HEADSTART

Creative Arts

TEACHER'S GUIDE

GRADE 9

Review Copy

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Introduction

Five easy-to-navigate sections

Section A: Orientation

- How this Teacher's Guide should be used
- How the course works
- Curriculum and Assessment Policy Statement (CAPS): an overview, instructional time allocation, CAPS for Creative Arts: Overview for Grade 9

Section B: Planning and assessment

- A teaching plan that follows the CAPS times allocations
- What is assessment in the Senior Phase?
- The four types of assessment
- Types of formal assessment for Creative Arts
- Formal assessment requirements for Creative Arts
- Formal Programme of Assessment (POA) for Creative Arts
- Inclusive assessment
- Recording and reporting assessment

Section C: Teaching and learning Creative Arts

- What is Creative Arts?
- Lesson plans for the teaching of Creative Arts
- Inclusive teaching
- Learners with barriers to learning

Section D: Cognitive levels

- Cognitive levels and abilities for Creative Arts in the Senior Phase
- Meta-cognitive strategies
- Progression in skills in Creative Arts

Section E: Lesson plans for Creative Arts

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Section A: Orientation

How this Teacher's Guide should be used

Creative Arts Grade 9 Teacher's Guide is a Creative Arts course that provides rich resources to ensure complete curriculum coverage and the successful development of creative concepts and skills.

The Teacher's Guide supports you, the teacher, by:

- defining subject, National Curriculum and Assessment Policy Statement (CAPS) and teaching terminology;
- indicating pacing, content and resources in content overviews, and structuring the course into lessons with clear teaching guidelines according to the CAPS;
- providing background information (prior knowledge and skills covered in previous grades and/or interesting subject/topic background);
- providing suitable remediation and extension activities for each lesson;
- providing suggested answers for every activity;
- providing Formal Assessment Tasks and marking guidelines and rubrics as required by the CAPS;
- providing the chapter and unit at the bottom of the page to enable easy referencing between components;
- offering additional resources that support core content.

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How this course works

This series meets the requirements of the CAPS for the Senior Phase. In Grade 9, Creative Arts consists of two core components: a Learner's Book and a Teacher's Guide.

The Learner's Book

The Learner's Book provides content knowledge, core concepts and skills development. It includes activities for learners to develop, practise and consolidate their knowledge and skills. Teachers receive guidance on how to teach important concepts. Written texts are supported by illustrations that help to explain content. All examples, activities and illustrations are representative of all cultural groups.

Activities steadily become more challenging so that learners progressively develop their understanding of concepts.

The Teacher's Guide

The Teacher's Guide provides you, the teacher, with all the planning, teaching and assessment tools you need to successfully teach this subject.

Curriculum and Assessment Policy Statement (CAPS)

An overview of the Creative Arts (CA) CAPS

This series is based on the *National Curriculum Statement Grades R–12* (NCS, January 2012) which is the policy document for learning and teaching in South Africa. The NCS consists of three documents, namely:

- *Curriculum and Assessment Policy Statements (CAPS) for all approved subjects for Grades R–12;*
- *National Policy pertaining to the Programme and Promotion Requirements of the National Curriculum Statement Grades R–12;*
- *National Protocol for Assessment Grades R–12 (January 2012).*

Each CAPS document has four sections:

- Section 1 – Introduction to the Curriculum and Assessment Policy Statements for the specific subject;
- Section 2 – The specific subject's aims, time allocations and requirements to offer it as a subject;
- Section 3 – Overview of topics, teaching plan and content clarification for the subject;
- Section 4 – Assessment guidelines in the specific subject.

Sections 2, 3 and 4 of the CAPS document, together with the National Policy pertaining to the Programme and Promotion Requirements of the NCS, represent the norms and standards of the *National Curriculum Statement Grades R–12*. Together, these documents are the basis for determining minimum outcomes, processes and procedures for the assessment of learner achievement in public and independent schools.

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Instructional time allocation

Learners study only TWO art forms in Grades 7, 8 and 9. Each art form is allocated a minimum of ten hours contact teaching time per term. The instructional time in the Senior Phase is as follows:

Subject	Teaching hours per week	Total per term
Home Language	5	50
First Additional Language	4	40
Mathematics	4,5	45
Natural Sciences	3	30
Social Sciences	3	30
Technology	2	20
Economic Management Sciences	2	20
Life Orientation	2	20
Creative Arts	2	20
Total	**27,5**	**275**

Section B: Planning and assessment

A teaching plan that follows the CAPS time allocations is provided in this section.

Teaching plan for Creative Arts Grade 9

Please keep in mind that learners study only TWO art forms in Grade 9.

This teaching plan shows:

- the pacing of the topics for the course by term
- where to find the relevant content and activities in the Learner's Book
- where formal assessment takes place.

Dance

Term	Content/topics (as per the CAPS)	Learner's Book Pages	Activities and assessment	Time allocation
1	**Dance performance** • Dance conventions: Greeting/acknowledgement at start and end of class, use of space (moving across the space in 2s, no bumping, respect for others, class discipline) • Warm-up ritual built up gradually including: ○ spinal warm-up, arm swings / reaches / lunges as per dance form ○ floor-work core stability exercises for back and stomach muscles: rounding and lengthening of the spine and side bends ○ leg muscles, ankle and knee joint mobility and strengthening: knee bends and rises, in parallel and turned-out positions, emphasising alignment • Body part isolations, combining body parts, with rhythmic patterning • Feet warm-ups and small jump sequences • Combinations of locomotor steps moving across space, changing directions • Cooling down with relaxation imagery and slow, safe stretching	9–16	1–11	At least 45 minutes per week during school time plus after school practise once per week
	Improvisation and composition • Exploration of natural gestures and varying them through exaggeration, slow motion and repetition • Composition structures: beginnings and endings, repetition, stillness • Composition of a sequence in partners, based on gestures, with clear beginning and ending, repetition and stillness	17–18	12–14	2 hours per term or integrated with technical classes
	Dance theory and literacy • Introduction to principles of posture and alignment • Use of core, use of spine, safe landings	19–22	15 Formal assessment	2 hours plus own research time

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2	**Dance theory and literacy** • Dance terminology – names of steps(as covered in the practical components), dance elements (time, space, force) • Analysis of own and others' dances using dance terminology: clarity of idea, composition, structure, use of design elements	24–27		2 hours plus own research time
	Dance performance • Consolidation of work done in term 1 • Add on to the warming up ritual focusing on safe dance practice e.g. stance with knees aligned over middle toes when bending, placement of feet and arms, strong lifted centre • Floor-work: core stability and strengthening exercises with focus on breath, flowing and lengthening from a strong centre • Ankle, knee and shoulder joint mobility and strengthening: knee bends and rises with coordinating arms • Leg exercises for balance and control focusing on outward rotation in the hips (turn out) to increase stability, strength and range of movement in the hip joint: brushes, kicks and balancing on one leg • Turning on the spot and travelling with eye focus (spotting) • Transfer of weight at a slow pace with control and balance • Articulation of the feet in preparation for small jump sequences with changes of direction • Learning dance steps and style from an indigenous South African dance • Cooling down and safe, slow stretching	28–32	1–10	At least 45 minutes per week during school time plus after school practise once per week
	Improvisation and composition • Relationships: working in pairs –meeting and parting, call and response, blind and guide, positive and negative shapes, giving and receiving weight • Composition structures: focusing on transitions between movements, unison and canon	33–35	11–16 Formal assessment	2 hours per term; can be integrated with or interspersed between technical dance work
3	**Dance performance** • Consolidation of work done in term 1 and 2 • Add on to the warming-up ritual with focus on safe dance practise and kinesthetic awareness (correct placing of body in space), knee bends, rises and balances with coordinating arms • Arm exercises to develop fluidity • Leg exercises: strengthening and lengthening of the muscles and extending the range of movement in the joints: low and high brushes and kicks and circular movements of the legs from the hips	37–42	1–9	At least 45 minutes per week during school time plus after school practise once per week

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	• Building stamina through jumping, galloping, leaping and combinations of large motor movements to varied music genres and rhythms, with variations in dynamics (speed, energy) • Learning a short, fast dance sequence with attention to quick footwork • Cooling down –flowing lyrical movement in pairs followed by gentle, slow stretching			
	Improvisation and composition • Exploration of dance elements: contrasting dynamics • Exploring ideas, moods and thoughts through movement using different stimuli e.g. props, obstacles, sport movement, geometric shapes, teenage mood swings • Composition of a movement sequence based on a stimulus, in pairs or small groups	43–45	10–12	2 hours per term; can be integrated with or interspersed between technical dance work
	Dance theory and literacy • Dance literacy: discussion of a dance seen live on stage, in communities, on television, or on DVD (with reference to genre, context, description of movement, accompaniment and inventiveness) • Comparison between three dance forms in South Africa: origin, culture, type of movements	46–51	13 Formal assessment	2 hours plus own research time
4	**Dance performance** • Mastery of the dance class as in previous terms with attention to detail, correct posture, correct alignment and safe landings from aerial movements, in preparation for formal assessment • Mastery and performance of a group dance sequence showing commitment to movement, focus, musicality and spatial awareness between dancers, for formal assessment	53–54		At least 45 minutes per week during school time plus after school practise once per week
	Improvisation and composition • Composition of a movement sequence with a partner or group, using a theme with a prop and a poem, rap, song or music, incorporating composition structures, for formal assessment	55–56	1	2 hours per term; can be integrated with or interspersed between technical dance work
	Dance theory and literacy • Reflection on own dance experiences • Revision of the year's work for formal assessment	57–60	2 Formal assessment	2 hours plus own revision time

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Drama

Term	Content/topics (as per the CAPS)	Learner's Book Pages	Activities and assessment	Time allocation
1	**Dramatic skills development** Teacher – devised warm-up routine focusing on the following: Vocal development: relaxation, posture and breathing exercises • Restful alertness • Posture (in neutral position) • Breath control and capacity Physical development: energising and loosening the body • Focus exercises, warming up each body part through swings • Curling and uncurling the spine • Understanding the purpose of warming up and cooling down	63–65	1–6	15 minutes every week
	Drama elements in playmaking Classroom drama reflecting cultural practices • Recap elements of ritual/drama from Grade 7, Term 3 • Create a polished improvisation exploring themes related to cultural practices and processes • Integrate cultural practices into the classroom drama e.g. rituals, ceremonies and symbols • Create a context and story-line for the drama • Consider key drama elements, including: ○ time, space, structure ○ character: physical and vocal characterisation ○ language: shaped by the situation, the roles and relationships of the character, appropriate register ○ dramatic tension: within a person, between people/ groups of people, between people and the environment • Explore the cultural context with sensitivity and respect towards different cultures and cultural practices	66–71	7–9 Formal assessment	5 hours, 30 minutes (plus outside class rehearsal)
	Appreciation and reflection • Appreciation and reflection based on peer interpretation of the polished improvised performance, using drama terminology • Appreciation and reflection on professional performance, preferably live. NOTE: This can be moved elsewhere in the year, if more convenient for the school.	72–74	10, 11	1 hour (plus outside class time)
	Media Effects of different types of media: television, soap opera, radio, film, DVD, Internet • Positive and negative effects: accessibility, communication between continents, countries, cities, towns; bringing cultures together; use and function of mass media; source of advertising; breakdown of communication; lack of parental guidance; exposure to violence and crime; domination of certain cultures over others, etc.	75–82	12, 13	1 hour and own research time

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2	**Dramatic skills development** Teacher – devised warm-up routine focusing on the following: Vocal development: • As in term 1, with addition of exercises to develop phonation and resonance. Physical development: • As in term 1, with addition of exercises to create an environment through the body.	84–85	1, 2	15 minutes per week (2,5 hours in total)
	Interpretation and performance of choice of poetry, dramatised prose or a monologue Develop interpretation and presentation skills by focusing on the following: Poetry: (performed by an individual). • Text analysis – expressing piece in own words; phrasing, pause, rhythm, sound, use of tone, inflection, pitch • Vocal clarity: speak distinctly and audibly • Physical expressiveness: appropriate use of movement and/or stillness • Emotional connection: convince the audience of the truth of the appropriate emotion • Creation of appropriate mood, using voice and movement • Use of poetic devices: appropriate use of pause, verse lengths, rhythm, rhyme, imagery, alliteration • Audience contact: memorable, engaging and effective presentation Dramatised prose: (performed by an individual) • Text analysis – expressing piece in own words; phrasing, pause, rhythm, tone, inflection, pitch • Narrative technique: appropriate to the style of the story (legends, fairy tales) • Verbal characterisation and physical expressiveness; mood/atmosphere through voice and body • Vocal clarity: speak distinctly and audibly • Audience contact (impact of prose piece, audience contact if appropriate, engaging) Monologue: • Text analysis – expressing the piece in own words • Interpretation of the character – based on knowledge of the play • Vocal characterisation – communicate aspects of the character (background, age, status, intention, etc.) • Vocal clarity – distinct and audible use of voice • Physical characterisation – communicate aspects of the character through the body – age, status, body, language, gestures, etc. • Use of space – appropriate use of space; emotional connection – connect with the emotions of the character • Impact of the monologue – memorable, engaging and effective	86–97	3–5	5 hours 30 minutes (plus outside class rehearsal)

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	Media Stereotyping (including typecast, labeling, stock characters) in stories, theatre, film, television and radio • Stereotyping according to age, gender, class/status and culture, etc. • Exploration of how discrimination and prejudice are linked with stereotyping	98–100	6–9 Formal assessment	2 hours and own research time
3	**Dramatic skills development** Teacher – devised warm-up routine: Vocal development: • Interpretation skills: pause, pace, projection, intonation • Modulation: change in stress, pitch, loudness and tone of the voice Physical development: • Physical characterisation – character's unique way of moving and motivation	102–105	1–4	15 minutes every week (2,5 hours a term)
	Drama elements in playmaking Development of polished improvised performance, focusing on the following: Purpose of performance: • Educate, enlighten, entertain, mobilise, inform, etc. Target audience: • Age group, economical background, social background, political background Basic staging conventions: • Stage space: centre stage, upstage, downstage, etc. • Use of performance space: placing of actors, indicating fictional place of the drama, movement patterns • Placement of the audience in relation to the type of stage. Symbols: • Objects may be symbolic and reflect on the deeper meaning of the play Technical elements: adding to the meaning, mood, impact and spectacle (if relevant). Design, develop and make own technical elements such as: • Costumes: pieces of costume that contribute to characterisation, add meaning, symbolism • Props: used to enhance meaning, characterisation and dramatic tension in the play • Sets: economical use of set pieces, different meanings assigned to objects • Lighting: different kinds of lights or colours create different spaces, time frames, moods, meanings, contrasts between well-lit performance space and darkness, use of spotlights	106–111	5–9 Formal assessment	7 hours (plus outside class rehearsal)
	Appreciation and reflection • Appreciation and reflection on polished improvised performance, using drama terminology.	112–113	10	30 min
4	**Dramatic skills development** Teacher – devised warm-up routine focusing on: Vocal development and physical development: • Consolidation of activities of the first three terms	115–116	1	15 minutes every week (2,5 hours a term)

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	Scene work for theatre and television or audio work for radio dramas Develop interpretation and presentation skills by focusing on the following: Scene work • Text analysis – expressing piece in own words; interpretation of the character – based on knowledge of the play • Interpretation of the character – based on knowledge of the play • Vocal characterisation – communicate background, age, status, intention • Vocal clarity – distinct and audible use of voice • Physical characterisation – communicate through the body – age, status, body language, gestures • Emotional connection – connect with the emotions of the character • Use of space, emotional connection, invisible listener, onstage silent partner • Interaction – stay in character when not speaking, listening and responsiveness; development of relationship – status of characters, development of relationship • Impact of the scene – memorable, engaging and effective OR Radio drama • Text analysis – expressing piece in own words • Interpretation of the character – based on knowledge of the play • Vocal characterisation – communicate aspects of the character – background, age, status, intention, etc. • Vocal clarity – distinct and audible use of voice • Emotional connection – connect with the emotions of the character • Interaction – listening and responsiveness, stay in character when not speaking • Development of relationships – understand status of characters, relationship grows, develops and changes appropriately • Impact of sound on the listener • Use of the voice to create atmosphere, space and time • Use of pause, building of tension by using sound only • The use of sound effects and music	117–127	2–9 Formal assessment	7 hours (plus outside class rehearsal)
	Appreciation and reflection • Appreciation and reflection based on a peer interpretation of the radio drama or scene, using drama terminology.	128	Formal assessment	30 minutes

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Music

Term	Content/topics (as per the CAPS)	Learner's Book Pages	Activities and assessment	Time allocation
1	**Topic 1: Music literacy** • Duration ○ consolidation of the crotchet, quaver, minim, semibreve, dotted minim, semiquaver, dotted crotchet ○ consolidation of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ • Pitch ○ consolidation of the construction of the major scale: C, G, D and F major ○ consolidation of the concept of key signatures (up to 2 sharps and 2 flats) ○ ledger lines ○ intervals ○ reading (singing or playing) music in the keys of C, G, D and F major using either tonic sol-fa or humming Music terminology: • Consolidate musical terms: ○ dynamics: piano; forte; crescendo; diminuendo, mezzo piano, mezzo forte, fortissimo, pianissimo ○ tempo: Allegro; Andante, allegretto, largo ○ articulation: legato, staccato *Musical literacy should be developed through the songs and instrumental pieces that the learners are performing as well as the active listening to music played by others.*	131, 134, 136, 138, 140, 141, 143, 145, 146, 147, 149, 252	3, 6, 9, 12, 15, 22, 25	15 minutes per week
	Topic 2: Music listening • Listen to the sound of the families of instruments of the orchestra and describe how sound is produced: ○ strings ○ woodwind ○ brass ○ percussion	132, 134, 136, 137, 138, 139, 141, 143, 144, 146, 147, 148, 149, 150, 151	1, 4, 7, 10, 13, 16, 18, 20, 23, 26	15 minutes per week
	Topic 3: Performing and creating • Breathing and technical exercises suitable for the instrument or voice • Group or solo performances from the standard repertoire of Western/ African/Indian/Popular Musical styles: ○ choral works ○ group instrumental works ○ solo vocal works ○ solo instrumental works • Writing own music in group and solo context by ○ rhythmic and melodic completion of a four-bar phrase in C, G, D and F Major after the first two bars have been given	133, 135, 137, 139, 142, 144, 146, 148, 150, 151	2, 5, 8, 11, 14, 17, 19, 21, 24 Formal assessment	30 minutes per week Optional: Additional contact hours after school

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2	**Topic 1: Music literacy** • Duration and pitch ○ write the scales of C, G, D and F Major in the treble and base clefs; an interesting rhythm making use of the note values learnt ○ key signatures of C, G, D and F Major ○ ledger lines ○ intervals ○ triads on I, IV and V (close position) ○ reading (singing or playing) music in the keys of C, G, D and F major using either tonic sol-fa or humming *Musical literacy should be developed through the songs and instrumental pieces that the learners are performing as well as the active listening to music played by others.*	153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173	1, 4, 9, 14, 17, 20, 23, 26, Formal assessment	15 minutes per week
	Topic 2: Music listening • Listening to one of the following styles: ○ reggae, Kwaito, R&B, African Jazz • Write own impression of the music, focusing on the: ○ artist/s ○ special features of the music with regard to rhythm, tempo, instruments, voices ○ story of the music/lyrics	154, 155, 157, 159, 162, 164, 165, 167, 169, 172,	2, 5, 7, 10, 12, 15, 18, 21, 24, 27,	15 minutes per week
	Topic 3: Performing and creating • Breathing and technical exercises suitable for the instrument or voice • Group or solo performances from the standard repertoire of Western/African/Indian/Popular musical styles focusing on a performance of the music pupils were asked to appraise in topic 2 • Creating own music in group and solo context: ○ adding music to words (two lines)	154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 173	3, 6, 8, 11, 13, 16, 19, 22, 25, 28 Formal assessment	30 minutes per week Optional: Additional contact hours after school
3	**Topic 1: Music literacy** • Duration and pitch ○ write the scales of C, G, D and F major in the treble and bas clefs ○ key signatures of C, G, D and F major ○ ledger lines ○ intervals ○ triads ○ reading (singing or playing) music in the keys of C, G, D and F major using either tonic sol-fa or humming	175, 177, 179, 180, 182, 184, 186, 188, 189, 190	1, 4, 7, 10, 13, 16, 19, 22, 25, 28	15 minutes per week
	Topic 2: Music listening • Listen to excepts from a musical (e.g. *West Side Story*) or an opera (e.g. *Magic Flute*, *Nabucco*): ○ write a storyline of a musical/opera focusing on elements of music. ○ sing along with one of the choruses/solos	175, 176, 177, 179, 180, 182, 185,186, 188, 189, 190	2, 5, 8, 11, 14, 17, 20, 23, 26, 29	15 minutes per week
	Topic 3: Performing and creating • Breathing and technical exercises suitable for the instrument or voice • Group or solo performances from the appropriate repertoire of Western/African/Indian/Popular musical	176, 178, 179, 180, 181, 183, 185, 187, 188, 189,	3, 6, 9, 12, 15, 18, 21, 24, 27 Formal assessment	30 minutes per week Optional: Additional contact

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	styles: ○ choral works ○ group instrumental works ○ solo vocal works ○ solo instrumental works • Adding music to words of a poem (four lines)	190		hours after school
4	**Topic 1: Music literacy** • Write the scales of C, G, D and F major in the treble rhythmically using note values learnt • Key signatures of C, G, D and F major • Ledger lines • Reading (singing or playing) music in the keys of C, G, D and F major using either tonic sol-fa or humming	192, 194, 196, 199, 201, 203, 204, 206, 207, 209, 210	3, 6, 9, 12, 15, 18, 21, 24, 27 Formal assessment	15 minutes per week
	Topic 2: Music listening • Discussion of the national anthem reflecting on the following: ○ the contributors to the anthem ○ the meaning of the text of the anthem	192, 193, 194, 197, 200, 201, 203, 205, 206, 207, 209	1, 4, 7, 10, 13, 16, 19, 22, 25, 28,	15 minutes per week
	Topic 3: Performing and creating • Breathing and technical exercises suitable for the instrument or voice • Group or solo performances from the standard repertoire of Western/African/Indian/Popular musical styles: ○ choral works ○ group instrumental works ○ solo vocal works ○ solo instrumental works • Creating an advertisement for a product or event using own lyrics and music	193, 195, 197, 198, 200, 201, 202, 203, 205, 206, 208, 210	2, 5, 8, 11, 14, 17, 20, 23, 26 Formal assessment	30 minutes per week Optional: Additional contact hours after school

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Visual Arts

Term	Content/topics (as per the CAPS)	Learner's Book Pages	Activities and assessment	Time allocation
1	**Topic 3: Visual literacy** • Art elements and design principles: use in description of art works • Personal meaning and recognition of images expressed in words: express, identify/name, question and reflect through looking, listening and talking about portraits	213–216	1, 2	1 hour
	Topic 1: Create in 2D • Art elements and design principles: use in own work • Exploration of a variety of painting techniques: deepen and extend colour-mixing, brush manipulation, personal interpretation • Emphasis on the observation and interpretation of the portrait	217–221	3	4 hours

	Topic 3: Visual literacy • Emphasis on the learner's personal expression and interpretation • Similarities and differences, respect and understanding of self and community; the arts as heritage • Looking, listening and talking about the role of artist as contributor, observer and social commentator in global society • Personal meaning and recognition of images around the role of the artist in society expressed in words: interpret, analyse and recognise symbolic language, for example, signs, national symbols, cultural symbols	222–224	4	1 hour
	Topic 3: Visual literacy • Develop research skills: finding out about an artist/artwork/style using various sources: books, libraries, internet, etc.; formal written response or class presentation (could be group work). Emphasis on the learner's personal expression and interpretation • The role of the artist in society: role of artist as contributor, observer and social commentator in wider society	225–227	5	2 hours
	Topic 3: Visual literacy • Class presentations about the role of the artist in global society (could be group work) • Emphasis on the learner's personal expression and interpretation	228–230	Formal assessment	2 hours
2	**Topic 2: Create in 3D** • Art elements and design principles: use in own work • Construction and modelling techniques; good craftsmanship, unfamiliar and familiar techniques (pasting, cutting, modelling, wrapping, tying, stitching, joining, scoring and other) • Spatial awareness: conscious experience of working with shapes in the construction or modelling process • Emphasis is on imaginative representation; conscious use of space; spatial awareness: developing understanding of plane, depth and visual perspective • Concern for the environment: use of recyclable materials	232–237	Formal assessment	4 hours
	Topic 1: Create in 2D • Art elements and design principles: use in own work • Painting: deepen and extend colour-mixing, brush manipulation, personal interpretation • Emphasis on the observation and interpretation of the still life to make public comment	238–242	1	4 hours
	Topic 1: Create in 2D • Art elements and design principles: use in own design project to create a logo • Lettering and design projects: experimentation with images and text • Pattern-making: create own in collage; experiment with various repeat methods	243–247	2	2 hours

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3	**Topic 3: Visual literacy** • Art elements and design principles: use in description of art works • Emphasis on the learner's personal expression and interpretation of the role of the artist as contributor, observer and social commentator in wider society; personal meaning and recognition of images expressed in words • Discuss art works to engage in moral, ethical and philosophical discussions, to formulate values and to learn respect for the opinions and visual expression of others • Extend and deepen critical thinking and reflective ability	249–254	1	1 hour
	Topic 1: Create in 2D • Art elements and design principles: exploration in own scraperboard • Simple etching techniques: for example, scraperboard; etching, drawing, scratching • Variation of paper size and format: encourage working in different scale and degrees of detail	255–257	2	4 hours
	Topic 3: Visual literacy • Art elements and design principles: use in description of examples of global popular culture • Emphasis on the learner's personal expression and interpretation • The role of the artist in society as contributor to global popular culture • Discuss similarities and differences, respect and understanding of self and community; the arts as popular culture • Looking, listening and talking about art and design as popular culture; personal meaning and recognition of images expressed in words; interpret, analyse and recognise symbolic language	258–262	3, 4	1 hour
	Topic 1: Create in 2D • Design: experiments with art elements and design principles in two-dimensional design projects to create own example of popular culture • Formulation of personal values and respect for the opinions and visual expression of others • Planning and preparation: work independently, collect resources and visual information and make preliminary drawings and sketches in preparation for the final project of own example of popular culture • Extend manipulation of a variety of materials	263–266	Formal assessment	4 hours

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4	**Topic 3: Visual literacy** • Emphasis on the learner's personal expression and interpretation • Global world: current events and how these are expressed in art, craft, design and popular culture: e.g. the ventriloquist puppet • The role of the artist in society: role of the artist as contributor, observer and social commentator in wider society • Express, identify/name, question and reflect through looking, talking, listening and writing about the artist as social commentator through puppets; personal meaning and recognition of images expressed in words	268–272	1	1 hour
	Topic 2: Create in 3D • Art elements and design principles: use to create ventriloquist puppet in 3D • Planning and preparation: works independently, collects resources, visual information and makes preliminary drawings and sketches in preparation for the final puppet projects • Construction and modelling techniques: good craftsmanship, unfamiliar and familiar techniques (pasting, cutting, modelling, wrapping, tying, stitching, joining, scoring and other) • Spatial awareness: conscious experience of working with shapes in the construction of a puppet • Concern for the environment: use of recyclable materials • Use of tools: safety, consideration of others, sharing resources	273–275	2	4 hours
	Topic 1: Create in 2D • Art elements and design principles: use in life drawing of model • Emphasis on the observation and interpretation of the model • Deepen and extend various approaches to drawing: line, tone, texture; mark-making • Variation of paper size and format: encourage working in different scales and degrees of detail	276–280	Formal assessment	2 hours
	Topic 1: Create in 2D • Art elements and design principles: appropriate choice and use • Drawing and painting: exploring a variety and combination of mixed media • Possible inclusion of lettering and design projects, pattern-making • Emphasis on the interpretation of own belonging in the global world	281–285	3	3 hours

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What is assessment in the Senior Phase?

Assessment is about collecting evidence of the learners' knowledge. It is an integral part of teaching and learning, and should be planned when preparing the lesson content. Assessment helps to identify the needs of the learners. It also provides evidence of progress, enables teachers to reflect on what they are doing and provides for feedback and reporting to all stakeholders. Good assessment practice in Creative Arts includes:

- assessing whether skills and aims are applied to content knowledge;
- providing feedback.

Informal or daily assessment

Informal assessment is a daily monitoring of learners' progress. This is done through observations, discussions, practical demonstrations, learner-teacher conferences, informal classroom interactions, etc. The Learner's Book is packed with activities that can be used for informal assessment, once learners have mastered the basic concepts.
The CAPS tells us that informal assessment should be used to provide feedback to the learners and to inform planning for teaching, but need not be recorded or taken into account for promotion. It should not be seen as separate from learning activities taking place in the classroom. Learners or teachers can mark these assessment tasks.

Self-assessment and peer assessment actively involve learners in assessment. This is important as it allows learners to learn from and reflect on their own performance. Learners often experience difficulty in completing extended writing. Learners should read and write regularly; starting with sentences and paragraphs and building up to extended pieces of work. Much of this may be structured by working through activities.

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Formal assessment

All assessment tasks that make up a Formal Programme of Assessment for the year are regarded as formal assessment. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes. All formal assessment tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained. Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject.

Examples of formal assessments include tests, examinations, practical tasks, projects, oral presentations, demonstrations, performances, etc. Formal assessment tasks form part of a year-long Formal Programme of Assessment in each grade and subject.

The four types of assessment

Type of assessment	Description
Baseline assessment	Establishes whether learners meet basic skills and knowledge level required; Helps teacher plan for the year and for each learner; Is administered at the beginning of the year and before a particular topic; Results are used as a guide for teaching and not for promotion purposes.
Diagnostic assessment	Informs the teacher about certain specific problem areas that may hinder performance; May help determine whether a learner's problems are content or psycho-social based; Appropriate interventions should follow on from diagnostic assessment; Results should inform interventions and not be used for promotion purposes.
Formative assessment	Used to aid the learning process and not for promotion purposes; Usually informal, to provide the teacher and learner with a more frequent account of where the learner is at; Teachers can use this form of assessment to modify and adapt their own teaching.
Summative evaluation	Carried out after completion of a topic or cluster of topics; Is an assessment of learning that has taken place; Recorded and used for promotion; This is usually formal assessment, making up the Formal Programme of Assessment.

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In Creative Arts, assessment takes the form of practical assessment and written work:

- Practical work: assessment should track progress through class observation of practical work and build up to a final practical assessment task in each art form in the fourth term.
- Written work: due to the shortage of time, written assessments are limited to one written assignment/test per art form per year and an end-of-year written examination paper.

Types of formal assessment for Creative Arts

Tests and examinations

These are individual assessment tasks. Tests and examinations for formal assessment should cover a substantial amount of content. Tests and examinations must be completed under strictly controlled conditions.

Each test and examination must cater for a range of cognitive levels in the correct allocation (see the table on the next page).

Cognitive level	Activity	Percentage of Task
Low	Repetitive skills in each art form	30
Medium	Application of skills Analysis of art works Written assignments requiring comprehension	40
High	Creative work; synthesis of skills and knowledge into arts works; evaluation of arts works	30

Before handing out an assessment task to learners, teachers should ensure that they are able to answer all the questions themselves. When teachers set an assessment task, they should draw up a memorandum of answers and/or a rubric for the assessment. Refer to the seven-point rating code or scale of achievement in this Teacher's Guide when constructing a rubric. Feedback should acknowledge strengths and identify areas of weakness for learners' developmental needs. Action plans, on how learners will be supported, should accompany this feedback. It is important that the feedback provided to learners encourages them to do better, and builds their self-confidence.

Essay/presentation

There is only one essay or examination required in Grade 9 Creative Arts. It falls in Term 2 of Visual Arts and involves a written research task in which learners must investigate a local craft. Learners must demonstrate their understanding of a local craft and should learn about how the craft is made and what is involved in selling it, from their discussion with the crafter. This essay or presentation counts 20 marks.

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Performance/improvisation

Ensure that the assessment criteria are clear to learners well in advance of an assessment. Where possible, allow learners to perform rehearsals in front of their peers, so that they can improve before their formal assessment.

Practical Visual Arts in 2D or 3D

Ensure that the assessment criteria are clear to learners from the start, and well in advance of an assessment. Offer on-going guidance and feedback so that there are many opportunities for improvement before the work is presented for formal assessment.

