

Malaysian Independent Chinese Secondary Schools

## **Junior Middle Level**

# **Curriculum Standards Performing Arts and Living**

Compiled by:

Unified Curriculum Committee of  
Malaysian Independent Chinese Secondary School  
Working Committee

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## 1. Preface

In 2018, the motto “Enjoy teaching, love learning—empower children to attain achievement” was raised as the education reform vision in the *MICSS Education Blueprint*; it literally translates independent Chinese secondary schools are paradises where teachers enjoy teaching and students love learning. Each and every student who steps into any one independent Chinese secondary school will grow healthily and learn actively; the MICSS education prepares them to find a foothold domestically and brave the world lying ahead as it helps them to achieve in future. Within this vision, the main objectives of the MICSS education reform are as follows: Every student is given the leeway to develop holistically and individually under the umbrella of Morality, Intelligence, Physical Health, Teamwork and Aesthetics, inter alia. They will eventually realise the importance of life-long learning, constant self-improvement, risk taking, innovation, ever-readiness, self-confidence and teamwork in life. That said, they are able to attain personal happiness and willing to strive for harmony, prosperity, advancement, freedom and equality for their family, ethnic group, society and country and contribute themselves successively. Aiming to implement and put the vision and objectives raised in the *MICSS Education Blueprint* in place, the Unified Curriculum Committee forwarded the *MICSS Main Curriculum Standard* (simply put as the *Main Standard*) to concretely push the reform and development of the MICSS Curriculum forward.

The ultimate goal of the MICSS curricular reform is the production of “life-long learners” and thus it endeavours to improve subject curriculums to provide cross subject and interdisciplinary learning opportunities. These are to nurture self-activated learning, collaborative learning and the ability to participate in the society naturally. The curriculum standard of each subject is designed amenable to the principles and direction set forth in the *Main Standard* to pursue the command of basic notions, objectives, competences, curricular planning and contents of the subjects, let alone pedagogical approaches and assessment recommendations. In terms of curricular practice, there will be allowances for flexibility and options targeting to encourage group learning, task-based learning, inquiry-based learning, etc; while in matter of the assessment for learning effectiveness, multiple assessment for the development of multiple intelligences is adapted. As such, the design and formulation of each and every subject must correspond to both the vision of the *MICSS Education Blueprint* and the recommendations of the *Main Standard* to break new ground for subject advancement.

## 2. Aims

MICSS education is a sustainable education industry; other than the dissemination of Chinese culture, it also ensures every student in MICSS to develop holistically in terms of morality, intelligence, physical health, teamwork and aesthetics. The students are expected to sustain life-long learning and to strive unremittingly for self-improvement as well as being inquiry oriented, innovative, daring in response to unpredictable change, confident, and willing to work as a team. In this way, the students are capable of achieving their personal happiness, and willing to strive relentlessly for the harmony, prosperity, advancement, freedom and equality of their family, ethnic group, society and country to contribute successively.<sup>1</sup>

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<sup>1</sup> Dong Zong (2018), *Malaysian Independent Chinese Secondary Schools Education Blueprint*. Kajang: United Chinese School Committees' Association

## 2.1. Junior Level Curricular Objectives

- a. To build up students' foundation on morality, intelligence, physical health, teamwork and aesthetics and to develop their capabilities complying with their own personality in balance based on these basics;
- b. To nurture and train students on the capabilities and habits of learning how to learn, read and think to prepare for self-directed learning/active learning);
- c. To ensure students to reach the basic level in knowledge, capability and attitude and further arouse their potentials for distinctive achievements;
- d. To build up students' proactiveness and positive value towards living and life; and
- e. To mould an environment for students to know about the languages, cultures and religions, etc. of the ethnic groups in the country so as to lead students to respect pluralistic culture, recognise reality of the country thus to open up global eyesight.

## 2.2. Senior Level Curricular Objectives

- a. To suitably build up students' foundation on morality, intelligence, physical health, teamwork and aesthetics to get ready for their prospective work, career, learning and living;
- b. To establish students' foundation on self-directed learning to further build up their capabilities on learning eagerness, individual thinking, critical thinking and innovation;
- c. To nurture students with the will to seek excellence and be altruistic thus to create the prerequisites for more happiness for oneself, community, country and humankind;
- d. To lead students to recognise themselves comprehensively and be confident and assured in the face of their society and era change;
- e. To nurture students' affordability towards their own family, ethnic group, society and country and respect multiple cultures as well as broadening their world view; and
- f. To create the opportunities for students to partake proactively in various ethnic group activities, and ensure them to be able to interact and learn in cross cultural atmosphere.

## 3. Core Competencies

This main curriculum standard (Trial Version) is forwarded based on the six core competencies<sup>2</sup> (MICSS Education Blueprint), including the three supplementary core competencies in response to the curriculum development of Malaysian Independent Chinese Secondary Schools, which totals up to nine core competencies as shown in Figure 1. Further explanation is touched on in the design of Senior Level curriculum development. The core competencies emphasise integrated elements which covers knowledge, capabilities and attitude.

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of Malaysia (Dong Zong), 49.

<sup>2</sup> Dong Zong (2018), *Malaysian Independent Chinese Secondary Schools Education Blueprint*. Kajang: United Chinese School Committees' Association of Malaysia (Dong Zong), 40-41.



**Figure 1: The Structure of Core Competencies**

The core competencies emphasise on the comprehensive competencies and capabilities which include one's learned knowledge, capability as well as attitude. Table 1 presents the core competencies and their definitions.

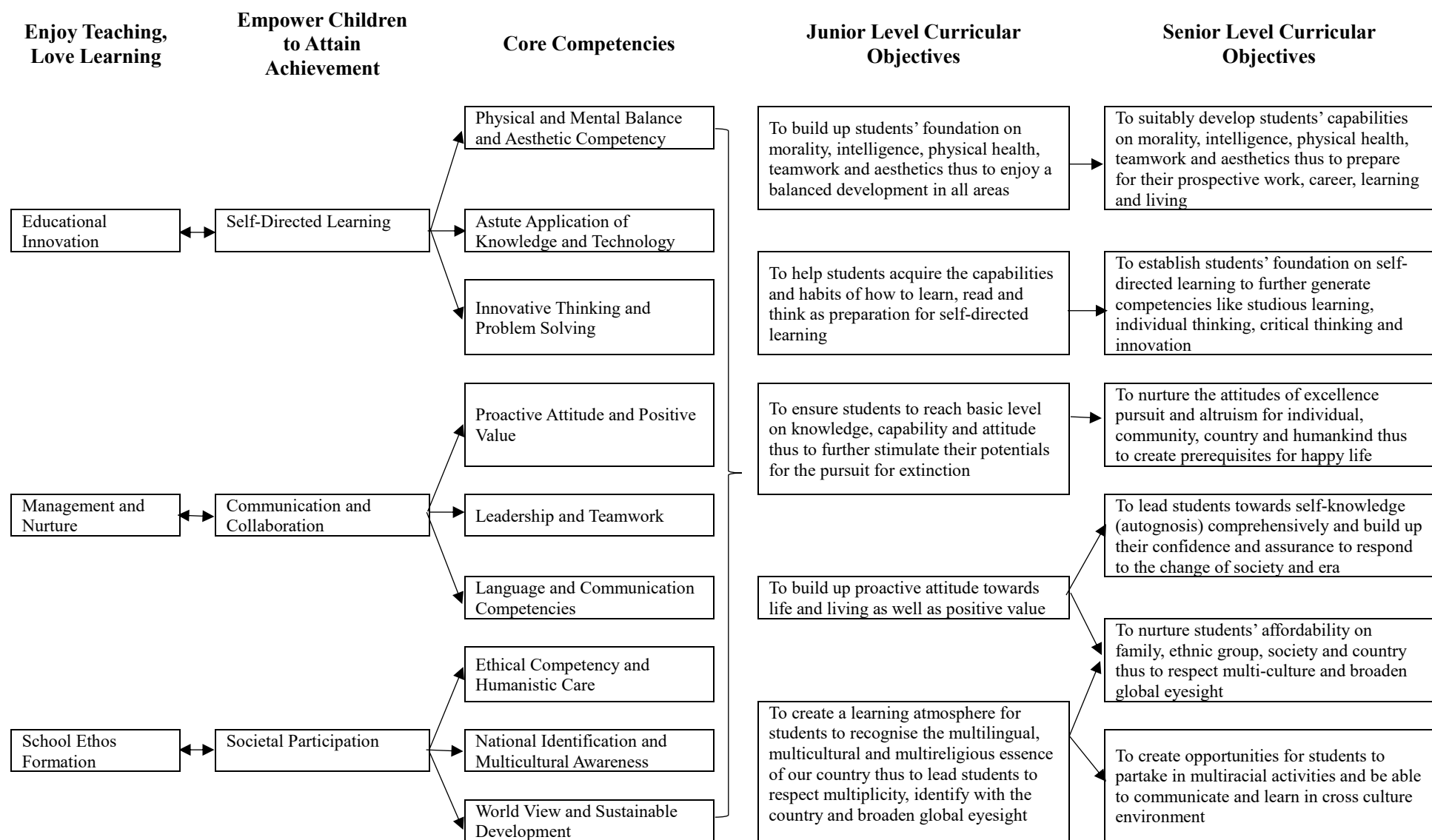
**Table 1: Core Competencies and Definitions of MICSS**

