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MINISTRY OF EDUCATION

REB

Rwanda Education Board



MUSIC, DANCE AND DRAMA SYLLABUS

ORDINARY LEVEL

Kigali, 2015

MUSIC, DANCE AND DRAMA SYLLABUS

ORDINARY LEVEL

Kigali, 2015

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FOREWORD

The Rwanda Education Board is honoured to avail Syllabuses which serve as official documents and guide to Competence-based teaching and learning in order to ensure consistency and coherence in the delivery of quality education across all levels of general education in Rwandan schools.

The Rwandan education philosophy is to ensure that young people at every level of education achieve their full potential in terms of relevant knowledge, skills and appropriate attitudes that prepare them to be well integrated in society and exploit employment opportunities.

In line with efforts to improve the quality of education, the government of Rwanda emphasizes the importance of aligning the syllabus, teaching and learning and assessment approaches in order to ensure that the system is producing the kind of citizens the country needs. Many factors influence what children are taught, how well they learn and the competencies they acquire, among them the relevance of the syllabus, the quality of teachers' pedagogical approaches, the assessment strategies and the instructional materials available. The ambition to develop a knowledge-based society and the growth of regional and global competition in the jobs market has necessitated the shift to a Competence-based syllabus. With the help of the teachers, whose role is central to the success of the syllabus, learners will gain appropriate skills and be able to apply what they have learned in real life situations. Hence they will make a difference not only to their own lives but also to the success of the nation.

I wish to sincerely extend my appreciation to the people who contributed towards the development of this document, particularly REB and its staff who organized the whole process from its inception. Special appreciation goes to the development partners who supported the exercise throughout.

GASANA I. Janvier,
Director General of REB

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1. INTRODUCTION

1.1. Background to curriculum review

The rationale behind the Music, dance and drama Syllabus review process was to ensure that the syllabus is responsive to the needs of the learner and to shift from objective and knowledge based learning to competence based learning. Emphasis in the new review has been building more on skills and competencies and streamlining the coherence within the existing content by benchmarking with syllabi elsewhere with best practices. This syllabus guides the interaction between the teacher and the learner in the learning processes and highlights the essential practical skills and competencies a learner should acquire during and at the end of each unit of learning.

The Music, dance and drama Syllabus for Ordinary Level contributes to a multi-disciplinary, interrelated school curriculum. It plays a significant role in raising achievement across the curriculum by working with other subjects, such as English, French, Humanities and Science, to provide rich educational opportunities for our learners. Teachers of other subjects use Music, dance and drama skills, knowledge and methods to improve their own classroom-practice.

1.2. Rationale for teaching and learning of Music, dance and drama subject

1.2.1. The importance of Music, dance and drama in our society

The interaction with sound is unavoidable, either to make it or take pleasure in it. People have always found music, dance and drama significant in their lives, whether for enjoyment in listening, the emotional response, performing and/or creating. The role of music, dance and drama in our society fill a void that we all need in order to enrich ourselves and our cultures, it provides alternate infinite experiences, and it also further enhance the skills we use in other disciplines and professions. In

addition, it is the only discipline in which obtaining varied skills is possible. It reflects and creates social conditions including the factors that either facilitate or impede society change. It is powerful at the level of social group because it facilitates communication which goes beyond words, enables meanings to be shared and promotes the development and maintenance of group, cultural and national identities.

The music, dance and drama have the power to communicate and to express emotion, to lift our spirits, motivate and inspire us. It unites people, creates lasting memories and can be both a source of comfort and joy. It sparks the imagination and encourages creativity. Music engages every part of our being, physically, mentally, emotionally, socially and spiritually. It provides an escape from our everyday lives and a freedom of expression unlike any other art-form.

1.2.3. Music, dance and drama, and learners

The music, dance and drama play a key role in the learners' personal development. Music, Dance and Drama subject provides the learners with so many rich and varied opportunities to experience the arts, which develop creative, confident and capable learners, who go out into the world and impress others with their abilities. Learners benefit greatly from music, dance and drama because; they gain poise, self-confidence, and the ability to speak in front of others. They are also enabled to pull together a wide variety of skills from different people and throw them all together.

Through music, dance and drama, learners have opportunities to think creatively, explore ideas and feelings, and develop emerging personal, cultural, and social identities. Through music, dance and drama learners broaden their awareness and understanding of social, historical, and cultural diversity which provide many opportunities for personal and social development. Through music dance and drama the learners share an emotion and that sharing connects them with each other.

1.2.3. Competences

Competence is defined as the ability to ability to perform a particular task successfully, resulting from having gained an appropriate combination of knowledge, skills and attitudes. Basic competencies are addressed in the stated broad subject competencies and in objectives highlighted year on year basis and in each of units of learning. The generic competencies, basic competencies that must be emphasized and reflected in the learning process are briefly described below and teachers will ensure that learners are exposed to tasks that help the learners acquire the skills.