Formal assessment requirements of Creative Arts

The forms of assessment used should be appropriate for the learners' ages and developmental levels. Learners must complete formal assessments each term. Formal assessments include formally assessed tasks, along with projects and examinations. The Formal Programme of Assessment, as prescribed by CAPS, is indicated on the next page.

Formal Programme of Assessment in Grade 9

Formal assessments (SBA during the year)		End-of-year examination	
40%		**60%**	
• Assessment of practical work in two art forms: 30% • Assignment/written test in two art forms: 10%		• Performance/presentation in each art form: 40% • Written exam paper/s with questions from each selected art form: 20%	
Assessment Per Term			
Term 1: Practical assessment Art form 1: 10 marks (5%) Art form 2: 10 marks (5%) Total 10%	Term 2: Written assignment or Test Art form 1: 10 marks (5%) Art form 2: 10 marks (5%) Practical assignment / Test Art form 1: 10 marks (5%) Art form 2: 10 marks (5%) Total 20%	Term 3: Practical assessment Art form 1: 10 marks (5%) Art form 2: 10 marks (5%) Total 10%	Term 4: Practical examination Art form 1: 40 marks (20%) Art form 2: 40 marks (20%) Written examination Art form 1: 20 marks (10%) Art form 2: 20 marks (10%) Total 60%
Practical class work throughout the year should lead up to the final practical examinations in the two art forms.			

Formal Programme of Assessment (POA) plan for Creative Arts

We have provided a full Formal Programme of Assessment plan. These assessments cater for a range of cognitive levels and abilities as required by the CAPS, as described in this section.

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Dance (one of two art forms). Each art form will carry a 50% weighting

Term 1	Term 2	Term 3	Term 4	Total marks
LB Page 22 Practical: technique and composition (natural gestures, structure) 10 marks	LB Page 35 Practical: technique: indigenous dance and composition (structure, relationships) 10 marks LB Page 35 Written test: principles of posture and alignment, terminology, dance literacy 10 marks	LB Page 51 Practical: technique: short fast dance sequence and composition (contrast, moods, themes) 10 marks	LB Page 59 Practical examination: performance of class work, group dance and composition (stimulus, structure) 40 marks LB Page 59 Written examination: including comparison of different dance forms, dance literacy, dance elements, terminology, self-reflection 20 marks	
10 marks	20 marks	10 marks	60 marks	100 marks

Drama (one of two art forms). Each art form will carry a 50% weighting

Term 1	Term 2	Term 3	Term 4	Total marks
LB Page 70 Classroom improvisation: process and performance (group work) 20 marks ÷ 2 = 10	LB Page 86 Performance: poetry (individual), dramatised prose (individual) or monologue (individual) 20 marks ÷ 2 = 10 LB Page 100 Review: play or live performance seen 20 marks ÷ 2 = 10	LB Page 111 Polished performance: short improvised drama (group work) with self-made technical resources 20 marks ÷ 2 = 10	LB Page 117 Practical examination: scene work or radio drama 40 marks LB Page 128 Written examination: elements of drama (as practically explored), reflection on own and others' performance 20 marks 20 marks	
10 marks	20 marks	10 marks	60 marks	100 marks

Music (one of two art forms). Each art form will carry a 50% weighting

Term 1	Term 2	Term 3	Term 4	Total marks
LB Page 151 Practical: group work performance 20 marks ÷ 2 =10	LB Page 173 Test: Music literacy 20 marks ÷2 =10 LB Page 173 Practical: solo and group work 20 marks ÷2 =10	LB Page 190 Practical: solo and group work 20 marks ÷2 =10	LB Page 210 Practical examination: solo and group work; playing and improvising 40 marks LB Page 210 Written examination: general music knowledge and music theory 20 marks	
10 marks	20 marks	10 marks	60 marks	100 marks

Review Copy

Visual Arts (one of two art forms). Each art form will carry a 50% weighting

Term 1	Term 2	Term 3	Term 4	Total marks
LB Page 228 Presentation: Visual Literacy: the role of the artist in global society	LB Page 223 Practical Create in 3D: *Maquette* for South African public space	LB Page 263 Practical Create in 2D: personal example of popular culture – create a wallpaper design for a cell phone	LB Page 276 Examination: Life drawing with written reflection on use of art elements and design principles or global theme	
20 marks	10 marks	10 marks	60 marks	100 marks

Below are examples of practical assessment instruments for each art form. These can be adapted to particular practical tasks.

Example of a Grade 9 Practical Dance Formal Assessment Instrument

Assessment criteria	Possible marks	Learner 1	Learner 2	Learner 3	Learner 4
Classwork • Memory of exercises and movements • Safe use of the body (posture, alignment, safe landings) • Fitness (strength, stamina, flexibility) • Level of complexity reached	 **5** **5** **5** **5**				
Group sequence or dance • Quality of movement (coordination, control, musicality, level of complexity, commitment to movement, attention to detail, focus) • Team work (timing, spatial awareness)	 **5** **5**				
Improvisation and Choreography • Use of dance elements • Use of composition structures • Inventiveness • Confidence in improvising and composing • Working with others	 **2** **2** **2** **2** **2**				
Total marks	**40**				

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Example of a Grade 9 Practical Visual Art Formal Assessment Instrument

Example of a Visual Art Assessment Instrument Assessment criteria	Possible marks	Learner 1	Learner 2	Learner 3	Learner 4
Classwork (Life Drawing) • Learner's use of art elements: line, shape, tone • Learner's exploration of design principles: proportion, emphasis, contrast • Learner's personal interpretation of the subject • Learner's exploration of composition: placement within format	 **10** **10** **10** **10**				
Total marks	**40**				

Example of a Grade 9 Assessment Rubric for a Drama Performance

Criteria	1 – 3	4 – 5	6 – 7	8 – 10
Script embraces dramatic elements such as tension, symbols and timing	Poor use of dramatic elements	Fair use of dramatic elements	Good use of dramatic elements	Outstanding use of dramatic elements
Script is creative, original and exciting	Not very creative and exciting	Fairly creative and exciting	Creative and exciting	Exceptionally creative and exciting
Group worked well together and all contributed to the success of the script as a performance	Does not meet expectations	Satisfies expectations but in a limited fashion	Meets expectations well	Exceeds expectations
Performance is delivered confidently to class, with good delivery techniques; keeps class entertained and educates	Does not meet expectations	Satisfies expectations but in a limited fashion	Meets expectations well	Exceeds expectations
Characterisation is convincing	Does not meet expectations	Satisfies expectations but in a limited fashion	Meets expectations well	Exceeds expectations
Costumes, props, sets, lights contribute to a successful performance	Does not meet expectations	Satisfies expectations but in a limited fashion	Meets expectations well	Exceeds expectations
An awareness of the target audience, and its needs, is demonstrated	Does not meet expectations	Satisfies expectations but in a limited fashion	Meets expectations well	Exceeds expectations
The performance captures the theme of the play	Does not meet expectations	Satisfies expectations but in a limited fashion	Meets expectations well	Exceeds expectations

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Inclusive assessment

Teachers need to develop adaptive and alternative methods to assess learners with barriers to learning, so that learners are given opportunities to demonstrate competence in ways that suit their needs. Here are some examples of how to assess these learners, while still maintaining the validity of the assessment.

- Some learners may need concrete apparatus for a longer time than their peers.
- Assessment tasks, especially written tasks, may have to be broken up into smaller sections for learners who cannot concentrate or work for a long time, or short breaks may be given during the tasks. Learners can also be given extra time to complete tasks.
- Some learners may need to do their assessment tasks in a separate venue to limit distractions.

- A variety of assessment instruments should be used, as a learner may find that a particular assessment instrument does not allow them to show what they can do.
- Learners who cannot read can have tasks read to them and they can orally dictate answers. Assessment can also include a practical component in which learners can demonstrate their competence without having to use language.
- A sign-language interpreter can be used.
- Assessment tasks can be available in Braille or enlarged with bolded text.
- Assessment can include the use of Dictaphones or computers with voice synthesisers.
- The forms of assessment used should be appropriate for age and developmental levels. The design of these tasks should cover the content of the subject and include a variety of tasks designed to achieve the objectives of the subject.

Recording and reporting assessment

Recording

Recording documents the level of a learner's performance in a specific assessment task. It indicates learner progress towards the achievement of the knowledge as prescribed in the curriculum. Records of learner performance should be used to verify the progress made by teachers and learners in the teaching and learning process.

Reporting

Learners' performance can be reported in a number of ways. These include report cards, parents' meetings, school visitation days, parent-teacher conferences, phone calls, letters, class- or school newsletters, etc. Teachers in all grades report in percentages against the subject. The various achievement levels and their corresponding percentage bands are as shown in the table below.

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Rating code	Description of competence	Marks %
7	Outstanding achievement	80–100
6	Meritorious achievement	70–79
5	Substantial achievement	60–69
4	Adequate achievement	50–59
3	Moderate achievement	40–49
2	Elementary achievement	30–39
1	Not achieved	0–29

Section C: Teaching and learning Creative Arts

What is Creative Arts?

Creative Arts is a subject that is offered from Grade R to Grade 9. Creative Arts makes a valuable contribution to learners' overall development by exposing them to Dance, Drama, Music and Visual Arts of which learners study two art forms in Grade 8.

According to CAPS, the intention of the Creative Arts subject is to:

- develop creative, expressive and innovative individuals and teams;
- provide learners with exposure to and experiences in Dance, Drama, Music and Visual Arts;
- provide access to basic arts education for all learners;
- identify and nurture artistic talent, aptitude and enthusiasm;
- equip learners with adequate basic skills to be able to study further in art forms of their choice;
- develop an awareness of arts across diverse cultures;
- expose learners to the range of careers in the arts;
- develop arts literacy and appreciation;
- develop future audiences and arts consumers;
- develop life skills through the arts.

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Teaching Dance in the Senior Phase

Dance is included in Creative Arts to give learners the opportunity to build skills such as physical control, endurance, flexibility, stamina, coordination and strength. In the dance class, these skills are developed in a safe environment in which learners are also taught the value of classroom codes of conduct, warming up, the correct way of performing movements, and cooling down.

In Dance class, learners improvise, which develops their creativity and individuality. They also build an appreciation for the dance art form and experience the joy of dancing while working at their personal fitness.

Many of the dance sequences are performed in group format. Teachers are encouraged to be sensitive to learners who might struggle with the intimacy and trust demanded in these activities. Keep in mind that some learners might feel inhibited and find it difficult to explore the depth of the physical activity. In time, with plenty of praise and encouragement, these learners might start to enjoy the class more and more. Keep in mind that the dance class can play a vital role in helping learners to develop a positive self-image and trust in their peers.

In the Dance subject, the same topics are repeated throughout the year, and in each subsequent year, with increasing complexity. Learners practise the same skills, but develop them, and explore related concepts in greater depth.

Reduce, Reuse and Recycle in Dance

For all performances, learners should take all three of the following into account:

- **Reduce**: Try to keep it simple. Props, costumes and sets are sometimes needed to support and enhance performances, but remind learners that talented performers do not need to use these to convey their story. The fewer materials used, the less is wasted. This also saves money.
- **Reuse**: Materials that do have to be used should be kept in storage for other performances if your school has the space.
- **Recycle**: When props, sets and costumes cannot be reused anymore, they should be recycled. It is therefore important that they are all made from recyclable materials. Although recycling is much better than simply throwing away, it should still be seen as the last step when promoting environmental sustainability. Leaners must be encouraged to reduce and reuse first.

Teaching Drama in the Senior Phase

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Drama offers learners many important opportunities for personal development, as well as the chance to build their appreciation of the theatrical arts and related careers.

In the Drama class, learners are given the tools to explore human relationships and issues. They are encouraged to think deeply about these issues, and to respond to them during drama improvisations. This experience can be cathartic for many learners, and, especially in the context of peer discussion, can help learners to gain trust and support as they negotiate the complexities of life.

As the drama teacher, you play a vital role in encouraging learners to explore. Your enthusiasm and praise is essential in signalling to learners that the Drama class is a safe and valuable environment. Keep in mind that some learners might find it difficult at first to trust and cooperate with others, but in time they might start to enjoy the activities. For this to happen, it is essential that feedback remains positive and useful, and that learners are never discouraged from exploring their creativity.

Ensure that rules for the Drama class are discussed and consistently upheld, so that there are boundaries within which learners can operate. Remind learners that mutual respect is the cornerstone of a successful Drama experience. We strongly urge you not to neglect the vocal and physical warm-up activities at the start of the lesson, to avoid injuries and to develop strength.

Teaching Music in the Senior Phase

In the Music class, learners are taught to read notes and write their own music. They are taught the basics of music, such as letter names and the treble and the bass clefs; concepts of

note duration and values, such as the semibreve, minim, crotchet, quaver and semiquaver; and how to work with rhythmic phrases that use crotchets, minims, quavers and pitch.

They are also taught to sing a variety of songs. Remember that learners must always start with breathing and warm-up exercises before they sing a song. In the Music class, learners develop their ability to sing in tune through a repertoire of songs. They also follow musical scores while listening to a wide range of musical styles. Learners are encouraged to identify beats (duple, triple and quadruple meter), instruments and story.

In the Senior Phase, learners perform and create music. They accompany songs with body percussion and create vocal and instrumental music. This creative outlet is very important for their development and expression of individuality.

In your class, try not to judge music as 'good' or 'bad'. 'Good' music is that which makes your learners excited about music and provides many creative possibilities in all aspects of music: listening, moving, dancing, singing, making up songs, making an instrument and playing it, or creating sound pictures. When you teach music, it also does not matter how well you can read music or play an instrument. A good Performing Arts teacher simply provides an environment in which learners can feel creative, develop skills and knowledge, and grow in confidence.

When teaching a song, keep the following process in mind:

- Ask learners to close their eyes and listen carefully to the song.
- Then ask them to tell you what the music makes them feel, or what it makes them think of (young learners often have a visual response).
- Find the beat of the song. See what kind of foot beat can be applied to the song. The walking beat (right, left, right, left…) is usually easy to find. You can experiment with keeping the beat by using different kinds of body percussion like tapping or stamping the feet, clapping hands and bending knees to move up and down in rhythm with the music.
- Learn the words; teach them to the learners by saying them rhythmically, with a speaking voice, tapping the beat with your foot.
- Write the song (starting with the chorus) on the board, and tap (or make an 'x') under the syllables on which the beat falls. This makes the song easier to learn.
- If possible, listen to the song on a CD until learners are familiar with it and are able to sing the melody while keeping the beat.

Review Copy

Teaching Visual Arts in the Senior Phase

Visual Arts is a subject that offers learners unique problem-solving opportunities and develops their analytical thinking. As learners make sense of the world around them, the Visual Arts subject provides them with the opportunity to express themselves symbolically and uniquely, which is a very empowering experience. Your enthusiasm and praise plays a big role in helping them to develop their skills in the art class.

When learners discuss the work of other artists, encourage them to do so respectfully, to use Visual Arts terminology, and to provide reasons for their opinions.

Create in 2D

A shape that is flat, like a sheet of paper, is two-dimensional. You can use different formats, for example circular, square or rectangular in drawing and painting. The page can also be turned sideways to suit a particular topic, for example a passenger train would fit better in a long narrow strip of paper, whereas a giraffe would fit more easily in a tall, rectangular format, used vertically.

When learners draw or paint the human body, raise awareness of details by discussing proportion and encouraging learners to accept the differences between people. Stress that no-one will be allowed to be hurtful or to make negative remarks. This is a valuable exercise in teaching learners respect for each other's culture and appearance.

Introduce the materials and techniques for a two-dimensional lesson in your introduction. Demonstrate where necessary, but only show learners how to make textural marks, or how to use the pencils or paintbrushes.

Do not make a drawing as an example. If you create a drawing, learners will either try to copy it or they will compare their own efforts to your drawing and lose confidence in their own ability.

Create in 3D

Shapes that are three-dimensional have height, length and depth and are referred to as forms. Learners must consider their models from all sides, in the round.

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Sensitive and informed Visual Arts teaching is very important to prevent learners from losing confidence in their own creative abilities. The emphasis should be on positive reinforcement; on providing the kind of activities that will challenge and excite them; to try out new ideas; and on building confidence by giving positive and constructive encouragement. Aim to deepen learners' experience of the world through discussion, open-ended questioning and sensory stimulation.

Do not try to teach learners the 'right' way to draw, paint or sculpt. Encourage them to express themselves freely, without fear or criticism. The true mark of teaching Visual Arts successfully is that each learner has produced a unique and individual art work, and that they have enjoyed the challenge of creating art. Learners should feel confident and excited by their ability to express themselves creatively.

Inclusive teaching

What is inclusive teaching?

In the Senior Phase, it is crucial that learners find themselves in an environment where they can develop an interest in learning and the belief that they can learn. Inclusive education is defined as a learning environment that promotes the full personal, academic and

professional development of all learners irrespective of race, class, gender, disability, religion, culture, sexual preference, learning styles and language.

Inclusion is about acknowledging and respecting that:

- all children have the right to learn;
- all children are able to learn;
- all learners need support;
- all learners are unique and have different, but equally valued, learning needs;
- all learners need the opportunity to build on their own unique strengths;
- the learner is the centre of the teaching and learning process;
- there are differences in learners – for example, age, gender, language, culture, learning styles, disabilities, HIV status, and so on.

Inclusion is also about:

- enabling educational structures, systems and learning methodologies to meet the needs of all learners;
- more than just formal schooling – it embraces learning that occurs in the home, community and so on;
- changing attitudes, behaviour, methodologies and environments to meet the needs of all learners;
- ensuring maximum participation of all learners in the culture and curriculum of all educational institutions;
- identifying and minimising barriers to learning that can occur at any level of the system.

Some of the learners in your class may already suffer from exclusion or think negatively about education. There is no reason for their exclusion from class activities. It is the responsibility of the teacher to ensure the inclusion of these learners. This means adapting activities to suit their needs and capabilities. It is equally important that the class is not divided because of this. Rather, learners with these challenges should be accepted and helped by their peers where possible. Learners should, at all times, be discouraged from teasing, bullying or ignoring learners with special needs. When these attitudes are directed towards a learner, they create a barrier to learning in that child.

Review Copy

Practical guidelines for inclusive teaching

- Have a true understanding of each learner's background, strengths, unique abilities, needs and barriers. Then use this information to inform your planning and give a clearer focus.
- Remember that you, as the teacher, are a facilitator of learning.
- Keep the content and material as relevant as possible.
- Break down learning into small, manageable and logical steps. Keep instructions clear and short (plan beforehand).
- Grade activities according to the different levels and abilities of learners. Try to ensure that learners remain challenged enough without undue stress.

- Develop a balance between individual teaching, peer tutoring, cooperative learning and whole-class teaching.
- Use learners to help each other in the form of group types, peer-assisted learning, buddy-systems, and so on. Ensure that learners feel included and supported in the classroom by both you the teacher, and their peers.
- Set up pairs and groups of learners where members can have different tasks according to strengths and abilities. Promote self-management skills and responsibility through group roles and the types of tasks you set.
- Motivate learners and affirm their efforts and individual progress. Build confidence. Encourage questioning, reasoning, experimentation with ideas and risking opinions.
- Determine the learner's Zone of Proximal Development (ZPD) and use it for effective teaching and learning. *Vygotsky* described the ZPD as the distance between what the learner already knows and understands, and what they can understand with adult support. Learning is thus a social interaction, as the teacher mediates and supports the learner as they understand a new concept.
- Spend time on consolidating new learning. Use different ways to do this until all learners understand the concept. Make time to go back to tasks so that learners can learn from their own and others' experiences and methods.
- Use and develop effective language skills (expressive and receptive, verbal and non-verbal).
- Experiment with a variety of teaching methods and strategies to keep learners interested and to cater for and develop different learning styles. Use games, cooperative group work, brainstorming, problem-solving, debates, presentations, and so on.

Review Copy

Learners with barriers to learning

A barrier to learning is anything that prevents a learner from participating fully and learning effectively. This includes learners who were formerly disadvantaged and excluded from education because of the historical, political, cultural and health challenges facing South Africans. Some other examples of barriers to learning may be learners who are visually or hearing impaired, or learners who are intellectually challenged. Barriers to learning cover a wide range of possibilities and learners may often experience more than one barrier. Some barriers, therefore, require more than one adaptation in the classroom and varying types and levels of support.

These learners may require and should be granted more time for:

- completing tasks;
- acquiring thinking skills (own strategies);
- assessment activities.

Teachers need to adapt the number of activities to be completed without interfering with the learners gaining the required language skills.

Section D: Cognitive levels

Cognitive levels and abilities for Creative Arts in the Senior Phase

KNOWLEDGE AND RECALL	COMPREHENSION/ UNDERSTANDING	APPLICATION	CONCEPTUAL REASONING: ANALYSIS	CONCEPTUAL REASONING: SYNTHESIS	CONCEPTUAL REASONING: EVALUATION
Low order	**Middle order**		**High order**		
Absorb Count Define Identify Label List Match Memorise Name Outline Point out Quote Recite Recognise Repeat Remember Reproduce Respond Select State Trace	Classify Compare Convert Discuss Distinguish Define Demonstrate Describe Estimate Explain Generalise Give examples Illustrate Infer Interpret Match Paraphrase Restate Rewrite Select Summarise Translate	Change Compute Construct Demonstrate Draw Illustrate Predict Relate Solve Use	Break down Differentiate Discriminate Investigate Organise Relate Separate Subdivide	Abstract Arrange Combine Compile Construct Create Design Discuss Formulate Generalise Generate Group Integrate Organise Summarise	Appraise Conclude Contrast Create Critique Criticise Decide Dispute Evaluate Grade Judge Justify Interpret Support Recommend

Review Copy

Meta-cognitive strategies

What are metacognitive strategies and how can I use them?

Metacognition is the process of thinking about how you think. Adults often do this automatically. Before taking on something new, we may ask ourselves: What do I already know about this? What will help me understand it better? How is it structured? As we engage with a text or action, we may ask ourselves: Did I understand that? Why do I think that? How does this connect with what I already know? How could I apply this in my life? Then we evaluate what we have learnt or done by asking questions like: Did I understand that well? What strategies helped and what strategies didn't help? What should I do the next time I take on a task like this?

Learners, however, are often unaware of how they think and engage with learning material. You help learners to learn independently by explicitly guiding them to plan, monitor, and evaluate their reading and learning strategies. This is particularly effective for those learning in English as a second language and for learners who are struggling. It can dramatically improve their performance.

You teach metacognitive skills by asking learners to explain what they are thinking and what strategies they are using to understand material. This is best done is small groups. You can also use 'think aloud' strategies when engaging with texts and images. 'Think-alouds' are often effective when reading texts to learners, and during small-group and pair reading exercises. Here is an example of how to teach metacognitive strategies using a 'think-aloud':

Review Copy

1. Choose a short piece of text and note where you will stop during reading to model your thought processes.
2. Things to include in this planning stage could be:
   - reading the text title and the table of contents;
   - looking at the images and predicting what the text may be about;
   - skim-reading the text looking for headings, words in bold, and summaries. As you skim-read, think about what you already know about the subject and what more you would like to know.
3. In class, explain what you will be doing with the learners. Start by explaining how you planned before reading the text.
4. To monitor understanding during reading, you can explain where you stopped to ask yourself whether you understood the content. If the text has a long or complex sentence, describe how you divided it up to understand it. Find places where you could ask questions such as:
   - Why would this...?
   - Is this similar to...?
   - How can I figure out what this new word means?
   - What does the writer want me to know?

- What do I think will happen next? Why do I think that?
- Do I need to re-read this for detailed information?

5. Now show learners how to evaluate their metacognitive strategies by asking and answering questions such as:
   - Did I read and understand this well?
   - What helped me to understand? What didn't help?
   - What should I do next time I read about this topic?
   - What will help me remember what I read?

By engaging with how learners think, you can better prepare them for their lives and learning in the future. Consider how to include this aspect of learning into your teaching style.

Progression in skills in Creative Arts

In Creative Arts, the nature of progression in skills is found in the following:

- introducing new concepts and skills;
- increasing vocabulary in the art forms;
- increasing the ability to listen well, respond to instructions and work with others;
- increasing skills in the art forms;
- increasing confidence, self-discipline, focus and creativity.

Review Copy

Section E Lesson plans for Creative Arts

Dance

Term 1 overview

In this term, learners will be practising dance class conventions with simple technical exercises. Warming-up and use of space, locomotor movements and cooling down with safe stretching will be explored. Skills will be developed through repetition and expansion of each activity.

Term 1	Pacing (hours)	Core content	Activities	Assessment
Unit 1	45 minutes per week, plus after-school practise once per week	Dance performance	1–11	Self, peers, teacher
Unit 2	2 hours can be integrated	Improvisation and composition	12–14	Self, peers, teacher
Unit 3	2 hours plus homework time	Dance theory and literacy	15	Self, peers, teacher
The formal assessment for Term 1 is practical – technique and composition (natural gestures, structure) for 10 marks				

Review Copy

Core concepts and definitions	
Dance conventions	Code of behaviour, etiquette, set of rules
Warm-up ritual	A focused, daily practise to increase the heart rate and blood flow to the muscles
Spinal warm-up	Rolling down the spine, using the head as a weight to develop the movement, investigating the shapes and mobility the spine can produce
Arm swings	Swinging the arms using momentum from the torso
Lunges	Variations of bending the knees and transferring weight
Floor-work core stability	Strengthening stomach and back muscles
Body-part isolations	Movements in one or more joints, while the rest of the body is still
Feet warm-ups	Developing strength and flexibility in the ankles and feet
Small jump sequences	Combinations of small jumps on two feet, two to one foot, hops, small leaps
Locomotor steps	Walk, run, hop, gallop, skip, slide, jump and leap
Cooling down	Lowering the heart rate back to neutral starting point

Core concepts and definitions	
Relaxation imagery	Use of relaxation and mental visualisation to improve mood and physical well-being
Safe stretching	Slow, controlled increase of range of movement around a joint

Suggested types of activities for Dance Term 1			
Unit 1 activities			
Class	Group	Pair	Individual
Activities 1,3 and 11		Activities 2 and10	Activities 3–9 and 11
Unit 2 activities			
Class	Group	Pair	Individual
Activities 12 and 13		Activity 14	
Unit 3 activities			
Class	Group	Pair	Individual
Activity 15			Activity 15

Note that activities can be more than one type at the same time, and you can also choose to change the type that we recommend to suit your classroom situation.

Review Copy

Learner's Book pages 9 to 16
Recommended pacing: 45 minutes per week

Overview of unit

In preparation for these activities, make sure the space you are working in is safe; i.e. a clean, non-slippery floor, no objects learners could bump into, a CD player or drum, a comfortable temperature. Record various pieces of music to be used for each activity. When choosing the music, practise the movements to the music to make sure that it is suitable. Avoid using the same style of music for all exercises. Instrumental music is more suitable as learners will learn to count the phrasing. Vocals may distract them.

Work out the best way to use the available space. Decide where the learners will change into their dance clothes. The dressing room should be in close proximity to the dance venue. If the learners need to dress in the dance venue, make sure there is a closed off, private space for the males and females. Have a whiteboard or large pieces of paper available for workshop ideas.

Dance conventions

Activity 1 Decide on the class greeting

Learner's Book page 9

Teaching guidelines: Greet the learners. Decide how you want to 'set the tone' for all future behaviour. A friendly but firm attitude will put the learners at ease. Try to remain consistent in your approach. Have the learners sit in a circle and introduce themselves. Ask them to tell the class a little bit about their background, culture and their passions. Develop a class greeting from the information you have heard. You could possibly include a variety of languages and cultural gestures. Practise the movements and maintain this greeting throughout the term.

Extension activity: Discuss the meaning of 'codes of conduct'. Ask learners to offer suggestions for a code of conduct that, they feel, would be fair to follow. Write their suggestions on the board.

Arriving on time – explain the importance of being on time. The lessons are limited and learners will need to use the time efficiently to get the most out of the dance class. As dance requires comfortable clothing, they will need to be practical and consider the time it takes to change. The same applies when leaving the class; learners will need to dress quickly to get to their next class on time.

Dress code – clothing that will not restrict the movements: no socks, no jewellery, no gum, and hair must be tied back.

Respect – discuss belief systems. Respect develops esteem and confidence. Cooperation and discipline are necessary for learning.

Safe dance practice – Tell the learners that they will learn safe dance practice as the year progresses. Mention dance posture and alignment as basic requirements. Bumping into each other is dangerous, so they will need to share space carefully.

Review Copy

Activity 2 Move across the dance space with grace and discipline

Learner's Book page 9

Teaching guidelines: Explain to the learners how they are going to move across the space in twos. You will need to lead through demonstration. Use an upbeat tempo to inspire learners to participate. If music is not available to you, use a drum and play a regular beat.

Warm-up ritual

Activity 3 Go through your warm-up ritual

Learner's Book page 10

Teaching guidelines: Guide the learners through the warm-up routine by demonstrating.

Find music with a medium tempo. The music must not take away from the importance of the movements. Try to group all the movements into counts of eight for practical purposes. You may develop the exercises by dividing the sets into fours. This will encourage the learners to count silently to themselves. Discuss the importance of counting. This is to get everyone moving together at the same time without the teacher having to count for them. Try to group the movements into phrases in the music. This will help learners remember the routines and rely on the natural rhythms in the music.

Floor work

Activity 4 Develop your stomach muscles

Learner's Book page 12

Teaching guidelines: Make sure the learners have sufficient space. They should not feel pain from bones 'digging' into the floor. Encourage them to relax their bodies so that the floor and surface of their bodies connect smoothly. Use items of clothing or towels as cushioning if necessary. Play music with a slow tempo. Develop the floor exercises by combining them into one activity. Maintain a slow tempo and pace. This will give learners the confidence to add more power and strength.

Activity 5 Develop your back muscles

Review Copy

Learner's Book page 12

Teaching guidelines: This exercise should be practised in conjunction with Activity 4. It is very important that learners learn to develop muscles in a balanced way, i.e. working opposing muscle groups equally. Maintain a slow tempo and pace. Begin with lifting the legs only; once coordination and strength have visually improved, introduce lifting the arms in opposition to the legs.

Leg muscles, ankle and knee joint mobility and strengthening

Activity 6 Do knee bends and rises

Learner's Book page 13

Teaching guidelines: In this activity, good posture is vitally important. Before commencing, discuss the alignment of the spine.

Learners must maintain good posture once they start to move. Use music with a slow tempo. Encourage the learners to breathe evenly and relax the shoulders, especially when rising. When rising, the feet, ankles and legs must 'do the work'.

When working in turn-out, make sure the learners are working within their range and that the knees bend over the middle toes. Turn-out must be maintained from the hips in both the knee bends and rises.

Body-part isolations

Activity 7 **Restrict movement to one part of the body**

Learner's Book page 13

Teaching guidelines: Music can play a very helpful role in this exercise. Find music that has short, crisp, abrupt rhythm. Syncopated Latin, jazz and African rhythms work well. Make sure the music you choose for the jumping exercises allows for 'rebound'. If the music is heavy and slow, the learners will feel 'heavy'. Develop the exercises into one activity and practise this activity with two different styles of music. You will soon see which rhythm is benefitting the learners most.

Feet warm-ups and small jump sequences

Activity 8 **Warm up your feet**

Learner's Book page 14

Teaching guidelines: Explain to the learners that the feet are responsible for propelling the body in dance and that they need to be strong, flexible and fit. Discuss the structure of the foot and mention that there is a complex set of muscles under, on top and around the foot and ankle area. Encourage the learners to place downward pressure on their feet to stimulate these muscles. All movements should be practised smoothly. Extend the top of their feet with length and line when pointing.

Review Copy

Activity 9 **Practise small jumps**

Learner's Book page 14

Teaching guidelines: This activity focuses on the importance of bending safely when landing in jumps. Reiterate alignment of the legs when bending. Encourage the learners to relax the ankles and knees when bouncing. They must, however, support the ankles and knees in alignment. The emphasis of this exercise must be the downward action of a jump rather than jumping high.

Combinations of locomotor steps

Activity 10 **Combine locomotor movements**

Learner's Book page 15

Teaching guidelines: Encourage learners to work with a different partner in each session. Explain to them that learning to move with different partners will give them an opportunity to watch and learn from each other. Develop a regular combination and only build on it when you see that learners are confident in what they have practised.