Concept	Core Competencies	Definition	Junior Middle Level	Senior Middle Level	Image of Learner
A. Self-Directed Learning	A1. Physical and Mental Balance and Aesthetic Competency	She/He possesses the capability to take care of personal mental and spiritual health and knows how to appreciate the best parts in life, and can reflect on her/his experience in learning and growing thus to adjust stages of pursuits in career development. This way, it not only benefits mental and spiritual growth but also exerts proactiveness in creating happiness for her/his own life.	She/He is well informed of personal mental and spiritual health, knows the uniqueness of aesthetics and can discover personal value in living to exert the richness and aesthetics thus to experience the meaning of life proactively.	She/He possesses the competency and is informed of the approaches to promote her/his physical and mental competencies; she/he knows how to appreciate the true goodness of people and entities, affirm personal value and realise professional pursuits, including how to enrich life by applying aesthetics in daily life, and relentlessly seek self-improvement to transcend herself/himself thus to create a happy personal life.	One who cares about herself/himself
	A2. Astute Application of Knowledge and Technology	She/He possesses literacy and numeracy and living skills as well as acquiring the three languages, core subjects like Mathematics and History, etc. She/He knows and learns knowledge of other domains, leverages Information Technology to communicate, interact and express for comprehensive development; meanwhile, she/he applies these in real life for better learning outcome thus to resolve difficulties in learning.	She/He possesses the fundamentals of knowledge and various symbols and commands the application of Information Technology to sense problems in daily life and is able to communicate, experience and practice in such circumstances.	She/He possesses the ability to make use of various symbols to express, and is literate in Information Technology and can focus on and deepen particular field of knowledge to exchange experience, express thoughts and values in innovative problem solving.	One who is knowledgeable
	A3. Innovative Thinking and Problem Solving	She/He possesses inquisitive, critical and inferential capabilities and can use her/his creativity to monitor her/his self-directed learning skills to tackle or solve problems in living and life thus to make decision in response to societal changes.	She/He possesses the capabilities of self-directed learning, inquiry-based learning, critical and inferential and innovative higher order thinking thus to use appropriate strategies to resolve and tackle daily life problems and issues.	She/He can consolidate inquiry-based learning, critical thinking and innovative higher order thinking, and can practise active learning as well as expressing her/his creativity to further inquire unknown realms and solve all sorts of issues and challenges in the face of daily life on this basis.	One who can solve problems

Concept	Core Competencies	Definition	Junior Middle Level	Senior Middle Level	Image of Learner
B. Communication and Collaboration	B1. Proactive Attitude and Positive Value	She/He possesses values like respect, voluntary accountability, studious and positive values to confront challenges generated in daily life and learning process. She/ He also recognises the importance of fulfilling social responsibility and has the courage to make clear and appropriate judgement when confronted with dilemmas and can learn to face discrepancy as well managing conflicts.	She/He inquires personal and environmental value and senses the discrepancies between them. She/He learns to live with discrepancies and build up respect, responsibility, studious attitude and positive value in life.	She/He deepens her/his attitudes and values thus to respect, care and appreciate others' discrepancies, and can fumble on the differences of values between oneself and the existence and learn to tackle confrontation, affirm and practise positive value and competency; she/he braves to make proper judgment in the face of difficulties and challenges.	One who cares about others
	B2. Leadership and Teamwork	She/He possesses the capability to lead and can effectively work and build up interactive relationship with others thus to develop teamwork competencies of communication, negotiation and service.	She/He possesses basic self-directed capability and good habit and is happy to interact thus to build up good collaborative relationship and can complete tasks through collaboration.	She/He possesses compassion, personal judgment, gregarious capability and attitude; meanwhile, she/he develops communicative co-operation and teamwork competency; she/he can get along well with others collaboratively, and is able to complete assignment well with advanced planning.	One who knows the importance of team work
	B3. Language and Communication Competencies	She/He possesses the background knowledge of culture, tradition and religion and can make use of Chinese Mandarin learned from Chinese education, command Bahasa Melayu towards patriotism and love for community and is versed in English for international linkage. When it permits, she/he will master more languages and use these languages in different situations for optimal effect.	She/He possesses the background knowledge of culture, tradition, religion and can make use of Chinese Mandarin learned from Chinese education, the command of both Bahasa Melayu and English to make friends from different ethnic groups thus to enhance the four skills in language learning and eventually realise the importance of language as medium of cultural dissemination and communication.	She/He is well versed in Chinese Mandarin and possesses appreciative competency to enrich her/his knowledge towards local and exotic culture, life styles and religions through the learning of Bahasa Melayu and English. If it permits, she/he will equip herself/himself with more additional languages in the face of academic pursuits and professional development.	One who is skillful in communication



Concept	Core Competencies	Definition	Junior Middle Level	Senior Middle Level	Image of Learner
C. Societal Participation	C1. Ethical Competency and Humanistic Care	She/He practices good morality and can manage her/his own behaviours and understand that it is a social responsibility to promote personal competencies. She/He can appreciate, is compassionate and respect others on their freedom in speech.	She/he practices well on good morality and can suitably reflect her/his own behaviours; she/he can likewise sustain and modify her/his initiated voluntary proactiveness and is willing to listen to different views, way of expression and respect others' decision.	She/He possesses the correct attitude towards ethical and public issues and presents herself/himself as someone who treats others generously and is severe with herself/himself and expresses her/his care towards society through rational expression and care and learns to judge public issues from different aspects and angles.	One who is open minded
	C2. National Identification and Multicultural	She/He possesses the cultural identity of her/his own culture, understands and respects others' culture thus to merge herself/himself in multicultural environment, recognise history of her/his country and realise the multiplicity of the country and is proud of herself/himself as a Malaysian who has civic awareness and responsibility safeguarding the harmony of the country for national unity and integration.	She/He is well versed in her/his own culture, understands and accepts culture of other ethnic groups; she/he respects discrepancies, cares about national issues, and is proactive in community construction and is ready to be of service to others.	She/He identifies her/his cultural identity, respects and appreciates the discrepancies between cultures; she/he has civil awareness and knows her/his responsibilities; she/he safeguards national harmony and promotes the spirit of national consolidation and is proactive in the development of her/his community and country to confer benefits on society.	A patriot and one who loves her/his community
	C3. World Views and Sustainable Development	She/he has the competency of caring for world issues and international relationship and also cares about environment, economics and social problems. She/He walks her/his talk in the protection of environment, her/his and others' living mode and sustains the concept of sustainable development and cherishes resources on earth.	She/He is informed of global issues and international relationship and can express herself/himself on environmental, economic and social problems. She/He cherishes the living of resources appreciation and cares about environment and social justice related issues.	She/He possesses the ability to express her/his own views on global issues and international relationship and can debate on environment, economy and social problem; She/He can keep her/his words and does not bring harm to the environment, people and life style; She/He is willing to partake charity campaign such as environment protection and social justice.	One who knows the importance of sustainable development



**Figure 2: The Relation of Vision, Core Competencies and Curricular Objective**

## **4. Fundamental Principles**

Performing arts is a form of art that includes drama, dance, and music. In performing arts, people use the body and sound as the medium of expression. Performing arts allows people to explore and understand the world through different perspectives and offers many ways to feel, imagine, ponder, express, appreciate, and share. Thus, performing arts serves as a means of aesthetic education. Performing Arts and Living integrates the nine core literacies and puts holistic education into practice. Listed below are the basic principles of Performing Arts and Living:

### **4.1. Awaking sensory awareness**

One of the principles in performing arts is being receptive towards oneself and the world. Therefore, Performing Arts and Living would help heighten students' perception of the world. Internally, students could explore nuances of their emotional feelings and sensations. Externally, they could open their senses and perceive the intricacies of the outer world, which include: images, expressions, sound, smell, etc. All these sensory experiences would be an abundant source of creativity and expressive energy.

### **4.2. Express personal emotions**

Through mind-body connection and self-awareness, a student could express their feelings through performing arts, that is, to convey feelings and emotions through body and voice. In this world of information explosion and rapid changes, performing arts would help students to self-regulate. Performing arts offers creative skills learning, artistic creation, and stage presentation, all of which are ways to release stress and express emotion.

### **4.3. Cultivate creativity**

Performing arts reject singularity and embrace diversity. It allows multiple entries of appreciation and expression; with that, we learn to explore the world with fresh eyes and different perspectives. Students can cultivate multifaceted creativity, innovative spirit, and problem-solving skills in this programme. Students will also learn to understand cultural contexts of identities and thus acknowledge differences and embrace diverse values.

### **4.4. Develop aesthetics in daily life**

The core of the Performing Arts and Living lies in the receptivity of human beings, where we can derive sensory experiences in daily life and transform them into performing arts. The class conducts activities for body-mind connection and enhances sensitivities of life through detailed observation that leads to the appreciation of the beauty of life. With such embodied experience in life aesthetics, one could gradually expand such appreciation to societal and cultural dimensions.

#### **4.5. Explore human relationships**

Performing arts reflect human experiences, respond to historical moments, and never cease to investigate issues of human relationships intertwining the self, others, and the surrounding world. Through the learning journey of performance, creation, and appreciation of performing arts, students could learn about the multifaceted aspects of human relationships and prevent single-minded judgment. With that, students can cultivate essential skills embedded in artistic practices, such as in-depth observation, communication, and response.