❖ Generic competences

Critical and problem solving skills: the acquisition of such skills will help learners to think imaginatively, innovatively and broadly to evaluate and find solutions to problems encountered in all situations.

Creativity and innovation: the acquisition of such skills will help learners to take initiatives and use imagination beyond knowledge provided to generate new ideas and construct new concepts.

Research: This will help learners to find answers to questions based on existing information and concepts and use it explain phenomena from gathered information.

Communication in official languages: Teachers, irrespective of being language teachers will ensure the proper use of the language of instruction by learners. The teachers should communicate clearly and confidently and convey ideas effectively through spoken and written by applying appropriate language and relevant vocabulary.

Cooperation, interpersonal management and life skills: This will help the learner to cooperate as a team in whatever task assigned and to practice positive ethical moral values and while respecting rights, feelings and views of others. Perform practical activities related to environmental conservation and protection. Advocate for personal, family and community health, hygiene and nutrition and responding creatively to a variety of challenges encountered in life.

Lifelong learning: The acquisition of such skills will help learners to update knowledge and skills with minimum external support. The learners will be able to cope with evolution of knowledge advances for personal fulfillment in areas that are relevant to their improvement and development.

❖ **Broad Music, Dance and Drama Competences at the end of Ordinary level**

During the learning process, the learner should be able to:

- Gain knowledge and understanding of theory of music
- Gain knowledge and understanding of different styles of songs
- Perform musical notes and songs
- Gain knowledge of the characteristics of traditional and modern musical instruments and their use
- Use some of musical instruments to accompany songs
- Compose their own sketches and short plays to be performed
- Demonstrates knowledge and skills of melody writing.

❖ **Music and developing competences**

The national policy documents basing on national aspirations identify some basic competencies alongside the generic competencies that will develop higher order thinking skills and which will help subject learning and application of what has

been learnt in real life situation. These generic competencies help learners deepen their understanding of music in a range of situations. As learners develop these generic competencies they also acquire the set of skills which will help them to be perfect for the world of work. The generic competencies are also vital for enabling learners to become life-long learners who can adapt to our fast-changing world and the uncertain future.

This will be achieved through learner group work and cooperative learning of creative performance which in turn will promote interpersonal relations and teamwork. The manipulation of different musical instruments during class exercises and undertaking of project work by learners will involve analytical and problem solving skills directed towards innovation, creativity and research activities by learners.

2. PEDAGOGICAL APPROACHES

Music, dance and drama require the integration of theory and practice, the former being proved by the latter. Therefore, it is necessary to provide learners with many practical exercises. The teacher should make sure that the learner is able to put into practice what he/she has previously learnt.

Learners learn best when they are actively involved in the learning process through a high degree of participation, contribution, and production. At the same time, each learner is an individual with their own needs, pace of learning, experiences and abilities. Teaching strategies must therefore be varied but flexible within well-structured sequences of lessons: learner-centered education does not mean that the teacher no longer has responsibility for seeing that learning takes place; his/her role as a facilitator is of a great importance.

2.1. Role of the learner

The activities of the learner are indicated in each learning unit which reflects appropriate engagement of the learner in the learning process. The teaching learning processes will be tailored towards creating a learner friendly environment basing on the capabilities, needs, experience and interests of the learner. The learning activities will be organized in a way that encourages learners to construct the knowledge (minds on and hands on activities) either individually or in groups in an active way. The learners should participate in suggesting on how to solve challenging situations exposed to them.

Learners work on one Competence at a time in form of concrete unit with specific learning outcomes broken down into knowledge, skills and attitude. In practical lessons, learners will sing alone or in groups with or without (a) musical instrument(s) as (an) accompaniment. Learners should use textbooks of songs and other resources for the purpose of learning. They should also strive to master the content of the unit provided by the syllabus to become not only good singers but also valuable people in the society.

2.2. Role of the teacher

The change from a knowledge-based to a Competence-based curriculum is about transforming learning, ensuring that learning is deep, enjoyable and habit-forming. The teacher ought to shift from the traditional method of instruction but rather plays the role of a facilitator in order to value learners' individual needs and expectations. The teacher must identify the needs of the learners, the nature of the learning to be done, and the means to shape learning experiences accordingly. The teacher's roles are to organize the learners in the classroom or outside and engage them through participatory and interactive methods through the learning processes as individuals, in pairs or in groups. This ensures that the learning is personalized, active, participative and co-operative. The teacher will design and introduce the tasks to the class to perform or for immediate discussion. The teacher has to guide learners in the selection of appropriate songs to be performed.

2.3. Special needs education and inclusive approach

All Rwandans have the right to access education regardless of their different needs. The underpinnings of this provision would naturally hold that all citizens benefit from the same menu of educational programs. The possibility of this assumption is the focus of special needs education. The critical issue is that we have persons/ learners who are totally different in their ways of living and learning as opposed to the majority. The difference can either be emotional, physical, sensory and intellectual learning challenged traditionally known as mental retardation.