Cooling down

Activity 11 **Cool down your body**

Learner's Book page 15

Teaching guidelines: This exercise is best done in silence. Encourage the learners to focus on their breathing and to be aware of the space around them. Count and talk them through the movements using a low and calm voice. Give them time to stand still and focus on their posture. This is a good opportunity to compliment them on their performance.

Look at the pictures of the stretch positions in the Learner's Book with the learners. Play a calm and quiet piece of music and guide them through the stretches. Discuss the importance of working within your own range of movement – they should not compare themselves to anyone else. Different bodies have different limitations and structures.

Tell the learners they are going to hold each position for 20 seconds. When they are in the positions, count out calmly to 20 and then guide them into the next position. Remember to finish the class by performing a ritual, farewell bow.

UNIT 2 Improvisation and composition

Review Copy

Learner's Book pages 17 to 18
Recommended pacing: 2 hours

Overview of unit

In this unit, learners will explore natural gestures, varying them through exaggeration, slow motion and repetition. They will also investigate the composition structures of beginnings and endings, repetition and stillness and compose and perform sequences in partners.

Exploration of natural gestures

Activity 12 **Explore gestures**

Learner's Book page 17

Teaching guidelines: Discuss gesture and ask learners to offer some examples. Give them some time to think about gestures they use every day. Some examples you could use for this activity: Stop; Thumbs-up; Look over there; Take a big bite of an apple; Be brave; Go;

Sad; Catch; Tired; Nervous; Think; Throw; Brush teeth; Confused; Look the other way; Beg; Joy; Anger; Fear; and Open your heart

Remedial activity: Discuss spontaneous, natural movement. Demonstrate by showing some examples to the learners. They will feel more inclined to participate once they have seen you moving. Emphasise the importance of 'stillness' and maintaining positions once they have been made. Ensure that learners feel safe by explaining that there are no 'wrong' movements in this exercise.

The learners must find a space and sit. Explain to them that they will begin by sitting but are encouraged to change their levels by kneeling and standing if they so wish. Using a calm voice, call out various gestures. Give the learners time to establish their positions. Repeat the gestures in no particular order. The learners will become more confident in exploring as they are given more time. Allow for an amount of giggling and talking. If learners become too vocal, remind them that this exercise involves movement and not voice. Congratulate learners on their participation.

Tell learners to choose two of the movements that they have explored. They are now going to add exaggeration, slow-motion and repetition. Joining steps between the movements can be very helpful.

Composition structures

Review Copy

Read the introductory paragraph in the Learner's Book with the learners. Have some fun discussing books they might have read. Give them some examples of famous opening lines, such as: CS Lewis, *The Voyage of the Dawn Treader*:

"There was a boy called Eustace Clarence Scrubb, and he almost deserved it."

MT Anderson, *Feed*:

"We went to the moon to have fun, but the moon turned out to completely suck."

Anthony Horowitz, *Stormbreaker*:

"When the doorbell rings at three in the morning, it's never good news."

Activity 13 Develop a short story with everyday gestures

Learner's Book page 18

Teaching guidelines: Using the tools of **gesture**, **repetition** and **stillness** explored in the previous activity, learners must now create their own '**short story**'. Discuss the beginning being important in creating interest. The middle should develop and 'tell the story' and the end should bring the piece to a close. Possible themes for the story: 'an event that happened during the holidays'; 'what I do every day'; 'studying for exams'; and 'the events that took place at my best friend's party'.

The learners must make notes for their plan of action. Ask them to write down their thoughts and ideas before creating the movements. Tell them that making a list of five words about the story will give them a base.

An example of a structure that may be followed: beginning gesture – stillness; middle gestures – moving with exaggeration, slow motion, repetition; and ending gesture – slow motion into stillness.

Have the learners perform their story to the class. Let them decide where the 'audience' is going to sit. Discuss respect and sensitivity while others are performing.

Composition of a sequence in partners

Activity 14 **Develop a movement combination with gestures**

Learner's Book page 18

Teaching guidelines: Using the skills explored in Activity 13, the learners are going to create a movement sequence in pairs. Give them time to 'workshop' ideas for their story. Explain to them that they have the freedom to create their combination in any way that they want.

UNIT 3 Dance theory and literacy

Review Copy

Learner's Book pages 19 to 22
Recommended pacing: 2 hours

Overview of unit

In this unit, the learners will study the principles of posture and alignment. They will also learn about safe landings when jumping.

Posture and alignment

When discussing dance posture, ask the learners to stand up and place their bodies in 'dance posture', using the guidelines in the Learner's Book.

Use of core and spine and safe landings

Activity 15 **Do the following for assessment**

Learner's Book page 20

Teaching guidelines: Read through the task with the learners. Give them a simple example of how to explain a movement exercise. Explain to them that dancers need a variety of strengthening exercises to develop all muscle groups.

Now the learners are going to do their own research on strengthening their stomach and back muscles. Discuss the format and page layout. This task does not need to be formally assessed. However, it is recommended that the learners orally present their findings to the class.

Background information: Below is an example:

Stomach Exercise Name	Explanation of Movement	How often and how many repetitions?
Stomach crunches	- Lie on your back, bend your knees, your feet must be flat on the floor - Cross your arms in front of your chest - Curl your back to lift your shoulders towards the ceiling (not towards your knees) - Do not lift your entire back off the floor - Do not tuck your chin to your chest. Keep your eyes towards the ceiling - Ease down slowly, relax before you do another crunch	- It is a good idea to practise every day or at least every second day - Start off with ten per day for the first month - Slowly add an extra five every month until you are doing 25 comfortably

Formal assessment: Term 1 Practical

Learner's Book page 22

Review Copy

Based on the activities done throughout the term, assess the learners on their technique and composition. Give them an overall mark for technique and an overall mark for composition, each out of 5 to make up the total of 10 marks.

Criteria	1 mark	2 marks	3 marks	4 marks	5 marks
Technique: - Understands and applies dance conventions - Technique: accuracy, body part articulation, movement memory - Movement memory - Musicality	Poor	Satisfactory	Good	Very Good	Outstanding
Composition: - Movement sequence is clear - Beginning, middle and end - Use of choreographic devices - Gesture, repetition and stillness - Quality of dance sequence - Transitions, flow - Learner discipline - Able to work with a partner	Poor	Satisfactory	Good	Very Good	Outstanding

Dance

Term 2 overview

This unit focuses on dance language. The learners will learn dance terminology which is used in all practical dance training. Developing knowledge of dance language, which is universal throughout the world, is part of learning to dance. Learners should also be able to use this language to reflect on dance works. Keep a whiteboard or large pieces of paper available to make notes during lessons. Use the pictures to assist learners in developing their understanding of what the movements and positions look like. The theory is based on performance, so it is sensible to combine the practical with the theoretical.

Term 2	Pacing (hours)	Core content	Activities	Assessment
Unit 1	45 minutes per week plus extra after school	Dance theory and literacy		Formal assessment (written test)
Unit 2	2 hours per term, can be integrated	Dance performance	1–10	Self, peer and teacher
Unit 3	2 hours per term plus own research time	Improvisation and composition	11–16	Self, peer and teacher
The formal assessment for Term 2 is practical – technique, indigenous dance and composition (structure and relationship) for 10 marks, and written – a test on the principles of posture and alignment, terminology and dance literacy for 10 marks. The formal assessment counts for 20 marks in total.				

Review Copy

Core concepts and definitions	
Dance conventions	Code of behaviour, etiquette, set of rules
Warm-up ritual	A focused, daily practise to increase the heart rate and blood flow to the muscles
Spinal warm-up	Rolling down the spine using the head as a weight to develop movement, investigating shapes and mobility the spine can produce
Locomotor steps	Walk, run, hop, gallop, skip, slide, jump and leap
Cooling down	Lowering the heart rate back to neutral starting point
Relaxation imagery	Use of relaxation and mental visualisation to improve mood and physical well-being
Safe stretching	Slow, controlled increase of range of movement around a joint

Suggested types of activities for Dance Term 2			
Unit 2 activities			
Class	Group	Pair	Individual
Activities 1–10			Activities 1–10
Unit 3 activities			
Class	Group	Pair	Individual
Activities 12, 14 and 16		Activities 11, 13 and 15	Activities 14 and 15

UNIT 1

Dance theory and literacy

Learner's Book pages 24 to 27
Recommended pacing: 2 hours

Review Copy

Overview of unit

This unit does not have any activities, but it contains plenty of useful information and terms that learners will need to know for the rest of the year. The content in this unit will continue to be of great use to learners for however they continue to dance.

Dance positions

Read through this unit in the Learner's Book with the learners. Also study the pictures. Discuss the following rules for classical arm positions:

- The arms form a rounded shape;
- The rounded shape is created by bending the elbows in a gentle curve;
- Avoid bending the wrist joint; this shows tension;
- The arms never cross the centre line of the body;
- The lines are created symmetrically.

Background information:

Arm positions:

- **First position**: Maintain a distance of 15 cm between the fingertips. The hands are in line with the stomach. The elbows are higher than the hands. The circle of the arms should slope downwards. The hands are curved in a gentle 'cup' so that the dancer can see into the palms.
- **Second position**: The elbows are higher than the hands. The inside of the elbow should be facing directly forward. The palms of the hands gently curve to create an imaginary line extending to infinity.

- **Third position**: A combination of one arm in First position and the other in Second position.
- **Fourth position**: A combination of one arm in Second position and the other in 5th position.
- **Fifth position**: Maintain a distance of 15 cm between the fingertips. The hands are curved in a gentle 'cup' so that the dancer can see into the palms, which are raised above the head.

Leg positions:

- **Attitude**: Attitude is a lifted, bent leg. The supporting leg may be bent or stretched. There must be an even amount of turn-out in both legs. This position is performed using turn-out. The turn-out must take place in the hips. The ankle of the lifted leg should be fully extended into a point, or fully flexed.
- ***Retiré***: The word *retiré* means to 'draw-up'. Never allow the foot to 'hang' on the supporting leg. When working in turn-out, make sure the pelvis is slightly tilted. This will enable a pure line and prevent distortion in the hips.
- **Balance**: Balance is achieved by continually shifting the weight of the body to make little adjustments. Balance is learned through lots of practise.

Review Copy

UNIT 2

Dance performance

Learner's Book pages 28 to 32
Recommended pacing: 2 hours

Overview of unit

In this unit, learners will continue to practise their technique. Some exercises have been extended with new work introduced and others combine work to develop coordination and to expand dance vocabulary. Learners will perform the steps of an indigenous South African dance.

Consolidate and add to your warm-up ritual

Activity 1 Move into the table-top position

Learner's Book page 28

Teaching guidelines: Talk learners through the warm-up ritual they learnt in the first term. Remind them that the ritual develops focus, alignment and dance posture.

Add the table-top position: The head to the pelvis becomes rigid and must move as a whole. Make sure the head moves with the torso. The eye-line must look down to the floor once in the table-top position. When rounding the spine, explain the importance of keeping the shoulders tension free.

Floor work

Activity 2 Do a breathing exercise

Learner's Book page 29

Teaching guidelines: When sitting on the floor with the legs bent and soles of the feet touching, allow the learners to place themselves in as comfortable a position as possible. If they complain about pain in the groin area, allow them to sit on a telephone book to alleviate strain. This exercise must be discussed as a lengthening of the spine and opening of the groin. Learners need to avoid shortening the body when rounding the spine. Ensure their neck and head areas curve and straighten with the spine on each breathing movement.

Joint mobility and leg exercises

Activity 3 Do knee bends and rises

Learner's Book page 29

Review Copy

Teaching guidelines: Knee bends or *pliés* should be practised in 'half *plié*' and 'full *plié*' and done in parallel and turn-out. Half *plié* is bending as far as possible without lifting the heels off the ground. Maintaining alignment in the legs is of utmost importance. The learners must release tension in the muscles of the legs to achieve maximum stretch in the leg muscles.

When practising full *pliés*, a half *plié* must be performed before allowing the heels to lift off the floor. Full *pliés* place strain on the muscles of the legs so should be performed smoothly; when reaching the lowest point of the full *plié* the movement should rebound upwards with pressure in the heels which aim downwards towards the floor. A half plié should be achieved on the way up before stretching the legs. In other words, a full *plié* should consist of a strong starting point, demi *plié*, full *plié*, demi *plié* and stretch.

Practise demi *pliés* in parallel and turn-out using the classical arm lines before introducing full *pliés*.

Activity 4 Do leg lifts

Learner's Book page 30

Teaching guidelines: It is very important that learners work within their turn-out range. This exercise will loosen the legs in the hip joints. Emphasise bending the supporting leg. When lifting the legs to the back, allow learners to lean forward in order to avoid placing strain on the lower back.

Turn on the spot and travel with eye focus

Activity 5 Practise spotting while turning and travelling

Learner's Book page 30

Teaching guidelines: Introduce 'spotting' by having learners turn simply in one place. Tell them to look at a focus spot directly in front of their eyes. Their bodies must turn slowly while their heads stay behind. When their bodies can turn no further without their heads moving, their heads must be whipped around and learners must look for their focus spot again. Their bodies then catch up with their heads. When 'spotting', the angle of their heads must not tilt – they must move along a straight plane.

Transfer your weight

Activity 6 Practise correct transfer of body weight

Learner's Book page 31

Teaching guidelines: Balance can only be achieved with correct posture and smooth breathing. A good way to develop balance is through visualisation. Learners can imagine they are trees, the base of the tree is the roots and the trunk, and branches grow upward and outward. Eye-line must focus outward. Tell the learners to imagine they have X-ray vision and that they can look beyond the walls of the space they are in.

Review Copy

Articulation of the feet

Activity 7 Prepare your feet for jump sequences

Learner's Book page 31

Teaching guidelines: The key for preparing ankles for jumping activities is to do them often. Encourage the learners to do ankle exercises at home.

Make sure learners create 'line' while pointing their toes. 'Sickling', i.e. the ankles curling inwardly, is a common dance term. As everyone is built differently, each individual will have to adjust their muscles and line up their joints to create line in different ways. Go to each learner and physically help them adjust their alignment. It can be very helpful to demonstrate, in this instance, how the ankles should *not* look.

An indigenous South African dance

Activity 8 Practise the gumboot dance

Learner's Book page 32

Teaching guidelines: Demonstrate the basic three step sequence. Once the learners are confident with this basic sequence, encourage them to develop their own sequences. The key

to success is keeping the movements simple and clear in order to develop identifiable rhythms. Encourage learners to use their voices or whistling for changes in sequence patterns.

Cooling down and safe, slow stretching

Activity 9 Cool down

Learner's Book page 32

Teaching guidelines: Use a piece of music with a slow to medium tempo. The rhythm should not be very complicated. Tell the learners that they will need to count silently to themselves. Everybody should be doing the same things at the same time.

Activity 10 Stretch slowly and safely

Learner's Book page 32

Teaching guidelines: Make a list on the board of the instructions that you are going to call out. The list could look like this: 8 walks; 8 sharp arm movements on the spot; 8 walks; 8 counts of circular hip movements; 8 walks; 8 counts of slow motion body ripples; repeat all. Move the learners into the floor stretch by participating yourself.

Review Copy

UNIT 3 Improvisation and composition

Learner's Book pages 33 to 35
Recommended pacing: 2 hours

Overview of unit

Start this unit by discussing respect, space and attitudes. It is a good idea to play a trust-building exercise to encourage the learners to feel safe and comfortable. When going through the exercises, be sure to observe the pace at which different learners feel comfortable working. Each learner will develop the confidence to explore in their own time. If you see that learners are feeling awkward, intervene and guide calmly when necessary. Develop a movement sequence using tools from each activity.

Activity 11 Improvise a dance to practise meeting and parting

Learner's Book page 33

Teaching guidelines: In this activity, learners will work in pairs. Start the activity by getting the learners to sit opposite each other with their legs crossed. They must choose to be either partner A or partner B. Partner A will start by moving their arms at a slow pace while partner B follows or 'mirrors'.

Allow each partner enough time to lead while exploring possible arm movements. When you see that learners are confident enough to extend themselves, encourage them to change their levels, use their entire bodies and investigate different places in the space. Tell them to develop a movement combination out of the movements they have explored. They must be able to repeat the movements through practise.

Activity 12 Play a call and response game

Learner's Book page 33

Teaching guidelines: The learners are going to play a call and response game while practising classical arm lines and investigating space. They must walk at an even pace without bumping into each other. You will call out the colour and they must stand still while making the classical arm line. Include Fourth and Fifth positions using colours.

Review Copy

Activity 13 Guide your partner

Learner's Book page 34

Teaching guidelines: This activity encourages trust and cooperation. Group the learners into pairs. Explain to the learners that the partner with their eyes closed will be depending on the leader to feel safe. Demonstrate with a learner before the pairs begin. Play music with a slow tempo. The learners will fall into step with the pulse of the music.

If the learners appear insecure and giggle, allow some time for them to settle down. Reassure them and guide them in a firm and structured manner. Once they are following the instructions appropriately, have them swop roles.

Afterwards, encourage a group discussion on how learners felt during this activity. Ask them which role they preferred, and how they felt in each role.

Activity 14 Use positive and negative shapes

Learner's Book page 34

Teaching guidelines: Discuss positive and negative space with the learners. This exercise involves no contact which must be emphasised from the outset. The learners must use their

bodies to create a shape, allowing for ample, interesting negative space around themselves. Mention that they will be holding each position once it has been formed.

Now, ask a learner to create an interesting shape of their own and to hold it still. Move over to the learner and make a shape that fits in with the learner. Remain still and then ask the learner to move out of their shape without any contact and to create another shape. Again, move to make a new shape in their negative space. At this point, you can discuss the 'no contact' rule again. Ask the class if they understand the instructions and rules.

Instruct the learners to form a long line. Direct a learner at one end of the line to begin by creating a shape. Each learner creating a new shape is going to have to hold their position until the entire line is positioned.

The exercise may be repeated many times with learners at different places in the line. If your class has large numbers, divide them into smaller groups of no more than eight.

Activity 15 Give and receive weight

Learner's Book page 34

Teaching guidelines: Learners must work carefully in this activity. It is a good idea to perform a trust-building exercise before commencing.

Start the lesson by pairing learners of the same height. Make sure that they are also comfortable working with each other. Let them sit on the floor, back to back with as much contact between them as possible. Tell learners to gently sway very slowly forward and back while maintaining contact. Encourage them to allow their heads to move with the sway and to make contact with their partners as they lean.

Try getting learners to push up to a standing position using balance, pressure in their legs and contact with their backs. Once they are on their feet, ask them to explore giving and receiving weight while standing. See the picture in the Learner's Book for an example. Have them explore giving and receiving weight with their hands, hips, shoulders and legs.

Review Copy

Composition structures

Activity 16 Explore composition structures

Learner's Book page 35

Teaching guidelines: It is necessary for you to lead by example in this activity. Explain the concept of unison to the learners. Explain to them that there are 'wrong' movements in this exercise. The most important rule is that everything must be performed very slowly because they are going to copy each other. You are going to begin and then each learner is going to get a chance to be the leader.

Organise the class into a group behind you. Give each learner a number. Make sure that everyone has enough space to move their arms without touching the person next to them. Play a very slow piece of music. Start by moving your arms in very simple flowing movements. Do lots of repetitions and keep your movements extremely simple. (You may

need to introduce this activity at the end of a few lessons before giving the learners an opportunity to lead.)

Once you get the group moving, call out number 2. Number 2 then moves to the front and centre and takes over from you as the leader. Keep a close eye on the actions. In the beginning, give each learner approximately 30 seconds to lead.

Formal assessment: Term 2 Practical

Learner's Book page 35

In Term 2, the formal assessment consists of a practical and a written test. Based on the activities done throughout the term, assess the learners on their technique, indigenous dance and composition. Give them an overall mark for technique, an overall mark for the indigenous dance and an overall mark for improvisation, each out of 10 to make up a total of 30 marks. Then divide the mark by 3 to get a final practical mark out of 10.

Criteria	Possible marks
Technique	
- Memory, coordination, control, posture, alignment, accuracy	5
- Fluidity, dynamics, musicality	3
- Confidence, expression, focus, grooming	2
Indigenous dance	
- Style of dance genre	5
- Performance, expression, confidence, focus	5
Composition	
- Contrast, moods, themes	5
- Confidence, cooperation, commitment	5

Review Copy

Formal assessment: Term 2 Written test

Learner's Book page 35

The written test, which deals with principles of posture and alignment, terminology and dance literacy, makes up 10 marks of the formal assessment for Term 2. The memorandum is below:

1. Define the following dance terms: (3)

   a) *Attitude: a pose performed on one leg while lifting and bending the other leg either behind, in front or to the side of the body. An attitude can be performed on a flat foot or 'demi-pointe'. The dancer aims to use as much turn-out as possible for both legs.*

   b) *Retiré: a pose in which one leg is raised to the side of the supporting knee, either turned out or in a parallel line. The lifted knee is bent and the toes of the lifted leg are pointed. This position is often used in turns and practising it will develop balance.*

   c) Balance: this requires strength and flexibility, both physically and mentally. In order to balance, you need a strong core to keep the middle of your body tight and firm. Balance

requires eye focus, relaxation of the mind and body and lots of practise. Balance is achieved by continually shifting the weight of the body to make little adjustments. If the muscles are tense, they cannot respond to very small changes in weight distribution.

2. Describe how to achieve each classical arm position you have learnt. (5)

First position: Maintain a distance of 15 cm between the fingertips. The hands are in-line with the stomach. The elbows are higher than the hands. The circle of the arms should slope downwards. The hands are curved in a gentle 'cup' so that the dancer can see into the palms. Second position: The elbows are higher than the hands. The inside of the elbow should be facing directly forward. The palms of the hands gently curve to create an imaginary line extending to infinity. Third position: A combination of one arm in First position and the other in Second. Fourth position: A combination of one arm in 2nd position and the other in Fifth. Fifth position: Maintain a distance of 15 cm between the fingertips. The hands are curved in a gentle 'cup' so that the dancer can see into the palms.

3. Write two detailed paragraphs explaining:

a) How to achieve dance posture. (5)

The head is poised with no tension in the neck and shoulder area. Pull the deep stomach muscles towards the lower back. This will flatten the lumbar region of the spine. Slope the shoulders downwards and allow the arms to relax. Broaden the chest while flattening the upper back. There should be a balance between the chest and the upper back. Lengthen the gap between the lowest ribs and the hip bones. The pelvis is held in neutral position. Lengthen the muscles in the thighs; this will flatten the knees. Support the ankles. This is done by aligning the ankles straight and not allowing rolling in or out. The toes must be spread and relaxed. The weight of the body must be adjusted to balance over the centre of the feet.

b) The importance of alignment (2)

Alignment means the way joints line up with one another in movements. To maintain healthy joints, you need to ensure that you do not place stress on the ligaments by moving the joint beyond its normal range and movement direction It is important to work towards achieving correct posture and alignment to prevent injury.

4. You have learnt a Gumboot dance this term. Discuss and investigate the dance's vocabulary, rhythmic patterns and choreography. (5)

The general dance vocabulary, rhythmic patterns and choreography of the gumboot dance are achieved by stamping the boots, slapping the boots while raised or on the floor, hitting the boots together at the heels, one boot swinging towards the other, one boot kicking the other and standing or kneeling on one leg with arms bent at the elbows and thumbs pointing upwards. Between each sequence there is a waiting step, where dancers gently tap their right foot on the ground. In some cases the dance is done over a cycle of four beats. In addition there are two waiting steps used to mark the time: stamping of the right leg on the ground on the first and third beat or alternating both legs e.g. right, left, right, left as in a march. Gumboot (Isicathulo) may incorporate comical and humorous elements as well as everyday life experiences into its choreography.

Total 20 ÷2= 10

Review Copy

Dance

Term 3 overview

The practical work done from Terms 1 and 2 will be consolidated during this term. The new work introduced in this term will help learners acquire more technical skills and develop movement memory while increasing their larger vocabulary of skills. In improvisation and composition, they will explore contrasting dynamics and use different stimuli for movement ideas. Learners will reflect on dance performance and develop an 'eye' for watching dance critically. Investigating dance forms learnt in South Africa will broaden their general knowledge and stimulate interest and awareness of available paths.

Term 3	Pacing (hours)	Core content	Activities	Assessment
Unit 1	45 minutes per week, plus after-school practise once per week	Dance performance	1–9	Formal assessment (practical)
Unit 2	2 hours per term; can be integrated with technical dance work	Improvisation and composition	10–12	Self, peers and teacher
Unit 3	2 hours per term plus own research time	Dance theory and literacy	13	Self, peers and teacher
Formal assessment: Practical – technique, short fast dance sequence and composition (contrast, moods and themes) for 10 marks				

Review Copy

Core concepts and definitions	
Body part isolations	Movements in one or more joints while the rest of the body is still
Feet warm-ups	Developing strength and flexibility in the ankles and feet
Small jump sequences	Combinations of small jumps on two feet, two to one foot, hops, small leaps
Locomotor steps	Walk, run, hop, gallop, skip, slide, jump and leap
Cooling down	Lowering the heart rate back to neutral starting point
Relaxation imagery	Use of relaxation and mental visualisation to improve mood and physical well-being
Safe stretching	Slow, controlled increase of range of movement around a joint

Suggested types of activities for Dance Term 3			
Unit 1 activities			
Class	Group	Pair	Individual
Activities 1, 4–6 and 9		Activities 3 and 8	Activities 1, 2, 4–7 and 9
Unit 2 activities			
Class	Group	Pair	Individual
Activities 11 and 12	Activity 10	Activity 10	Activities 10–12
Unit 3 activities			
Class	Group	Pair	Individual
			Activity 13

UNIT 1

Dance performance

Learner's Book pages 37 to 42
Recommended pacing: 2 hours

Review Copy

Overview of unit

The learners will continue to develop dance skills through repetition and practise of the work learnt in Terms 1 and 2. Skills learnt in this unit include knee bends and rises with coordinating arms. Exercises using props are performed to develop fluidity in the arms. Leg brushes, kicks and circular movements from the hips will increase learners' movement range and kinaesthetic understanding of turn-out. They will build stamina through combinations of large motor movements using variations of rhythms and changes in dynamics. A short, fast r sequence with attention to footwork will be explored.

Consolidate and add to your warm-up ritual

When learners feel confident in the movement combinations, they are more likely to respond to corrections, on posture and alignment for example. Some learners take a while to feel their bodies moving in space. Make sure they do not stand in the same place in every lesson. Move them around and combine them with different peers when doing travelling combinations.

Activity 1 Perform movements in parallel and in turn-out

Learner's Book page 37

Teaching guidelines: This exercise will challenge the learners' coordination and concentration. They must focus on alignment and posture. Encourage them to release tension in the joints of their legs while bending. Discuss purity of line when practising classical arm positions. Emphasise smooth movements with clear beginnings and endings.

Arm exercises to develop fluidity

Activity 2 Develop flowing movements

Learner's Book page 37

Teaching guidelines: In preparation for this activity, source ribbons, soft flowing pieces of fabric, or scarves. Encourage learners to bring in old materials from home or to make their own props out of recyclable materials.

Encourage the learners to develop arm movement combinations by participating yourself. Tactfully and sensitively choose one movement from each learner and combine them together to form a sequence. Have them practise the sequence using the left hand too.

Allow the learners freedom to explore when you add transitions between the movements. If they appear to be unsure, demonstrate simple turns, leaps and reaches. When assessing this activity, let the learners perform their combination facing the same direction in which they practised it.

Review Copy

Activity 3 Develop arm fluidity in a duet

Learner's Book page 38

Teaching guidelines: Using the combination and the ideas that they developed in Activity 2, the learners must now teach a partner their movements. Discuss the composition structures of changes in direction, mirroring and levels. Encourage learners to explore many options and allow them the freedom to combine the movements so that there are clear beginnings, middles and endings. Repetition of movements is very useful in this exercise.

Leg exercises

Activity 4 Practise making low and high brushes and kicks

Learner's Book page 38

Teaching guidelines: Make sure that the learners have enough space. They will limit their movements if they feel too close to each other. The learners may find lunging in Fourth position difficult; place the emphasis on moving the leg in the hip socket and achieving a

strong kick with energy. When working the leg to the back, make sure they are not squeezing their lower back. Encourage them to lean forward when kicking to the back.

Activity 5 Make circular movements of the legs from the hips

Learner's Book page 39

Teaching guidelines: This exercise will require a steady base using turn-out. Learners must work their turn-out within their own physical range and physical structure. Introduce the circular movement of the lifted leg by practising low, unrestricted circular movements.

Discuss pure line of the legs especially from the knee down through the ankle to the toes. Have the learners use the pictures in the Learner's Book as a visual guide.

Encourage them to put pressure 'into' the floor with the working foot before lifting to make the circular movement. While doing this, they must engage the deep muscles of the supporting hip to establish turn-out. Allow for some time in the music for the transition onto the second side, and for learners to regain their posture and a firm base.

Remedial activity: Circular movements of the legs from the hips: these require the deep hip and turn-out muscles to be engaged. There are two simple ways to develop this:

- The learners lie on their backs and perform the movements using their hands flat on the floor and hips to stabilise the torso. When doing this, ensure that contact between the floor and their bodies remains in place.
- The learners may also use a dancing barre while performing the movements. They must use the barre as a support and to assist them in finding their balance. Never allow the learners to hang on the barre as their weight will be incorrectly placed.

Review Copy

Building stamina

Activity 6 Build your stamina

Learner's Book page 40

Teaching guidelines: In preparation for this activity, find different genres of music. Make sure the music is suitable for jumping. Emphasise safe, soft landings before the learners start to jump. Ensure the learners land through their toes, balls and then heels, and that they bend their legs. It is recommended that all jumps in the beginning are downward jumps.

Extension activity: Build learners' stamina in the following way: in this activity, learners will practise moving from jumps to performing movements on the floor and then up again. This takes a large amount of stamina and must be done in a safe manner. Some movements that could be included:

- leaps landing in crouches, soften the joints in the crouch and spiral the legs in a natural turn to recover to standing;

- variations of ‘cartwheels’;
- variations of ‘half handstands’;
- sliding and gliding on the floor using contact between the floor and the outer thigh muscles and buttocks;
- variations of rolling backwards over one shoulder – make sure learners have padding on their shoulders while learning this.

Learning a short, fast dance sequence

Activity 7 **Develop a sequence of combined movements**

Learner’s Book page 41

Teaching guidelines: Start off simply and gradually add to the sequence when all learners are confident. Ensure the order of steps is comfortable – the movements must flow.
A simple way to teach jumps with varied landings is to draw square templates on the floor. Hula hoops work well too. You could also place props, such as cushions or tins, on the floor. The learners then jump over the props and thereby learn to propel themselves with power, gaining the strength to jump high.

Cooling down

Activity 8 **Cool your body down with flowing, lyrical movements**

Learner’s Book page 41

Preview Copy

Teaching guidelines: Read through the cooling-down activity with the learners. Explain to them that they should not feel any back pain while doing this activity. If they feel pain, they must stop immediately. This is a relaxation exercise where they should feel a good stretch across the torso.

Ask the learners to pair themselves up with a partner of similar height. Ensure that arms are stretched high above their heads before bending to lift. The partner doing the lifting must hold onto the lifted partners’ hands. The arms act as a lever to stabilise the lift. The lifted partner must relax and hang in this position. The neck and head areas, especially, must be tension free. Ensure the lifted partner is gently lowered to the floor. The learners then swap roles.

Activity 9 **Stretch yourself gently and slowly**

Learner’s Book page 42

Teaching guidelines: In this activity, look at the picture on page 42. Slowly go through all the stages of the ‘downward-facing dog’ with the learners. Once the learners are familiar with each stage, encourage them to avoid tension in the neck area by not looking up. Encourage the learners to breathe while doing this exercise.

UNIT 2

Improvisation and composition

Learner's Book pages 43 to 45
Recommended pacing: 2 hours

Overview of unit

In this unit, the learners are going to explore contrasting dynamics. Adding finesse to movements will deepen their overall enjoyment and develop a broader awareness of possibilities. They will create compositions using ideas, moods or thoughts as stimuli. Creating effective movements to convey a message will encourage more meaningful involvement and allow learners to imaginatively express themselves.

Exploration of dance elements: contrasting dynamics

Read through the content on page 43 of the Learner's Book with the learners. Explain the concepts of contrast and dynamics to the learners.

Review Copy

Activity 10 Add contrasting dynamics to your movements

Learner's Book page 43

Teaching guidelines: This activity may be done solo, in pairs or small groups. Discuss the activity with the learners. Lead by example and demonstrate some simple options. Play background music that will not interfere with learners' movements but will rather create a more relaxing atmosphere. Allow them time to create their movements, practise them and then perform them for their peers.