#### **4.6. Performance, creation and production training**

Through a series of lessons, Performing Arts and Living will guide students to explore possibilities to express themselves through body and voice, develop their potential in various forms of performing arts, and enhance performance technique and creative skills. Besides, the programme would also provide practical opportunities to dive into the production process, including devising, performing, arts management, theatrical designs, technology, etc. It's crucial to learn by doing, where students can accumulate practical experiences through embodied practices in creating and performing. In addition to performing arts knowledge, students can explore non-performance aspects. Throughout the learning process, multiple intelligences come into play.

#### **4.7. Employ strength and teamwork**

In Performing Arts and Living, students can work collectively in managing production, learning different roles and job scopes ranging from front of house to backstage, and exploring suitable positions to demonstrate their strengths best. In a production, all parts are interrelated and indispensable, thus reflecting the importance of teamwork, communication, and collaboration skills.

#### **4.8. Connect with the community and industry**

It's the creation and sharing of artworks that make artistic experience no longer limited to an individual but become a collective experience among the community and industry. With that, performing arts is a legacy that could be practiced and educated. This programme introduces organizations and aspects of the performing arts industry, including arts festivals, the cultural and creative industry, pop culture, community arts, etc. Students can study the importance of performing arts ecology and investigate its potential development in the future.

#### **4.9. Explore social environment and engage cultural sustainability**

Performing arts are closely related to life, society, culture, ethnic group, country, and ecology. Students can learn about national cultural assets, tune into societal life, respond to social issues, and inherit cultural values through performing arts.

## 5. Curriculum Objectives

Performing arts aims to cultivate students' artistic qualities and comprehensive competencies of lifelong learning. Taking core competencies as benchmarks, the curriculum objectives of Performing Arts and Living programme are as follows:

**Table 2: Correspondence of Curriculum Objectives to Core Competencies :**

<b>Core Competencies</b>		<b>Curriculum Objectives</b>	
		After completing the Junior program, students are able to:	
A Self-Directed Learning	A1 Physical and Mental Balance and Aesthetic Competency	CO1	<b>Improve body-mind connection and integration:</b> Enhancing senses of sight, hearing, smell, taste, touch, and intuition through performing arts. Through artistic practices, one can tune into self and others, improve aesthetic awareness, and develop self-regulation.
	A2 Astute Application of Knowledge and Technology	CO2	<b>Acquire knowledge about performing arts and develop performance and creative skills:</b> Learn different performance skills and knowledge, and utilise various media to create and share works. At the same time, make good use of digital platforms to research learning resources such as masterpieces, stage design, art management, marketing, etc.
	A3 Innovative Thinking and Problem Solving	CO3	<b>Turn on imagination and develop creative thinking in the variety of daily life and artistic experiences:</b> Curiosity is the driving force of exploration, which open up new perspectives and channels of learning, develops creative thinking, be bold and innovative in artistic practices.
B Communication and Collaboration	B1 Proactive Attitude and Positive Value	CO4	<b>Build confidence and empathy:</b> Acquire agency and confidence through performing and creating. Learn to be attentive and empathetic to build healthy relationships.
	B2 Leadership and	CO5	<b>Production planning and execution:</b> By participating in and planning performing arts

	Teamwork		activities, students can develop soft skills such as communication, leadership management, organizational planning, and team building. These are also transferable skills for life in general and future career development.
	B3 Language and Communication Competencies	CO6	<b>Communication and collaboration:</b> Exchanges and critical thinking are encouraged through appreciation activities, where students can hone their articulation in expressing opinions. Students learn to communicate effectively and collaborate creatively while performing and creating artwork. At the same time, performing arts also improve body language skills, enhance self-confidence and teamwork.
C  Societal Participation	C1 Ethical Quality and Humanistic Care	CO7	<b>Respect and appreciate diverse values:</b> Acknowledge the diversity of human beings and be attentive to societal differences. At the same time, performing arts can serve as a means to respond to societal issues. Students can cultivate humanistic care, acknowledge differences, and practice inclusivity in learning performing arts.
	C2 National Identification and Multicultural	CO8	<b>Understand Malaysian culture and build national identity:</b> Learn about the diverse aesthetic values and cultural features of Malaysian performing arts, thus have a deeper understanding of the cultural richness of Malaysia and establish a national identity.
	C3 World Views and Sustainable Development	CO9	<b>Immerse in life, care for society, and respond to the world:</b> Explore and understand various aspects of human life, culture, society, history, and ethnic groups through diverse artistic expressions. Maintain a continuous conversation with the world, and implement sustainable development of art and culture.

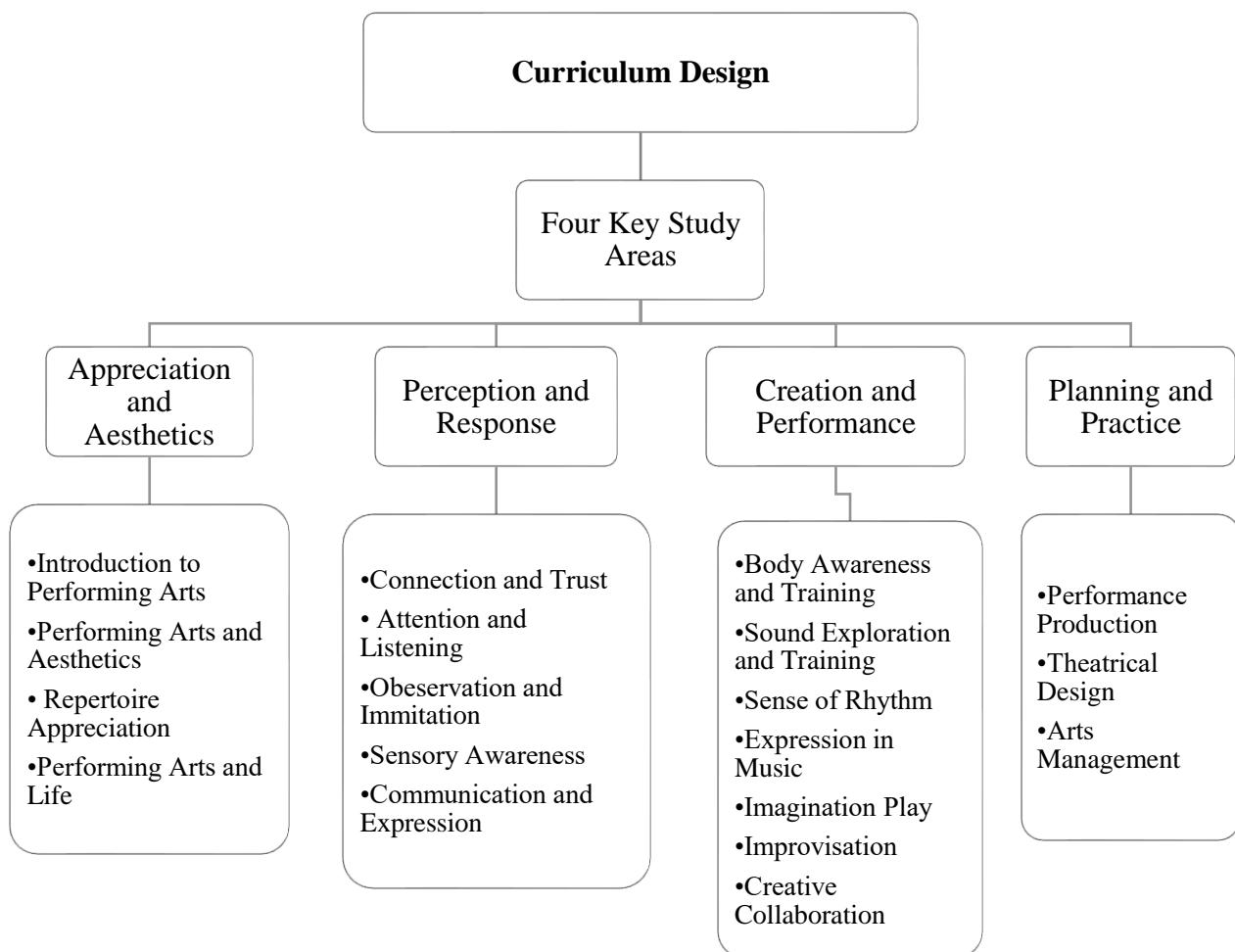
## 6. Curriculum Design

### 6.1. Four Key Study Areas

Concerning the definition of performing arts, it generally covers artistic genres such as drama, dance, and music. In this programme, performing arts are tied to social life and are not limited to a specific genre but put within a broader sense of **artistic expressions conveyed through bodies and voices**.

In this programme, the personal growth and enrichment that students gain through performing arts is far more critical than the training of performance technique per se. Therefore, the curriculum design dissolves the borderline of different art forms and emphasises the essence of performing arts: conveying thoughts and feelings and developing creativity. This programme constitutes four learning areas, namely “**Appreciation and Aesthetics**”, “**Perception and Response**”, “**Creation and Performance**”, and “**Planning and Practice**”.