These learners equally have the right to benefit from the free and compulsory basic education in the nearby ordinary/mainstream schools. Therefore, the schools' role is to enrol them and also set strategies to provide relevant education to them. The teacher therefore is requested to consider each learner's needs during teaching and learning process. Assessment strategies and conditions should also be standardised to the needs of these learners. Detailed guidance for each category of learners with special education needs is provided for in the guidance for teachers.

3. ASSESSMENT APPROACH

Assessment is central to the effective teaching and learning of music, dance and drama. It encompasses the many and varied situations in which the teacher observes the child's participation in musical activity and in the application of knowledge, skills and understanding. Such opportunities for assessment arise when the child composes something new, plays an instrument or sings, listens to live or recorded music, and shares responses and ideas in a class discussion. Opportunities for assessing a learner's progress are built into each unit. The learning competences are graded at an appropriate level. The assessments are used to review progress and check whether the learner is ready to move on to the next activity or need more support or challenge. Assessment in music, dance and drama will focus on performance without neglecting the theory part of it.

3.1. Types of assessment

3.1.1. Formative and continuous assessment (Assessment for learning)

Formative assessment is an assessment in which information is gathered for instruction purposes. Usually the assessment is based on a relatively small body of information. Teacher might ask questions, use observation or give a written test. Responses tell the teacher whether learners are ready to move on or whether learners need more instruction. A teacher might conduct formative assessments by asking open-ended questions and watching to see who responds and who does not. The formative assessment will be in aural, practical and theory.

In music theory, the learners will show the ability to know and understand basic music concepts and their different uses.

In the listening and responding, assessment will link an exploring sounds and listening and responding to music by addressing the range of responses the learner makes to music. These include the use of vocal sounds, words, large or small movements and expressions, to interpret musical elements. The development of sensitivity and openness towards music in various genres and styles, from different periods, cultures may be observed as the learner expresses his/her emotional reaction to music.

During the process of performing, involving song singing and playing instruments, the learner will exhibit the skills and commitment required to demonstrate a sense of pulse, imitate simple rhythms and sing or play simple melodies.

Assessment in *composing* will examine the process, i.e. the efforts of the learner to illustrate new musical ideas by improvising, composing and arranging sounds, alone or with others, in ways that involve imagination and originality. Here, the learners will compose using melody without musical notations first, and then compose using musical notations. They will also dance matching respecting the rhythms.

Role-play/ drama: Learners act different situations, express their feelings through actions, speech, observations and drawing conclusions.

3.1.2. Summative assessment (assessment of learning)

When assessment is used to record a judgment of a competence or performance of the learner, it serves a summative purpose. Summative assessment gives a picture of a learner's competence or progress at any specific moment. The main purpose of summative assessment is to evaluate whether learning objectives have been achieved and to use the results for the ranking or grading of learners, for deciding on progression, for selection into the next level of education and for certification. This assessment should have an integrative aspect whereby a student must be able to show mastery of all competencies.

It is applied usually after a period of training and verifies whether or not learners have mastered the content of the subject.

Thus, at the end of each term and each level the teacher will evaluate:

- The overall quality in the execution of a familiar or unfamiliar songs
- The sol-fa in different scales
- Accompanying a song with the key board/piano instrument, the flute
- Composing and performing sketches and scene-plays in different languages

At the end of Ordinary level, the examination will cover the whole content of this syllabus.

3.2. Record keeping

This is gathering facts and evidence from assessment instruments and using them to judge the student's performance by assigning an indicator against the set criteria or standard. Whatever assessment procedures used shall generate data in the form of scores which will be carefully recorded and stored in a portfolio because they will contribute for remedial actions, for alternative instructional strategy and feed back to the learner and to the parents to check the learning progress and to advise accordingly or to the final assessment of the students.

This portfolio is a folder (or binder or even a digital collection) containing the student's work as well as the student's evaluation of the strengths and weaknesses of the work. Portfolios reflect not only work produced (such as papers and assignments), but also it is a record of the activities undertaken over time as part of student learning.

3.3. Item writing in summative assessment

Before writing a question paper, a plan or specification of what is to be tested or examined must be developed that shows the units or topics to be tested, the number of questions in each level of Bloom's taxonomy and the marks allocation for each question. In a Competence-based curriculum, questions from higher levels of Bloom's taxonomy should be given more weight than those from the knowledge and comprehension level.

Before developing a question paper, the item writer must ensure that the test or examination questions are tailored towards Competence-based assessment by doing the following:

- Identify topic areas to be tested on from the subject syllabus.
- Outline the subject-matter content to be considered as the basis for the test.
- Identify learning outcomes to be measured by the test.
- Prepare a table of specifications.
- Ensure that the verbs used in the formulation of questions do not require memorization or recall answers only but test for broad competencies as stated in the syllabus.

Structure and format of the examination

There will be one paper in the Music Dance and Drama subject at ordinary level. This paper is practical. Time will depend on the paper's items and should be 3 hours. In practical skills, the paper consists to compose music from different topic areas of the syllabus.

