

**THE WEST AFRICAN EXAMINATIONS COUNCIL, ACCRA**

**BASIC EDUCATION CERTIFICATE EXAMINATION**  
**FOR SCHOOL CANDIDATES, 2024**



**CREATIVE ARTS AND DESIGN 2**  
**(PERFORMING ARTS)**

**FINAL MARKING SCHEME**

001

*STRICTLY CONFIDENTIAL*

## CREATIVE ARTS 2 (PERFORMING ARTS)

### FINAL MARKING SCHEME

Total number of questions set - 4

Section B: Questions 4 & 5

Section C: Questions 6 & 7

Candidates were to answer two questions, choosing only one question from each section.

Maximum mark for each question - 15 marks

Total mark for entire paper -  $15 \times 2 = 30$  marks

### SECTION B

#### SCHEME 4

Q4 (a) On the music manuscript provided, notate the following letters on the *Treble Staff* using *minims or half notes*:

(i) ECG - 2 marks

(ii) BAD - 2 marks

(iii) AGF - 2 marks

Answer:



Correct clef = 0.5 mark each ( $0.5 \times 3 = 1.5$ )

Correct identification of letters in any form (melodic, triad) = 0.5 mark each ( $0.5 \times 9 = 4.5$ )

Total mark = 6 marks

### Contribution to society:

- He tells compelling stories through his music that educate his audience.
- His music often combines traditional Ghanaian rhythms with modern elements of Trap and Hip-Hop, creating a distinctive sound that appeals to a wide range of listeners.
- His ability to infuse local dialects and cultural references into his lyrics contributes in preserving Ghanaian culture.
- He is seen as a voice for the youth, expressing their experiences and challenges through his art.

Hometown = 1.5 marks

Genre of work = 1.5 marks

Example of work = 1.5 marks

Contribution to society = 1.5 marks

Total marks = 6 marks

A = 3 marks

B = 6 marks

C = 6 marks

Total = 15 marks

### SECTION C (Dance Drama)

#### SCHEME 6

**Q6 (a)** Adzo and Komla are about to perform the Bɔ̀bɔ̀ dance. List three costume items they would use.

**Q6 (a)**

(i) Handkerchiefs

(ii) Scarves

(iii) Head wraps

(iv) Beaded necklaces

(v) Traditional Cloth/Cloth

Kaba + slit / skirt & shawl

Any 3 at 1 mark each = 3 marks



### Contribution to society:

- He was Ghanaian composer, musicologist, and educator.
- He is celebrated for his pioneering work in developing a distinctive African art music tradition that integrates indigenous Ghanaian musical elements with Western classical music techniques.
- Amu is best known for his efforts to incorporate traditional African musical elements into formal music education and composition.
- He promoted the use of African languages, rhythms, and instruments, such as the atenteben, in his compositions.
- He invented/upgraded/developed the atenteben, a bamboo flue.
- His compositions often reflect themes of African pride, cultural identity, and social issues. One of his most famous works, "Yen Ara Asase Ni" (This is Our Own Land), is considered a national song in Ghana and reflects his deep sense of patriotism and love for his country.
- Amu was a dedicated educator who taught at several institutions, including the Akropong College of Education (now the Presbyterian College of Education), Achimota School, and the University of Ghana.
- As an ethnomusicologist, Amu conducted extensive research into traditional Ghanaian music, documenting various musical forms and practices. His work has been instrumental in preserving Ghana's musical heritage.

### (ii) Agya Koo Nimo:

(Kwabena Boa-Ampofo)

Hometown:

- Foase, Ashanti Region

### Genre of work:

- Traditional/Folk music
- Highlife (Palmwine)

### Creative works:

- |                             |                          |
|-----------------------------|--------------------------|
| • "Aburokyire Abrabo"       | • "Buy When Death Sells" |
| • "Naa Densua"              | • "Abena"                |
| • "The Destiny of Man"      | • "Ohia Yeya"            |
| • "Time has its Boundaries" | • "Enne Ye Anigye Da"    |

Ghana Many  
Anima Kolo  
Ga Inside

4 Obi lee aba  
My dear Comfort  
Adowa Palm wine set

### Creative works:

- The Legend of Aku Sika,
- The Sudden Return,
- The Story Ananse Told (Okyeame),
- The Adventures of Sasa and Esi

### (ii) **Francis Nii Yartey**

#### Profession:

- A prominent Ghanaian choreographer, dancer, and artistic director.
- A lecturer/teacher of dance.
- Head of Department, Dept of Dance Studies, School of Performing Arts, University of Ghana, Legon.