Curriculum design is demonstrated as the chart below:



**Figure 3: Performing Arts and Living Learning Areas and Theme Units**

**a. Appreciation and Aesthetics**

Understanding different performing arts works can cultivate students' sense of aesthetics, appreciation, and criticism. Appreciation practice includes viewing performing arts works span across the East to West, traditional and contemporary, local and international. Students learn to recognise different artistic forms, composition skills, and aesthetic qualities and further understand the historical and cultural background of the works. With that, students expand aesthetic knowledge and multicultural understanding regarding the relationship between performing arts and societal context.

**b. Perception and Respond**

This learning area focuses on expanding sensory awareness: touch, smell, taste, sight, hearing, and intuition. Students cultivate a heightened sense of observation, listening, and perception awareness through performing arts activities. In addition to paying attention to subtlety and nuances, peer connections are also established. Students express and respond through body or voice, which form verbal or non-verbal communication, and employ such ability in artistic creation and performances.

**c. Creation and Performance**

This learning area emphasises the different aesthetic forms and characteristics of performing arts. Students will apply performing skills and innovative imagination in the creative process and convey their artistic expression to the audience. Students will explore movement and voice as the primary medium for performing arts and discover multiple possibilities for expression. In terms of movement skills, students will learn about fundamental coordination, speed, spontaneity, dynamic changes, etc. In terms of vocal technique, students will explore different use of voice, breath control, voice expression, sound texture, interpretation of lines, tone rhythm, etc. With all these tools, students can further investigate emotions, characters, stories, or abstract themes and use their imagination to improvise and devise.

**d. Planning and Practice**

This learning area focuses on the practical experience of production, creation, and performance. There are three main categories: (1) Artistic creation and performance: director, playwright, choreographer, actor, dancer, etc. (2) Theatrical design: lighting design, stage design, stage manager, backstage crew, etc. (3) Arts management: producer, publicity, copywriter, ticketing, front of house, etc. Through participating in the production process, students can develop their planning skills, teamwork spirit, communication skills, and execution ability.



Continuing from the above description of the four key learning areas, below explained the objectives of the learning areas according to different learning stages, which are form one to form three:

**Table 3: Performing Arts and Living Learning Indicators**

<b>Learning Area</b>	<b>Form 1</b>	<b>Form 2</b>	<b>Form 3</b>
<b>Appreciation and Aesthetics</b>	Identify the form and characteristics of a performing arts work.	Identify and understand the creation process of a performing arts work.	Understand a performing arts work's historical, cultural, and creation background.
<b>Perception and Response</b>	Able to process and describe their own experience. Observe, imitate, and illustrate tangible surroundings.	Able to be aware and express their own experience and ideas. Listen to others, and make verbal or non-verbal responses.	Able to be aware and articulate their own experience and ideas at the same time observe and reflect on tangible or intangible information, transforming them into forms of artistic expression.
<b>Creation and Performance</b>	Learn and experience different performing art forms and elements.	Master basic performing skills and can create simple works.	Able to cross-apply multiple performing skills, improvise and make short but complete creations.
<b>Planning and Practice</b>	Study fundamental roles and duties in production management, and learn to perform simple tasks.	Able to hold the role of intern or assistant in product management and participate in the planning process.	Able to act as a leader in production management and conduct the planning and execution process.

## 6.2. Curriculum Design and Teaching

This subject does not limit to teaching a specific art form (i.e., drama or dance). In addition to each teacher's artistic profession, they can flexibly plan **school-based curriculum**, considering localities and school resources, as well as student demographic: life experiences, cultural

background, interests, talents, etc.

Teachers could also integrate different artistic forms. For instance, intensify dramatic expression with music, enhance acting with movement vocabulary, or use storyline or character to deepen the dance expression. Teachers shall notice the possibilities and importance of **integrating different disciplines** while designing a curriculum.

In the next section, the curriculum content will outline themes covered in the four key learning areas and list the topics and descriptions. Teachers may select and curate suitable topics to arrange their curriculum. It doesn't have to cover all items, but the teaching plan shall **correspond to the subject themes and learning areas** and connect to the curriculum's fundamental principles and learning objectives of each form group.

## 7. Curriculum Content

### 7.1. Content Standard

**Table 4: Performing Arts and Living's Theme, Item and Content**

Learn ing Areas	Theme	Item	Content
Appr eciati on and Aesth etics	1. Introduction to Performing Arts	1.1. Performing arts forms	1.1.1. Performing arts elements: time and space, body and voice, visual and sound.
			1.1.2. Performing arts and spectatorship.
		1.2. Performance basics	1.2.1. Performer's prerequisite.
			1.2.2. Performer's attitude.
		1.3. Fundamental movements	1.3.1. Functional movement: basic anatomy, functionality of body movement in daily life.
			1.3.2. Expressional movement: Emotional regulation and expressivity in body movement.
		1.4. Knowing the theatre	1.4.1. Theatre facilities.
			1.4.2. Theatrical terms.
			1.4.3. Theatre personnel.
	2. Performing Arts and	2.1. Drama aesthetics	2.1.1. Elements of drama.
			2.1.2. Aesthetic features of drama.
		2.2. Genre of drama	2.2.1. Classical drama.

Learn ing Areas	Theme	Item	Content
	Aesthetics		2.2.2. Modern drama.
			2.2.3. Contemporary drama.
		2.3. Dance and cultural aesthetics	2.3.1. Cultural customs of ethnic groups.
			2.3.2. Physical aesthetics in cultural ethnic.
		2.4. Dance and contemporary thought	2.4.1. Creative inquiry in dance.
			2.4.2. Aesthetics in contemporary dance.
	3. Repertoire Appreciation	3.1. Drama repertoire	3.1.1. Introduce theatre companies, playwrights and theatre productions.
			3.1.2. Creative ideas and methods.
			3.1.3. Character work and interpretation.
		3.2. Dance repertoire	3.2.1. Introduce renown dance companies, choreographers and choreographies.
			3.2.2. Aesthetic qualities and style evolution.
			3.2.3. Cultural features and significance.
	4. Performing Arts and Life	4.1. Arts in life	4.1.1. Observation in daily life.
			4.1.2. Folk creative arts and performance elements.
		4.2. Body and ritual	4.2.1. Bodies in cultural customs.
			4.2.2. Corporeal performativity in rituals.
		4.3. Body and contemporary society	4.3.1. Contemporary docile body.
			4.3.2. Relationship between body and society.
		4.4. Community arts	4.4.1. Community engaged arts.
			4.4.2. Art festivals and community.
	5. Connection and Trust	5.1. Trust building	5.1.1. Sensitive perception, non-verbal communication and connection.
			5.1.2. Building trustful relationships through teamwork.
		5.2. Energy synchronization	5.2.1. Synchronicity and responsiveness in ensemble work.
		5.3. Give and take of the energy	5.3.1. Sending and receiving energy, active and passive force.
	6. Attention and Listening	6.1. Body mindfulness	6.1.1. Body awareness.
			6.1.2. Focus in eyesight, body and spirit.

Learn ing Areas	Theme	Item	Content
Perce ption and Respo nse			6.1.3. Movement and breath.
		6.2. Spatial Awareness	6.2.1. Spatial facing, body and spatial relationship, momentum and direction.
			6.2.2. Relationship between performer and space, stage formation.
	7. Observation and Imitation	7.1. Character observation and imitation	7.1.1. Observe surrounding people and events.
			7.1.2. Imitating through observation.
			7.1.3. Role building.
		7.2. Movement analysis and re-enact	7.2.1. Observe movement form, pathway and dynamic.
			7.2.2. Movement re-enactment and translation.
	8. Sensory Awareness	8.1. Sensory journey	8.1.1. Use different media to evoke sight, taste, smell, touch, hearing and internal sensations
			8.1.2. Record, describe, discuss and analyse sensory experiences.
		8.2. Sensory experience and movement imagination	8.2.1. Transform sensory experience into movement language.
			8.2.2. Expand and develop sensory information with imagination.
	9. Communicatio n and Expression	9.1. Authentic listening, seeing and saying	9.1.1. Real listening, careful observation, precise articulation.
		9.2. Perspectives exchange and articulation	9.2.1. Inquiry into current affairs and social issues.
		9.3. Emotional expression in body	9.3.1. Emotional body.
			9.3.2. Storytelling with body.
	10. Body Awareness and Training	10.1. Injury prevention	10.1.1. Understanding injury prevention.
			10.1.2. Body conditioning.
			10.1.3. Environmental safety.
		10.2. Physical capability and agility	10.2.1. Agility, sensitivity and movement possibilities.

Learn ing Areas	Theme	Item	Content
Creat ion and Perfo rman ce			10.2.2. Weight shifting.
			10.2.3. Body coordination and adaptability.
		10.3. Movement element.	10.3.1. Space.
			10.3.2. Time.
			10.3.3. Weight.
			10.3.4. Flow.
		10.4. Easiness, agency and confidence in body	10.4.1. Existence in space.
			10.4.2. Movement agency in space.
			10.4.3. Emotional tension and speech delivery in space.
		10.5. Contemporary dance training	10.5.1. Floor work.
			10.5.2. Centre work.
			10.5.3. Traveling work.
			10.5.4. Short combination.
		10.6. Cultural dance training	10.6.1. Basic gesture and movement rhythm.
			10.6.2. Short combination.
	11. Sound Exploration and Training	11.1. Vocal technique basics	11.1.1. Basic breathing and vocalization.
			11.1.2. Voice projection.
			11.1.3. Exploring different ways of vocalization.
		11.2. Voice and breathe	11.2.1. Volume control.
			11.2.2. Breathing control.
			11.2.3. Shaping sound.
			11.2.4. Basic vocal music.
		11.3. Speech and voice expression	11.3.1. Speech pronunciation and tone.
			11.3.2. Interpreting speech with different emotion.
			11.3.3. Audio drama.
		11.4. Movement and sound	11.4.1. The effect of movement on vocalization.
			11.4.2. The effect of sound on movement quality.