3.4. Reporting to parents

The wider range of learning in the new curriculum means that it is necessary to think again about how to share learners' progress with parents. A single mark is not sufficient to convey the different expectations of learning which are in the learning objectives. The most helpful reporting is to share what students are doing well and where they need to improve.

4. RESOURCES

4.1. Material resources

Learning is best achieved by doing. To achieve this, appropriate instructional materials should be availed. Some of these materials should be located and collected from the environment. Alternative instructional materials should be prepared for learners with special needs who may not benefit from the commonly used ones. For instance, a learner with hearing impairment (moderate and severe) may not benefit from the radio but percussion instruments can work better for him/her.

- string Instruments: *the guitar*
- percussion instruments: drum (*ingoma*)
- wind instruments: *flute, trumpet,*
- the musical keyboard/ piano
- books of songs, audiovisual songs in different languages
- collections of songs
- music dictionary
- teacher's guide
- Learner's manuals
- Ruler , rubber and pencils
- Audiovisual devices

4.2. Human resources

The effective implementation of this syllabus needs a joint collaboration of educators at all levels. Given the material requirements, teachers are expected to accomplish their noble role as stated above. Teachers need also to be sensitive to children's musical development and to what children are trying to achieve musically. On the other hand, the school head teacher and dean of studies are requested to follow-up and assess the teaching and learning of this subject due to its important contribution to the profile, future careers and lives of learners as well as the society. They can also encourage the morning parades during which the learners march singing before the morning or/and after noon classes.

The school should collaborate with local citizens who are talented in playing Rwandan traditional musical instruments and/or performing *intore* dance so that they can help in teaching how to play traditional musical instruments and *intore* performance.

Skills required for the teacher of this subject:

- ✓ Engage pupils
- ✓ Use multiple assessment methods
- ✓ Adjust instructions
- ✓ Creativity and innovation
- ✓ Has strong content knowledge
- ✓ Good classroom management
- ✓ Good communicator
- ✓ Passion for children and teaching

5. SYLLABUS UNITS

5.1. Presentation of the Structure of the syllabus units

Music subject taught and learned in Ordinary level (S1-S3) is an elective subject. At every grade, the syllabus is structured in Topic Areas, sub-topic Areas where applicable and then further broken down into Units. The units have the following elements:

1. Unit is aligned with the Number of Lessons.
2. Each Unit has a Key Unit Competence whose achievement is pursued by all teaching and learning activities undertaken by both the teacher and the learners.
3. Each Unit Key Competence is broken into three types of Learning Objectives as follows:
 - a. *Type I*: Learning Objectives relating to Knowledge and Understanding (*Type I* Learning Objectives are also known as Lower Order Thinking Skills or LOTS)
 - b. *-Type II and Type III*: These Learning Objectives relate to acquisition of skills, Attitudes and Values (*Type II* and *Type III* Learning Objectives are also known as Higher Order Thinking Skills or HOTS) – These Learning Objectives are actually considered to be the ones targeted by the present reviewed curriculum.
4. Each Unit has a Content which indicates the scope of coverage of what a teacher should teach and learner should line in line with stated learning objectives
5. Each Unit suggests Learning Activities that are expected to engage learners in an interactive learning process as much as possible (learner-centered and participatory approach).
6. Finally, each Unit is linked to Other Subjects, its Assessment Criteria and the Materials (or Resources) that are expected to be used in teaching and learning process.

In all, the syllabus of Music for Ordinary level has got 2 Topic Areas (music theory and performing music) and 3 Subtopic Areas (singing, dancing and composition). As for units, they are 4 in each year.

5.2. Senior One

5.2.1 Key competences at the end of Senior one

At the end of Senior one, the student will be able to:

- Sing in tune with some expression
- Sol-fa ascending and descending musical scales individually and then collectively.
- Accompany sol-fa with keyboard instruments.
- Improvise and act out role plays in Kinyarwanda
- Write musical notes on the staff.
- Compose sketches on different topics in Kinyarwanda

5.2.2. Senior One Units

TOPIC AREA: PERFORMING MUSIC		SUBTOPIC AREA: MUSIC THEORY		
MUSIC : Senior One		Unit 1: Musical language		Number of periods: 10
Key Unit Competence: Be able to sol-fa musical notes according to their pitches				
Learning Objectives				
Knowledge and Understanding	Skills	Attitudes and values	Content	Learning activities
<ul style="list-style-type: none"> - Know the shapes and values of musical notes - Identify the pitch of the musical notes on the staff - Know how to convert notes into other notes 	<ul style="list-style-type: none"> - Describe musical notes on a musical staff - Practice musical notes 	<ul style="list-style-type: none"> - Develop a spirit of patience, endurance and orderliness - Appreciate the methods used to place musical notes on the staff 	<ul style="list-style-type: none"> - Musical staff - Musical notes - Duration of the notes 	<ul style="list-style-type: none"> - Individually, draw a musical staff; place on it a treble clef and the musical notes. - Name musical notes one by one - One by one and then in groups sol-fa and compare the values of the musical notes (semibreve, minim and crotchet)
Link to other subjects: Shapes in Fine arts, notion of sound in Science and Elementary Technologies				
Assessment criteria: Students are able to place musical notes on the staff and sol-fa correctly				
Material: Music manual, tuning folk, keyboard.				