Exploring ideas using different stimuli

Activity 11 Use sports as a stimulus for movements

Learner's Book page 44

Teaching guidelines: Discuss sport in general with the class. Encourage the learners to participate and offer their thoughts on the highs and lows of sport. Debate the purpose of sport: What it means to different people, how people react in sport to winning, losing, getting injured, arguing with referees, styles of individuals in specific sporting codes.

Read the instructions in the Learner's Book with the learners. Give them some time to develop their movement phrase. Tell them to start off by using simple movements that they

can develop later on. Encourage them to refine their movements so that they are simple, clear and big. Have them perform their movements for their peers.

Composition of a sequence based on a stimulus

Activity 12 **Explore teenage moods together**

Learner's Book page 45

Teaching guidelines: Read the content in the Learner's Book. Give the learners some time to think about which angle or theme they would like to add. Let them workshop some ideas by writing their thoughts on paper. Give them some time to practise their sequences and then perform for their peers.

UNIT 3 Dance theory and literacy

Learner's Book pages 46 to 51
Recommended pacing: 2 hours

Review Copy

Overview of unit

In this unit, the learners will reflect on a dance seen live on stage and compare different dance forms. They will begin to analyse, reflect on and question what they are seeing. Different genres, contexts, movement vocabulary, accompaniment and inventiveness will be explored. The Learner's Book compares contemporary, ballet and African dance, but this need not limit you. It would be beneficial for your learners to use alternative dance forms that reflect their cultural and geographic location.

Discussion of a dance seen live on stage, in communities, on television or on DVD

In preparation for the activity, source a DVD of a live dance show that you can show the learners. YouTube is a good source. Please look at the website addresses that we provide in the resource section at the end of this book, if you have access to the Internet. Do some research on the chosen piece so that you are well prepared to assist the learners and place the work within its context. Watching whole shows can be time-consuming. It is a good idea to choose a section of a piece of work rather than a whole work.

Activity 13 Develop an eye for movement

Learner's Book page 47

Teaching guidelines: Once the learners have watched the dance piece, you can fill in the big picture. When doing this exercise for the first time, encourage learners to write as much as possible, just how they see it. Do not offer advice while the learners are watching. When the video is finished, give them some time to complete the table in the Learner's Book.

It is advisable not to formerly assess this activity the first time learners complete it. Rather discuss the questions in a general class debate. This will encourage the learners to be more confident in expressing their ideas without having to be right. Allow them to add their personal reflections.

Three South African dance forms

Find as many visual examples as possible of the three different dance forms that you are planning to discuss. Read the content in the Learner's Book with the learners. Refer to your sources while reading the notes and allow the learners to offer their thoughts.

Make sure the learners understand the words and concepts used: origin; culture; technique; themes; denies tension; tutu; *pointe* shoes; natural bend of the body; exaggerate; protest; socialisation and traditional.

Review Copy

Extension activity: For each of the statements, learners write a B (ballet), C (contemporary) or A (African). The answers have been included for you:

Statement	Dance form
1. The choreography uses exaggerated 'everyday' movements that most people can relate to	*C*
2. The characters in the stories are often princes and princesses	*B*
3. The upper body moves a great deal	*C*
4. It is often used for celebration, protest or socialisation	*A*
5. The style is unreal and delicate	*B*
6. Learnt by passing on from generation to generation	*A*
7. Costumes worn can be everyday clothes	*C*
8. The girls stand on their toes in shoes called *pointe* shoes	*B*
9. Uses basic and complex rhythm patterns	*A*
10. New movements are invented, which often represent social and political themes of the time they are created.	*C*

Formal assessment: Term 3 Practical

Learner's Book page 51

Based on the activities done throughout the term, assess the learners on their technique, their short fast dance sequence and their composition. Give them an overall mark for technique out of 20, and an overall mark for their dance sequence out of 5 and an overall mark for composition out of 10 to make up a total of 40. This then needs to be divided by 4 to get a total term mark of 10.

Criteria	Possible marks
Technique	
- Memory, coordination, control, accuracy	5
- Safe dance practice – alignment, posture, taking off and landing using *plié*	5
- Rebound, elevation	5
- Confidence, expression, focus, grooming	3
- Fluidity, dynamics, musicality	2
Dance sequence	
- Performance, expression, confidence, focus	5
Composition	
- Contrast, moods, themes	5
- Confidence, cooperation, commitment	5

Review Copy

Dance

Term 4 overview

In Term 4, learners will prepare for formal assessment in all areas of the curriculum. They will continue practising steps and combinations learnt in previous terms in preparation for their practical exam. Mastery of the dance class with attention to detail, correct posture, correct alignment and safe landings from aerial movements will be required. A group sequence showing commitment to movement focus, musicality and special awareness between dancers will also be performed. Learners will create using stimuli and incorporating composition structures. Reflection on own dance experiences and a written formal examination will be completed.

Term 4	Pacing (hours)	Core content	Activities	Assessment
Unit 1	45 minutes per week, plus after-school practise once per week	Dance performance		
Unit 2	2 hours per term, can be integrated with technical work	Improvisation and composition	1	Self, teacher
Unit 3	2 hours per term plus revision time	Dance theory and literacy	2	Self, teacher
The formal assessment for Term 4 has two components: the first component is a practical exam – performance of class work, group dance and composition (stimulus and structure). This counts for 40 marks. The second component is a written exam that includes a comparison of different dance forms, dance literacy, dance elements, terminology and self-reflection, for 20 marks.				

Review Copy

Core concepts and definitions	
Dance conventions	Code of behaviour, etiquette, set of rules
Relaxation imagery	Use of relaxation and mental visualisation to improve mood and physical well-being
Safe stretching	Slow, controlled increase of range of movement around a joint

Suggested types of activities for Dance Term 4			
Unit 2 activities			
Class	Group	Pair	Individual
			Activity 1

Suggested types of activities for Dance Term 4			
Unit 3 activities			
Class	Group	Pair	Individual
			Activity 2

UNIT 1

Dance performance

Learner's Book pages 53 to 54
Recommended pacing: 2 hours

Overview of unit

In this unit, learners will practise the set exercises they have done throughout the terms so far, for a formal assessment. They will demonstrate their understanding of dance class conventions while displaying technique, stamina and safe dance practises. These essential requirements must overlap with one another for a successful experience.

Review Copy

Mastery of the dance class as in previous terms

Read through the content in the Learner's Book with the learners. For the learners to be successful in the dance performance assessment, they firstly need to know the work. Dance technique needs a strong foundation in order to execute the movements with understanding. Have your music on one CD in the correct order to save time. Try to run the entire assessment class every lesson. Call the exercises by their correct names. This will put the learners at ease and they need to feel confident in what they are about to perform.

Discuss timing and the need for learners to silently count the bars of music in their heads. It is important that they do not need you to count out loud for them. Explain to them that you will be assessing them in a formal environment and that musicality is a skill they need to develop. Reassure them that, if they make mistakes in their combinations, it is better to carry on than to stop.

Show learners the assessment rubric at the end of this term. This will give them a clearer idea of what is expected of them. Discuss the date that they will be assessed. On a calendar, show them how many lessons that they have before the assessment. Offer them extra classes if necessary.

Performance of a group dance sequence

You will need to do some preparation. Decide how you are going to utilise your time and space to give all the learners the most beneficial group dance experience. Consider the number of learners in the class. If your class is large, create two groups. Also consider your learners' levels of ability. You want to challenge the most able while giving the less able a chance to excel and develop.

Choose music that will develop learners' listening skills. It is better to work with music that is not commercial. Learners relate to pop music but often respond better to music that is not familiar to them. Using educational music will place the group sequence in a stronger, formal setting.

Plan your sequence by dividing the phrases into sections that will include a variety of the skills learnt throughout the year. Include some of the composition skills.

When you teach the combination, use the correct vocabulary that learners have been using in both skill training and composition. This will continue to improve their dance vocabulary.

Make sure the learners enjoy the group dance. Moving together as a team will build confidence and unity. The group dance should be the final high point and incentive for learning to dance.

Review Copy

Remedial activity: This exercise should be done only once the learners have warmed up adequately. Start in a turn-out Second position of the legs, *plié*. Lift the arms to Second position, palms down. Staying down in the *plié*, raise the right leg off the ground to a long extended line in Second position. Stretch the leg and extend the feet into a point. The supporting leg must remain in a *plié*. Return the leg to the *plié* and release the knees in a small bouncing movement. Repeat this three more times with the right leg. Repeat this to the left.

Develop the exercise by halving the amount of extensions on each side. This exercise is demanding on the legs, so allow the learners to rest in between sets. Discuss turn-out from the hips and the alignment of the knees over the middle toes while in *plié*.

Extension activity: Practise locomotor movements. This activity will build strength, stamina and coordination. Make sure the learners are adequately warmed up before starting. It is very helpful to play a piece of music that encourages rebound.

Start in a corner of the room and move diagonally across the longest part of the room. Gallop using the right leg, step left, do three step *jetés* (big throwing movement forward opening the legs into splits). Repeat on the left side. Repeat this, but perform a 'side split *jetés* on the last *jetés*. Repeat this on the left side. Repeat this again but perform a 'hitch kick' (unfold the second leg into the air with a change of direction of the torso) on the third jump. Repeat this on the left side. Encourage the use of turn-out to achieve a large range of movement.

UNIT

2 Improvisation and composition

Learner's Book pages 55 to 56
Recommended pacing: 2 hours

Overview of unit

Learners will compose a movement sequence using a poem as stimulus for formal assessment. This is the practical component of the formal assessment for Term 4 and it counts for 40 marks.

Composition of a movement sequence

Activity 1 **Compose a movement sequence with a poem as stimulus**

Learner's Book page 55

Review Copy

Teaching guidelines: In this activity, you may use any stimuli that you feel is appropriate for your school. Professional judgement on choice, and on learner ability, is required.

Often the most successful lessons in composition depend on the dynamics in the class. Make sure that the learners are feeling safe. Performing a trust-building ice-breaker will warm up the learners and create an atmosphere where they are open to explore. Come to the lesson prepared.

Make your instructions clear. Allow some freedom in personal learner interpretation. Set a time limit and guide the learners if they appear to need assistance. You can use the rubric at the end of this term, for assessment.

Remedial activity: You may have learners who have language or learning barriers. These learners need extra lessons and assistance with reading, writing and learning. Your teaching approach for theory lessons should include visual, practical, listening and writing methods. Writing and comprehension skills need to be practised as the theory examinations are written.

Below are some ideas on developing different lesson plans:

- Begin with small, simple sections of work.
- Have paper, kokis, whiteboards, extra visuals and any other available tools such as a model skeleton from the biology department, if you are to teach about the spine.
- Begin by defining the topic in many ways. Use simple language and ask many questions, even if you answer them yourself.

- Start your verbal explanation or definition and write it on the board in mind map or bullet form.
- Hand out paper and ask the learners to write the content. Help them to abbreviate.
- Let the learners pass their written work onto the next learner and ask them to read and memorise the content in front of them. Allocate small sections to each learner for them to orally present; and guide them sensitively through the oral work.
- Encourage, support and nurture each learner.
- Avoid giving too much attention to any one individual. You will soon discover which learners need attention in certain areas.
- Repetition is the key to memorising content.
- Remember, if the learners do not grasp the basics, they cannot formulate more complex scenarios.

Extension activity: Dance styles: source visual footage on two styles of dance that you teach. Show short extracts from both. Discuss and compare the differences and similarities.

Teach learners a simple combination of movements. You could include: crouch/bend; turn; slow, controlled movement; travelling step; pause; jump; and gesture. Ask them to develop the movements into two separate combinations using the styles you have shown them in the visual footage. Help them by discussing the basic principles of the dance form again.

Give learners enough time to workshop each piece. This may be done as a homework task if extra time is needed. Source music that is appropriate. Allow time for learners to practise their combinations to the music. Let them perform for the class.

Review Copy

UNIT 3

Dance theory and literacy

Learner's Book pages 57 to 60
Recommended pacing: 2 hours

Overview of unit

In this unit, learners reflect on how they feel about dancing.

Reflection on own dance experiences

Activity 2 **Reflect on how you feel about your dancing**

Learner's Book page 57

Review Copy

Teaching guidelines: Start this activity by discussing with the learners your feelings on the progress of the class. Do not single out individual learners as this could negatively impact on the progress of other learners. Keep your comments clear and professional. Give compliments where due; for example, punctuality, dress code, enthusiasm and effort. Explain to learners 'what you put in, you get out' and that effort is rewarded both in self-satisfaction and in good marks.

Read through the activity with the learners and allow them enough time to reflect on their experiences in the dance class. This activity is very personal and must be dealt with sensitively. Decide on how you are going to assess the completed worksheet. It is a good idea not to give learners a mark at this point, but rather to take some time to self-reflect as an educator and use the opportunity to adjust teaching methods and content if necessary.

Remedial activity: Learners might be completely negative or undeservedly positive about their achievements. If their final examinations are still to be completed, reassess the standard of work and offer extra classes, over and above what you are already offering after school. It is extremely beneficial both emotionally and academically for the learners to feel supported. Extra technical practical classes or theory worksheets, done with your assistance, are simple and effective ways to develop their confidence to excel.

Extension activity: In most instances, the dance class will consist of many levels of ability. If you have a few learners whom you feel would really benefit from being extended both physically and academically, offer them an extra repertoire class in the afternoons.

At the end of Grade 9, some learners may still be unsure as to their subject choices for Grade 10. It may be extremely daunting for a talented dance learner to make a choice if their parents consider dance an unfeasible subject. The learners really must want to be there. The practical component is very visual and there are no short cuts to achieving a strong technique.

Here are some ideas for how to find content to teach these learners:

- Source and learn a solo piece from the Internet.
- Many libraries have dance videos – see if yours has appropriate material.
- Ask an ex-learner to come in and teach.
- *Edumedia* has a selection of DVD's available. Ask your school to buy some. They are reasonably priced and the content is age-appropriate and relevant.

Hold a weekend workshop and collaborate with other teachers and their learners to share skills. Remember to lead by example. The more you put in, the more rewarding your job will be. Set high standards for yourself and your learners and work hard to achieve them.

Formal assessment: Term 4 Practical exam

Learner's Book page 59

Review Copy

In Unit 2, learners completed their practical: class work, group dance and composition for 40 marks. Use the following grid for assessment:

Criteria	Possible marks
Class work	20
Complexity of movement Technique, memory, coordination, control, posture, alignment, accuracy	10
Quality of movement Fluidity, dynamics, musicality	10
Group dance sequence	10
Teamwork, relationships, timing, spacing, eye contact, unity	10
Composition	10
Idea/intent (stimulus), structure, originality, confidence	10

Formal assessment: Term 4 Written exam

Learner's Book page 59

The written examination for Term 4 is for 40 marks, which must be halved for a total of 20 marks.

1. Dance posture is important to a dancer because it allows for greater freedom of movement with the least expenditure of energy. Good posture will provide a base for safe dance practise, which is vital when learning simple or complicated dance skills.

   1.1 In point form, describe how you will position your body in good dance posture. (6)

   - *The head is poised with no tension in the neck and shoulder area.*
   - *Pull in the deep stomach muscles towards the lower back.*
   - *Slope the shoulders downwards and allow the arms to relax.*
   - *Broaden the chest while flattening the upper back. There should be a balance between the chest and the upper back.*
   - *Lengthen the gap between the lowest ribs and the hip bones. This is achieved by imaging a two-way pull into the floor, and lifted or pulled up off it, i.e. lengthening the body. The three major curves of the spine must be lengthened.*
   - *The pelvis is held in neutral position, i.e. centred, not tilted forward or backward.*
   - *Lengthen the muscles in the thighs; this will flatten the knees. Support the ankles. This is done by aligning the ankles straight and not allowing rolling in or out. The toes must be spread and resting easily and evenly on the floor.*
   - *The weight of the body must be distributed down through the heel, and slightly forward onto the toes.*

   (Any six)

   1.2 Write a short paragraph where you explain how to strengthen your core muscles. (4)

   Strengthening your core muscles requires working the stomach and lower back muscles. Strengthening muscles requires muscle contraction or force against resistance. To strengthen muscles, they need to be submitted to an overload by increasing the amount placed on them. Strength training should be done on a regular basis with a varied selection of exercises. All exercises must be designed to strengthen a group of muscles and should be followed by stretching exercises for the same muscle groups.

2. Say whether the following statements are true or false.

   2.1 The lumbar region of the spine is situated close to the heart and lungs. *False* (1)

   2.2 Core strength involves only the stomach muscles. *False* (1)

   2.3 In dance posture, neutral position of the pelvis is achieved by aligning the spine and pelvis without any tension. *True* (1)

   2.4 Dance posture is only important to maintain when practising big, jumping movements. *False* (1)

Review copy

3. Supply simple, clear definitions for the following dance terms:

3.1 *Plié* *means to bend: a smooth and continuous bending of the knees* (1)

3.2 Alignment *refers to the way joints line up with one another in movement* (1)

3.3 Isolations *are when you move some body-parts while keeping others still* (1)

3.4 Retiré *to raise one leg to the side of the supporting knee* (1)

3.5 Second position of the arms *arms are raised at the side, slightly curved* (1)

4. Choose ONE word from the list of dance elements below and say how you would vary or develop the element in movement when composing dance sequences.
   - force *light and sudden, light and sustained, strong and sustained*
   - space *forwards, backwards, high or low, using all parts of the stage – centre, corners, back or front, close to each other or far apart, changing the floor patterns, directional changes*
   - time *changing the use of pulses, i.e. speeding up or slowing down, emphasising certain notes, prolonging certain movements in order to show a suspended quality, altering and shifting the pace of the movements* (3)

5. You have watched a dance performance on DVD this year. Write an article for your school magazine in which you give a detailed account of the performance. Use the points below to guide your answer.

   5.1 Title of the dance. (10)

   5.2 Give information about the dancers, how many, their gender, the costumes. (5)

   5.3 A description of the genre or style. (5)

   5.4 An explanation of what the dance was about. (4)

   5.5 Say why you think the dance was successful. What about the dance really shone? (3)

   Learners own answers, use the rubric below for assessment:

Review Copy

1–4 Marks	5–8 Marks	9–12 Marks	13–16 Marks	2 Marks for own opinion/reflection
Very few facts given. Hardly any understanding of the work shown.	Some accuracy and understanding of the work.	Well written with accuracy and understanding of many aspects of the work.	Excellently written with accuracy, insight and understanding of all aspects of the work, providing a lot of detail. Able to analyse, evaluate, apply and compare coherently and creatively.	

The total term mark comprises 40 marks practical exam and 20 marks written exam = 60 marks in total.

Drama

Term 1 overview

This term, you will be guiding the learners to develop their voices through relaxation, posture and breathing exercises; and develop their bodies by loosening and warming up and focusing on the spine. They will explore r elements in playmaking by revisiting rituals from Grade 7, and create a polished improvisation exploring themes related to cultural practices. You will also guide them to appreciate and reflect on both their classmates' performances and a professional performance. Finally, learners will look at the positive and negative effects of different types of media. You will formally assess them on a performance of their classroom drama, reflecting on cultural practices.

Term 1	Pacing (hours)	Core content	Activities	Assessment
Unit 1	15 minutes per week	Dramatic skills development	1–6	Peers, teacher, self
Unit 2	5 and a half hours (plus extra rehearsal time)	Drama elements in playmaking	7–9	Peers, teacher, self
Formal assessment: Classroom improvisation – process and performance (group work) for 20 ÷ 2 = marks				
Unit 3	1 hour (plus extra rehearsal time)	Appreciation and reflection	10 and 11	Teacher, self
Unit 4	1 hour plus research time	Media and careers	12 and 13	Teacher, self

Review Copy

Core concepts and definitions	
Context	The circumstances that form the setting for an event, statement, or idea
Storyline	The plot of a novel, play or film – series of events
Resolution	The end of the action. How the story is resolved

Suggested types of activities for Drama Term 1			
Unit 1 activities			
Class	Group	Pair	Individual
Activities 1–6			Activities 1–6
Unit 2 activities			
Class	Group	Pair	Individual
Activity 7	Activities 8 and 9		

Suggested types of activities for Drama Term 1			
Unit 3 activities			
Class	Group	Pair	Individual
Activity 10			Activity 11
Unit 4 activities			
Class	Group	Pair	Individual
Activity 13	Activity 12		

Please note that these are our suggested types of activities, but you can adapt all activities to suit your specific classroom situation. (Some activities can be either class or individual.)

UNIT 1 Dramatic skills development

Learner's Book pages 63 to 65
Recommended pacing: 15 minutes per week

Review Copy

Overview of unit

It is best to allow learners to acquire basic techniques of relaxation, voice, speech and movement and to gain confidence through carefully monitored improvisational work, without demanding that they adhere to a 'system'.

In this term, you will have to guide the learners through a warm-up routine. You can also refer to the warm-up exercises in other drama modules and grades for background, for your class.

Keep the following in mind:

- deep and correct breathing aids good posture and keeps the body in good tone;
- breathing can also help build up powers of concentration;
- the more relaxed the body is, the more effortless and efficient the breathing will be;
- make sure learners do not overdo the exercises;
- a warm-up routine lays the foundation for the attainment of the requirements of the drama activities;
- there will be shy and self-conscious learners in your class, and it will be difficult for them to stand in front of the class conducting a warm-up routine. Try to make them realise that taking part in drama is fun – there is no right or wrong.

Vocal development

Activity 1 Be restfully alert – tense and release your muscles

Learner's Book page 63

Background information: Being relaxed does not mean that the muscles are slack, but rather that one is in a state of well-being where the muscles of the body are so tuned that there is no unnecessary tension hampering movement, breathing or vocals. The whole body must be able to function at an optimum level. Tension in the body can transmit to the other members of a group and usually shows first in the voice, through shallow breathing and lack of resonance.

Teaching guidelines: Have the learners stand up straight with their feet hip-width apart and their shoulders relaxed. Direct them to make their bodies as stiff as a board. On your next instruction, they must relax all the muscles in the body, so that they become as floppy as rag dolls. They have to be so relaxed that they flop gently to the ground.

Next, learners must move around the classroom while tensing and the releasing their bodies. When learners tense up all the muscles in their bodies, they will find it hard to move easily. They will also discover that their ability to think clearly is affected. This activity will not only make learners aware of the tension in their bodies, but will also help them discover that their bodies need just the right amount of tension and release when they perform. After this activity, they will feel energised and relaxed at the same time.

Learners with disabilities: Learners in wheelchairs and/or with only the use of their upper bodies will be able to do this activity up to the last two bullets in the Learner's Book.

Review Copy

Activity 2 Find the correct posture and align (neutral position)

Learner's Book page 64

Background information: The correct posture allows free and expressive use of gesture and movement. Be aware of the following postural faults in your learners:

Fault	Result of fault
Rounded shoulders	Inhibiting inhalation
Head poked forwards	Distorting the larynx and pharynx, impairing tone
Chin raised too high	Leads to tensions in the larynx and pharynx, raising the pitch of the voice and limiting vocal range
Hollowed spine	Affecting balance
Too much weight on the heels	Inhibiting fluid movements, might also upset the alignment of the body
Slack abdominal muscles	Poor breath control
Chest pushed forwards	Inhibiting resonance and limiting use of voice
Head held too high	Inhibiting resonance and limiting use of voice

Teaching guidelines: Let learners stand with their feet hip-width apart. Make sure that the learners' backs are straight and that their heads are in line with their spines. Their arms must hang loosely at their sides. Instruct learners to exhale and drop their shoulders, which should now be down and back (no slouching!). Have them drop their heads and put their chins on their chests without bringing their shoulders forward. They should now be able to feel their spines stretch. Have them lift their heads again and look straight ahead.

Activity 3 Exercise breath control and increase capacity

Learner's Book page 64

Background information: Breathing is the basis of the voice. Good breathing is a fundamental requirement for voice production. All breathing exercises should be preceded by relaxation. The requirements for good voice production are:

- relaxation;
- good posture;
- a plentiful supply of breath;
- controlled use of breathing by the diaphragm and intercostal muscles;
- relaxed and unconstricted oral and pharyngeal resonators;
- the formation of sounds well forward in the mouth to avoid a throaty tone; and
- expansion of the rib cage, assisted by the diaphragm, for projection breathing.

Review Copy

Teaching guidelines: Instruct the learners to inhale through the nose and say 'ah' every time they exhale in any of the following ways: 'ah hah hah hah hah' (until they run out of breath); 'pah pah pah pah' (until they run out of breath); or 'ahhhhhh' (making the voice go from high to low). Have the learners turn their bodies from side to side, while walking around the room, making the same series of sounds, gradually increasing the volume toward the end of each breath.

The goal is for the learner to breathe naturally while performing, and to provide sufficient lung power to support the voice in drama activities and performances. Shallow cheat breaths are the result of tension and self-consciousness. Deep body breathing gives the voice its fullest support and the body its fullest relaxation.

Remedial activity: If the learners find it too difficult to move and make the sounds, you can have them stay in one place, focusing on the sounds and on breath control.

Physical development

Activity 4 Curl and uncurl your spine

Learner's Book page 64

Teaching guidelines: Instruct learners to stand with the correct posture as in Activity 2.

Let them slowly roll their heads down vertebra by vertebra until their backs are completely round. They have to keep their knees slightly bent (straight legs may result in hamstring injuries). Reverse the procedure by uncurling back up to the initial standing position with the correct posture. Repeat this four times.

Activity 5 Get into the swing of things

Learner's Book page 65

Teaching guidelines: Learners have to start this exercise by checking their postures – refer to Activity 2. They must stand in one place and swing their arms from side to side (be aware of learners hitting each other). Next, they have to swing their arms right around in big circles. Instruct learners to walk around the room while swinging their arms from side to side, alternating with rotating their arms in big circles. They should not stop moving when they change their type of arm-swing. Focus and concentrate. This is not as easy as it sounds!

Learners with disabilities: Learners in wheelchairs and/or learners with use of their upper bodies will be able to participate by only doing the first three stages of the activity as in the Learner's Book. Instead of moving around the room they can stay in one place and swing and rotate their arms.

Understanding the purpose of warming up and cooling down

After every lesson of creative activity, you must cool down the learners to get their minds and bodies ready for their next academic lesson. After the cool-down, they should feel refreshed and relaxed.

Warm-up exercises locate and warm-up the limbs, muscles and joints; energise and relax the body; and initiate creative physical expression. A warm-up enables the mind, body and voice to be flexible and responsive to dramatic stimuli. A tense performer cannot communicate easily and is too aware of self instead of the situation or the character he or she is portraying.

Review Copy

Activity 6 Cool down

Learner's Book page 65

Teaching guidelines: Let learners lie on their backs on the floor. Make sure that their feet are uncrossed and their hands are resting comfortably at their sides. Also ensure that they are not too close to each other.

Tightening the muscles: Instruct learners to tighten the muscles in their feet and to flex them. Next, they must tighten the muscles in their legs, but they are not to release the feet! Instruct them to tighten their torsos; then their arms and hands. Lastly, they have to tighten the muscles in their faces. They can pull any face they like, because nobody can see them.
Relaxing the muscles: Learners have to start by relaxing the muscles of their feet first, followed by their legs, torsos, arms, hands and lastly, their faces. Their whole bodies should be completely relaxed now.

Recovering: Instruct learners and guide them slowly up, by following your instructions step by step. Have them assume a sitting position. Next, they must slide their legs from under them and sit in a crouched position, like a frog. Then they have to open their legs a little bit wider and lift their upper bodies while putting their hands on their legs to support them. They have to keep their knees bent! Guide them slowly upright. If they come up too quickly, they might feel dizzy.

Extension activity: Instead of having the learners tighten the muscles in their bodies starting from the feet and moving up, the learners can tighten all the muscles in their bodies and faces at the same time. They have to focus on their whole body and make sure that they do not leave any muscles out. Some of the learners might forget to tighten their shoulders, knees or faces. Make them aware of being in control of all their muscles.

UNIT 2

Drama elements in playmaking

Learner's Book pages 66 to 71
Recommended pacing: 5 hours 30 minutes (plus rehearsal outside of class time)

Review Copy

Overview of unit

In this unit, you will recap what learners can remember from the ritual and cultural practice activities from Grade 7.

Classroom drama reflecting cultural practices

Activity 7 Refresh your mind

Learner's Book page 66

Teaching guidelines: Briefly check what learners can remember by asking the questions in the Learner's Book. For background information, we have included a useful website address in the resources section at the end of this book. If you have access to the Internet, you can find information on rituals on this site.

A ritual is a symbolic action that is performed in the same way every time. Examples of religious rituals are Easter or Christmas celebrations. Names of cultural rituals include weddings, opening ceremonies and inauguration ceremonies.

What do drama and rituals have in common? Drama, cultural events and religion are very closely linked. They have a common root in religious ritual. Both are collective experiences with the reinforcement of feedback from performer to audience and from

audience to audience. The identity of a social group consists, by definition, of a common stock of customs, beliefs and concepts, of its language, myths, laws and rules of conduct. Above all, the group – and each individual in it – must be able to experience its own identity. Ritual is one of the means by which a primitive tribe, as well as a highly developed society, experiences its identity. All ritual is dramatic because it combines a spectacle with a live audience. If you have access to the Internet, you can find information on the Bar/Bat Mitzvah and the Xhosa coming-of-age rituals on the same website.

Create a polished improvisation

Activity 8 **Get started**

Learner's Book page 67

Teaching guidelines: Divide the learners up into groups of no more than six to eight learners. Explore themes related to a cultural practice: give learners time to discuss which cultural practice or ceremony they are going to be exploring, the theme related to their chosen practice, and the process of the practice.

Integrate cultural practices into classroom drama

Activity 9 **Create your improvisation**

Learner's Book page 68

Review Copy

Background information: Context: the circumstances that form the setting for an event, statement or idea, and in terms of which it can be fully understood and assessed. Storyline: the plot of a novel, play or film.

Teaching guidelines: Guide learners through creating **context** and **storyline** for a short drama incorporating the theme of the cultural practice they have chosen. They then have to decide **who** in the group is going to play **what** part.

Formal assessment: Term 1 Practical

Learner's Book page 70

This is the formal assessment for this term: classroom improvisation – process and performance (group work), for 20 marks, to be converted to 10 marks for a final term mark.

Teaching guidelines: Help learners to explore the cultural context with sensitivity and respect towards the different cultures and cultural practices. Give them enough time to rehearse their drama. Have each group perform their drama to the rest of the class.

Remedial activity: In this activity, you can divide the class up into groups and give each group the details about a specific cultural practice. You will be providing the learners with

the information they need to create their drama. There will then be no need for them to research a cultural practice.

Learners with disabilities: If you have hearing impaired learners in your class they can mime the character they are portraying in their improvisation

Four assessment criteria have been identified; you might use the following rubric as a guideline when assessing the performances, but you can also consider different criteria:

Criteria	Not achieved (0 or 1 mark)	Moderate achievement (2 marks)	Adequate achievement (3 marks)	Substantial achievement (4 marks)	Outstanding achievement (5 marks)
1 Preparation	The learner does not know the words of the piece, has no confidence, and shows very little evidence of thought, planning and rehearsal	The learner knows most of the words, shows some confidence, and shows limited evidence of thought, planning and rehearsal	The learner knows the words, is adequately confident and shows adequate evidence of thought, planning and rehearsal	The learner knows the words well, shows a reasonable degree of confidence, and evidence of a fair amount of thought, planning and rehearsal	The learner has mastered the words entirely, is completely confident and shows evidence of excellent thought, planning and rehearsal
2 Context and storyline	The learner is unable to create a context and storyline	The learner is partially able to create a context and storyline	The learner is adequately able to create a context and storyline	The learner created a context and storyline with ease	The learner excelled at creating a successful and engaging context and storyline
3 Considering key drama elements	The learner was unable to include time, space, structure, physical and vocal characterisation, language shaped by the situation and dramatic tension	The was learner partially able to include time, space, structure, physical and vocal characterisation, language shaped by the situation and dramatic tension	The learner was adequately able to include time, space, structure, physical and vocal characterisation, language shaped by the situation and dramatic tension	The learner included time, space, structure, physical and vocal characterisation, language shaped by the situation and dramatic tension with ease	The learner excelled at including time, space, structure, physical and vocal characterisation, language shaped by the situation and dramatic tension in a creative and convincing manner
4 Sensitivity and respect	The learner was unable to explore the cultural context with sensitivity and respect towards different cultures and cultural practices	The learner was partially able to explore the cultural context with sensitivity and respect towards different cultures and cultural practices	The learner was satisfactorily able to explore the cultural context with sensitivity and respect towards different cultures and cultural practices	The learner was satisfactorily able to explore the cultural context with sensitivity and respect towards different cultures and cultural practices	The learner excelled at exploring the cultural context with sensitivity and respect towards different cultures and cultural practices

Review Copy

UNIT 3

Appreciation and reflection

Learner's Book pages 72 to 74
Recommended pacing: 1 hour (plus rehearsal outside of class-time)

Overview of unit

Learners should gain experience in evaluating their own dramatic work – plays, improvisations, mimes, dialogues, etc. – and in the work of their peers. They should be able to describe the content using the appropriate terminology of the expressive aspects in what they see.