Learn ing Areas	Theme	Item	Content
			11.4.3. Body percussion.
	12. Sense of Rhythm	12.1. Movement rhythm	12.1.1. Rhythm in daily life movement.
			12.1.2. Rhythm in dance movement.
		12.2. Sound rhythm	12.2.1. Using voice or object to create rhythmic pattern in sound.
		12.3. Invisible rhythm	12.3.1. Physical rhythm, speaking rhythm, dialogue rhythm, sense of time.
	13. Expression in Music	13.1. Music awareness	13.1.1. Understanding of tempo, accent, melody, musical phrases and musical concept.
		13.2. Drama and music	13.2.1. Understanding soundscape and soundtrack in drama.
			13.2.2. Soundscape and soundtrack design for drama
		13.3. Dance and music	13.3.1. Relationship of folk music and dance movement.
			13.3.2. Interaction between contemporary dance and different music genre.
			13.3.3. Interaction between contemporary dance and different sound effect.
	14. Imagination Play	14.1. Acting without object	14.1.1. From using real objects to using imaginary objects to perform.
		14.2. Creative character	14.2.1. Combining living and non-living objects in characterization.
			14.2.2. Creative transformation of character.
		14.3. Situational imagination	14.3.1. Story based performance.
			14.3.2. Situational reading and analytical discussions.
	15. Improvisation	15.1. Scenic composition	15.1.1. Frame composition using body, props and space.
			15.1.2. Scenic composition using body, props, and space.
			15.1.3. Elaborating a scene from a frame.
		15.2. Scenery setting	15.2.1. Create characters and improvise according to different scenery setting.

<b>Learn ing Areas</b>	<b>Theme</b>	<b>Item</b>	<b>Content</b>
		15.3. Movement research	15.3.1. Creative movement exploration and investigation.
		15.4. Structure improvisation	15.4.1. Theme exploration, structure design, connecting improvisation phrases.
	16. Creative Collaboration	16.1. Guided composition	16.1.1. Guided exploration and composition using two elements. I.e. music + object, picture + text.
		16.2. Composition practice	16.2.1. Script conception, playwriting and directing.
			16.2.2. Dance conception, movement design and choreography.
<b>Plan ning and Practi ce</b>	17. Performance Production	17.1. Creation and rehearsal	17.1.1. Brainstorm and conceive ideas for performance production.
			17.1.2. Create and rehearse for performance production.
		17.2. Performance showcase	17.2.1. Stage performance / open presentation.
	18. Theatrical Design	18.1. Lighting design	18.1.1. Lighting plan.
			18.1.2. Installing and removing light.
		18.2. Stage design	18.2.1. Props design and making.
			18.2.2. Scenic design and making.
		18.3. Costume design	18.3.1. Costume design and making.
			18.3.2. Wardrobe management.
		18.4. Stage management	18.4.1. Stage management.
			18.4.2. Backstage operation.
	19. Arts Management	19.1. Project management	19.1.1. Proposal writing.
			19.1.2. Schedule management.
			19.1.3. Personnel management.
			19.1.4. Post project review and assessment.
		19.2. Financial management	19.2.1. Cash flow management.
			19.2.2. Sponsorship management.
		19.3. Marketing and publicity	19.3.1. Promotional material design.
			19.3.2. Trailer making.
			19.3.3. Social media management.

<b>Learning Areas</b>	<b>Theme</b>	<b>Item</b>	<b>Content</b>
		19.4. Front of house management	19.4.1. Ticketing. 19.4.2. Ushering.

## 7.2. Learning Standard

**Table 5: Three Domains Learning Standard of Performing Arts and Living**

<b>Domain</b>	<b>Cognitive (C)</b>	<b>Psychomotor (P)</b>	<b>Affective (A)</b>
<b>Item</b>	Ca Performing arts knowledge	Pa Creation	Aa Creative thinking
	Cb Performing arts cultural essence	Pb Performance	Ab Aesthetics experience
	Cc Performing arts industry	Pc Theatrical Design	Ac Teamwork spirit
	Cd Performing arts and social life	Pd Arts management	Ad Cultural heritage

**Table 6: Descriptions of the Items and the Learning Standard in Performing Arts and Living**

<b>Domain</b>	<b>Item</b>	<b>Content</b>
<b>Cognitive (C)</b>	Ca Performing arts knowledge	I. Learn basic performing arts knowledge, including elements, forms, medium, style, etc. II. Recognise important local and international performing arts companies and artists.
	Cb Performing arts cultural essence	I. Understand the cultural characteristics of performing arts of various ethnic groups, including the forms and aesthetic features embodied in them. II. Understand the historical and aesthetic context of local performing arts culture. III. Understand the historical and aesthetic context of international performing arts culture.



Domain	Item	Content
	Cc Performing arts industry	<p>I. Recognise prominent performing arts venues and their operating system.</p> <p>II. Understand the performing arts industry chain, including art festivals, cultural and creative industries, popular culture, community-engaged arts, etc.</p>
	Cd Performing arts and social life	<p>I. Understand the relationship between performing arts and life, community, society, ethnic group, country, and the world. Cultivate critical thinking and humanistic care.</p>
Psychomotor ( P )	Pa Creation	<p>I. Learn about improvisation, composition, and activities related to the creative process, including researching, developing, and organising materials, communication in rehearsals, and more.</p> <p>II. Understand the prominent creative roles in theatre and their job scope, including screenwriter, choreographer, director, etc.</p>
	Pb Performance	<p>I. Learn movement and voice techniques to perform roles, lines, and dance interpretations.</p>
	Pc Theatrical design	<p>I. Study theatrical design skills, including costume, lighting, stage, sound, and more.</p> <p>II. Learn the technical execution of theatrical design, including stage set up, scene change, wardrobe management, technical operator, etc.</p>
	Pd Arts management	<p>I · Study arts management and administration, including production planning and marketing.</p> <p>II · Learn software management and document writing skills, including but not limited to meeting minutes, proposals, financial reports, promotional material design, event records, etc.</p>
Affective ( A )	Aa Creative thinking	<p>I. Foster creativity, innovation, and multiple perspectives through classroom explorations,</p>



8.1.2 Record, describe, discuss and analyse sensory experiences	Students can integrate their sensory experience and transform it into creative expression by recording, describing, discussing, and analysing sensory processes. Begin with capturing personal sensory experience and gradually connect with other people's feelings, and care for collective experience.	Through recording, describing, discussing, and analysing processes, one can understand the multiple facets of sensory experiences and utilises such experiences in acting to construct a vivid character.	Awakening sensory perception by actively attuning to the surrounding world, journaling sensations and experiences, and being able to process every feeling.
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**Table7b : Sample of inter-relationship of: Content standard, Learning standard (ii)**

<b>Learning Standard</b>	<b>Cognitive</b>	<b>Psychomotor</b>	<b>Affective</b>
	<b>CbI</b>	<b>PbI</b>	<b>AbI</b>
	Understand the cultural characteristics of performing arts of various ethnic groups, including the forms and aesthetic features embodied in them.	Learn movement and voice techniques to perform roles, lines, and dance interpretations.	Cultivate the attitude of life aesthetics, and learn to appreciate and experience the beauty in life.
10.6.1 Basic gesture and movement rhythm	Understand the historical background, significant gestures, movement rhythm, and cultural significance of the ethnic dance.	Learn the breath and movement technique of the ethnic dance and be able to encapsulate its unique expression and nuances.	Throughout the learning process of ethnic dance, embody the body aesthetics derived from the cultural lifestyle.

## 8. Pedagogical Recommendations

Performing Arts and Living programme is taught in one forty-minute weekly session, 40 teaching weeks per year. Pedagogical recommendations are provided on the above scheduling basis.

Suppose a teacher requires longer class hours due to the nature of the programme and teaching needs. In that case, the teacher may consider coordinating teaching sessions with other related subjects, such as music, to conduct performing arts classes on alternate weeks. For example, the teacher may schedule two continuous performing arts lessons in one week and two classes of music lessons in the following week, and so on.

Teachers can pre-plan the curriculum progress of the first and second academic year and, at the same time, adjust the volume, complexity, and difficulty of the programme content according to the actual situation throughout the lesson. The Performing Art and Living programme focuses on improving students' humanity and arts literacy alongside theatrical skill training. It explores the four key learning areas in the Performing Arts and Living programme through a process-oriented approach. Teachers can arrange small-scale presentations or performances in the class calendar according to students' learning progress and school resources so that students can apply and develop what they have learned and accumulate experience in performing arts practice.

Performing Arts and Living is a subject that focuses on aesthetic cultivation and creative expression. First of all, every student is the core of creativity. This programme provides a space for students to explore and express themselves freely. That said, each student's performance is unique. Given this, the teaching goal is to stimulate students' interest in learning, expand their perception of life, and enjoy the process of exploration, thinking, communication, creation, and performance, rather than pursuing a standardised outcome.