TOPIC AREA: PERFORMING MUSIC		SUBTOPIC AREA: SINGING		
MUSIC : Senior One		Unit 2: Sol-fa respecting simple time signatures	Number of periods: 12	
Key Unit Competence: Be able to sol-fa according to their pitches and time signature				
Learning Objectives				
Knowledge and Understanding	Skills	Attitudes and values	Content	Learning activities
<ul style="list-style-type: none"> - Know shapes and values of musical notes - Know simple time signatures - Identify pitches of the musical notes on the staff - Know how to convert notes into other notes 	<ul style="list-style-type: none"> - Describe musical notes and rests on a musical staff - Practice musical notes 	<ul style="list-style-type: none"> - Appreciate the test of music - Love of musical pitch variation 	<ul style="list-style-type: none"> - Ledger lines - Measure or bar - Bar lines - Simple Time signatures: <ul style="list-style-type: none"> Two fourth: $\frac{2}{4}$ Three fourth: $\frac{3}{4}$ Four fourth: $\frac{4}{4}$ - Musical rests - Beats 	<ul style="list-style-type: none"> - Individually, draw a musical staff, then place on it a treble clef, a simple time signature, the musical notes and bar lines. - Individually or in groups students sol-fa musical notes according to the time signatures and notes values (duration). - Mix notes and rests on the staff individually - One by one then in small groups, Sol-fa according to the value of notes and rests.
Link to other subjects: Shapes in Fine arts, Geometry in Mathematics, notion of sound in Science and Elementary Technologies, order and body fitness in Physical education				
Assessment criteria: Students are able to place musical notes on the staff and sol-fa correctly according to their pitches and time signatures				
Material: Music manual, tuning folk, keyboard				

TOPIC AREA: PERFORMING DRAMA		SUBTOPIC AREA: COMPOSITION AND ACTING		
MUSIC : Senior One	Unit 3: Introduction to drama		Number of periods: 12	
Key Unit Competence: Be able to describe the different types of drama				
Learning Objectives				
Knowledge and Understanding	Skills	Attitudes and values	Content	Learning activities
<ul style="list-style-type: none"> - Know concepts used in drama - Distinguish different types of drama - Know the different participants in dramatic presentations 	<ul style="list-style-type: none"> - Research the concepts used in drama to create a play so that students can perform the roles - Observe performances to develop the ability to critique 	<ul style="list-style-type: none"> - Appreciate drama as a means of expression - Show respect for the performance of the plays 	<ul style="list-style-type: none"> - Types of drama: tragedy, comedy and tragicomedy - Elements of drama: plot, theme, characters and spectacle - Staging in drama 	<ul style="list-style-type: none"> - Ask students to present any play in group so that the different types drama can be highlighted - Describe the played sketch - Discuss the structure of drama - Discuss different participants in a dramatic actions presentations
Link to other subjects: develop body fitness in physical education,				
Assessment criteria: Students are able to describe the different types of drama				
Material : Books of sketches, Collection of plays, DVD, CD				

TOPIC AREA: PERFORMING DRAMA		SUBTOPIC AREA: COMPOSITION AND ACTING		
MUSIC : Senior One		Unit 4: Composing and performing sketches in Kinyarwanda		Number of periods: 6
Key Unit Competence: Be able to compose and perform a sketch in Kinyarwanda with the emotions				
Learning Objectives			Content	Learning activities
Knowledge and Understanding	Skills	Attitudes and values		
<ul style="list-style-type: none"> - Know the structure of the sketch - Understand the difference between sketch and a story 	<ul style="list-style-type: none"> - Convert a story into a sketch - Act out the sketch before an audience 	<ul style="list-style-type: none"> - Develop a sense of creativity and awareness - Increase Self- confidence and awareness - Shape determination and decision making - Deepen test of drama - Develop friendliness and respect - Self-control 	<ul style="list-style-type: none"> - Compose sketches relating to different topics: Love, Faith, Education, Peace building, Drug abuse, Sexuality, Alcoholism and delinquency juvenile 	<ul style="list-style-type: none"> - Write sketch in small groups - Choose the role in the sketch in groups - Rehearsing - Act out the sketch before an audience
Link to other subjects: gain of new vocabulary in languages, self control in Citizenship and Social Studies, body fitness in Physical education,				
Assessment criteria: Are the students able to compose and perform a sketch in Kinyarwanda with emotional expression?				
Material : Books of story, Collection of sketches, films, DVD, CD				

5.3. Senior Two

5.3.1. Key Competences of Senior two

At the end of Senior two, the student will be able to:

- Sing short lyric songs in sol-fa.
- Perform Solo.
- Accompany singing and dancing with keyboard and string instruments (guitar, etc.) in group.
- Improvise a range of situations and act out their own sketches
- Write musical notes on grand staff and then perform in groups.
- Compose sketches on different topics to be performed in different languages.
- Analyze compositions, making judgments and expressing personal opinions.