When viewing dramatic work or improvisations, teachers should always give the learners something to look for and then question them on those specific aspects. If the learners are asked to criticise what they see, they should learn – through the teacher's example – to be constructive. In order to reflect on drama, the learners must learn to employ a range of resources to discover background information and details about the aspects of drama.

Through reflection, they should be able to gain experience in evaluating their own dramatic work and the work of their peers. They should be able to describe the content using the appropriate terminology of the expressive aspects in what they see, and employ a range of resources to discover background information and details about drama.

Review Copy

Peer interpretation of the improvised performance

Activity 10 **Let us discuss**

Learner's Book page 72

Teaching guidelines: Lead the learners in a discussion on what they have seen after every performance and then have them write a reflection by incorporating the questions in the Learner's Book.

Professional performance

Activity 11 **Write a review**

Learner's Book page 72

Teaching guidelines: This can be moved elsewhere in the year, if more convenient for the school. If possible, take the learners to the theatre to see a professional performance or

show them a DVD of a production. Before they write their review, show them a few newspaper reviews. Read through the ten points in the Learner's Book in class.

Background information: A review can be negative or positive criticism. It offers opinion and sometimes, if you are an actor, some advice. Criticism can colour one's view in a positive or negative way. Reviews can contextualise a production in a new way or throw an interesting light on a particular aspect of the performance.

Extension activity: Show the learners reviews from a newspaper and a variety of magazines. Discuss the differences between a newspaper review and that of a magazine. Then have them decide which publication they are going to write the review for. Make sure that they keep to the style of the publication. Some magazines are gender orientated. Some magazines have a specific age-related target audience. They have to decide to which target audience they will be writing their review.

UNIT 4

Media

Review Copy

Learner's Book pages 75 to 82
Recommended pacing: 1 hour and own research time

Overview of unit

In this unit, the learners will be exploring different media forms and the effect these media forms, or types, have on society. They have to research one media form per group and compile a project for discussion at the end of the term.

Effects of different types of media

Activity 12 **Do some research**

Learner's Book page 82

Teaching guidelines: You can assign this project at the beginning of the term. Tell learners that they will make posters (visual presentation). Give learners time to plan and organise their groups and the information they are going to put on the posters. The poster presentation and discussion have to be done at the end of the term.

Divide the class up into six large groups. Assign a media form to each group. They must now decide who the group's project manager will be. The project manager must make sure that each group member does their research, and then collect the research, write the introduction and the conclusion and put the project together in a logical manner. Putting the poster together is a homework assignment.

Research topics:

- research the history of the media form;
- what the media form looks like today;
- the use and function of the media form;
- the positive and negative effects of the media form;
- accessibility and communication between continents, countries, cities and towns;
- how the media form brings cultures together;
- how advertising is used in this specific media form;
- how the media form can lead to a breakdown in communication;
- the influence on parental guidance;
- exposure to violence and crime;
- domination of certain cultures over others.

At the end of the term, the groups can put their posters up in the classroom or in the corridor outside the classroom.

Activity 13 Let us discuss together

Learner's Book page 82

Teaching guidelines: Discuss in class the questions listed in the Learner's Book, after each presentation.

Remedial activity: Provide the learners with written information about each media type and conduct a class discussion after they have looked through the information.

They can also be divided up into groups and appoint a representative for each group to summarise the information, and what they have found on the positive and negative effects of the media form.

Review Copy

Drama

Term 2 overview

This term, you will be developing your learners' vocal skills by adding phonation and resonance to the exercises. The physical development will include an exercise to create an environment through the body. Learners will be interpreting and performing poetry, dramatised prose or a monologue for formal assessment. In Unit 3, you will guide them through looking at stereotyping in stories, theatre, film, television and radio. They will be formally assessed on a written review of a play they have seen as well as their performance of poetry, dramatised prose or monologue. You can use the marks from the review written in Term 1 but, if time allows, learners will greatly benefit from the extra practise of writing another review this term. The other option is to set a test on the aspects of media covered in Term 1 and 2.

Term 2	Pacing (hours)	Core content	Activities	Assessment
Unit 1	15 minutes per week	Dramatic skills development	1 and 2	Peers, self and teacher
Unit 2	5 hours 30 minutes (plus outside class time for rehearsal)	Interpretation and performance of a choice of dramatic forms by means of an individual performance of poetry, dramatised prose or a monologue	3–5	Peers, self and teacher
Formal assessment: Aspects of media or a review of a play/live performance seen (for 20 ÷ 2 = 10 marks) and an individual performance of poetry, dramatised prose or monologue (for 20 ÷ 2 = 10 marks). Total term mark is out of 20				
Unit 3	2 hours and own research time	Media	6–9	Peers, self and teacher

Review Copy

Core concepts and definitions	
Phonation	Vocal sound produced
Inflection	Changing the pitch or tone of the voice, modulation of the voice
Prose	An extract from a novel or short story
Monologue	A scene in a play in which only one character speaks
Acting range	What you are capable of as an actor. The actions (e.g. crying, accents, dancing) you can perform convincingly

Core concepts and definitions	
Stereotypes	The fixed ideas or impressions we have about people when looking at specific aspects; for example, their race or gender
Typecasting	When an actor or actress repeatedly plays the same type of role because of their appearance or previous roles

Suggested types of activities for Drama Term 2			
Unit 1 activities			
Class	Group	Pair	Individual
Activities 1 and 2			Activities 1 and 2
Unit 2 activities			
Class	Group	Pair	Individual
			Activities 3–5
Unit 3 activities			
Class	Group	Pair	Individual
Activities 6–9	Activity 9		Activity 6

UNIT 1

Dramatic skills development

Review Copy

Learner's Book pages 84 to 85
Recommended pacing: 15 minutes per week,

Overview of unit

Start each lesson with a warm-up. In this term, you are going to be adding new exercises to the warm-up routine the learners did in term one. You will be focusing on phonation and resonance when developing their vocal skills. You will also guide them through creating an environment with their bodies while developing their physical skills.

In these activities, good **breath control** is essential. Do the warm-up you did last term and add these activities to your routine.

Vocal development

Activity 1 Create an environment through voice

Learner's Book page 84

Background information: Phonation is the production or utterance of speech sounds. Resonance is the quality in a sound of being deep, full, and reverberating.

Teaching guidelines: Make sure that the learners' postures are correct. Have them say the lines in the Learner's Book. Instruct them, as a class, to say the lines with their jaws closed, but lips open. The sounds they make will be nasal and woolly.

Next, learners need to open and relax their jaws. Ask them to speak the same lines, in as deep a tone of voice as they can. Be aware of learners tucking their chins in and pushing their chests forward.

Lastly, ask the learners to speak the lines in a normal voice, making sure that their postures are still correct. They have to use their nasal cavities as resonators to try to avoid a nasal quality to their voices.

Select individual learners to stand away from the rest of the class and then speak the lines. The rest of the class must be able to hear them clearly. Projection and articulation come into play here.

Learners with disabilities: If you have hearing impaired learners in your class, you can have them create an environment by using their bodies instead of their voices. Encourage them to make their movements as large as possible, so that their actions will be clear enough for the rest of the class to understand. Encourage creativity.

Review Copy

Physical development

Activity 2 Use your body to show place

Learner's Book page 85

Teaching guidelines: This exercise is called 'being there'. Learners have to convey, through any type of movement, where they are. They have to show the class, through movement, which of the six places they are visiting and how they feel about being there.

In this exercise, you have to make the learners aware of creating movements and facial expressions while depicting one of the locations on the list in the Learner's Book. Encourage a full range of motion or movement.

Extension activity: Instead of providing the learners with examples from the Learner's Book, have them choose their own location and through improvisation, demonstrate their selected place. The other learners will then have to guess where they possibly could be, after they have watched the movement.

UNIT 2 Interpretation and performance of poetry, dramatised prose or a monologue

Learner's Book pages 86 to 97
Recommended pacing: 5 hours 30 minutes (plus rehearsal outside of class-time)

Overview of unit

In this unit, you will guide and assist the learners in their interpretation and performance of a choice of dramatic forms and their individual performance of poetry, dramatised prose or a monologue. Learners will be formally assessed on this performance.

Poetry

Poetry aims to convey ideas and emotional experiences through the use of meter, rhyme and imagery in a carefully constructed metrical structure based on rhythmic patterns.

Review Copy

Activity 3 Speak the poem

Learner's Book page 86

Teaching guidelines: Have learners follow the steps below to prepare them for their performance of a poem to the rest of the class. You can use the provided poem, choose one yourself or have the learners choose their own poem.

In Step 1, it is advisable for you not to read the poem out loud, as this might influence the way learners interpret the poem.

Step 2 ensures that they understand the poem that they are going to be performing. Assist learners who have difficulty understanding the poem. If they have chosen their own poems and have difficulty understanding their poem, help them to select another poem.

In Step 3, it is advisable that learners memorise the poem. Select learners to speak the poem to the rest of the class. Make sure that they pronounce the words clearly. They must project, resonate and articulate.

In Step 4, assist learners in deciding what movements or gestures they would like to use when performing the poem. Every gesture or movement must have a purpose. Sometimes it is better to only use the voice and facial expressions when performing a poem.

In Step 5, ask the questions listed in the Learner's Book. By answering the questions, learners should be able to have a sense of the emotion(s) of the poem.

Read through the content in the Learner's Book, and ask the questions related to Steps 6, 7 and 8.

Background information: Inflection: an alteration in pitch or tone of voice, modulation of the voice. Voice projection: the strength of speaking or singing whereby the voice is used loudly and clearly. Resonance: intensification of vocal tones during articulation, using the air cavities of the mouth and nasal passages; amplification of speech sounds by vibration in the bone structure of the head and chest, resounding in the cavities of the nose, mouth, and pharynx. Articulation: formation of clear and distinct sounds in speech.

Dramatised prose

Prose is not confined to poetic measures and is usually grouped into paragraphs. Prose lacks a specific rhythm or the rhymes that can be found in poetry. Prose is ordinary language that people use in writing such as poetry, stories, editorials, books, etc. The word prose is derived from the Latin word *prosa,* meaning straightforward. Prose comes in two types of text: narrative and expository. Narrative text is defined as something that is narrated, such as a story. Expository text is non-fiction reading material such as description, analysis and classification.

Activity 4 Interpret a prose piece

Learner's Book page 90

Teaching guidelines: Help learners to find a piece of prose from a novel or a short story. Guide them through the steps while they prepare. Do voice exercises with the learners before every lesson.

Review Copy

Monologue

A monologue is a form of dramatic entertainment performed by a single speaker. A characterisation can be anything indigenous to the character, such as a typical movement, a characteristic manner of speech, a recurring habit or a certain way of laughing, walking, or an inclination of the head.

Activity 5 Perform your monologue

Learner's Book page 93

Teaching guidelines: Guide the learners through the steps in the Learner's Book while they prepare for their monologues.

Remedial activity: Provide the learners with a selection of monologues from plays or movies. This will negate the stress of finding appropriate monologues and allow learners to focus on their performance. You can then give a short summary of each monologue and they must then choose the one they want to perform. Take into account the number of boys and girls in your class.

Extension activity: The learners are only allowed to choose monologues from a play written by a reputable playwright. You can give them a list of age-appropriate plays to look

at in the library. Go to your library first and find out which plays will be available to them. If the selection is sparse, you can have them choose a monologue from a Shakespeare play.

Formal assessment: Term 2 Practical

Learner's Book page 86

You will also formally assess the learners on their individual performance of poetry, dramatised prose or a monologue for 20 marks, which will be converted to 10.

Learners with disabilities: If you have hearing impaired learners in your class, they can choose a poem, prose piece or monologue and then mime the piece so that the essence and the meaning is clear. If you have sight impaired learners in your class, you can provide them with a piece of their choice. They must then learn it off by heart and perform to the rest of the class after they have incorporated the dramatic techniques required for their piece.

You can use the rubrics below for assessment:

Poetry rubric

Criteria	Not achieved 0 marks	Partially achieved 1 mark	Fully achieved 2 marks
1. Preparation	The learner does not know the words and does not show evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner knows the words and shows evidence of thought, planning and rehearsal.
2. Understanding of poem	The learner does not demonstrate an understanding and their interpretation is inappropriate and unjustified.	The learner demonstrates some understanding and their interpretation is somewhat appropriate and justified.	The learner demonstrates a clear understanding and their interpretation is appropriate and justified.
3. Expression of meaning	The learner is not successful in conveying the meaning.	The learner is only partially successful in conveying the meaning: it is not always fully clear or expressive.	The learner has an understanding of how to convey meaning through the use of such elements as phrasing, pause, emphasis, intonation and vocal tone.
4. Vocal expressiveness	The learner's voice is not balanced or pleasant to listen to, or there is excessive vocal strain; she or he is not at all successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood and atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain; she or he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood and atmosphere.	The learner is able to create a balanced, pleasant voice quality, which is unique, appropriate and shows no sign of strain; she or he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning and convey mood and atmosphere.

Review Copy

Criteria	Not achieved 0 marks	Partially achieved 1 mark	Fully achieved 2 marks
5. Vocal clarity	The learner is unsuccessful in speaking distinctly and audibly for clear communication; volume can only be attained with vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication; there are momentary lapses, or there are moments of strain.	The learner is able to speak distinctly and audibly for clear communication; he or she is able to use the appropriate volume for a space without vocal strain.
6. Physical work	The learner chooses movement or stillness which is inappropriate OR there is little or no control over their physicality OR there is evidence of excessive unnecessary tension OR their body is not integrated at all.	The learner's choices in terms of movement or stillness are not always appropriate OR there is a lack of control over their physicality at times OR there is evidence of unnecessary tension at times OR their body is not fully integrated into the poem.	The learner chooses movement or stillness appropriate to the poem and to their interpretation of it. He or she demonstrates control over the body in order to release unnecessary tension and establish optimal alignment and balance. The body supports the voice and is integrated with it.
7. Emotional connection	The learner is unsuccessful in connecting with the emotions of the persona appropriately and effectively; they are not at all convincing, or their emotional choices are entirely inappropriate.	The learner is partially successful in connecting with the emotions of the persona appropriately and effectively; they may not be totally convincing at all moments, or they may react inappropriately in certain moments.	The learner is able to connect with the emotions of the persona in the poem appropriately and effectively in such a way as to convince the audience of the truth of these emotions.
8. Creation of appropriate mood	There is little or no evidence of understanding of the mood, or the ability to create it effectively using voice and body.	The creation of mood is inconsistent, inappropriate or not fully sustained throughout the poem.	The learner uses vocal and physical expressiveness in order to create appropriate mood and atmosphere.
9. Use of poetic devices	Few, if any poetic devices are handled.	Not all poetic devices are handled with mastery.	The learner demonstrates a mastery of the poetic devices inherent in their poem, including: pause, line and verse lengths, rhythm, meter, rhyme, imagery, register, tone.
10. Impact of poem	The poem has few or no memorable, effective or engaging moments.	The poem has some memorable, effective and engaging moments, but these are inconsistent	The learner's presentation is memorable, effective and engaging.

Review Copy

Dramatised prose rubric

Criteria	Not achieved 0 marks	Partially achieved 1 mark	Fully achieved 2 marks
1. Preparation	The learner does not know the words and does not show evidence of thought, planning and rehearsal.	The learner knows the words, but there is some evidence of uncertainty or lack of rehearsal.	The learner knows the words and shows evidence of thought, planning and rehearsal.
2. Understanding of piece of prose	The learner does not demonstrate an understanding and their interpretation is inappropriate and unjustified.	The learner demonstrates some understanding and their interpretation is somewhat appropriate and justified.	The learner demonstrates a clear understanding and their interpretation is appropriate and justified.
3. Expression of meaning	The learner is not successful in conveying the meaning. The meaning is not clear or inexpressively conveyed.	The learner is only partially successful in conveying the meaning: it is not always fully clear or expressive.	The learner conveys meaning successfully through the use of such elements as phrasing, pause, emphasis, intonation and vocal tone (quality). She or he is able to interpret a text using these elements and communicates the meaning of the text clearly and expressively.
4. Vocal expressiveness	The learner's voice is not balanced or pleasant to listen to, or there is excessive vocal strain; she or he is not at all successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood and atmosphere.	The learner's voice is not consistently balanced or pleasant to listen to, or there is some evidence of vocal strain; she or he is not completely successful in exploring and utilising the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning, and convey mood and atmosphere.	The learner is able to create a balanced, pleasant voice quality, which is unique, appropriate and shows no sign of strain; she or he explores and utilises the expressive, interpretative and musical aspects of speech sounds in order to express subtleties of meaning and convey mood and atmosphere.
5. Vocal clarity	The learner is unsuccessful in speaking distinctly and audibly for clear communication; volume can only be attained with vocal strain.	The learner is partially successful in speaking distinctly and audibly for clear communication; there are momentary lapses, or there are moments of strain.	The learner is able to speak distinctly and audibly for clear communication; he or she is able to use the appropriate volume for a space without vocal strain.

Review Copy

Criteria	Not achieved 0 marks	Partially achieved 1 mark	Fully achieved 2 marks
6. **Physical work**	The learner chooses movement or stillness which is inappropriate OR there is little or no control over their physicality OR there is evidence of excessive unnecessary tension OR the body is not integrated at all. There is little or no evidence of creativity and expressiveness in the use of body.	The learner's choices in terms of movement or stillness are not always appropriate OR there is a lack of control over their physicality at times OR there is evidence of unnecessary tension at times OR the body is not fully integrated into the prose. There is only some evidence of creativity and expressiveness in the use of body.	The learner chooses movement or stillness appropriate to the prose and to their interpretation of it. He or she demonstrates control over their bodies in order to release unnecessary tension and establish optimal alignment and balance. The body supports the voice and is integrated with it. The body is used creatively and expressively to assist in the dramatisation of the piece of prose.
7. **Dramatisation as performance piece**	The learner is unsuccessful in terms of using theatrical means to dramatise the prose so that it works as a performance.	The learner is partially effective or original in terms of using theatrical means to dramatise the prose so that it works as a performance.	The learner uses original, effective theatrical means to dramatise the prose so that it works as a performance.
8. **Use of appropriate narrative techniques**	The learner is unsuccessful in using appropriate narrative techniques or uses completely inappropriate narrative techniques, which do not work with the style of their story,	The learner is partially successful in using the appropriate narrative techniques, or uses some but not others, or uses some inappropriate narrative techniques, which do not work with the style of their story.	The learner is aware of the style of their story and the narrative techniques inherent in it (e.g. intsomi-telling, fairytales or myths). He or she uses appropriate techniques in their performance, including: third-person narration, character creation, use of song or chant etc.
9. **Creation of appropriate mood, style or genre**	There is little or no attempt to interpret genre and style appropriately and the demands of the genre or style are not realised throughout.	There is some attempt to interpret genre and style appropriately but the demands of the genre or style are not fully realised throughout.	The learner demonstrates an ability to use vocal and physical expressiveness in order to create a mood, style or genre appropriate to the piece of prose.
10. **Impact of prose piece**	The poem has few or no memorable, effective or engaging moments.	The poem has some memorable, effective and engaging moments, but these are inconsistent.	The learner's presentation is memorable, effective and engaging.

Review Copy

Monologue rubric

Criteria	Not achieved 0 marks	Partially achieved 1 mark	Fully achieved 2 marks
1. Understanding of monologue	The learner does not understand the basic dilemma or conflict, his or her character and their motivations. There is complete misinterpretation on the basis of the given circumstances.	There is evidence of some understanding of the monologue, but certain aspects have been overlooked, or this is not consistent throughout. There may be a possible misinterpretation on the basis of the given circumstances.	The learner demonstrates an understanding of the monologue as it stands within the context of the play as a whole. She or he understands the basic dilemma or conflict of the monologue, her or his character and their motivations.
2. Vocal characterisation	The learner is unsuccessful in creating and sustaining a vocal characterisation, or there is vocal strain throughout the performance. The vocal characterisation is inappropriate for the particular character or context.	The learner is partially successful in creating and sustaining a vocal characterisation, or there may be indications of vocal strain. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner communicates the personality, background, class, age, education and status of the speaker. She or he is able to use pitch, intonation, range, rhythm, accent, tone and quality in order to successfully and appropriately convey the voice of their character.
3. Physical characterisation	The learner is unsuccessful in creating and sustaining a physical characterisation, or there is excessive unnecessary tension displayed throughout the performance. The physical characterisation is inappropriate for the particular character or context.	The learner is partially successful in creating and sustaining a physical characterisation, but there may be indications of unnecessary tension. Certain aspects of the characterisation may be inappropriate for the particular character or context.	The learner demonstrates an ability to adapt their body in terms of posture, energy, weight, size and quality of gestures, physical rhythms and habits in order to successfully and appropriately convey the physicality of his or her character.
4. Emotional connection	The learner is unsuccessful in terms of connecting with the emotions of his or her character appropriately and effectively; they are not at all convincing, or their emotional choices are entirely inappropriate.	The learner is partially successful in terms of connecting with the emotions of his or her character; they may not be totally convincing at all moments, or they may react inappropriately in certain moments.	The learner demonstrates an ability to connect with the emotions of his or her character appropriately and effectively in such a way as to convince the audience of the truth of these emotions.
5. Interpretation of character	The learner is unsuccessful in interpreting the character, makes inappropriate choices; there is evidence of gross misunderstanding of the given circumstances of the play.	The learner is partially successful in interpreting the character; certain choices are not effective, or there is evidence of a lack of understanding of the given circumstances of the play.	The learner interprets the character intelligently, making choices which are effective and appropriate, based on their knowledge of the play from which the monologue comes.

Preview Copy

Criteria	Not achieved 0 marks	Partially achieved 1 mark	Fully achieved 2 marks
6. Relationship to listener	There is little understanding of their character's status in relation to the listener or what their possible responses may be.	There is some understanding of their character's status in relation to the listener, but little sense of what responses there are.	Learner demonstrates an understanding of their character's status in relation to the listener and their possible responses to what is being said though the course of the monologue.
7. Believability	The learner is seldom believable.	The learner is believable in moments.	The learner is believable at all times.
8. Structure of monologue	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.	The learner does not have a sufficiently clear beginning, middle and end. The climax is not completely realised.	The monologue has a clear beginning, middle and end. There is a climax or highpoint to the monologue.
9. Rhythms or shape of monologue	There is little or no variety within the monologue, pace is too regular or monotonous and there is no evidence of different beats within.	The learner does not consistently create sufficient variety within the monologue, pace is at times too regular or monotonous and there is little evidence of different beats.	The learner demonstrates an understanding of the ebb and flow of the monologue, the use of pace to highlight or build to a climax, the shifting rhythms of different beats within the monologue.
10. Creation of appropriate genre or style	There is little or no attempt to interpret genre and style appropriately and the demands of the genre or style are not realised throughout.	There is some attempt to interpret genre and style appropriately but the demands of the genre or style are not fully realised throughout.	The learner fulfils the demands of the genre or style in terms of such aspects as relationship to the audience, believability within style, timing, appropriate physical action etc.

Review Copy

UNIT 3

Media

Learner's Book pages 98 to 100
Recommended pacing: 2 hours (plus own research time)

Overview of unit

In this unit, we consider stereotypes in plays, films, television and advertising. Stereotypes are characteristics ascribed to groups of people involving gender, race, national origin and other factors. These characteristics tend to be oversimplifications of the groups involved.

Activity 6 Complete the following sentences in your book

Learner's Book page 98

Teaching guidelines: Give the learners time to fill in the section in their books. Here are some examples of what they might fill in:

- Blonde girls are stupid;
- Boys who study or read are nerds;
- All lawyers are crooks;
- All Muslims are terrorists;
- All Africans are good at sport;
- All librarians are old spinsters with glasses; and
- All teenagers are rebels.

Once learners have read some of their answers out loud, you can invite comments from the class. Direct their discussion in such a way that they recognise the stereotyping in their responses. Allow learners time to answer the rest of the questions in the Learner's Book.

Stereotyping

Activity 7 Discuss examples of stereotypes

Learner's Book page 99

Review Copy

Teaching guidelines: Go through the information in the Learner's Book with your class. Conduct a short discussion on what learners think about the example of stereotyping on television today. Allow them to come up with their own suggestions. Once learners get the idea, move on to discussing stereotypes in plays and films.

Age, gender, class or status and culture

Activity 8 Discuss stereotyping in your class

Learner's Book page 100

Teaching guidelines: Read through the content in the Learner's Book while learners follow, and discuss.

Activity 9 Stereotyping, discrimination and prejudice

Learner's Book page 100

Teaching guidelines: Divide the learners up into groups of six to eight. Have them briefly discuss how they think discrimination and prejudice are linked to stereotyping. Take them to the library or computer lab and assist them in research and exploring this statement. When they return, they have to discuss their findings with the class.

Remedial activity: Show the learners DVDs of films or television clips in which you think the characters are stereotyped. Sitcoms are usually good examples. Let the learners identify the stereotypes.

Formal assessment: Term 2 Review (or test)

Learner's Book page 100

In Term 2, learners will be tested on aspects of media or a review of a play or a live performance that they have seen, for 20 marks. You can use their review from last term or have them write a new one for assessment, using the rubric below:

Mark	Description of learner's competence in writing a review
18-20	The learner identifies dramatic and theatrical skills used in the performance, and discusses their effectiveness. He or she evaluates the forms, styles and conventions used, and justifies their use in the production. The historical, social, political, cultural and economic contexts of the play are clearly understood and acknowledged. The review is cohesive, logical, informative and interesting to read.
15–17	The learner identifies dramatic and theatrical skills used in the performance and discusses their effectiveness. He or she evaluates the forms, styles and conventions used, and justifies their use in the production. The historical, social, political, cultural and economic contexts of the play are understood and acknowledged. The review is logical, informative and interesting to read.
12–14	The learner identifies dramatic and theatrical skills used in the performance and discusses their effectiveness. He or she evaluates the forms, styles and conventions used, and justifies their use in the production. The historical, social, political, cultural and economic contexts of the play are clearly understood and acknowledged. The review is logical and informative.
9–11	The learner identifies dramatic and theatrical skills used in the performance. He or she recognises some forms, styles and conventions used. The review is logical and informative but lacks specific detail.
6–8	The learner identifies some dramatic and theatrical skills used in the performance. The review lacks specific detail and focuses on the events on the stage rather than analysing the performance.
3–5	The learner identifies some dramatic and theatrical skills used in the performance. The essay lacks specific detail and focuses on explaining the plot of the production rather than analysing the performance.
0–2	The learner identifies some dramatic and theatrical skills used in the performance. The essay explains the plot briefly rather than analysing the performance.

Review Copy

OR you can use the following test:

1. Name three types of media. (3)
   Television, soap opera, radio, film, DVD, the Internet.
   (Any three)

2. How do television and radio stations cover their costs? (1)
Through advertising companies buying advertisement time on the stations.

3. What is a 'cliff-hanger' in a television or radio soap opera? (1)
Episodes usually end in such a way that they keep the viewers guessing what will happen in the next episode.

4. What does DJ stand for? (1)
Disc Jockey

5. What were films called when sound was introduced after silent movies? (1)
Talkies

6. Name four film genres. (4)
Answer: Comedy, Drama, Horror, Musical, Action, Romantic Comedy, Adventure, Thriller, Animation.
(Any four)

7. What does DVD stand for? (1)
Digital Versatile Disc

8. Name one positive effect television might have on an audience. (1)
Entertainment, educational.
(Any one)

9. Name two negative influences television might have on an audience. (2)
Exposure to violence;
stereotyping;
preventing children from playing outside;
weight gain;
children not reading enough or at all.
(Any two)

10. How can a media form like the Internet bring cultures, communities and countries together? (2)
Can learn about the different cultures;
email;
Skype;
easier and faster communication;
social networks;
instant news; etc.
(Any two)

11. What do you think is the most powerful media form today? Give reasons for your answer. (3)
Learners' own answers. If they do not give a valid reason and only mention the media form, they will only get one mark.

Review Copy

Drama

Term 3 overview

In this term, you will be covering the following with regard to vocal development interpretation skills: pause, pace, projection, intonation and modulation: change in stress, pitch, loudness and tone of voice. Learners will also explore characterisation during physical development. You will help learners to develop a polished performance. Lastly, learners will reflect on the performances they have seen from their classmates.

Term 3	Pacing (hours)	Core content	Activities	Assessment
Unit 1	15 minutes per week)	Dramatic skills development	1–4	Peers, teacher, self
Unit 2	7 hours (plus extra rehearsal time)	Drama elements in playmaking	5–9	Peers, teacher, self
Formal assessment: The Term 3 assessment is of a polished performance: short improvised drama (group work) with self-made technical resources. Mark allocation: 20 marks ÷ 2 = 10.				
Unit 3	30 minutes	Appreciation and reflection	10	Peers, teacher, self

Review Copy

Core concepts and definitions	
Projection	The strength of speaking or singing, whereby the voice is used loudly and clearly
Intonation	The melodic pattern when you speak. It is a matter of variation in the pitch of the voice, but stress and rhythm are also involved
Spectacle	The visual aspect of a play or performance
Proscenium arch stage	The audience can only see the performance from one side
Thrust stage	The audience can see the performance from three sides, because the stage thrusts or pushes into the auditorium
Arena stage	The audience can see the performance from all sides
Symbol	Represents something other than its face value

Suggested types of activities for Drama Term 3			
Unit 1 activities			
Class	Group	Pair	Individual
Activities 1–4			Activities 1–4

Suggested types of activities for Drama Term 3			
Unit 2 activities			
Class	Group	Pair	Individual
Activity 7	Activities 5, 6, 8 and 9		Activities 8 and 9
Unit 3 activities			
Class	Group	Pair	Individual
			Activity 10

UNIT 1

Dramatic skills development

Learner's Book pages 102 to 105
Recommended pacing: 15 minutes per week

Review Copy

Overview of unit

In this term, you will be exploring vocal development, including interpretation skills: pause, pace, projection, intonation; and modulation: change in stress, pitch, loudness and tone of voice. You will also explore physical development, including characterisation: movement and motivation. Furthermore, you will help learners to develop and reflect on a polished performance.

Vocal development

Activity 1 **Let us warm up**

Learner's Book page 102

Teaching guidelines: Do the warm-up routines you did in Terms 1 and 2. Then add the exercises in the following activities.

Activity 2 **Interpret effectively through pause, pace, projection and intonation**

Learner's Book page 102

Teaching guidelines: Give the learners time to read the scene in the Learner's Book. It is not recommended that you read it to them, as this might infringe on their own personal interpretation of the piece.

Firstly, the learners have to decide where they would put the **pauses** in this piece.

Next, they have to decide if the monologue is to be spoken fast or slow. Explain the concept of pace to them first and then give them time to decide where they would speed up the **tempo** and where they would slow it down.

Make learners aware of the importance of clear and audible speech. They must be aware of the fact that everyone in the audience should be able to hear their dialogue. Explain **intonation** to them before they decide where they are going to incorporate it in the monologue.

Give the learners time to mark the monologue with a pencil in their books, where they would use the abovementioned interpretation skills. Give them an opportunity to speak the monologue out loud.

Background information: Pause: (in speech) a 'wait' before you speak again – not a stop. Pauses can be regarded as oral punctuation. You can use a pause for the following:

- pause for meaning;
- pause because of punctuation (full stops, commas, question marks);
- pause at the end of a line in a poem to go into the other line without taking a new breath; and
- pause for dramatic effect to focus the listener's attention on an important word or line which is about to follow.

Pace: the tempo or speed at which you speak; in other words, how fast or slow you speak.

Intonation: the melodic pattern of your voice when you sing or speak.