Based on the nature of this subject, here are some teaching suggestions for teachers' reference:

### **8.1. Diversified learning channels**

Flexible use of different teaching materials, such as objects, games, videos, images, stories, music, words, movement, etc., allows students to have an all-rounded learning experience that fully uses the six senses to receive information and self-expression. At the same time, teachers may observe students' learning types and guide them according to their potential and strengths.

### **8.2. Create space for communication**

Teachers may conduct group activities and offer many sharing opportunities so that students can observe, exchange and learn from each other and provide insights and feedback. Through group discussions, students can easily absorb and master what they have learned, sort out their ideas, and listen to different viewpoints simultaneously.

### **8.3. Gradual and progressive approach**

The programme can adjust its complexity according to the level of the students, in which teachers may break down lessons into learning units that students can absorb and master accordingly.

As students' confidence increase, teachers may gradually increase the difficulty and complexity of the content.

#### **8.4. Connect to daily life**

Performing arts are closely related to life. Incorporating human events, daily scenarios, and objects as themes in lessons not only easily resonates but also enhances students' sensitivity to everyday life and attention to human nature, extending what they have learned in class to every aspect of life.

#### **8.5. Upcycling local resources**

Whether on the school campus or the surrounding community, the neighbourhood has plenty of creative materials and even performance spaces. Students can use existing or recycled resources well by transforming and recreating them into class material or performance props. Using local materials allows students to save resources and learn to cherish blessings. They can also use their imagination and creativity to look at the things they see daily with a new perspective, transform the ordinary into something new, and realise that creativity is everywhere in life.

#### **8.6. Student-centred learning**

Pay attention to the needs of the students, observe students' performance in class, and provide practical teaching methods that are responsive to students' capacity to develop their strengths and overcome their weaknesses. Cultivate students' independent learning attitudes to empower them individually and collectively in the learning process.

#### **8.7. Teaching progress tracking**

The Performing Arts and Living programme will be delivered differently according to each grade, class, and teacher in each school, so there is neither a rigid nor fixed teaching procedure. We recommend that teachers record the progress of their teaching according to each class. Teachers may use the trackers to reflect upon the teaching process. It also serves as a reference for new teachers in class handover.

#### **8.8. Professional Development**

In the spirit of lifelong and continuous learning, teachers shall actively participate in professional development in arts education to discuss relevant issues, enhance performing arts knowledge, and so on. These are also opportunities for teachers to connect with other art educators and exchange teaching methods.

## 9. Assessment Recommendations

### 9.1. Assessment Standard

The assessment content of the Performing Art and Living programme is designed for this curriculum standard. As the lesson progresses, various assessment methods are available, including Formative, Summative, and Diagnostic Assessments. Students have multiple intelligence, and Performing Arts and Living is an artistic and creative subject. Hence there is no singular measurement standard. Teachers shall diversify the evaluation method by considering this programme's Cognitive, Psychomotor, and Affective aspects.

**Table 8 : Performance standard of Cognitive, Psychomotor and Affective**

Domain	Item	Level	Performance Standard
Cognitive (C)	Ca Performing arts knowledge	1 Remember	Remember basic knowledge and concepts of performing arts.
		2 Understand	Understand the principles behind performing arts knowledge and be able to connect the relationships between concepts.
		3 Apply	Apply performing arts knowledge to the practice of performing arts.
		4 Analyse	Analyse the form and content of performing arts works.
		5 Evaluate	Appreciate and evaluate performing arts works, and put forward a clear thought, point of view, and judgment basis.
		6 Create	Formulate profound insights and unique concepts of performing arts through understanding, applying, analysing, and evaluating performing arts knowledge.
	Cb Performing arts cultural essence	1 Remember	Remember cultural elements of the performing arts.
		2 Understand	Understand the cultural context of performing arts and its social and historical causes.

Domain	Item	Level	Performance Standard
		3 Apply	Apply cultural knowledge in daily life and in the creation of performing arts, thus reflecting cultural values through practice.
		4 Analyse	Analyse the cultural essence in performing arts, and describe the formation process of cultural values.
		5 Evaluate	Evaluate the cultural value in performing arts, see multiple aspects of culture for critical thinking, and put forward clear thoughts and cultural viewpoints.
		6 Create	Cultivate profound cultural insights and create sustainable cultural development through understanding, applying, analysing, and evaluating the cultural knowledge of performing arts.
	Cc Performing arts industry	1 Remember	Remember the basic concepts about resources, infrastructures, workforce settings, and related regulations of the performing arts industry.
		2 Understand	Understand the structure and operation models of the performing arts industry and identify the relationships within the system.
		3 Apply	Apply the performing arts industry knowledge in daily life and production management.
		4 Analyse	Analyse the operation models of different performing arts industries, describe their current status and future developments, and identify the industry's impact on the community's development of arts and culture.
		5 Evaluate	Evaluate the advantages and disadvantages of the business model, workforce structure, software and hardware facilities, and implementation policies

Domain	Item	Level	Performance Standard
			of the performing arts industry. Able to identify problems and propose specific solutions.
		6 Create	Integrate the policies knowledge and practical experience of the performing arts industry, conduct in-depth analysis and evaluation, and then propose effective enhancements for the performing arts industry.
	Cd Performing arts and social life	1 Remember	Remember social issues, life scenarios, and historical events carried through or reflected in performing arts.
		2 Understand	Understand the relationship between performing arts and life, community, society, ethnicity, country, and the world.
		3 Apply	Integrate performing arts and humanity to reflect upon personal life and society. Practice meaningful behaviours subsequently.
		4 Analyse	Analyse the living and social scenarios presented in performing arts works and recognise critical messages implied in them.
		5 Evaluate	Identify the relationship between performing arts works, creators, and historical and societal context. With that, one can capture, interpret and conduct critical thinking upon the historical view, life stance, and world view hidden within performing arts works.
		6 Create	Reflect on the relationship between performing arts and contemporary life through understanding, analysis, evaluation, and practice. Expand the ongoing conversations between performing arts and modern society to build multiple social values.



Domain	Item	Level	Performance Standard
Psychomotor (P)	Pa Creation	1 Imitation	Learn creative skills and imitate specific techniques for creation.
		2 Manipulation	Organise creative thinking and practice creative tasks, such as scriptwriting, design drawings, movement research, facilitating rehearsal process, organising work structures, etc.
		3 Precision	Clearly and effectively put forward creative ideas, develop materials, organise materials, make modifications and adjustments, and produce a tangible creation.
		4 Articulation	Execute and connect every artistic task without failing to consider many details, including personal creative ideas, communication with the creative team, as well as the presentation of the work.
		5 Naturalisation	Internalise the creative process, proficient in artistic skills, and seamlessly transform creative thinking into a stage performance.
	Pb Performance	1 Imitation	Absorb and imitate learned performance skills, including body movements, facial expressions, voice expressions, etc.
		2 Manipulation	Operate specific skills required in the performance, such as expression, breathing, strength, voice volume, movement shapes, muscle control, etc.
		3 Precision	Accurately master performance techniques, showing clear and vivid body language, voice expression, character shaping, and rich emotional expression during the performance.

Domain	Item	Level	Performance Standard
		4 Articulation	Coordinate and integrate details during the performance and make good connections and transitions.
		5 Naturalisation	Internalised performance skills until one can freely and accurately express movement texture, characterization, voice projection, etc.
	Pc Theatrical Design	1 Imitation	Learn and imitate specific skill sets or tasks in theatrical design, such as generating light plots, stage design sketches, scene changes, lighting adjustments, etc.
		2 Manipulation	Practically execute theatrical design technical tasks, such as operating sound and lighting control panels, manipulating stage machinery, etc.
		3 Precision	Create precise theatrical design and execute accurate operations according to the artistic vision of the work or director.
		4 Articulation	Effectively complete the designated design task while fully coordinating with the central creative team and working well with other designers in the production.
		5 Naturalisation	Master every step from designing to operation, which leads to a smooth execution of technical aspects of the production.
	Pd Arts Management	1 Imitation	Study and imitate specific arts administration tasks, such as generating meeting minutes, proposals, Internet marketing, financial statements, event reports, etc.
		2 Manipulation	Execute administrative procedures in the production, such as confirming the production team list, job scope, budgeting, and ensuring effective workflow.

Domain	Item	Level	Performance Standard
Affective (A)		3 Precision	Collect and organise information thoroughly and implement each administrative task effectively to ensure smooth production progress.
		4 Articulation	Effectively complete assigned work, and coordinate well with the entire workflow and team members as the production progresses.
		5 Naturalisation	Accomplish the workflow of scheduling, preparing, and executing arts administration work seamlessly.
	Aa Creative thinking	1 Receiving	Accept the complexity of issues and understand that one can have different perspectives. Start to pay attention to creative people and things in the surrounding.
		2 Responding	Reflect on and respond to different things and issues, develop alternative perspectives, and propose creative ideas and expression.
		3 Valuing	Absorb and process a large amount of information, expanding imagination for creativity and gradually cultivating artistic vision.
		4 Organising & Conceptualising	Organise creative thinking with multiple layers and implement it in life and artistic creation.
		5 Characterising by Values	Practice creative thinking and multiple perspectives in the long run, maintain consistent curiosity, and stimulate new perceptions in daily life and artistic creation.
	Ab Aesthetics experience	1 Receiving	Pay attention to the beauty in life, and be moved by beautiful things.
		2 Responding	Respond to beautiful things and phenomena, and actively pursue aesthetic experiences in life.