5.3.2. Senior two Units

TOPIC AREA: PERFORMING MUSIC		SUBTOPIC AREA: SINGING		
MUSIC : Senior Two		Unit 1: Intervals		Number of periods: 12
Key Unit Competence: Be able to sol-fa notes respecting their intervals				
Learning Objectives			Content	Learning activities
Knowledge and Understanding	Skills	Attitudes and values		
<ul style="list-style-type: none"> - Know the meaning and importance of intervals in music - Identify how to differentiate intervals 	<ul style="list-style-type: none"> - Listening attentively to note pitches - Sol-fa musical notes respecting their interval 	<ul style="list-style-type: none"> - Develop a spirit of patience, endurance and orderliness - Appreciate how musical intervals can be used creatively in music 	<ul style="list-style-type: none"> - Simple musical intervals: unison, second, third, fourth, fifth, sixth, seventh, and octave 	<ul style="list-style-type: none"> - Discuss the intervals in groups - Listing the intervals one by one - Draw treble staff one by one - Individually Place the 8 notes on the treble staff according to their intervals - Sol-fa notes in their respective intervals one by one then in groups
Link to other subjects: <i>lines of staff in geometry, cardinal numbers in mathematics</i>				
Assessment criteria: <i>Are students able to sol-fa in different intervals</i>				
Material : <i>Musical manuals, musical keyboard, tuning folk</i>				

TOPIC AREA: Performing music		SUBTOPIC AREA: Singing		
MUSIC : Senior Two		Unit 2: Alteration signs		Number of periods: 12
Key Unit Competence: Be able to sol-fa respecting alteration signs				
Learning Objectives			Content	Learning activities
Knowledge and Understanding	Skills	Attitudes and values		
<ul style="list-style-type: none"> - Compare a tone and semitone - Know different accidentals - Identify the roles of accidentals in music 	<ul style="list-style-type: none"> - Sol-fa respecting tones and semitones - Listening attentively to altered notes - Sol-fa respecting the accidentals 	<ul style="list-style-type: none"> - Sharpen the spirit of endurance and patience - Develop attentiveness - Appreciate how musical notes can be altered using the accidentals - Appreciate the use of major and minor scales 	<ul style="list-style-type: none"> - Tones and semitones - Accidental : the sharp (#), flat (b), and natural (̄) - Key and key signatures - G major scale and F major scale 	<ul style="list-style-type: none"> - Discuss tone and semi-tone in groups - Discuss sharp, flat and natural - Sol-fa the notes respecting the accidentals individually and then in groups - Discuss the key and key signatures - Individually draw a musical staff and place a sharp or a flat as a key signature - Individually and then in groups sol-fa the notes respecting the key signatures
Link to other subjects: Fixing counting, ordering and organization (sequence).				
Assessment criteria: Are the students able to correctly use the alteration signs in sol-faing				
Material: Musical Manuals, Musical Keyboard, Tuning folk				

TOPIC AREA: PERFORMING MUSIC		SUBTOPIC AREA: SINGING		
MUSIC : Senior Two		Unit 3: Sol-fa short score	Number of periods: 12	
Key Unit Competence: Be able to sol-fa short songs				
Learning Objectives			Content	Learning activities
Knowledge and Understanding	Skills	Attitudes and values		
<ul style="list-style-type: none"> - Know to sol-fa a range of songs 	<ul style="list-style-type: none"> - Performing the song to an audience - Teach the songs to the peers - Create a short song to demonstrate the use sol-fa 	<ul style="list-style-type: none"> - Enjoy singing with others in public - Increase sense of initiative - Manifest the self control - Discover own potentials 	Songs relating to different topics: <ul style="list-style-type: none"> - Domestic violence - Poverty reduction - Saving (money, time) - Good relationship - Unity and reconciliation - Religion 	<ul style="list-style-type: none"> - In groups, students are given a score to sol-fa. - Individually and as group the student perform sol-fa to the class. - Once the sol-fa is mastered, students match the lyrics with a sol-fa, memorize and practice the song so that they may perform to the class.
Link to other subjects: <i>gain of new vocabulary in languages; be aware of economic issues in Entrepreneurship and Economics</i>				
Assessment criteria: <i>Check whether students are able to sol-fa and perform short songs.</i>				
Material: <i>musical manuals, keyboard, tuning folk</i>				