If you have access to the Internet, make use of the website listed in the additional resource section at the end.

Review Copy

Activity 3 Modulate your voice

Learner's Book page 104

Teaching guidelines: Use the same monologue as in Activity 2. Give learners time to mark the words, phrases or lines they would like to put stress or emphasis on, as well as the words, phrases or lines they would like to say higher or lower. Give everyone an opportunity to speak the monologue again by adding the new voice skills they have just learnt.

Background information: Stress (on a word or phrase): usually means that you will say it a little bit louder and with more force than the others. You will need more energy (breath) to say it. The reason you use stress is to change the meaning of the word or line to bring about feeling, emotion or attitude.

Pitch: how high or low your voice is. Sometimes you will say a word or line in a higher pitch because you are excited or scared, and sometimes you will say a word or line in a lower pitch because you might be secretive, sad or depressed. It's up to you!

Tone: the differences in your resonance can also convey emotions. Your tone can create the mood of the piece that you are speaking. Every script has an **emotion** or **mood**. It is up to the learner to create the mood or emotion for this specific monologue. Every interpretation will be different, as every learner is an individual.

Physical development

Activity 4 **Move like your character would in real life**

Learner's Book page 105

Teaching guidelines: Learners must memorise the monologue in Activity 2. Give them time in class to create a character for the monologue. Give each learner the opportunity to perform the monologue.

Extension activity: Have the learners answer the questions in the Learner's Book by writing down in their workbooks what they think the character would be like. After they have written their answers down, learners can share their characteristics with the class. They can appoint one learner to portray the character, after they have come to a consensus on the character's appearance and movements.

Review Copy

UNIT 2 Drama elements in playmaking

Learner's Book pages 106 to 111
Recommended pacing: 7 hours (plus time for rehearsal)

Overview of unit

In this unit, the learners will be developing a polished, improvised performance for formal assessment.

Purpose of a performance

Activity 5 **Act with a purpose in mind**

Learner's Book page 107

Teaching guidelines: Divide learners up into groups of six to eight. They have to decide what the purpose of their play is going to be:

- Do they want to educate people?
- Do they just want to entertain people?

If they have decided to educate or inform their audience, they must now choose a theme, e.g. the dangers of underage drinking, driving while speaking on a cell phone, global warming, safe sex, endangering animals, etc.

If they have decided merely to entertain the audience, they must decide on a style or genre, e.g. comedy (humorous situation), dance, or song.

Next, they have to work out the storyline of the play:

- What is going to happen in the play?
- What is the beginning, middle and the end of the play?

Target audience

Activity 6 Identify your target audience

Learner's Book page 107

Teaching guidelines: The next decision learners have to make is to whom they are going to be performing the play, e.g. small children, teenagers, poor people, disadvantaged people, Christians, Hindus, a rural community, communists, etc. Assist them in making sure their story is age appropriate. Small children might not understand politics and adults might be bored with a fairy-tale.

Basic staging conventions

Activity 7 Implement basic staging conventions

Learner's Book page 108

Review Copy

Teaching guidelines: Take learners to the stage space they will be performing in so that they can see the size and shape of the stage. They must use the whole of the stage space available to them. To help you with their direction, look at the diagram of a proscenium arch stage in the Learner's Book. Learners have to work out the movements of their characters so that everyone is visible to the audience.

Background information: Different stage spaces:

Proscenium arch stage: The name proscenium comes from the open wall, which separates the audience from the stage. In the past, it was called an arch, but it is actually a rectangle. It forms an outline for the stage itself. Another term for this type of stage is the fourth wall, from the idea that the proscenium opening is an invisible glass wall through which the audience looks at the other three walls of a room.

The auditorium is slanted downward from the back of the house to the stage. The stage is raised several feet above the auditorium floor. The stage area is usually deep, allowing for elaborate scenery, including scene shifts.

Advantages to the proscenium stage:

- Realistic scenery (living room, office, kitchen) looks good behind the proscenium frame;
- The strong central focus provided by the frame rivets the attention of the audience.

Drawbacks of the Proscenium Stage:

- A tendency to remoteness and formality;
- Traditional proscenium theatres are decorated in gold and red plush, looking more like temples of art than theatres.

Thrust stage: The audience can see the performance from three sides because the stage 'thrusts' into the auditorium, e.g. a fashion show or music show. This has been the most widely used stage throughout history. The audience sits on three sides, or in a semi-circle, enclosing a stage which protrudes into the centre. At the back are a paying area and a form of stage house, providing entrances and exits for the actors, and allowing for scene changes.

Advantages:

- The sense of intimacy for the audience;
- The wraparound feeling of the arena;
- A focused stage set against a single background.

Arena stage (Theatre in the round): The stage is in the middle of the auditorium and the audience can see the performance from all sides, e.g. a sports stadium. After the Second World War, many people in theatre wanted to break away from the formality of the proscenium theatres. There was a desire to bring theatre closer to everyday life. One result was to return to the arena stage. These theatres offer more intimacy than the ordinary proscenium. There is no frame or barrier to separate the audience and the actor.

All you need for this kind of theatre is a large room. You designate your playing space, arrange rows of seats around the sides, hang lights on piles above, and you have a theatre.

Disadvantages:

- There can be no elaborate scenery, because it would block the view of large parts of the audience;
- Sets must be simple;
- The actors must make their entrances and exits along the aisles running through the audience.

The two factors of intimacy and economy explain why the arena theatre is one of the oldest stage forms.

Proscenium-thrust stage: This type of stage is a combination between a proscenium arch stage and a thrust stage. It allows for the realistic scenery and complicated scene changes of a proscenium arch stage, but it is less remote and formal.

Promenade stage: A promenade stage is a type of theatre that leaves traditional acting behind and diversifies the stage, sometimes incorporating the audience into the action. This type of theatre allows the cast to interact with the audience. The performance starts when one of the performers draws attention to himself or herself or light is used to highlight a particular person. This type of stage has similar disadvantages to an arena stage.

Review Copy

Advantages:

- The sense of intimacy for the audience;
- Flexibility means it is ideal for outdoor performances.

Symbols

A symbol implies a greater meaning than the literal suggestion and is usually used to represent something other than what it is at face value. Symbolism in the theatre can be achieved via characters, colour, movement, costume and props – for example, a rose that signifies love, a cross that signifies Christianity or a purple robe that signifies royalty.

Activity 8 **Use symbols meaningfully**

Learner's Book page 110

Teaching guidelines: Assist learners in making decisions about the symbolic meanings of props or costumes they are using. Make sure they understand the concept of a symbol.

Technical elements

Activity 9 **Design and make the technical elements you need**

Learner's Book page 110

Teaching guidelines: When deciding what technical elements they are going to use in their play, they must make sure that it adds to the mood and meaning of the play.

Review Copy

Formal assessment: Term 3 Practical

Learner's Book page 111

Teaching guidelines: Give learners enough time in class and outside of class to rehearse their play. Have a final dress rehearsal where you also incorporate the special effects, sound and lighting. Then let them perform their play to an audience.

You will assess the learners formally on this activity. The Term 3 assessment is of a polished performance: short improvised drama (group work) with self-made technical resources (20 marks ÷ 2 = 10). Use the following rubric as a marking guide. The final term mark will be out of 10, so you will need to halve the mark out of 20.

Mark	Description of learner's competence in this performance
18–20	The learner has created an effective visual or aural environment using improvised and found materials, and used theatrical (visual or aural) devices to create cohesion. The design concept is clear, imaginative, relevant to the material, well integrated and pleasing on the eye. He or she has used props or scenic devices, lighting, sound and costumes in inventive ways. There is a clear sense of style and the space has been used effectively.

Mark	Description of learner's competence in this performance
15–17	The learner has created an effective visual or aural environment, using improvised and found materials, has used theatrical (visual or aural) devices to create some cohesion and the design concept is relevant to the material and well integrated, has used props, scenic devices, lighting, sound and costume in inventive ways. Design and technical elements have been applied to the transitions. Style is addressed to some extent.
12–14	The learner has created a visual or aural environment using materials available to them, has explored the concepts further or found more imaginative ways of using the visual/aural elements. Transitions are addressed though design to some extent.
9–11	There is a design concept and a visual or aural environment which is used in a limited way. Either the transitions or the sense of cohesion could be further developed. Needs work to further integrate the design concept.
6–8	There is some use of design, and a design concept exists. More could be done to create a sense of theatrical cohesion.
3–5	Some designs and technical elements have been used, but they do not provide cohesion and the design concept is unclear.
0–2	There is no clear design concept and little thought has been applied to the technical aspects of the performance.

UNIT 3

Appreciation and reflection

Review Copy

Learner's Book pages 112 to 113
Recommended pacing: 30 minutes

Overview of unit

In this unit, they will be writing a reflection on what they have experienced while creating the performance, and on the performance of their classmates.

Activity 10 Write a reflection and an appreciation

Learner's Book page 112

Teaching guidelines: When reflecting and writing about their **own experiences**, the questions in the Learner's Book will guide the learners.

Remedial activity: Go through the questions in the Learner's Book with the class, and discuss each question. You can also have the learners talk about their own experiences in class first before they have to write their reflections.

Extension activity: The learners can write a reflection by comparing their classmates' performances and their own experiences. This will be a self-evaluation of their capabilities, and that of the other learners. The critical thinker will be able to identify what she or he must still improve on in relation to how she or he appreciates the talents of the other learners.

Drama

Term 4 overview

In this term, you will be consolidating the vocal and physical development activities of the first three terms. It is important to warm up the voice and the body before every lesson, not only to develop learners' skills but also to set the tone of the lesson, to have learners focus, and for them to perform to the best of their creative abilities.

Focus on interpreting and performing scene work from theatre, television or radio drama. After the performances, the learners will have to reflect on what they have seen from their classmates, by writing a reflection. They must be formally assessed on their performances and they will also be writing an exam on the elements of drama that they have practically explored, as well as a reflection on the performances.

Term 4	Pacing (hours)	Core content	Activities	Assessment
Unit 1	15 minutes per week	Dramatic skills development	1	Peers, teacher, self
Unit 2	7 hours (plus extra rehearsal time)	Drama elements in playmaking	2–9	Peers, teacher, self
Formal assessment: Total of 60 marks, consisting of a practical section for 40 marks (dialogue, dramatised prose or indigenous storytelling) and a written examination on the aspects of media and the elements of drama for 20 marks.				
Unit 3	30 minutes	Appreciation and reflection		Peers, teacher, self

Review Copy

Core concepts and definitions	
Scene	A section or subdivision of a play
Act	Classical Dramas have five acts, or major divisions

Suggested types of activities for Drama Term 4			
Unit 1 activities			
Class	Group	Pair	Individual
Activity 1			Activity 1
Unit 2 activities			
Class	Class	Class	Class
Activity 4	Activities 2, 3, 5, 6 and 9		Activity 8

UNIT 1

Dramatic skills development

Learner's Book pages 115 to 116
Recommended pacing: 15 minutes per week

Overview of unit

In this unit, you will be consolidating the vocal and physical development activities of the first three terms.

Vocal development and physical development

Activity 1 **Warm up your body and your voice**

Learner's Book page 115

Review Copy

Teaching guidelines: Use the warm-up in the Learner's Book as a guide. Have learners stand with their feet hip-width apart. Make sure their backs are straight and their heads are in line with their spines. Their arms must hang loosely at their sides. Instruct learners to exhale and drop their shoulders which should now be down and back (no slouching!). Have them drop their heads and put their chins on their chests without bringing their shoulders forward. They should now be able to feel their spines stretching. Let learners lift their heads again and look straight ahead.

Note: You can also refer to the warm-up exercises in other drama modules and grades for background.

Background information:
Relaxation:

- the first priority of the actor is relaxation;
- the actor's body and voice are his instruments; tension of any kind impairs performance;
- tension usually shows itself first in the voice because of shallow breathing;
- start with the shoulders and move on to arms and hands;
- the torso is the centre of all movement, because it contains our breath;
- breathing exercises are essential;
- end this section with the legs, ankles and feet.

Posture:

- posture must be correct to allow the free and expressive use of voice speech and movement;
- focus on keeping shoulders straight, on keeping the abdomen from protruding, on breath control, etc.

Breathing and voice:

- good breathing is a fundamental requirement for voice production;
- all breathing exercises should be preceded by relaxation;
- the requirements for good voice production are relaxation, good posture, a plentiful supply of breath, controlled breathing using diaphragm and intercostal muscles, relaxed and unconstricted oral and pharyngeal resonators, and the formation of sounds well forward in the mouth to avoid a throaty tone and to assist projection;
- breathing must be done with the chest, by expanding the rib cage, and with the diaphragm. Deep, correct breathing aids good posture and keeps the body in good tone;
- breathing can also help build up powers of concentration;
- the more relaxed the body is, the more effortless and efficient the breathing will be;
- make sure the learners do not overdo the exercises;
- a warm-up routine lays the foundation for the attainment of the requirements of the drama activities;
- there will be shy and self-conscious learners in your class, and it will be difficult for them to stand in front of the class conducting a warm-up routine – have them realise that taking part in drama is fun – there is no right or wrong;
- this term concerns radio, so instruct the learners to focus on vocal exercises;
- the correct posture allows free and expressive use of gesture and movement. Be aware of the following postural faults in your learners:

Review Copy

Fault	Result of fault
Rounded shoulders	Inhibiting inhalation
Head poked forwards	Distorting the larynx and pharynx, impairing tone
Chin raised too high	Leads to tensions in the larynx and pharynx, raising the pitch of the voice and limiting vocal range
Hollowed spine	Affecting balance
Too much weight on the heels	Inhibiting fluid movements, might upset the alignment of the body
Slack abdominal muscles	Poor breath control
Chest pushed forwards	Inhibiting resonance and limiting use of voice
Head held too high	Inhibiting resonance and limiting use of voice

Extension activity: After a few lessons, when they are comfortable with the warm-up ritual and probably know it, choose a learner per lesson to conduct the warm-up routine.

UNIT 2

Scene work for theatre and television or audio work for dramas

Learner's Book pages 117 to 127
Recommended pacing: 7 hours (plus time for rehearsal)

Overview of unit

The following activities are designed so that the learners can progress in their endeavour to interpret and perform a scene or a radio drama. Assist them in following the activities constructively. If they skip an activity, they will be unsuccessful in their performance. Please note that they can choose between performing scene work or radio drama for their formal assessment.

Scene work

Activity 2 **Select a suitable scene**

Learner's Book page 117

Review Copy

Teaching guidelines: Divide learners up into groups of five to eight. Take them to the library or have them use the Internet to find a scene from a play or television that they would like to perform. The scene must be age appropriate. The scene should be about five to ten minutes long.

Guide learners in taking note of the characters, setting and props in the play and give them time to decide if they are able to produce this scene for performance. Individually, they need to find out what their characters are like by reading the whole play and identifying characteristics, moods and mannerisms from the play. They then have to rewrite the scene in their own words.

Interpretation of the character

Notes for learners, on creating a character from a play:

- Read the entire play from beginning to end several times so that you know not only the story, but also the place your character takes in the scheme of things.
- It is also important to understand the other characters in the play so that you know how to interact with them.
- Memorise your lines. Simply read and reread your lines until you can say them backwards and forwards.
- Become the character when rehearsing the role. Do not act it out; make the character your own and rely on your understanding of the character and his or her purpose and intent during the play.

- Interact honestly with the other characters. If you are comfortable in your character's skin, then the actions, inflections and nuances tend to come naturally and you will react to the other characters without needing to create gestures and expressions; they will come naturally and the audience will believe in the character you've developed.

Activity 3 Create your character's physicality

Learner's Book page 118

Teaching guidelines: Read through the content in the Learner's Book while learners follow.

Activity 4 Bond with your character

Learner's Book page 121

Teaching guidelines: Read through the content in the Learner's Book while learners follow.

Activity 5 Prepare for rehearsals

Learner's Book page 121

Teaching guidelines: Before learners can start rehearsing, they must have a clear idea in mind of what the scene is about, for each of them personally, and how they intend to approach the action and the dialogue moment by moment. Warm up before every rehearsal. Learners need their bodies, voices and minds to be focused.

Give them time to direct the play. If something on stage does not feel right, try alternatives until everyone is comfortable with the scene. Insist that learners know their lines! It is easier to direct when everyone knows their lines. Make sure that they use the stage space available to them in a constructive manner. Every movement must have a purpose. Make sure they listen to each other on stage during the rehearsals. Ensure that they are aware, even during the rehearsals, and that there will be an audience watching their performances. They must be careful not to act with their backs to the audience or to mask other actors. Remember: Practise makes perfect!

Review Copy

Activity 6 Be ready for the performance

Learner's Book page 122

Teaching guidelines: Give learners time to prepare themselves for the performance. They have to know their lines and make sure that their costumes and props are ready. Guide them in a warm-up before every performance. Encourage them to take pride in what they have already created and what they are about to be doing.

Remedial activity: Find a variety of scenes from plays and have the groups choose which scenes they would like to perform. You can also assign a scene to each group. This will

lessen the stress of the learners having to look for scenes, and the scenes you choose will be age appropriate.

Learners with disabilities: If you have hearing impaired learners in your class, they can choose a poem, prose piece or monologue and then mime the piece so that the essence and the meaning is clear. If you have sight impaired learners in your class, you can provide them with a piece of their choice. They must then learn it off by heart and perform to the rest of the class after they have incorporated the dramatic techniques required for their piece.

Extension activity: The learners only have to choose scenes from South African plays, American plays, or English (British) plays. You can also assign a different cultural play to each group.

Radio drama

Radio dramas can create impossible situations, because only voices and sound effects are necessary to create the scene.

Activity 7 **Find a radio drama or write your own**

Learner's Book page 123

Teaching guidelines: Divide the learners into groups of six to eight. Help them find a copy of an existing radio drama that they can perform, or they can write their own. Follow the instructions in the Learner's Book.

Review Copy

Activity 8 **Create your character with your voice**

Learner's Book page 125

Teaching guidelines: Guide the learners through characterising their characters through their voices only. They have to use their voices to create the atmosphere and mood of the drama. They should read through and answer the helpful questions posed in the Learner's Book.

Activity 9 **Record your radio drama**

Learner's Book page 125

Teaching guidelines: Read through the notes in the Learner's Book while learners follow.

Extension activity: Have the learners write their own radio dramas for performance.

Formal assessment: Term 4 Practical exam

Learner's Book page 117

The practical formal assessment for Term 4 comprises a practical examination: scene work or a radio drama for 40 marks. If you are doing scene work with learners, then you can use

the rubric on the next page to assess the learners formally after their performance, rather than the radio drama.

Scene work rubric

Criteria	Not achieved (0–1 mark)	Moderate achievement (2–4 marks)	Adequate achievement (5–6 marks)	Substantial achievement (7–8 marks)	Outstanding achievement (9–10 marks)
1 Preparation	The learner does not know the words, has no confidence, and shows very little evidence of thought, planning and rehearsal.	The learner knows most of the words, shows some confidence, and shows limited evidence of thought, planning and rehearsal.	The learner knows the words well, shows a reasonable degree of confidence, and evidence of a fair amount of thought, planning and rehearsal.	The learner knows and grasps the meaning of the words well, has a high degree of confidence, and shows evidence of thorough thought, planning and rehearsal.	The learner has mastered the words entirely, is completely confident and shows evidence of excellent thought, planning and rehearsal.
2 Stage space and movement	Stage space not used appropriately and interestingly. Movements consistently display self-consciousness and uncertainty. There is no evidence of appropriate motivation.	The learner uses the stage space appropriately. Movement is confident and motivated, but within a limited range.	The learner's use of the stage space is reasonably appropriate. There is a reasonable degree of confidence and motivation in the movement within a reasonable range.	The learner's use of the stage space is appropriate and interesting. There is a high degree of confidence and motivation in the movement within an extensive range.	Stage space is used creatively and interestingly, and the performance communicates clearly to the audience. All movements are highly motivated, thought through, and executed with confidence.
3 Emotional connection	The learner is unable to connect with the emotional tone of the work, or their emotional choices are entirely inappropriate and unconvincing.	The learner makes a connection with the emotional tone of the work, and manages, within a limited range, to make and perform appropriate choices.	The learner connects adequately with the emotional tone of the work, makes mostly appropriate choices, and performs them reasonably well.	The learner connects well with the emotional tone of the work, consistently makes appropriate choices, and performs them convincingly.	The learner connects strongly with the emotional tone of the work, makes excellent emotional choices, and performs them in a wholly convincing manner to the audience.
4 Considering Key drama elements	The learner was unable to include time, space, structure, physical and vocal characterisation, language shaped by the situation and dramatic tension.	The learner was partially able to include time, space, structure, physical and vocal characterisation, language shaped by the situation and dramatic tension.	The learner adequately included time, space, structure, physical and vocal characterisation, language shaped by the situation and dramatic tension.	The learner included time, space, structure, physical and vocal characterisation, language shaped by the situation and dramatic tension creatively and convincingly.	The learner excelled at including time, space, structure, physical and vocal characterisation, language shaped by the situation and dramatic tension in the performance in a creative and convincing manner.

Review Copy

Radio Drama Rubric

Criteria	Not achieved (1–2 marks)	Achieved (3–4 marks)
1 Preparation	The learner does not show evidence of thought, planning and rehearsal.	The learner shows evidence of thought, planning and rehearsal.
2 Understanding of scene	The learner demonstrates little or no understanding of the radio drama. She or he does not understand the basic dilemma of the radio drama, his or her character and their motivations. There is complete misinterpretation.	The learner demonstrates an understanding of the scene as it stands within the context of the radio drama as a whole. She or he understands the basic dilemma of the radio drama and the characters and their motivations.
3 Vocal clarity	The learner is unsuccessful in speaking distinctly and audibly for clear communication. Volume can only be attained with vocal strain.	The learner is able to speak distinctly and audibly for clear communication. He or she is able to (within certain limits) use the appropriate volume for a space, without vocal strain.
4 Emotional connection	The learner is unsuccessful in connecting with the emotions of his or her character; they are not at all convincing, or their emotional choices are entirely inappropriate.	The learner demonstrates an ability to connect with the emotions and convinces the audience of the truth of these emotions.
5 Interaction – listening	There is little or no evidence of staying in character when not speaking or not being the focus of attention; there is little reaction to the other characters and little or no listening.	The learner demonstrates the ability to stay in character when not speaking or not being the focus of attention and continues to react and listen to the other characters.
6 Development of relationship	The learner is unaware of their character's status in relation to the other characters in the radio drama; the relationship between the characters does not grow, develop and change through the course of the scene.	The learner demonstrates an understanding of their character's status in relation to the other characters in the radio drama and they allow the relationship between the characters to grow, develop and change appropriately.
7 Believability	The learner is seldom believable within the context of the radio drama.	The learner is believable at all times within the context of the radio drama.
8 Structure of scene	There is little evidence of structure, no real sense of a beginning, middle and end, and the climax is not realised.	The scene has a clear beginning, middle and end. There is a climax or highpoint to the scene.
9 Impact of scene	The scene has few or no memorable, effective or engaging moments.	The scene is memorable, effective and engaging.
10 Technical effects	There is no clear design concept and little thought has been applied to the technical aspects of the performance.	The learner has created an effective aural environment, using improvised and found materials. She or he has used theatrical (aural) devices to create cohesion, the design concept is clear, imaginative, relevant to the material, well integrated and pleasing on the ear. Sound effects and music are used in inventive ways.

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UNIT 3

Appreciation and reflection

Learner's Book page 128
Recommended pacing: 30 minutes

Overview of unit

In this unit, the learners have to write a reflection on the performances of their classmates. Provide them with the assessment table below to assist them in writing their reflections.

Formal assessment: Term 4 Written exam

Learner's Book page 128

Review Copy

Teaching guidelines: Learners have to write a reflection on what they have seen or heard from their classmates' performances of a radio drama or scene work. Read through the notes in the Learner's Book while they follow.

Remedial activity: Discuss each question in the learner's book with the class before they write their reflections. This will provide the opportunity to start thinking critically about what they have seen, and will make writing the reflection easier.

This is the written examination: Elements of drama (as practically explored), reflection on own and others' performance, for 20 marks. Use the following table for assessing the learners on their reflections:

Mark	Descriptors (evidence)
18-20	The learner identifies dramatic and theatrical skills used in the performance, and discusses their effectiveness. He or she evaluates the forms, styles and conventions used, and justifies their use in this production. The historical, social, political, cultural and economic contexts are clearly understood and acknowledged. The essay is cohesive, logical, informative and interesting to read.
15–17	The learner identifies dramatic and theatrical skills used in the performance, and discusses their effectiveness. She or he evaluates the forms, styles and conventions used, and justifies their use in this production. The historical, social, political, cultural and economic contexts are understood and acknowledged. The essay is logical, informative and interesting to read.

Mark	Descriptors (evidence)
12–14	The learner identifies dramatic and theatrical skills used in the performance, and discusses their effectiveness. He or she evaluates the forms, styles and conventions used, and justifies their use in this production. The historical, social, political, cultural and economic contexts are clearly understood and acknowledged. The essay is logical and informative.
9–11	The learner identifies dramatic and theatrical skills used in the performance. She or he recognises some forms, styles and conventions used. The essay is logical and informative but lacks specific detail.
6–8	The learner identifies some dramatic and theatrical skills used in the performance. The essay lacks specific detail and focuses on the events of the drama rather than analysis of the performance.
3–5	The learner identifies some dramatic and theatrical skills used in the performance. The essay lacks specific detail and focuses on explaining the plot rather than analyses of the performance.
0–2	The learner identifies some dramatic and theatrical skills used in the performance. The essay explains the plot briefly, rather than analysing the performance.

The learner's year mark is a percentage calculated as follows:

Review Copy

Formal assessment checklist for Grade 9 Drama

Term	Assessment	Marks	✓
1	Classroom improvisation	20 (10%)	
2	Test or review	20 (10%)	
	Performance	20 (10%)	
3	Polished performance	20 (10%)	
4	Practical exam	40	
	Written exam or reflection	20	
		100	

Music

Term 1 overview

Music literacy consists of the consolidation of music notation and learners will write major scales on C, G, D and F. They will be introduced to the concept of intervals. It is recommended that learners have manuscript books, or that manuscript paper is available for music literacy activities. Music listening will introduce learners to the sound and sound production of the families of instruments of the orchestra. Music performance and creation includes the singing of solo and choral works, as well as the rhythmic and melodic completion of four-bar phrases of which the first two bars have been given.

Term 1	Pacing (hours)	Core content	Activities	Assessment
Unit 1	1 h	Music literacy, music listening, performing and creating music	1 and 2	Self-evaluation
Unit 2	1 h	Music literacy, music listening, performing and creating music	3–5	Self-evaluation
Unit 3	1 h	Music literacy, music listening, performing and creating music	6–8	Self-evaluation
Unit 4	1 h	Music literacy, music listening, performing and creating music	9–11	Self-evaluation
Unit 5	1 h	Music literacy, music listening, performing and creating music	12–14	Self-evaluation
Unit 6	1 h	Music literacy, music listening, performing and creating music	15–17	Self-evaluation
Unit 7	1 h	Music literacy, music listening, performing and creating music	18 and 19	Self-evaluation
Unit 8	1 h	Music literacy, music listening, performing and creating music	20 and 21	Self-evaluation
Unit 9	1 h	Music literacy, music listening, performing and creating music	22–24	Self-evaluation
Unit 10	1 h	Music literacy, music listening, performing and creating music	25 and 26	Self-evaluation
Formal assessment: Performance of the isiXhosa song: *Kwangena thina bo* with an improvised rhythmic accompaniment, for 20 marks				

Review Copy

Core concepts and definitions	
Accompaniment	Supporting music
Concerto	Work for solo instrument with orchestral accompaniment
Accidental	Sharp, flat or natural sign used before a note
Interval	Distance between two notes

Suggested types of activities for Music Term 1			
Unit 1 activities			
Class	Group	Pair	Individual
Activities 1 and 2			
Unit 2 activities			
Class	Group	Pair	Individual
			Activities 3, 4 and 5
Unit 3 activities			
Class	Group	Pair	Individual
Activity 7			Activities 6 and 8
Unit 4 activities			
Class	Group	Pair	Individual
Activity 10			Activities 9 and 11
Unit 5 activities			
Class	Group	Pair	Individual
Activity 13			Activities 12 and 14
Unit 6 activities			
Class	Group	Pair	Individual
Activity 16			Activities 15 and 17
Unit 7 activities			
Class	Group	Pair	Individual
Activity 18			Activity 19
Unit 8 activities			
Class	Group	Pair	Individual
Activity 20			Activity 21
Unit 9 activities			
Class	Group	Pair	Individual
Activity 23	Activity 24		Activity 22
Unit 10 activities			
Class	Group	Pair	Individual
Activity 26			Activity 25

Review Copy

Please note that these are our suggested types of activities, but you can adapt all activities to suit your specific classroom situation. (Some activities can be either one or another type.)

UNIT 1

Music literacy, music listening, performing and creating music

Learner's Book pages 131 to 133
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Duration and note values

Keep the following in mind when you teach note values: Learners should write, recognise and use all notes and corresponding rests. They should also be able to describe the function of the dot when it comes to notes, and apply it (it adds half of the note's value onto the note value of the note it is attached to).

Topic 2: Music listening

Content focus: Listen to orchestra instrument families

The information in the Learner's Book explains the basic functioning of instruments. Teachers should, however, be up-to-date with the latest look of the instruments and how the sounds are produced.

Review Copy

Strings

Explain to the learners that strings can either be plucked or bowed ("stroked") – the latter with a bow. Tell them that a bow is made of wood and horse hairs. The horse hairs are the part that bows the strings.

Learners should know what the concept of sound amplification means (namely to make the sound louder or more audible, also often referred to as 'intensification'). The way in which different pitches are produced on a string is basically the same. For example, in the case of a guitar: the fingers of the one hand press down on the string and, as the length of the vibrating part of the string is changed, different pitches are produced.

Activity 1 Listen to the violin's sound

Learner's Book page 132

Teaching guidelines: Explain the concept of a concerto such as a violin concert. It involves a solo instrument (in other words, an instrument playing alone) playing along with a symphony orchestra, with that symphony orchestra providing the accompaniment (supporting music) for the solo instrument.

Topic 3: Performing and creating music

Content focus: Breathing and technical voice exercises

Activity 2 **Breathe deeply and warm up your voice**

Learner's Book page 133

Teaching guidelines: Breathing and vocal warm-up exercises should not be rushed. Learners should focus on relaxing their jaws, necks and shoulder muscles. They must not hum too loudly as they could damage their vocal cords.

Remedial activity: Sing only the first and the last bar of the given melody.

Extension activity: Sing the melody at different pitches.

UNIT 2 Music literacy, music listening, performing and creating music

Learner's Book pages 134 to 135
Recommended pacing: 1 hour per term

Review Copy

Topic 1: Music literacy

Content focus: Consolidation of time signatures

Keep the following in mind when you teach time signatures: as an introduction, you can test how many learners still remember anything about time signatures and beats. Learners should know the difference between a simple and a compound beat. They should also be able to identify time signatures according to the type of "beat".

Activity 3 **Clap rhythmically**

Learner's Book page 134

Teaching guidelines: Clap the four rhythmic patterns, accentuating the first beat of each bar. This exercise is a review of the term beat.

Topic 2: Music listening

Content focus: Listen to orchestra instrument families

Activity 4 Listen to bowed instruments

Learner's Book page 134

Teaching guidelines: Read through the activity in the Learner's Book while learners follow. Ensure that they understand the instructions. They must interpret as they listen and then describe and discuss what they have heard. The answers are below:

1. *Sound production: the bow moves over the strings and the strings begin to vibrate; the fingers of the left hand press down on different parts of the strings to produce different pitches.*
2. *Mood/character: sadness, melancholic, sorrowful, serious*

Topic 3: Performing and creating music

Content focus: Writing music

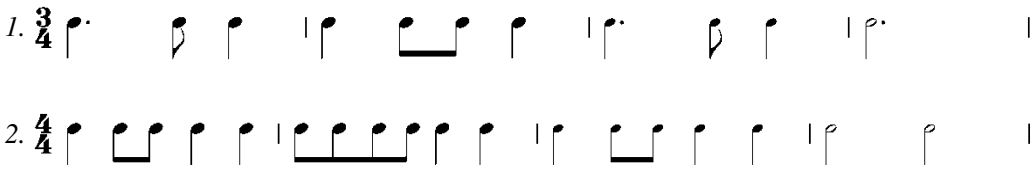
Explain the concept of phrases and the necessity of musical units to the learners. Compare musical phrases and sentences with written and spoken sentences and the function of punctuation marks. Emphasise the importance of form and structure as well as the necessity of balance in music. Learners should be able to define a phrase.