Domain	Item	Level	Performance Standard
		3 Valuing	Establish aesthetic values, and be able to appreciate works of art and put forward one's perceptions and analysis.
		4 Organising & Conceptualising	Discern and integrate aesthetic perceptions, continuously expand aesthetic experiences, and implement them in life and performing arts.
		5 Characterising by Values	Configure personal aesthetics through life and art appreciation, which continue to permeate and reflect throughout daily expressions and behaviours.
	Ac Teamwork spirit	1 Receiving	Understand the importance of team spirit, knowing that every role in theatre production is interlinked and equally important.
		2 Responding	Actively respond, play a part in teamwork, and be keen to communicate and collaborate.
		3 Valuing	Give equal respect to everyone's viewpoint and values, and can reasonably evaluate the priority of group tasks.
		4 Organising & Conceptualising	Make constructive arrangements to fulfill the bigger picture and details, celebrate each individual's talent, and maximise performance through teamwork.
		5 Characterising by Values	With teamwork, one improves communication, work efficiency, and problem-solving skills, leading to a character of responsibility, enthusiasm, respect, and self-confidence.
	Ad Cultural heritage	1 Receiving	Acknowledge performing arts' cultural elements and willingness to share and inherit its cultural characteristics.

Domain	Item	Level	Performance Standard
		2 Responding	Connect with and respond to the cultural elements of performing arts, and actively explore the cultural features of performing arts.
		3 Valuing	Reflect on and form in-depth knowledge about cultural values embodied in the performing arts.
		4 Organising & Conceptualising	Examine the historical and cultural context while identifying the significance of cultural values in contemporary society, and conduct a more comprehensive reflection on cultural values.
		5 Characterising by Values	Deepen and integrate cultural values into life and personality by appreciating and practicing performing arts. Actively play a part in promoting cultural inheritance.

**Table 9a : Sample of inter-relationship of: Content standard, Learning standard and Performance standard (i)**

	<b>Learning Standard</b>	<b>Cognitive</b>	<b>Psychomotor</b>	<b>Affective</b>
		CdI Understand the relationship between performing arts and life, community, society, ethnic group, country, and the world. Cultivate critical thinking and humanistic care.	PbI Learn movement and voice techniques to perform roles, lines, and dance interpretations.	AbI Cultivate the attitude of life aesthetics, and learn to appreciate and experience the beauty in life.
<b>Content Standard</b>				
8.1.2 Record, describe, discuss and analyse sensory experiences		Students can integrate their sensory experience and transform it into creative expression by recording, describing, discussing, and	Through recording, describing, discussing, and analysing processes, one can understand the multiple facets of sensory experiences	Awakening sensory perception by actively attuning to the surrounding world, journaling sensations and experiences, and being able to process

	analysing sensory processes. Begin with capturing personal sensory experience and gradually connect with other people's feelings, and care for collective experience.	and utilises such experiences in acting to construct a vivid character.	every feeling.
<b>Performance Standard</b>	Integrate personal sensory experiences to reflect on life and practice thoughtful behaviours. (Cd3 Apply)	Can accurately re-enact a sensory experience in a performance, which unfold in facial expression, voice, and movement. (Pb3 Precision)	Establish sensory sensitivity, be able to respond to people and events in the surroundings, and actively capture the aesthetic experiences in life. (Ab2 Responding)

**Table 9b : Sample of inter-relationship of: Content standard, Learning standard and Performance standard (ii)**

<div style="display: flex; align-items: center; justify-content: center;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg);">Learning Standard</div> <div style="border-left: 1px solid black; padding-left: 10px;">Content Standard</div> </div>	Cognitive	Psychomotor	Affective
	CbI Understand the cultural characteristics of performing arts of various ethnic groups, including the forms and aesthetic features embodied in them.	PbI Learn movement and voice techniques to perform roles, lines, and dance interpretations.	AbI Cultivate the attitude of life aesthetics, and learn to appreciate and experience the beauty in life.
10.6.1 Basic gesture and movement rhythm	Understand the historical background, significant gestures, movement rhythm, and cultural significance of the ethnic dance.	Learn the breath and movement technique of the ethnic dance and be able to encapsulate its unique expression and nuances.	Throughout the learning process of ethnic dance, embody the body aesthetics derived from the cultural lifestyle.

Performance Standard	Analyse the formal characteristics and aesthetic style displayed in the ethnic dance, and describe the formation process of the body aesthetics and its cultural values. (Cb4 Analyse)	Accurately master the technique of this ethnic dance, including movement shapes, effort, and rhythm. Show clear and vivid movement language and the dance's unique body expressions. (Pa3 Precision)	Respond to the beautiful elements in traditional culture and appreciate such aesthetics. (Ab2 Responding)
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## 9.2. Assessment Format

The learning journey of Performing Art and Living not only covers the individualised process, such as the development of creativity and subjectivity, but also includes milestones such as performance production and mastery of artistic knowledge. Presentations, group assignments, and participation in discussions in the classroom all reflect the students' level of devotion, practice, and ability in performing arts. The following provides a variety of assessment formats for teachers' reference:

**Table 10: Suggestion on assessment methods**

Assessment format	Content	Assessment Mode
<b>1. Thematic projects</b>	Teachers can assess students' multiple learning abilities by assigning written/practical presentations and thematic projects, which include: idea formulation, information collection, analysis and integration, presentation format, etc.	Formative Assessment Diagnostic Assessment Summative Assessment
<b>2. Class presentation</b>	Class presentation is a primary method to evaluate students' practical skills, creativity, and performance technique in performing arts. Class presentations include but are not limited to group creation, mini-performances, prop making, etc.	Formative Assessment Diagnostic Assessment Summative Assessment
<b>3. Reflective writing</b>	Writing performing arts reviews or reflective journals reveal the students' thoughts and experiences about the learning process of performing arts.	Formative Assessment Diagnostic Assessment Summative Assessment

<b>4. Peer assessment</b>	Peer assessment applies to group activities. Peer assessment cultivates interaction among classmates and helps students improve their ability to observe, appreciate, make informed judgments, and articulate their opinion.	Formative Assessment Diagnostic Assessment
<b>5. Performance production</b>	Production is the key activity of each academic year. It integrates the creation, performance, and administration aspects of performing arts. Teachers can evaluate students' annual learning outcomes in many facets, including techniques, creativity, interpretation, execution, teamwork, communication, etc.	Formative Assessment Diagnostic Assessment Summative Assessment

### 9.3. Rubric Suggestions

The evaluation mainly contains three facets: “creation”, “performance” and “appreciation” in Performing Art and Living subject. Other related aspects such as “behavioural attitude” and “production planning” could be the additional aspects for evaluation. Regardless of the specific form of assessment (such as performance production, class presentation, or reflective writing), teachers can assess students' performance according to the aspects they focus on. The following table is suggestions for the evaluation rubric of “Creation”, “Performance”, “Appreciation” and “Behaviour and Attitude”. Teachers can adjust the details according to the situation or extend other evaluation aspects. Teachers can also decide whether to use scores as evaluation indicators.

**Table 11: Rubric for “Creation” in “Performing Art and Living”**

	<b>Excellent ( 30-40 )</b>	<b>Good ( 20-29 )</b>	<b>Satisfactory ( 10-29 )</b>	<b>Needs improvement ( 1-9 )</b>	<b>No performance ( 0 )</b>
<b>Mastery of form</b>	The work presents a clear and unified structure of form that delivers the content effectively.	The work presents an appropriate structure of form that connects extensively with the content.	The work presents a basic structure where the form and content are adequately connected.	The work presents a weak structure of form that needs a clearer connection with the content.	The work does not present any form or structure.



<b>Creative thinking</b>	Demonstrates extraordinary crafting of the work and shows a variety of creativity.	Demonstrates good crafting of the work and shows an adequate amount of creativity.	Demonstrates average crafting of the work and shows moderate creativity.	There needs to be more creativity in crafting the work.	The work does not show any creativity or is proven to be plagiarism.
<b>Application of performing arts elements</b>	Effectively utilise, develop, and organise elements of the performing arts.	Appropriately employ, develop, and organise elements of the performing arts.	Fundamentally utilise, develop, and organise elements of the performing arts.	Weakly employ, develop, and organise elements of the performing arts.	The work does not employ any performing arts elements.

**Table 12: Rubric for “Performance” in “Performing Art and Living”**

	<b>Excellent ( 30-40 )</b>	<b>Good ( 20-29 )</b>	<b>Satisfactory ( 10-29 )</b>	<b>Needs improvement ( 1-9 )</b>	<b>No performance ( 0 )</b>
<b>Movement performance</b>	Demonstrate heightened body awareness, fully express body movements, and employ diverse and detailed movement textures.	Good sense of body awareness, express most body movements well and show detailed movement textures.	Fundamental body awareness, demonstrate basic movement outlines and contrast movement textures.	Weak body awareness, lacks basic movement outlines and hardly shows different movement textures.	No physical performance.