TOPIC AREA: PERFORMING DRAMA		SUBTOPIC AREA: COMPOSITION AND ACTING		
MUSIC : Senior Two	Unit 4: Composing and perform sketches in English or French		Number of periods: 12	
Key Unit Competence: Be able to compose and perform sketches in English or French				
Learning Objectives			Content	Learning activities
Knowledge and Understanding	Skills	Attitudes and values		
<ul style="list-style-type: none"> - Know the structure of a sketch - Know how to differentiate a sketch from a story 	<ul style="list-style-type: none"> - Convert a story into a sketch - Imitate the characters according to the story - Compose a sketch - Act out a sketch before an audience 	<ul style="list-style-type: none"> - Demonstrate sense of creativity - Strengthen self-awareness and self-confidence - Deepen determination and decision making - Initiate taste of drama - Develop friendliness, self control, sense of responsibility, hard working 	Compose sketches on: <ul style="list-style-type: none"> - love, fidelity, - drug abuse, alcoholism, - juvenile delinquency, - peace building. 	<ul style="list-style-type: none"> - Divide class into small groups - Write a sketch group by group - Choose a role in the sketch - Rehearse the sketch in groups - Act out the sketch before the audience
Link to other subjects: <i>gain of new vocabulary in languages, body fitness in physical education</i>				
Assessment criteria: <i>Are students able to compose and perform sketches in English or French</i>				
Material : <i>musical manuals, keyboard, tuning folk</i>				

5.4. Senior Three

5.4.1. Key Competences at the end of Senior three

At the end of Senior three, the student will be able to:

- Sing long songs in groups with accompaniment.
- Accompany more complex singing and dancing in group with different musical instruments.
- Stage and present a short, clear and coherent performance for an audience
- Compose a song with musical notation and perform it.
- Compose a one or two scene-play to be performed in different languages.
- Analyze technical aspects of drama and music
- Make judgments and express considered opinions on his/her own work and others'.

TOPIC AREA: PERFORMING MUSIC		SUBTOPIC AREA: SINGING		
MUSIC : Senior Three		Unit 1: Musical Scales	Number of periods: 12	
Key Unit Competence: Be able to sol-fa musical scales				
Learning Objectives			Content	Learning activities
Knowledge and Understanding	Skills	Attitudes and values		
<ul style="list-style-type: none"> - Compare diatonic and chromatic scales - Classify musical scales 	<ul style="list-style-type: none"> - Sol-fa notes in major and minor scales - Contrast major scale and minor scale - Reading and understanding musical notation - Creating music by writing musical notations - Mastering the musical scale - Researching musical notation in order to transpose pieces of music or songs - Explain major and minor scale 	<ul style="list-style-type: none"> - Appreciate the musical Scale as a tool for writing music - Develop a spirit of patience, endurance and orderliness - Enjoy singing with other in public 	<ul style="list-style-type: none"> - Diatonic and chromatic scales - Major and minor scales - Transposition 	<ul style="list-style-type: none"> - In groups, discuss the characteristics of diatonic and chromatic scales - Individually, sol-fa notes in C scale insisting on the 6th note (A) - Individually and the in groups, ascend and descend the A scale - Discover the difference between major and minor - Discuss major scale and their minor relatives - Individually and the in groups, sol-fa major and minor scales
Link to other subjects: Develop acoustic in Physics				
Assessment criteria: students are able to accurately sol-fa in different musical scales				
Material : Musical manuals, keyboard, tuning fork				

TOPIC AREA: PERFORMING MUSIC		SUBTOPIC AREA: SINGING		
MUSIC : Senior Three		Unit 2: Compound time Signatures		Number of periods: 12
Key Unit Competence: Be able to sol-fa notes according to their pitches and values (duration)				
Learning Objectives			Content	Learning activities
Knowledge and Understanding	Skills	Attitudes and values		
<ul style="list-style-type: none"> - Know shapes and values of musical notes - Know compound time signatures - Identify pitches of musical notes on the staff - Understand how to change value (duration) of a note using dotted note and dotted rest. 	<ul style="list-style-type: none"> - Write dotted notes on the staff - Sol-fa scores in different time signatures ($\frac{3}{8}$), ($\frac{6}{8}$), ($\frac{9}{8}$) and ($\frac{12}{8}$) - Research different time signatures and understand their impact on the pace of music - Evaluate the use of dotted notes, dotted rests, quavers and semiquavers in musical notation 	<ul style="list-style-type: none"> - Increase self-confidence, self-control and self-esteem - Appreciate the use of time signatures in music performance. 	<ul style="list-style-type: none"> - Three eight ($\frac{3}{8}$) - Six eight time signature ($\frac{6}{8}$) - Nine eight time signature ($\frac{9}{8}$) - Twelve eight time signature ($\frac{12}{8}$) - Dotted notes and dotted rest - Quavers and semiquavers - Syncopation 	<ul style="list-style-type: none"> - Individually, draw a musical staff, place a treble clef, the compound time signatures, the musical notes and bar lines. - In group students sol-fa using different compound time signatures in songs. - Groups are given the scores then they discuss the dotted notes, dotted rests, quavers & semiquavers - Sol-fa musical notes according to their values (duration). - The students match lyrics with the sol-fa
Link to other subjects: Shapes in Fine arts, fractions in Mathematics, notion of sound in Science and Elementary Technologies				
Assessment criteria: Students are able to sol-fa dotted notes according their pitches, measures and values				
Material: Books of songs, musical manuals, keyboard, tuning folk				