Review Copy

Activity 5 Complete the rhythmic patterns

Learner's Book page 135

Teaching guidelines: Advise learners to repeat the first bar of the opening section when performing the 'response', to make it easier for them. The last bar should sound as if the music is coming to an end. The following responses would have been appropriate for the various opening sections:



Remedial activity: Clap one-bar answers to only the first bar of each pattern.

Extension activity: Use different, contrasting percussion instruments to play the opening and response respectively.

UNIT 3 Music literacy, music listening, performing and creating music

Learner's Book pages 136 to 137
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Consolidation of scales and key signatures

Follow these guidelines when you teach scales and key signatures:

- Explain the structure of the major scale to the learners once more.
- Test the learners' knowledge with regards to whole-tones and semitones.
- Emphasise the point where whole-tones and semitones appear on the major scale.
- Describe the role of sharp and flat signs again: a sharp sign raises the note by one semitone and a flat sign lowers the note by one semitone.
- Remind learners that they will come across some musical pieces **with** key signatures (sharp or flat signs at the beginning of the musical piece) and some **without** key signatures (sharp or flat signs in front of the relevant note).

Review Copy

Activity 6 Write out the scales

Learner's Book page 136

Teaching guidelines: Make sure that learners start and end on the correct notes, and that they draw the semitones with slurs. Also ensure that the correct accidentals have been used. You can check learners' answers below:

- *G major*

- *D major*

- *F major*

Topic 2: Music listening

Content focus: Listen to orchestra instrument families

Woodwind instruments

Activity 7 Listen to the flute's sound

Learner's Book page 137

Teaching guidelines: It is important that the learners know how the sound of woodwind instruments is produced, which type of mouth piece each the instrument has and how different pitches are produced. Learners must listen to a recording played on both the wooden flute and on the modern flute, made of silver (metal), and compare and contrast their sounds.

Background information: The sound of a wooden transverse flute is softer and rounder than the sound of a metal transverse flute. Wood is a softer material than metal and therefore the sound of the metal instrument will be louder than that of the wooden instrument.

Topic 3: Performing and creating music

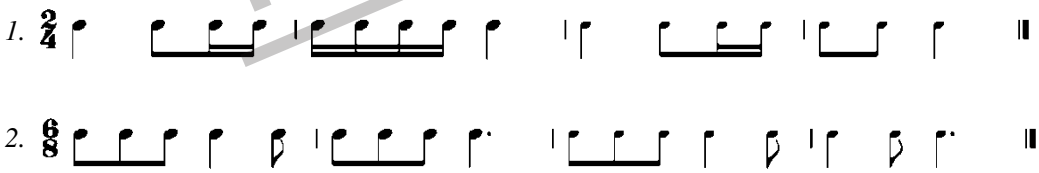
Content focus: Rhythmic patterns

Activity 8 Complete the rhythmic patterns

Learner's Book page 137

Review Copy

Teaching guidelines: Refer to the instructions in Activity 5. Explain to the learners again how to complete these rhythmic patterns. Here are possible responses to the opening patterns:



Remedial activity: Clap one-bar answers to only the first bar of each pattern.

Extension activity: Use different, contrasting percussion instruments to play the opening and response respectively.

UNIT 4 Music literacy, music listening, performing and creating music

Learner's Book pages 138 to 139
Recommended pacing: 1 hour

Topic 1: Music literacy

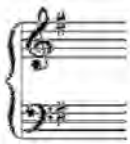
Content focus: Writing key signatures

Activity 9 **Write the key signatures**

Learner's Book page 138

Teaching guidelines: Make sure that the learners draw the key signatures correctly. You can find the answers below:

G major



D major

C major

F major

Review Copy

Topic 2: Music listening

Content focus: Listen to orchestra instrument families

Woodwind instruments

Activity 10 **Compare the sounds of the clarinet and the saxophone**

Learner's Book page 139

Teaching guidelines: If you do not have access to musical instruments, try to show the learners a photo of the mouth piece of a clarinet or a saxophone. Saxophones are woodwind instruments because they use the same type of mouth piece, even though the clarinet is made of wood or plastic and the saxophone of brass. The piece by Mozart is fairly long. An excerpt of the work would suffice. Learners must listen to the recordings and compare and contrast the sound of the clarinet and of the saxophone.

Background information: The sound of the saxophone is louder and less round than that of the clarinet, because the saxophone is made of metal and the clarinet is made of wood or plastic.

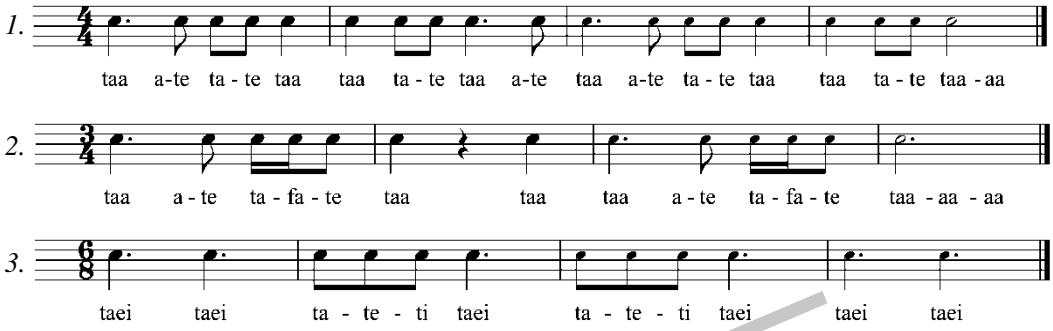
Topic 3: Performing and creating music

Content focus: Completing rhythmic patterns

Activity 11 Complete the rhythmic patterns

Learner's Book page 139

Teaching guidelines: Learners could add French time names to help them clap the rhythms. Suggested responses are given below:



Remedial activity: Clap one-bar answers to only the first bar of each pattern.

Extension activity: Use different, contrasting percussion instruments to play the opening and response respectively.

Review Copy

UNIT 5 Music literacy, music listening, performing and creating music

Learner's Book pages 140 to 142
Recommended pacing: 1 hour

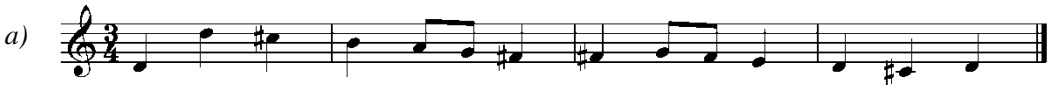
Topic 1: Music literacy

Content focus: Key signatures

Activity 12 Work with key signatures

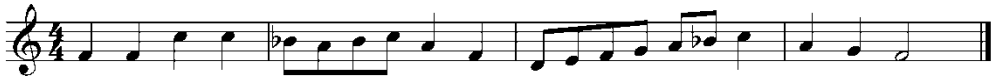
Learner's Book page 140

Read through the instructions in the Learner's Book with the learners. See answers below:



Key: D major

b)



Key: F major

Topic 2: Music listening

Content focus: Listen to orchestra instrument families

Woodwind instruments

Activity 13 **Compare the sounds of the oboe and the bassoon**

Learner's Book page 141

Teaching guidelines: Show the learners a photo of the mouth piece of a double-reed instrument, if you cannot show them the actual instrument. Also explain the difference between the single- and double-reed instruments. The oboe has a clearer, higher sound than the bassoon. The sound of the bassoon is dark and much lower than the sound of the oboe. Learners must listen to a recording and compare and contrast their sounds.

Topic 3: Performing and creating music

Content focus: Chords

Follow these guidelines to teach melodic completion of the chords:

- Explain the concept chord – three or more notes that sound simultaneously.
- Learners should know the technical names (tonic, subdominant and dominant) of the relevant tone degrees in the major scale. They should also know the Roman numerals that are used to identify these chords.
- Learners should be able to write the chords (also known as triads) on these tone degrees. They need to know which tone degrees appear in each chord, to be able to write them.

Review Copy

Activity 14 **Sing the chords**

Learner's Book page 142

Teaching guidelines: Emphasise that the order of I – IV – V – I is a standard order that gives the music a pleasing sound. Sing the melody slowly using tonic sol-fa. Learners should try to memorise this melody.

Remedial activity: Wait after every second bar, so that learners have enough time to find the starting note of the new chord, i.e. in bars 3, 5 and 7.

Extension activity: Sing the melody at different pitches.

UNIT 6 Music literacy, music listening, performing and creating music

Learner's Book pages 143 to 144
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Letter names, note values and accidentals

Activity 15 Provide letter names and note values

Learner's Book page 143

Teaching guidelines: Review the concepts of letter names (the alphabetic letter, with a sharp or a flat added where necessary) and note values once more before learner start this activity. (Refer to Unit 1.) The answers are below:

(a) *C#, semiquaver*
(b) *G, minim*
(c) *A♭, dotted crotchet*
(d) *E, dotted quaver*
(e) *A (natural), semibreve*
(f) *C, minim*
(g) *C♭, dotted semiquaver*
(h) *F, crotchet*
(i) *G#, dotted crotchet*
(j) *A, quaver*

Review Copy

Topic 2: Music listening

Content focus: Listen to orchestra instrument families

Brass instruments

It will help the learners to understand how the lips vibrate within the mouth piece of a brass instrument, if they can see a photo. The sound production of brass instruments could also be compared and demonstrated by learners with the sound production of the vuvuzela, as the sound of the vuvuzela is produced in the same way as with brass instruments.

Activity 16 Listen to the trumpet's sound

Learner's Book page 144

Teaching guidelines: The sound of the trumpet could be described as clear and piercing, but not too sharp.

Topic 3: Performing and creating music:

Content focus: Writing music

Perform the instructions of each step in the Learner's Book with the learners. Emphasise the fact that the chord progression of I – IV – V – I will lead to a satisfactory composition.

Activity 17 Melodic completion

Learner's Book page 144

Teaching guidelines: Learners should look at the key signature and end note to infer the key of the melody. They must also write out the triads on I, IV and V of this key, to help them answer question 2.

1. *Key: G major*
2. *Chords: Bar 1 = Tonic (I), Bar 2 = Subdominant (IV), Bar 3 = Dominant (V) and Bar 4 = Tonic (I)*
3. *Note value of last note: semibrave; it is the same note as the note with which the melody starts.*

Remedial activity: Learners must identify the chord in bar 3.

Extension activity: Sing the melody at a different pitch.

UNIT 7 Music literacy, music listening, performing and creating music

Review Copy

Learner's Book pages 145 to 146
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Dynamics, tempo and articulation

Learners should know the Italian terms with the relevant abbreviation, meaning and symbol (where applicable). They should also know which music element matches the relevant term. Italian terminology is standard and used by composers worldwide.

Topic 2: Music listening

Content focus: Listen to orchestra instrument families

Activity 18 Listen to the trombone's sound

Learner's Book page 146

Teaching guidelines: Explain to the learners that the sliding mechanism of the trombone influences the tube length: the longer the tube, the lower the sound and vice versa. Learners can compare and contrast the sound of the trombone and the sound of the trumpet. The sound of the trombone is darker and "fluffier" than the sound of the trumpet.

Topic 3: Performing and creating music

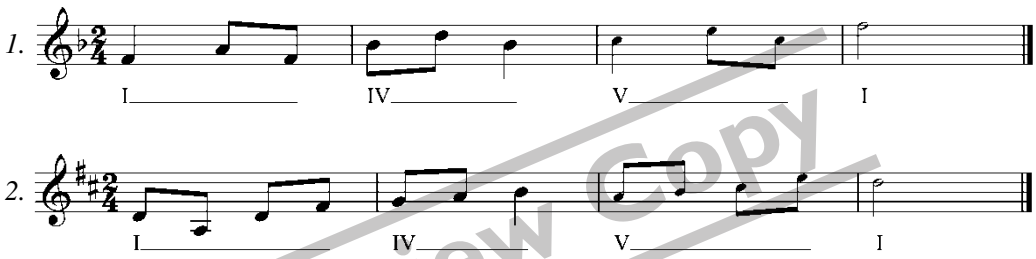
Content focus: Melodic completion

Activity 19 Complete the melody

Learner's Book page 146

Teaching guidelines: First develop the rhythm for the response. Study the steps for rhythm completion in Units 2, 3 and 4 once more. Identify the chords of each bar in the opening section. Tip: First write the three chords in the relevant key on manuscript or music scrap paper. See which notes in each bar match which chords. If the majority of the notes in a specific bar match one chord, it means that the notes in this specific bar are based on that chord. Write the tonic note of the key in the last bar, since the melody should end on that note. Then decide which notes of the missing chord should be used to match the rhythmic response and write it on the stave.

Here are two possible responses. Chords are indicated below.



Review Copy

Remedial activity: Learners could complete the melodies by using crotchets only.

Extension activity: Sing the completed melodies at different pitches.

UNIT 8 Music literacy, music listening, performing and creating music

Learner's Book pages 147 to 148
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Pitch and intervals

Explain the concept of an interval as the distance between two notes. Follow the instructions in the Learner's Book to explain how to determine interval sizes to the learners. Learners should know the seven intervals in the major scale.

Topic 2: Music listening

Content focus: Listen to orchestra instrument families

Activity 20 Listen to the French horn's sound

Learner's Book page 148

Teaching guidelines: Learners should know that pitch is changed on the French horn by using the valves as well as the hand placed in the bell-shaped opening. Learners can compare and contrast the sound of the French horn to that of the trumpet and trombone. The sound of the French horn is round, "fluffy" and darker than the sound of the trumpet and the trombone.

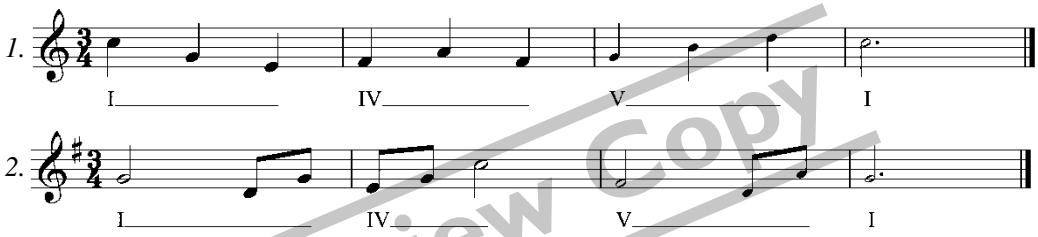
Topic 3: Performing and creating music

Content focus: Melodic completion

Activity 21 Complete the melody

Learner's Book page 148

Teaching guidelines: Follow the steps in Activity 19. Possible responses are below:



Remedial activity: Ask learners to use dotted minims to complete the melodies.

Extension activity: Sing the completed melodies at different pitches.

Review Copy

UNIT 9 Music literacy, music listening, performing and creating music

Learner's Book pages 149 to 150
Recommended pacing: 1 hour

Topic 1: Music literacy

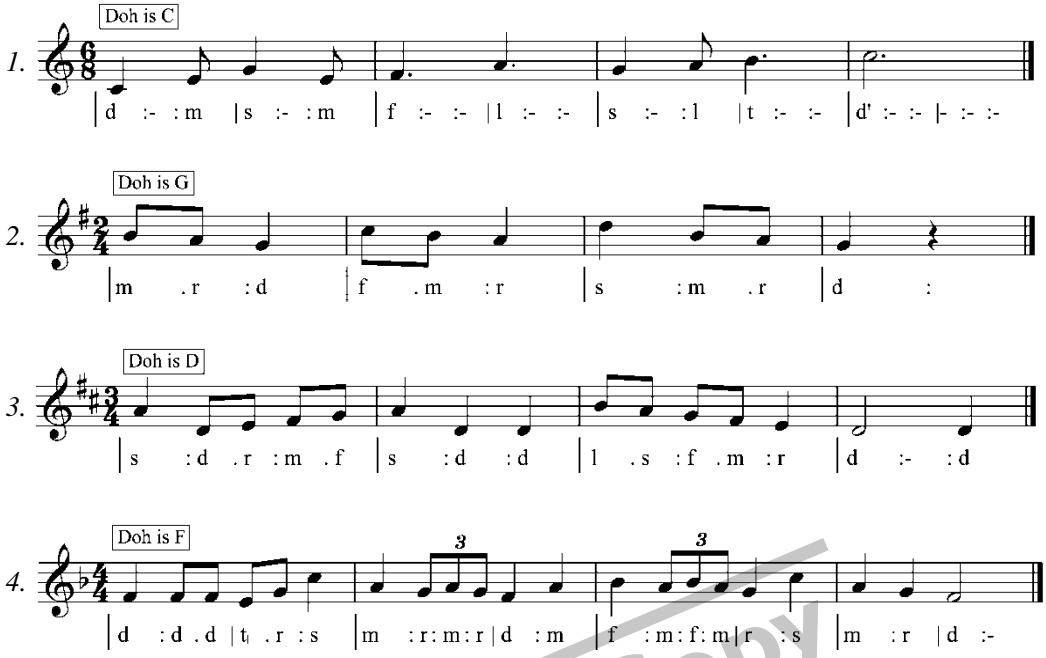
Content focus: Reading and singing music in C, G, D and F major

Activity 22 Sight-read and sing

Learner's Book page 149

Teaching guidelines: Let the learners first clap the rhythm before singing the melody.

Please note the triplet appearing in rhythm number 4. See below for the tonic sol-fa:



Topic 2: Music listening

Content focus: Listen to orchestra instrument families

Activity 23 Listen to the tuba's sound

Learner's Book page 149

Teaching guidelines: Learners should describe the sound of the tuba. They can also compare and contrast the tuba's sound to that of the other brass instruments that they have listened to. The sound of the tuba is very dark and low, much darker and lower than that of the other brass instruments.

Topic 3: Performing and creating music

Content focus: Group performance

Activity 24 Work together as a group

Learner's Book page 150

Teaching guidelines: Follow the instructions in the Learner's Book. The tempo indication is *Allegretto*. Learners should be able to explain that this means relatively fast and therefore slower than *Allegro* and that the song should not be sung too quickly, but also not too slowly.

Remedial activity: Sing only the first eight bars of the song.

Extension activity: Sing the song at a different pitch.

Review Copy

UNIT 10 Music literacy, music listening, performing and creating music

Learner's Book page 151
Recommended pacing: 1 hour

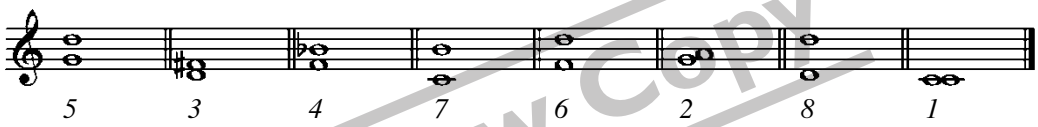
Topic 1: Music literacy

Content focus: Intervals

Activity 25 Name the intervals

Learner's Book page 151

Teaching guidelines: Review the steps for developing intervals once more, as described in Unit 8. You can find the answers below:



Review Copy

Topic 2: Music listening

Content focus: Listen to orchestra instrument families

Activity 26 Listen to the percussion in *Boléro*

Learner's Book page 151

Teaching guidelines: You could also give learners a list of instruments that have to be recognised while the music is playing.

Background information: Instruments in *Boléro*: piccolo, flute, oboe, clarinet, saxophone, bassoon, French horn, trumpet, trombone, tuba, kettledrum, snare drum, bass drum, cymbal, harp, bowed instruments

Formal assessment: Term 1 Practical

Learner's Book page 151

The performance of *Kwangena thina bo,* with an improvised rhythmic accompaniment, is the formal assessment practical for this term. The performance does not have to be memorised. The assessment for Term 1 is out of 20 marks, which you must then halve to get a total mark out of 10.

Topic 3: Performing and creating music

Teaching guidelines: Groups may also consist of less than six members if this will make the performance easier. Explain the concepts of accompaniment and improvisation to learners. Also remind them what body percussion entails.

Learners should be able to sing the song fluently before the accompaniment is improvised. All the group members should sing along while they are providing the accompaniment.

Background information: Accompaniment: supporting music. Body percussion: use of the body as a percussion instrument – for example, clapping hands, stamping feet, etc.

Remedial activity: Learners could clap their hands on the first count of every bar as they sing the song.

Extension activity: Make use of other instruments in addition to body percussion to accompany the song.

Review Copy

The following rubric can be used for assessment:

Performance (15) - melodic notes and rhythms are correct - words are pronounced clearly - tempo is correct - rhythmic accompaniment complements music and is improvised	0–3 Poor	4–6 Unsatisfactory	7–9 Satisfactory	10–12 Good	13–15 Outstanding
General impression (5) - creativity with which task is performed	1 Poor	2 Unsatisfactory	3 Satisfactory	4 Good	5 Outstanding

Music

Term 2 overview

In Term 2, learners will continue to write the scales of C, G, D and F major in the treble and the bass clefs. They will also continue to write and recognise intervals. You will introduce them to triads. Music terminology learnt in Term 1 will be revised. It is recommended that learners have manuscript books, or that manuscript paper is available for music literacy activities.

This term, when listening to music, learners will be expected to give their opinion of the music with regards to the different aspects. The same requirements apply to each unit in this module. When the learners are asked to interpret and give an impression, it refers to an idea, a feeling or an opinion about a specific person, object or subject, etc.

Impressions could be either good or bad, of lasting or passing nature, favourable or unfavourable, etc. A feeling or opinion should therefore be expressed when learners are instructed to provide impressions. Certain aspects could be emphasised and motivated using knowledge of music elements.

When an impression is provided, it is a subjective assessment and consequently, there will not always be a correct or incorrect answer. You will therefore need to help the learners with this by giving guidance in a subtle way with respect to the impression that should ultimately be formed by the learners. The following could be considered as a guideline when the relevant aspect should be assessed:

- **The artist**: assess the way in which the song is sung/played; any positive or negative aspect with regards to the artist;
- **Rhythm**: identify the beat; characteristics of the rhythms such as repeating rhythmic patterns or prominent patterns; effect of the beat on the interpretation and experience of the music;
- **Tempo**: fast or slow tempo; character of the music that is created through the tempo;
- **Instruments**: identify specific instruments or instrumental groups; the way in which the instruments contribute to the mood and character of the music; appropriateness of the instruments for communicating the message of the music;
- **Voices**: identify male or female singers; is it only solo voices or is a choir involved; quality of the voice types, etc;
- **Message of the music/lyrics**: what are the lyrics about; which personal or social issue is being addressed; what is the music trying to communicate;

Learners will continue with group and solo performances from the standard repertoire. They will also begin to compose songs by adding music to two-line lyrics.

Review Copy

Term 2	Pacing (hours)	Core content	Activities	Assessment
Unit 1	1 h	Music literacy, music listening, performing and creating music	1–3	Self-evaluation
Unit 2	1 h	Music literacy, music listening, performing and creating music	4–6	Self-evaluation
Unit 3	1 h	Music literacy, music listening, performing and creating music	7 and 8	Self-evaluation
Unit 4	1 h	Music literacy, music listening, performing and creating music	9–11	Self-evaluation
Unit 5	1 h	Music literacy, music listening, performing and creating music	12 and 13	Self-evaluation
Unit 6	1 h	Music literacy, music listening, performing and creating music	14–16	Self-evaluation
Unit 7	1 h	Music literacy, music listening, performing and creating music	17–19	Self-evaluation
Unit 8	1 h	Music literacy, music listening, performing and creating music	20–22	Self-evaluation
Unit 9	1 h	Music literacy, music listening, performing and creating music	23–25	Self-evaluation
Unit 10	1 h	Music literacy, music listening, performing and creating music	26–28	Self-evaluation
Formal assessment: Written (20) and practical (20) (pairs perform poem set to music, with body percussion or instrument) Total marks for term: 40 ÷ 2 = 20 marks				

Review Copy

Core concepts and definitions	
Setting words to music	Add music to words
Word rhythm	Length/duration of words/syllables
Accent	To stress a sound by making it louder
Harmonic interval	Two notes heard simultaneously
Melodic interval	Two notes one after the other

Suggested types of activities for Music Term 2			
Unit 1 activities			
Class	Group	Pair	Individual
Activities 2 and 3			Activity 1
Unit 2 activities			
Class	Group	Pair	Individual
Activity 5		Activity 6	Activity 4
Unit 3 activities			
Class	Group	Pair	Individual
Activity 7	Activity 8		
Unit 4 activities			
Class	Group	Pair	Individual
Activity10			Activities 9 and 11
Unit 5 activities			
Class	Group	Pair	Individual
Activity 12			Activity 13
Unit 6 activities			
Class	Group	Pair	Individual
Activity15			Activities 14 and 16
Unit 7 activities			
Class	Group	Pair	Individual
Activity18			Activities 17 and 19
Unit 8 activities			
Class	Group	Pair	Individual
Activities 20 and 21		Activity 22	
Unit 9 activities			
Class	Group	Pair	Individual
Activity 24		Activity 25	Activity 23
Unit 10 activities			
Class	Group	Pair	Individual
Activity 27		Activity 28	Activity 26

Review Copy

UNIT 1

Music literacy, music listening, performing and creating music

Learner's Book pages 153 to 154
Recommended pacing: 1 hour

Topic 1: Music literacy

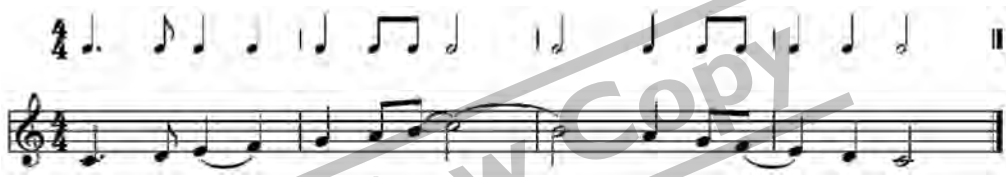
Content focus: Writing scales of C, G, D and F major

Activity 1 **Write out the scales**

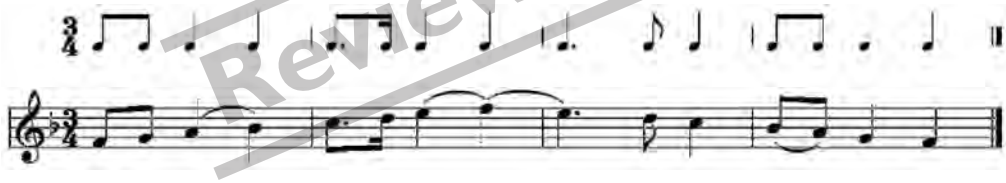
Learner's Book page 153

Teaching guidelines: Review key signatures with the learners once more. Also review the position of the semitones in the major scale. The answers can be found below:

1.



2.



Review Copy

Topic 2: Music listening

Content focus: Listening to and thinking about a piece of Reggae music

Activity 2 **Listen to reggae**

Learner's Book page 154

Teaching guidelines: Refer to term overview (page 138).

Topic 3: Performing and creating music

Content focus: Breathing and technical voice exercises

Activity 3 **Breathe deeply and warm up your voice**

Learner's Book page 154

Teaching guidelines: Perform the warm-up exercises at a leisurely tempo. Focus the learners' attention on being relaxed at all times. They should constantly be aware of their

throat and jaw muscles when singing the vocal exercises. When they start feeling discomfort, they should stop singing and relax all muscles.

The learners should try to sing the first three bars and the last two bars together if they cannot sing the exercise at number 4 in one breath.

Remedial activity: Sing only the first three bars.

Extension activity: Sing the melody in different keys.

UNIT 2 Music literacy, music listening, performing and creating music

Learner's Book pages 155 to 156
Recommended pacing: 1 hour

Review Copy

Topic 1: Music literacy

Content focus: Writing major scales in the bass clef

Activity 4 Write out the scales

Learner's Book page 155

Teaching guidelines: Follow the instructions in the Learner's Book. The note values in each bar should be equal to the chosen time signature. Scales should be written without key signatures. Learners should make sure that the accidentals of the relevant key have all been used. They should also ensure that the note stems are pointing in the right direction. Semitones should be indicated with slurs.

Topic 2: Music listening

Content focus: Listening to and thinking about a piece of Kwaito music

Activity 5 Listen to Kwaito

Learner's Book page 155

Teaching guidelines: Refer to term overview (page 138).

Topic 3: Performing and creating music

Content focus: A group performance

Activity 6 Work together as a group (a)

Learner's Book page 156

Teaching guidelines: This folksong should not be sung too fast. The character of the song requires a fairly simple drum accompaniment. It is not necessary for each group member to

play a percussion instrument. A simple drum made of recyclable material will be sufficient. Before they develop their rhythmic accompaniment, have learners determine the beat of the song so that they know where the strong accents should be. A simple rhythmic pattern (even an ostinato) could be developed or improvised.

Remedial activity: Use body percussion instead of instruments.

Extension activity: Use a combination of body and instrumental percussion as accompaniment.

UNIT 3 Music literacy, music listening, performing and creating music

Learner's Book pages 157 to 158
Recommended pacing: 1 hour

Review Copy

Topic 1: Music literacy

Content focus: Intervals

It is recommended that you review the concept of the interval before looking at the character of intervals. Refer to Unit 8 in Term 1. There are various ways in which interval types can be determined, of which some are very complicated. A simple way is the approach from the major scale.

First explain the concept of perfect intervals (intervals that sound open or empty) and major intervals (which have a distinctive – sometimes 'happy' – character), before explaining the general intervals. The bottom note of the interval is described as the tonic or first note of the major scale. Intervals of a 1st (or unison), a 4th, a 5th and an 8th (or octave) are all perfect intervals in the major scale. Intervals of a 2nd, a 3rd, a 6th and a 7th are all major intervals. The learners should therefore be able to calculate the interval size. They should also know which intervals are perfect and which are major. (Tip: present it as PMMPPMMP, which indicates the type of interval from the 1st to the 8th.)

Topic 2: Music listening

Content focus: Listening to and thinking about a piece of R&B music

Activity 7 **Listen to R&B**

Learner's Book page 157

Teaching guidelines: Refer to term overview (page 138)

Topic 3: Performing and creating music

Content focus: A group performance

Activity 8 **Work together as a group (b)**

Learner's Book page 158

Teaching guidelines: Allow enough time for the learners to finalise the song that they prepared in the previous unit. Then they must perform it to the class.

Remedial activity: Use body percussion instead of instruments.

Extension activity: Use a combination of body and instrumental percussion as accompaniment.

UNIT 4 Music literacy, music listening, performing and creating music

Learner's Book pages 159 to 160
Recommended pacing: 1 hour

Review Copy

Topic 1: Music literacy

Content focus: Pitch and intervals

Activity 9 **Name the type and size of the intervals**

Learner's Book page 159

Teaching guidelines: Review the process for calculating intervals once more: Count the number of alphabetical letters from the bottom to the top note. The interval will be classified as 'major' or 'perfect' depending on the size. See answers below:

(a) Perfect 5th
(b) Major 6th
(c) Major 7th
(d) Perfect 4th
(e) Major 2nd
(f) Major 3rd
(g) Perfect octave (or 8th)
(h) Perfect unison (or 1st)

Topic 2: Music listening

Content focus: Listening to and thinking about a piece of African Jazz music

Activity 10 **Listen to African jazz**

Learner's Book page 159

Teaching guidelines: Refer to term overview (page 138).

Topic 3: Performing and creating music

Content focus: Creating own music

As an introduction to this section, talk about the concept of word rhythm. The basis of word rhythm is that some words and syllables are pronounced with more emphasis than others. Use a few words, each one consisting of a different number of syllables, and let the learners determine the strong syllable in each one. Also have them determine which syllables are pronounced more slowly than others and which are of equal length throughout the word.

Activity 11 **Find which syllables carry the accent**

Learner's Book page 160

Teaching guidelines: Use the two versions of *Brother John* (*Frère Jacques*) to explain word rhythm in more depth. Tell learners that there are natural and unnatural ways in which to pronounce words. (The unnatural pronunciation and accentuating of words is a major problem – especially in contemporary Afrikaans music.) Also explain the definition of setting a text to music.

Review Copy

Remedial activity: Use only the first two lines of the song in each case.

Extension activity: Repeat the exercise, but use a different song.