#### Contributions:

- He was known for his significant contributions to the development of dance and performing arts in Ghana and across Africa.
- He was instrumental in choreographing numerous performances that received international acclaim, showcasing Ghanaian dance on global stages.
- He founded the National Dance Company/Ensemble of Ghana and served as its artistic director. *2 Noyam Contemporary African Dance Inst.*
- At the Ghana Dance Company, he played a key role in promoting and preserving traditional Ghanaian dance forms.

#### Creative works:

- Between 1999 and 2008, he choreographed the opening and closing ceremonies of international sport tournaments that Ghana hosted
- In 2008, he directed and choreographed the dance and cultural aspects for Ghana CAN 2008, (26th Africa Cup of Nations Soccer Tournament) Opening and Closing Ceremonies in Accra, Ghana.
- In 2009, he was the Choreographer/Director: "Opening and Closing Ceremonies" of AFHF Hockey Africa Cup of Nations, held in Accra- Ghana.
- Also in 2010, he choreographed and directed the Cultural segment of the Commissioning of the Oil tanker, FPSO Kwame Nkrumah in Singapore - organised by Tullow Ghana Ltd. and the Government of Ghana.

**Q6 (b)** In the performance of African music and dance, the stage is well used by all performers so that the audience can enjoy the performance.

Describe how drummers, singers and dancers are arranged on a stage during the performance of "Kpanlogo".

Ans:

- Drummers are arranged at the ~~rear~~ back of the stage in a semi-circular pattern or a straight line with the lead master drummer in the middle. The drummers may also be arranged on the side.
- Dancers dance in front of the drummers, facing the audience to exhibit their facial expressions and dance movements, with occasional interaction with the singers and drummers.
- Singers sing behind or on the side of the drummers.

1 mark each = 3 marks

**Q6 (c)** Write short notes on any one of the following performing art personalities; focusing on the profession, contribution to society and an example of any of their works:

(i) **Martin Owusu**

Profession:

- A renowned Ghanaian playwright. / *Actor*
- He was also a lecturer/teacher of drama and teacher.
- He was the Director of School of Performing Arts, University of Ghana, Legon.

Contribution to society:

- He is known for his contributions to African theatre and literature.
- He has written several plays that explore themes such as politics, culture, and social issues in Ghana and Africa.
- He has trained many Ghanaian leading actors and actresses. *eg, Adjetey Anaman.*
- His contributions have significantly impacted the development and recognition of African theatre on the global stage.
- He is credited for his contribution to the development of Ghana's arts and culture.



**Q4 (a) ALTERNATIVE QUESTION FOR THE VISUALLY IMPAIRED CANDIDATES**

- Identify the name of the first and second spaces on the bass staff. (2 marks)
- Write the key signature of A major in the sequence they appear. (2 marks)
- Describe the triad that is built on the supertonic of G major. (2 marks)

**Answer:**

- The first space on the bass staff is 'A', and the second space is 'C'.
- The key signature of A major is F#, C#, G#.
- The triad that is built on the supertonic of G major has the members A, C, and E.

**2 marks for each = 6 marks.**

**Q4 (b) Place the underlisted instruments under their respective classification in the table below: Donno, Seperewa, Mbira, Atenteben, Mmensuon**

CHORDOPHONE	IDIOPHONE	MEMBRANOPHONE	AEROPHONE
(ii) Seperewa	(iii) Mbira	(i) Donno	(iv) Atenteben
			(v) Mmensuon

**Any 5 at 1 mark each = 5 marks**

**Q4 (c) In a particular song, bar 1 has four quavers, bar 2 has one minim and bar 3 has two crotchets. Identify the time signature for the song. [2 marks]**

**Ans:** Two crotchet beats in a bar,  $\frac{2}{4}$ , simple duple

**Q4 (d) Explain why the song *Yen ara asaase ni* is in a binary form.**

**Ans:** This is because it has two contrasting/different sections musically described as "A and B" representing a first theme and a second theme.