TOPIC AREA: Performing music		SUBTOPIC AREA: Singing		
MUSIC : Senior Three		Unit 3: Chords, dynamics and tempo		Number of periods: 12
Key Unit Competence: Be able to compose songs in major and minor chords and sing them respecting dynamics and tempos				
Learning Objectives			Content	Learning activities
Knowledge and Understanding	Skills	Attitudes and values		
<ul style="list-style-type: none"> - Identify major and minor chords - Know the use of dynamics and tempo in music performance - Understand the use of largo, presto, moderato and legato as tempo changes - Recall crescendo and decrescendo and its effect in music 	<ul style="list-style-type: none"> - Sing major and minor triads - Sol-fa notes in major and minor scales - Listening attentively to the switching from major to minor scales and vice versa - Sing respecting dynamics and tempo - Compose songs using major and minor chords - Compose songs with musical notations 	<ul style="list-style-type: none"> - Appreciate the use of dynamics and tempo in music - Enjoy singing with others in public 	<ul style="list-style-type: none"> - The triads - The perfect major and minor chords - Dynamics and tempo 	<ul style="list-style-type: none"> - Individually then in group, sing the triads (C-E-G) in C major scale. - Discover the levels of sang notes. - In group discuss a perfect chord and sing the triads (A-C-E) in A minor scale. - Discover the levels of notes sang in groups. - In groups the students compare major and minor chords. - Individually then in groups the students sol-fa the scores in major and minor chords - Compose songs in major and minor chords - Sing the songs respecting dynamics and tempo one by a one, in small groups then as a class
Link to other subjects: <i>master of meter in poetry as a genre of literature and body fitness in physical education</i>				
Assessment criteria: <i>Are the students are able to compose a song in major and minor chords and sing them respecting dynamics and tempos</i>				
Material : <i>Books of songs, musical manuals, keyboard, tuning folk</i>				

TOPIC AREA: PERFORMING DRAMA		SUBTOPIC AREA: COMPOSING AND ACTING		
MUSIC : Senior Three		Unit 4: Compose and perform a short play in different languages		Number of lessons: 12
Key Unit Competence: Be able to compose and perform a play in Kinyarwanda, English or French				
Learning Objectives			Content	Learning activities
Knowledge and Understanding	Skills	Attitudes and values		
<ul style="list-style-type: none"> - Know the structure of the play - Differentiate a sketch from a play - Know how to convert a story into a play 	<ul style="list-style-type: none"> - Imitate the characters according to the story - Compose and perform a play in Kinyarwanda, English or French before an audience 	<ul style="list-style-type: none"> - Demonstrate sense of creativity - Strengthen self-awareness and self-confidence 	<ul style="list-style-type: none"> - Structure of a play - Roles and characters - Props and scenery - Compose a short play on a topic of choice 	<ul style="list-style-type: none"> - As a class watch a video of a short play and discuss actors and their roles in the play - In groups discuss the structure, characters and characterizations of a play - In group compose a one or two scene-play. Discuss and present the play to the group. - Identify all the roles and rehears the play so that it can be performed before an audience.
Link to other subjects: <i>gain of new vocabulary in languages, body fitness in physical education</i>				
Assessment criteria: <i>Students are able to compose and perform a play in Kinyarwanda, English or French</i>				
Material : <i>Collection of stories and play, films, computers</i>				

6. REFERENCES

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7. APPENDIX

Subjects and weekly time allocation for Ordinary level (S1 to S3)

Core subjects	Weight (%)	Number of Periods per week (1 period = 40 min.)		
		S1	S2	S3
1. English	11	5	5	5
2. Kinyarwanda	7	3	3	3
3. Mathematics	13	6	6	6
4. Physics	9	4	4	4
5. Chemistry	9	4	4	4
6. Biology and Health Sciences	9	4	4	4
7. ICT	4	2	2	2
8. History and Citizenship	7	3	3	3
9. Geography and Environment	7	3	3	3
10. Entrepreneurship	4	2	2	2
11. French	4	2	2	2
12. Kiswahili	4	2	2	2
13. Literature in English	2	1	1	1
Sub Total		41 periods	41 periods	41 periods
II. Elective subjects: Schools can choose 1 subject				
Religion and Ethics	4	2	2	2
Music, Dance and Drama	4	2	2	2
Fine arts and Crafts	4	2	2	2

Home Sciences	4	2	2	2
Farming (Agriculture and Animal husbandry)	4	2	2	2
III. Co-curricular activities (Compulsory)				
Physical Education and Sports	2	1	1	1
Library and Clubs	2	1	1	1
Total number of periods per week	100	45	45	45
Total number of contact hours per week		30	30	30
Total number of hours per year (39 weeks)		1170	1170	1170