARTER</b>	<p>Ask learners what they understand by the terms "rhythm" and "dynamics."</p> <p>Explain that rhythm refers to the pattern of beats or movement in a dance or play, while dynamics refer to the varying intensity, speed, and energy in a performance.</p> <p>Share the performance indicators with the learners, stating that they will explore how rhythm and dynamics are used in dance and drama to enhance storytelling and expression.</p>	
<b>PHASE 2: NEW LEARNING</b>	<p>Discuss the concept of rhythm in dance and drama. Show examples of different dance styles with varying rhythms, such as hip-life, highlife, or contemporary.</p> <p>Explain the significance of rhythm in drama, including how it affects the pace of dialogue and overall flow of a performance.</p> <p>Discuss dynamics in dance and drama, emphasizing how changes in speed, energy, and intensity can convey emotions and enhance the impact of a performance.</p> <p>Divide the class into smaller groups and assign each group a different music track with a distinct rhythm.</p> <p>Ask the groups to create short dance routines that match the rhythm of the music. Encourage them to use varying dynamics to convey different emotions.</p> <p>After each group performs their dance, discuss with the class how the rhythm and dynamics contributed to the overall expression and impact of the performance.</p>	Pictures and Videos

	<p>Divide the class into pairs or small groups and provide them with short scripted scenes or dialogues.</p> <p>Engage the groups to practice their scenes, paying attention to the rhythm of the dialogue and incorporating dynamics to enhance the delivery of lines and emotions.</p> <p>Have each group perform their scenes for the class. After each performance, discuss how the use of rhythm and dynamics influenced the audience's engagement with the scene.</p> <p><u>Assessment</u> Have learners work individually or in small groups to create a short dance performance or dramatic scene that combines rhythm and dynamics to tell a story or convey a specific message.</p>	
<p><b>PHASE 3: REFLECTION</b></p>	<p>Ask learners to do the following by ways of reflecting on the lesson:</p> <ol style="list-style-type: none"> <li>1. Tell the class what you learnt during the lesson.</li> <li>2. Tell the class how you will use the knowledge they acquire during the lesson.</li> <li>3. Which aspects of the lesson did you not understand?</li> </ol>	