**[2 marks]**

**A = 6 marks**

**B = 5 marks**

**C = 2 marks**

**D = 2 marks**

**Total = 15 marks**

- (c) Some years ago, story-telling was a form of entertainment for most Ghanaian traditional societies. However, in today's digital age, the television and internet are filled with a lot of soap operas, which may be suitable for children.

State two reasons why story telling should still be encouraged in Ghanaian culture.

Answers:

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- It reflects social value in a culture that motivate people in their pursuit of a meaningful life.
- Story telling makes it possible for a culture to pass knowledge, histories and experiences from one generation to the next.
- Resolve natural and physical phenomena.
- Teach Morals
- Maintain cultural values
- Pass on methods of survival
- Provides entertainment
- Provides Education
- Promotes Unity
- Provides tourism
- Removes boredom
- Portrays sense of belongingness

2 marks each = 4 marks

A = 7 marks

B = 4 marks

C = 4 marks

Total = 15 marks



## SCHEME 5

**Q5 (a)** Using the tonic solfa notation, write the members of the following:

- (i) Chord I; *d m s* or *C E G (in C major)*
- (ii) Chord IV; *f l d* or *F A C (in C major)*
- (iii) Chord V; *s t r* or *G B D (in C major)*

Any 3 at 1 mark each = 3 marks

**Q5 (b)** At a choral music concert in your school, you would enjoy the words and the harmonious voices as the performance unfolds. Identify and describe any three **voice parts** that you would find delightful during the performance.

- (i) **Soprano/Treble:** This is a high-pitched voice and the highest vocal part which sings the melodic part of the harmony. This part is usually sung by females.
- (ii) **Alto:** This is the second highest vocal part which usually supports the soprano voice. It is lower than the soprano voice and also done mostly by females and sometimes males.
- (iii) **Tenor:** *It is also sung by females with deeper voices* This is the second-lowest vocal part, often singing in harmony or counterpoint to the soprano or alto voice. This sounds very low in pitch as well but not as low as the bass voices and usually done by males without very deep voices.
- (iv) **Bass:** This is the lowest vocal part in harmony. It is the foundation and rhythmic support to the harmony and sung by males. This sounds very low in pitch throughout the music.

Any 3 at 2 marks each = 6 marks

**Q5 (c)** Write short notes on any **one** of the following composers; focusing on **his hometown, genre of work, one example** of his works and **contribution made to society**.

(i) **Ephraim Amu**  
**Hometown:**

- Peki (Avetile), Volta Region.

**Genre of work:**

- Art music, Classical music

**Creative works:**

- Yen Ara Asase Ni
- Asem yi di ka
- Bonwire Kente
- Alegbegbe
- Biakoye
- Ko na kotutu
- Ma wo do
- Yaanom Abibirimma
- Akwaaba Dwom
- Adikanfo Mmo

*Choir music*  
*Church music*

- "Divorce is not the Answer"
- "Mummy where is my Daddy"
- "Life Overseas"
- "Sawmill Song"
- "Boniaty: kae Dabi"
- "Abube ne Atebe"
- "Osei's praise song"
- "Moma Yensom no"

#### Contribution to society:

- He is known for his contributions in preserving and promoting traditional Ghanaian music, particularly palm-wine highlife.
- Koo Nimo has played a pivotal role in maintaining the cultural heritage of Ghana through his music, storytelling, and educational efforts.
- Koo Nimo has performed internationally, bringing Ghanaian music to audiences around the world. His contributions have been recognized with various awards and honours, highlighting his impact on both Ghanaian culture and global music.
- Koo Nimo has been involved in academic research and teaching, sharing his extensive knowledge of Ghanaian music and culture with students and scholars.

*He teaches at KNUST.*

*The first Ghanaian to record music on CD.*

#### (iii) Black Sherif

##### Hometown:

- Konongo, Ashanti Region.

##### Genre of work:

- Afrobeat
- Hip-Hop
- Highlife
- Reggae

*popular music*  
*Social*

##### Creative works:

- First sermon
- Second sermon
- Kwaku the traveller
- Money
- January 9
- Zero
- Shut up
- Oil in my head
- Konongo zongo
- Oh paradise

*Country side*

*Come & go*

*5 Simmer down  
Yahyah*