	<b>Excellent ( 30-40 )</b>	<b>Good ( 20-29 )</b>	<b>Satisfactory ( 10-29 )</b>	<b>Needs improvement ( 1-9 )</b>	<b>No performance ( 0 )</b>
<b>Voice and sound performance</b>	Thoughtfully use various voice and sound changes to express subtle emotions and ideas.	Able to express most of the emotions and ideas using different voices and sound changes.	Able to use basic voice and sound changes to express direct emotions and ideas.	Can occasionally express a few direct emotions and thoughts using different voices and sounds.	No sound performance.
<b>Emotional expression</b>	Can clearly express a wide range of subtle emotional changes through body movements and facial expressions.	Able to express most emotional changes through body movements and facial expressions.	Able to express certain emotions through body movements and facial expressions.	Can occasionally express an emotion through body movements and facial expressions.	No emotional expression.
<b>Characteriz ation</b>	Can consistently integrate various mediums such as voice, body, and expression to portray complex character traits such as appearance, intention, and	Can employ various mediums such as voice, body, and expression to portray most character traits such as appearance, intention, and attitude.	Can use various mediums such as voice, body, and expression to portray basic character traits such as appearance, intention, and attitude.	Need improvement in portraying basic character traits such as appearance, intention, and attitude is needed.	There is no characterizati on.

	<b>Excellent (30-40)</b>	<b>Good (20-29)</b>	<b>Satisfactory (10-29)</b>	<b>Needs improvement (1-9)</b>	<b>No performance (0)</b>
	attitude.				

**Table 13: Rubric for “Appreciation” in “Performing Art and Living”**

	<b>Excellent (20-16)</b>	<b>Good (11-15)</b>	<b>Satisfactory (6-10)</b>	<b>Needs improvement (1-5)</b>	<b>No performance (0)</b>
<b>Understanding and communication of knowledge</b>	Show in-depth understanding of knowledge components and ability to describe the content accurately to convey meaning.	Understand most knowledge components and accurately describe the content to convey the meaning.	Understand basic knowledge components, and make simple descriptions to convey meaning.	Understand very few knowledge components, hardly describe the content, and convey the meaning ineffectively.	Does not demonstrate any understanding and communication of knowledge.
<b>Analysis and Interpretation</b>	Make in-depth analysis of multiple aspects of the performing arts work and put forward thoughtful interpretations and insights.	Analyse most aspects of the performing arts work and provide well-reasoned interpretations and insights.	Basic analysis of the apparent aspects of works and put forward some reasonable interpretations and opinions.	Weakly analyse the apparent aspects of the work and put forward very few reasonable interpretations and opinions.	Does not show any work analysis and interpretation.

**Table 14: Rubric for “Behaviour and Attitude” in “Performing Art and Living”**

	<b>Excellent (20-16)</b>	<b>Good (11-15)</b>	<b>Satisfactory (6-10)</b>	<b>Needs improvement (1-5)</b>	<b>No performance (0)</b>
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<b>Time management</b>	Able to complete work on time and maintain good quality of work.	Able to complete work on time and pay attention to quality of work.	Somewhat able to manage working hours, but require reminder to pay attention to the quality of work.	Time management needs to be improved, require frequent reminders to maintain work quality.	No tasks or assignments have been completed.
<b>Teamwork</b>	Members respect each other, able to communicate and organise ideas effectively. All members play their part in the task.	Most of the time, members respect each other and can communicate and organise ideas. Most of the team members play their part in the task.	Members can make basic communication and organise some ideas. Only part of the team members play their role.	Members hardly make effective communication, and tend to produce one-sided ideas. Most of the members could have played their roles better.	There is no communication and no teamwork among members, which lead to incomplete tasks.
<b>Communication</b>	Show excellent manners, good at listening, and able to express personal opinions confidently. Never use offensive words.	Show decent manners, be willing to listen to other people's perspectives, and be able to express personal opinions clearly without using offensive words.	Moderate manners, can express thoughts and listen to others' opinions after being instructed. Occasionally use inappropriate words.	Poor manners, barely expressing themselves or listening to others' opinions. Often use inappropriate words.	Not applicable. Teachers shall provide guidance and assistance according to each individual case.

<b>Learning attitude</b>	Being active and diligent in class, willing to learn, and taking the initiative to complete all tasks.	Being active and diligent in class, willing to learn, and able to complete most tasks.	Occasionally inattentive in class and will complete the task after being reminded.	Frequently absent-minded in class, unable to complete tasks even after being reminded.	Absenteeism.
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## 10. Implementation Highlight

### 10.1. Set up infrastructure

- Multi-purpose classroom: The condition of the activity classroom should be at least an open, flat, ceiling-covered space. If there is an activity classroom, installing wood floors with Marley dance flooring for physical activities is recommended to reduce sports injuries. Install mirrors for observation and correction of body posture. Set up rolling curtains is an option to cover the mirror surface when the mirror is not needed. Equip activity classrooms with portable whiteboards, music players, projectors, computers, and other facilities for teaching purposes.
- Performing Arts Resource Corner: Set up a performing arts resource corner in the activity classroom to store related books, audio-visual materials, activity archives, etc., to support students' independent learning.
- Props and costumes room: A space to store reusable performance costumes and stage props.

### 10.2. Software support

- Connect or set up an e-learning platform and software related to performing arts education.
- Install creative design software such as video, music, and image editing software on the computers in the activity room to support students' creative learning.

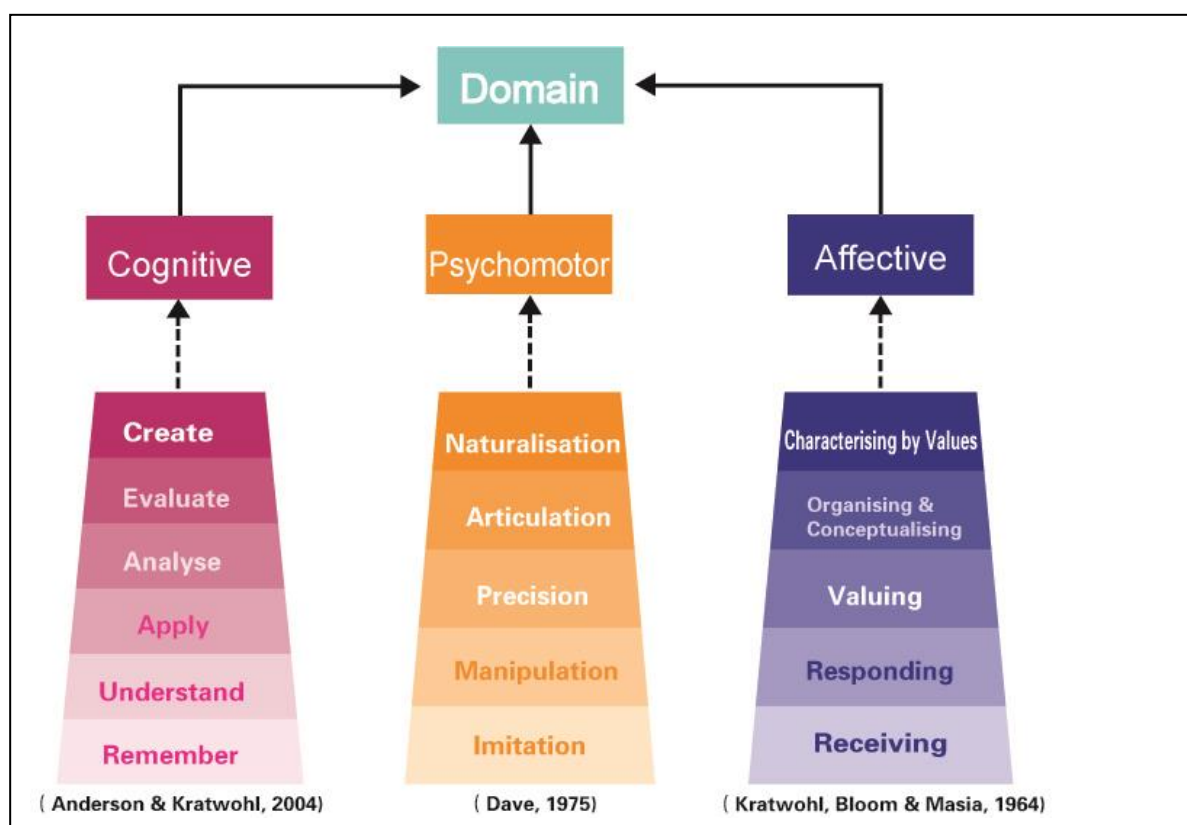
### 10.3. Connect with community

- Connect the community as a learning site for "Performing Arts and Living" by utilising community cultural resources and creating opportunities for students to conduct street interviews and observations, organise community performances, etc.
- Connect local theatres and creative industries to offer off-campus learning experiences, which include watching performances, performing arts venue tours, etc.

- c. Invite local artists to provide sharing talks or workshops for students. Through sharing professional knowledge and experience, students can gain a deeper understanding of arts practitioners and the performing arts field.

## 11. Appendices

### Appendix 1: Cognitive, Affective and Psychomotor Domains



**Figure 4: Cognitive, Affective and Psychomotor Domains**

### Appendix 2: References

The following is a reference list of performing arts, which teachers can refer to when preparing lessons or designing activities.

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