UNIT 5 Music literacy, music listening, performing and creating music

Learner's Book pages 161 to 162
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Triads

Explain the concepts of harmony and melody. Melody is basically the horizontal movement of sound; in other words, sounds that follow after each other. Harmony is the

vertical aspect as it deals with the simultaneous sounding of two or more notes. Also clarify the difference between melodic intervals (between two notes that are not heard simultaneously) and harmonic intervals (between two notes that are heard simultaneously).

Explain the definition of a chord: three or more notes sounding simultaneously. An interval is two notes sounding simultaneously. A triad is simply defined as three notes sounding simultaneously and stacked in thirds. Refer to the Learner's Book for an illustration and analysis of the triad's structure.

Topic 2: Music listening

Content focus: Listening to and thinking about a piece of Reggae music

Activity 12 **Listen to reggae**

Learner's Book page 161

Teaching guidelines: Refer to term overview (page 138).

Topic 3: Performing and creating music

Content focus: Creating own music; adding words to music

Activity 13 **Find the accents on the words**

Learner's Book page 162

Review Copy

Teaching guidelines: Review the concept of word rhythm again before doing this activity. Let the learners first begin by clapping a basic beat (without accents), and then start determining the word accents. Strong syllables are underlined and in bold below:

1. ***Ek*** *gaan* ***môre*** ***winkel*** ***toe***
   om *'n* ***nuwe*** ***hemp*** *te* ***koop***
2. *My* ***Bonnie*** *lies* ***over*** *the* ***ocean***
   Oh ***bring*** *back my* ***Bonnie*** *to* ***me***
3. *Happy* ***Birthday*** *to* ***you***
   Happy ***Birthday*** *to* ***you***
   Happy ***Birthday*** *dear* ***Liza***
   Happy ***Birthday*** *to* ***you****!*

Let the learners try to determine the beat of the words above, if the time allows it.
Number 1 is in simple quadruple time ($\frac{4}{4}$), number 2 is in compound duple time ($\frac{6}{8}$) and number 3 is in simple triple time ($\frac{3}{4}$). Also note that number 1 will start on the first beat of the bar while numbers 2 and 3 start on a weak beat.

Remedial activity: Only do number 1.

Extension activity: Repeat this exercise with different songs.

UNIT 6 Music literacy, music listening, performing and creating music

Learner's Book pages 163 to 164
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Triads

Explain the basics of triads once more. Also recap the tonic, subdominant and dominant chord (refer to Unit 5 in Term 1). The most important triads are the triads on the 1st (tonic), 4th (subdominant) and 5th (dominant) degree of the scale.

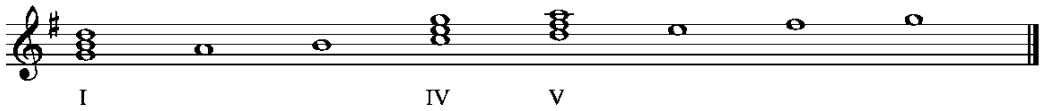
Use the instructions in the Learner's Book to explain how to write a triad on a specific tone degree. Allow the learners to listen to the sound of a triad; they should describe the sound of the major triad as "happy". Learners should get into the habit of writing the Roman numerals (I, IV, V) underneath the chords. The purpose of the figuring is to indicate the tone degree on which the triad is built as well as the nature of the triad (capital letters for major triads).

Review Copy

Activity 14 Write the tonic, subdominant and dominant triads

Learner's Book page 163

Teaching guidelines: The learners should make sure that the notes are written on top of each other when they are writing triads. The answers are written out below:



Topic 2: Music listening

Content focus: Listening to and thinking about a piece of Kwaito music

Activity 15 Listen to Kwaito

Learner's Book page 164

Teaching guidelines: Refer to term overview (page 138).

Topic 3: Performing and creating music

Content focus: Creating music

Explain the concept of balance, and its importance in a melody. Balance is obtained when there are an equal number of bars in each phrase. Also remind learners that accents within a bar depend upon the time signature. Learners should be able to infer which beats are strong because accentuated words and syllables will fall on these.

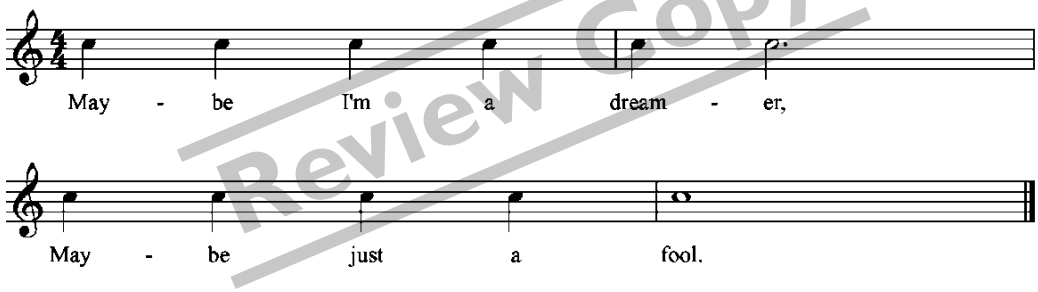
Activity 16 Find the accents on the words

Learner's Book page 164

Teaching guidelines: Follow the instructions in the Learner's Book. The strong words and syllables are in bold and underlined:

***May**be **I'm** a **dream**er*
May**be **just** a **fool

Please note that some words/syllables will consist of more than one beat or that a few beats will continue before the following word or syllable can be heard. Also tell the learners that syllables should be separated from each other with hyphens and that every syllable and monomeric word should get its own note. See below for a suggested rhythmic pattern:



Review Copy

Let the learners clap the basic beat while reciting the words. Point out to the learners that the second syllable "-er" of the word 'dreamer' consists of three beats and the word 'fool' consists of four beats.

Remedial activity: Write a rhythmic pattern for only the first line of the words.

Extension activity: Write a rhythmic pattern in compound duple time ($\frac{6}{8}$) for these words.

UNIT 7 Music literacy, music listening, performing and creating music

Learner's Book pages 165 to 166
Recommended pacing: 1 hour

Topic 1: Music literacy

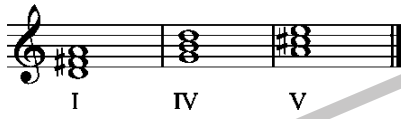
Content focus: Triads on I, IV and V (close position)

Activity 17 Write the tonic, subdominant and dominant triads

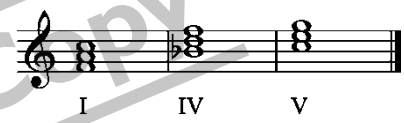
Learner's Book page 165

Teaching guidelines: Review the concept of accidentals, triads and tone degrees (I, IV and V) in a major scale. Below are the answers:

D major



F major



Review Copy

Topic 2: Music listening

Content focus: Listening to and thinking about a piece of R&B music

Activity 18 Listen to R&B

Learner's Book page 165

Teaching guidelines: Refer to term overview (page 138).

Topic 3: Performing and creating music

Content focus: Writing a melody

Activity 19 Set words to music

Learner's Book page 166

Teaching guidelines: Learners should initially only use the first five tone degrees (*Do, Re, Mi, Fa, So*) to create their melody. Emphasise the importance of ending on the tonic note of the key. Learners must sing their melodies to test that they are easy to sing, and to make sure that they sound good.

Remedial activity: Use either *Do, Re, Mi* or *Do, Mi, So* as pitches for the melody.

Extension activity: Make use of all the notes in a major scale.

UNIT 8 Music literacy, music listening, performing and creating music

Learner's Book pages 167 to 168
Recommended pacing: 1 hour

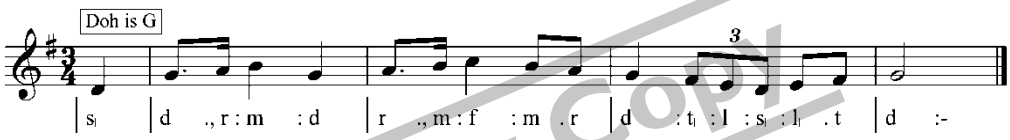
Topic 1: Music literacy

Content focus: Reading music

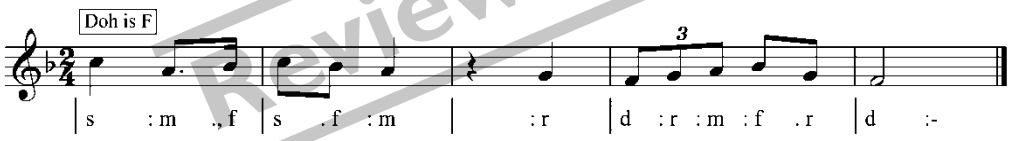
Activity 20 Sight-read and sing along

Learner's Book page 167

Teaching guidelines: Have the learners first clap the rhythm before singing the melodies using sol-fa. See below for the answers:

1. 

Key: G major

2. 

Key: F major

Review Copy

Topic 2: Music listening

Content focus: Listening to and thinking about a piece of African Jazz music

Activity 21 Listen to African jazz

Learner's Book page 167

Teaching guidelines: Refer to term overview (page 138).

Topic 3: Performing and creating music

Content focus: Adding words to music

Activity 22 Set words to music (a)

Learner's Book page 168

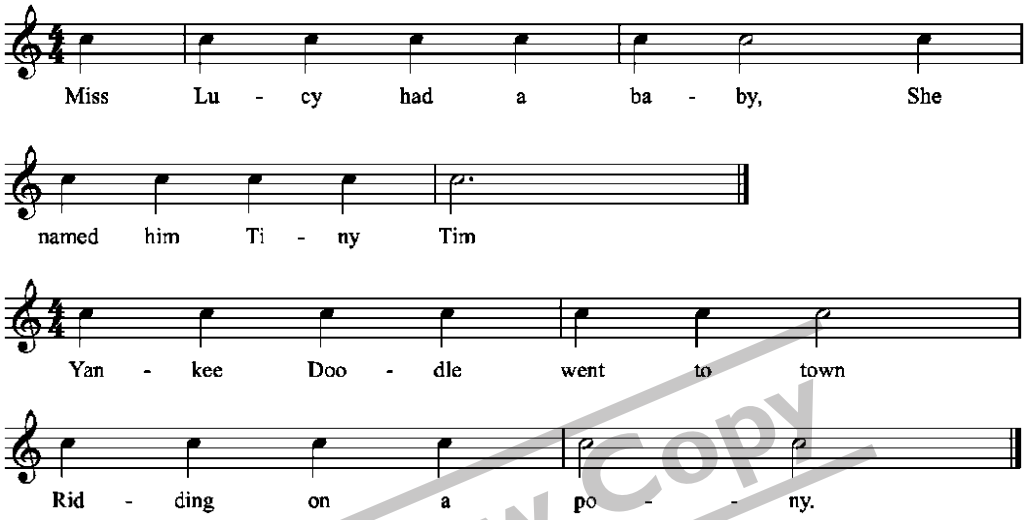
Teaching guidelines: Review the work done in Units 4 to 6 on word rhythm and setting to music. Then follow the instructions in the Learner's Book.

The word accents are in bold and underlined:

*Miss **Lu**cy **had** a **ba**by*
*She **named** him **Ti**ny **Tim***

Yan**kee **Doo**dle **went** to **town
***Ri**ding **on** a **po**ny*

Possible rhythmic patterns for the words include the following:



Review Copy

Remedial activity: Use only the first line of the chosen lyrics.

Extension activity: Compose a rhythmic pattern in compound time, e.g. $\frac{6}{8}$.

UNIT 9 Music literacy, music listening, performing and creating music

Learner's Book pages 169 to 170
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Key signatures and reading music

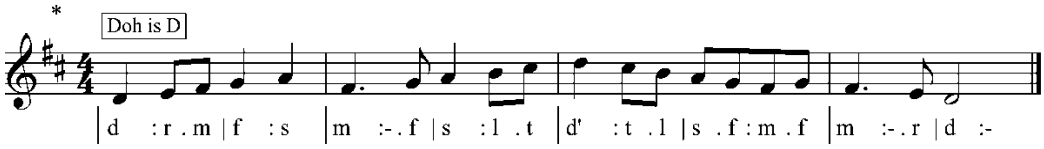
Activity 23 Sight-read and sing along

Learner's Book page 169

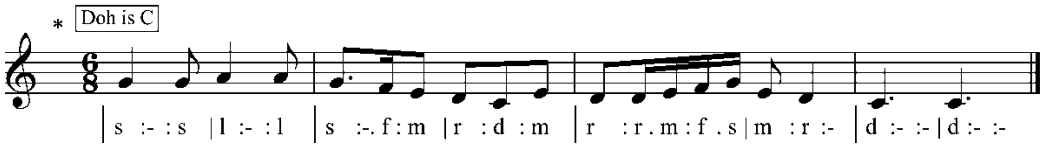
Teaching guidelines: Review key signatures before learners begin.

The tonic sol-fa is written out below:

a) D major



b) C major



Topic 2: Music listening

Content focus: Listening to and thinking about a piece of R&B music

Activity 24 **Reflect critically**

Learner's Book page 169

Teaching guidelines: Refer to term overview (page 138).

Topic 3: Performing and creating music

Content focus: Adding words to music

Activity 25 **Set words to music (b)**

Learner's Book page 170

Teaching guidelines: Please note that each syllable should get its own note and that syllables should be separated with hyphens. Key signatures and clefs should be written at the beginning of each stave. Time signatures are only written once, for instance at the beginning of the first line. Learners should use the notes of the I, IV and V triads. The melodies should end on the tonic. The note of the IV triad may not be used after the notes of the V triad – only before the V triad.

Remedial activity: Set only the first line of the chosen lyrics to music.

Extension activity: Compose (create) a melodic pattern in compound time, e.g. $\frac{6}{8}$.

Review Copy

UNIT 10

Music literacy, music listening, performing and creating music

Learner's Book pages 171 to 173
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Revise music terminology

Activity 26 Consolidate musical terms

Learner's Book page 171

Teaching guidelines: Filled in answers are bolded:

Music element	Italian term	Abbreviation	Meaning	Symbol
Dynamics	pianissimo	**pp**	**very soft**	
	piano	**p**	soft	
	mezzo piano	**mp**	**relatively soft**	
	mezzo forte	**mf**	relatively loud	
Dynamics	forte	**f**	**loud**	
	fortissimo	ff	**very loud**	
	crescendo	**cresc.**	**gradually louder**	<
	diminuendo	dim.	**gradually softer**	>
Tempo	largo		**slow**	
	Andante		at a walking pace	
	Allegretto		relatively cheerful	
	allegro		**fast and cheerful**	
Articulation	**staccato**	**stacc.**	short, separated from each other	
	legato	leg.	**continuous, connected to each other**	

Review Copy

Topic 2: Music listening

Content focus: Listening to and thinking about reggae, Kwaito, R&B or African Jazz

Activity 27 Reflect critically

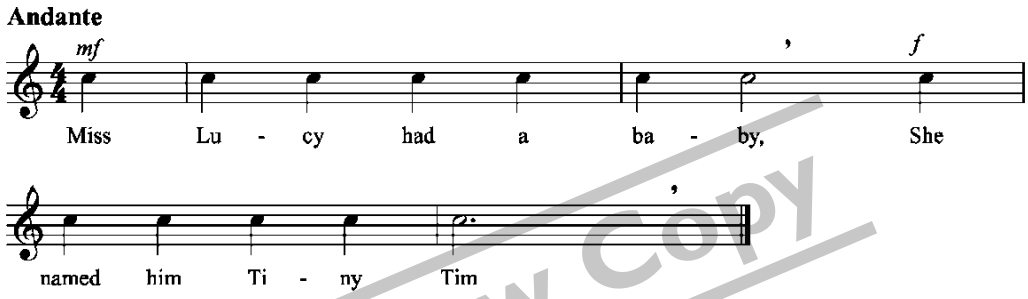
Learner's Book page 172

Teaching guidelines: Refer to term overview (page 138).

Activity 28 Set words to music (c)

Learner's Book page 172

Teaching guidelines: Encourage learners to use Italian music terms for tempo and dynamic indications. Explain phrasing, which is used to indicate which notes and bars should be seen as a whole. It also indicates where one should breathe. Punctuation marks are often an indication of where to breathe. Phrasing is therefore musical punctuation. Phrasing using commas and the placing of tempo and dynamic indications are illustrated below. Learners could use any self-made or existing percussion instrument to create their accompaniment. Alternatively, body percussion could be used.



Review Copy

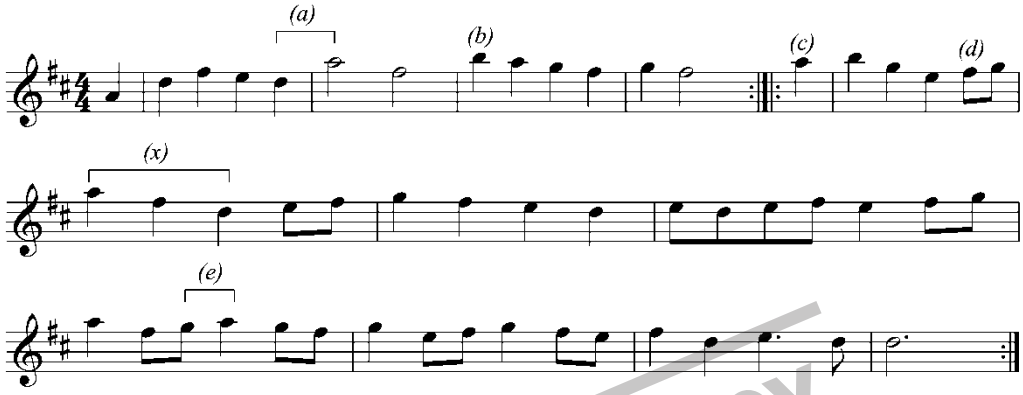
Remedial activity: Instead of working out a complicated accompaniment, clap your hands on the first beat of each bar.

Extension activity: Use a combination of body and instrumental accompaniment.

Formal assessment: Term 2 Written test

Learner's Book page 173

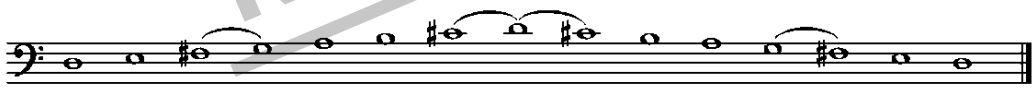
The formal assessment for Term 2 is twofold: A test or assignment on music literacy activities for 20 ÷ 2 = 10 marks; and a practical – solo and group work, also for 20 ÷ 2 = 10 marks for a total term mark of 20. The test memorandum can be found below:



1. Write in the time signature. $\frac{4}{4}$ (2)

2. In which key is this melody? *D major* (1)

3. Write the ascending and descending scale of your answer to Question 2 in the bass clef without key signatures. Use semibreves and indicate the semitones. (5)



OR

-1 per mistake

4. Write the letter names of the notes at (b), (c) and (d). (3)
   (b) B *(c) A* *(d) F#*

5. What is the letter name of the dominant note in this key? *A* (1)

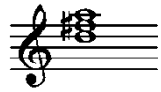
6. Infer the intervals at (a) and (e) in full according to type and size. (4)
   (a) Perfect 5th *(e) Major 2nd*

1 mark per correct type and 1 mark per correct size

Review Copy

7. Infer the triad that is created at (x) in the G clef and number it. (2)

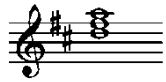
Without key signature:



I

OR

With key signature:



I

1 mark for correct notes; 1 mark for correct numbering

8. Explain the values of the shortest and the longest notes in this example. (2)
Shortest: quaver *Longest: dotted minim*

Formal assessment: Term 2 Practical

Learner's Book page 173

The practical formal assessment is a continuation of the work done in Activity 28. Allow learners about five minutes for a warm-up and final preparation. Learners must perform the poem that they created and set to music to the class for 20 marks. They must also use body percussion or any other instrument as accompaniment. The following assessment grid can be used for assessment

Review Copy

Performance (15) - fluency and ease of performing task - recitation was musical and indications were performed - word accents are correct - accompaniment matches with setting (to music)	0–3 Poor	4–6 Unsatisfactory	7–9 Satisfactory	10–12 Good	13–15 Outstanding
General impression (5) - creativity with which task has been performed - group work - communication between group members	1 Poor	2 Unsatisfactory	3 Satisfactory	4 Good	5 Outstanding

The formal assessment for this term comprises of a 20-mark written test and a 20-mark practical. These must be halved to give a total term mark out of 20.

Music

Term 3 overview

In Term 3, learners will continue to write out major scales, intervals and triads, as well as singing and reading music in these keys. Music terminology will also be revised. It is recommended that learners keep manuscript books, or that manuscript paper is available for music literacy activities.

Music listening activities will focus on excerpts from the musical *West Side Story*. *West Side Stor*y was chosen because of the availability of material on YouTube. Furthermore, the storyline of *West Side Story*, which deals with cultural differences among other things, is still relevant today. However, teachers are encouraged to also listen to excerpts from South African musicals, such as *District Six*, *Sarafina*, *Kat and the Kings*, and *Ghoema*.

In the performance exercises, learners will continue with group and solo performances from the appropriate repertoire. They will also continue to set words to music. This term, they will focus on adding music to the words of a four-line poem.

Review Copy

Term 3	Pacing (hours)	Core content	Activities	Assessment
Unit 1	1 h	Music literacy, music listening, performing and creating music	1–3	Self-evaluation
Unit 2	1 h	Music literacy, music listening, performing and creating music	4–6	Self-evaluation
Unit 3	1 h	Music literacy, music listening, performing and creating music	7–9	Self-evaluation
Unit 4	1 h	Music literacy, music listening, performing and creating music	10–12	Self-evaluation
Unit 5	1 h	Music literacy, music listening, performing and creating music	13–15	Self-evaluation
Unit 6	1 h	Music literacy, music listening, performing and creating music	16–18	Self-evaluation
Unit 7	1 h	Music literacy, music listening, performing and creating music	19–21	Self-evaluation
Unit 8	1 h	Music literacy, music listening, performing and creating music	22–24	Self-evaluation
Unit 9	1 h	Music literacy, music listening, performing and creating music	25–27	Self-evaluation
Unit 10	1 h	Music literacy, music listening, performing and creating music	28 and 29	Self-evaluation
Formal assessment: Practical solo (10 marks) and group work (20 marks) –Total = 30 ÷ 3 = 10 marks for term				

Core concepts and definitions	
Musical	Combination of songs, spoken dialogue, acting and dancing
Acts	Subdivisions of a play, opera, musical or ballet

Suggested types of activities for Music Term 3			
Unit 1 activities			
Class	Group	Pair	Individual
Activity 3			Activities 1 and 2
Unit 2 activities			
Class	Group	Pair	Individual
Activities 5 and 6			Activity 4
Unit 3 activities			
Class	Group	Pair	Individual
Activities 8 and 9			Activity 7
Unit 4 activities			
Class	Group	Pair	Individual
Activities 11 and 12			Activity 10
Unit 5 activities			
Class	Group	Pair	Individual
Activity 14			Activities 13 and 15
Unit 6 activities			
Class	Group	Pair	Individual
Activity 17			Activities 16 and 18
Unit 7 activities			
Class	Group	Pair	Individual
Activity 20	Activity 21		Activities 19 and 21
Unit 8 activities			
Class	Group	Pair	Individual
Activity 23	Activity 24		Activities 22 and 24
Unit 9 activities			
Class	Group	Pair	Individual
Activity 26	Activity 27		Activities 25 and 27
Unit 10 activities			
Class	Group	Pair	Individual
Activity 29			Activity 28

Review Copy

UNIT 1 Music literacy, music listening, performing and creating music

Learner's Book pages 175 to 176
Recommended pacing: 1 hour

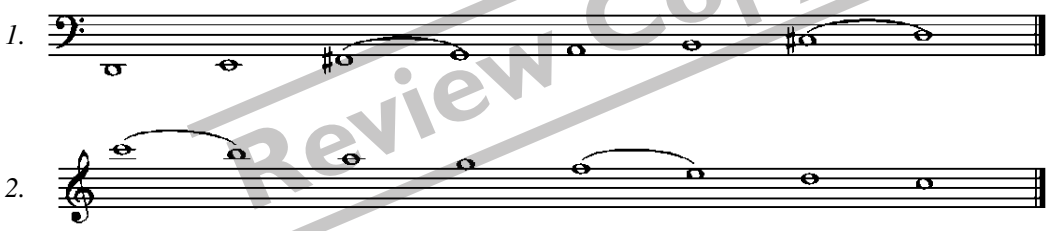
Topic 1: Music literacy

Content focus: Writing scales in C, G, D and F major

Activity 1 Write out the scales

Learner's Book page 175

Teaching guidelines: Review key signatures and whole-tone/semitone intervals. Ensure that learners have drawn in slurs to indicate the semitone intervals. The answers are below:



Review Copy

Topic 2: Music listening

Content focus: Listening to excerpts from a musical

Activity 2 Write a storyline for a musical

Learner's Book page 176

Teaching guidelines: While they are listening to the music, the learners should write a story of out of the events that are depicted. When they hear it for the first time, the learners should link the music to an event. Once the event has been determined, they need to think up possibilities for what caused the event and how it ended. Then they can write their storyline about this event to match the music.

Topic 3: Performing and creating music

Content focus: Breathing and technical exercises for the voice

Activity 3 **Sing together**

Learner's Book page 176

Teaching guidelines: Refer to the instructions in Activity 3 in Term 2 in the Teacher's Guide and Learner's Book. After warming up their voices, let learners sing the folksong *Mangoane Mpulele*.

Remedial activity: Only sing the first four sounds.

Extension activity: Improvise a rhythmic accompaniment to the song.

UNIT 2 Music literacy, music listening, performing and creating music

Learner's Book pages 177 to 178
Recommended pacing: 1 hour

Review Copy

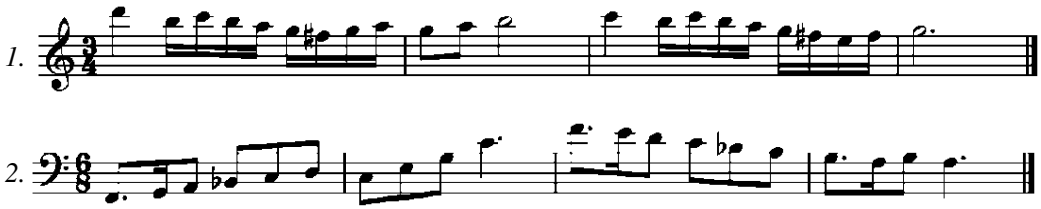
Topic 1: Music literacy

Content focus: Key signatures and accidentals

Activity 4 **Write the accidentals for the keys**

Learner's Book page 177

Teaching guidelines: Learners should first identify the tonic note at the end before writing down the key signatures. Explain that bar lines at the end of a bar will cancel accidentals in the relevant bar. Also explain that an accidental only has to be written once in a bar. When another note appears again in the same position in that bar as the note with the accidental in the bar, the accidental does not need to be written in front of the note again. Check the answers below:



Topic 2: Music listening

Content focus: Listening to excerpts from a musical

Activity 5 Listen to *Something's Coming*

Learner's Book page 177

Teaching guidelines: Tell learners that music should be an appropriate carrier for the text or lyrics in this activity.

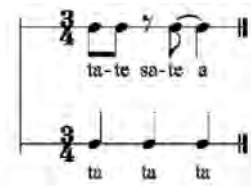
Topic 3: Performing and creating music

Content focus: Group or solo performances

Activity 6 Improvise with percussion

Learner's Book page 178

Teaching guidelines: Learners should first be able to recite the rhythm with French time names before playing or clapping it. See below for the French time names written out:



Review Copy

- Let the learners first clap the rhythm a few times until everyone can clap it correctly.
- Learners should also practise clapping the rhythm with the objects they have chosen.
- Play the music again so that the learners can practise along with it.

Remedial activity: Clap only the basic rhythm of three beats to a bar.

Extension activity: Improvise a different rhythmic pattern to accompany the music.

UNIT 3

Music literacy, music listening, performing and creating music

Learner's Book page 179
Recommended pacing: 1 hour per term

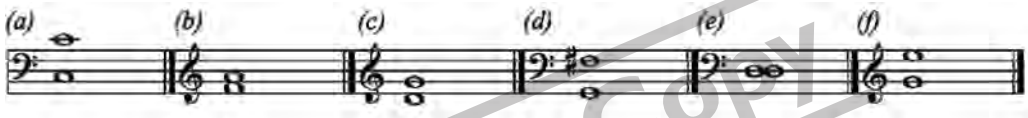
Topic 1: Music literacy

Content focus: Key signatures and intervals

Activity 7 Write intervals and key signatures

Learner's Book page 179

Teaching guidelines: Review harmonic intervals (two notes sounding simultaneously). Then follow the instructions in the Learner's Book. You can find the answers below:



Review Copy

Topic 2: Music listening

Content focus: Listening to excerpts from a musical

Activity 8 Listen to *Dance at the Gym*

Learner's Book page 179

Teaching guidelines: Follow the instructions in the Learner's Book.

Topic 3: Performing and creating music

Content focus: Breathing and technical exercises and singing

Activity 9 Warm up and sing a popular song

Learner's Book page 179

Teaching guidelines: Make sure learners understand the concept of improvisation (creation) before you start. Repeat the vocal warm-up exercises from Activity 3 of Term 2. Allow the learners to sing a song of their choice. Identify the beat and have the learners sing the song while they clap on the beat. Repeat the song and this time, ask the learners to improvise (create) a rhythmic accompaniment.

Remedial activity: Only clap on the first beat of each bar.

Extension activity: Use different percussion instruments, e.g. found objects or existing percussion instruments, to use as accompaniment.

UNIT 4

Music literacy, music listening, performing and creating music

Learner's Book pages 180 to 181
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Triads

Activity 10 **Write the tonic triad**

Learner's Book page 180

Teaching guidelines: Review the concept of the tonic triad (a triad that is built on the tonic degree of a scale). The answers are below:

Topic 2: Music listening

Content focus: Listening to excerpts from a musical

Activity 11 **Listen to *Maria***

Learner's Book page 180

Teaching guidelines: Follow the instructions in the Learner's Book.

Review Copy

Topic 3: Performing and creating music

Content focus: Group or solo performances

Activity 12 **Sing along**

Learner's Book page 180

Teaching guidelines: Make sure learners know what a refrain is (the basic words and music that are regularly repeated in a song). Have them first clap the rhythm of the refrain before singing it. Focus the learners' attention on the use of dynamics in the refrain. Play the music once more before the learners follow the music from the refrain. The learners should hum the song along with the recording when it is played again. They can now try to sing the refrain along with the recording.

Remedial activity: Sing only the first three bars.

Extension activity: Improvise a rhythmic accompaniment for the refrain.

UNIT 5

Music literacy, music listening, performing and creating music

Learner's Book pages 182 to 183
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Writing scales in C, G, D and F major

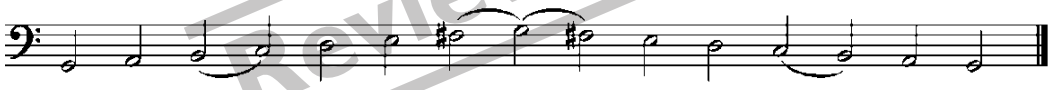
Activity 13 Write out the scales

Learner's Book page 182

Teaching guidelines: It is not necessary to write the scales in a specific rhythm. Make sure that the note stems are pointing in the right direction. Remind learners that the scales will be written scales without key signatures. Learners should indicate semitones by drawing slurs. The scales below are written with minims but any other note values besides a minim may also be used:

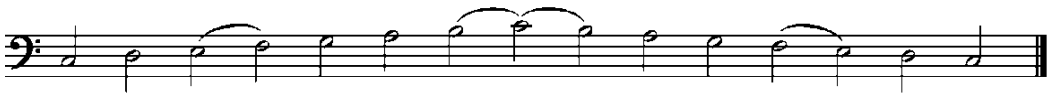
Review Copy

G major

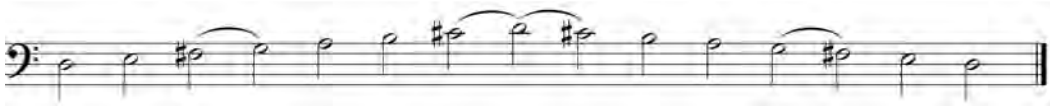


F major

C major



D major



Topic 2: Music listening

Content focus: Listening to excerpts from a musical

Activity 14 Listen to *America*

Learner's Book page 182

Teaching guidelines: Continue playing the song for the class. Discuss the meter combination and have the learners clap the changing rhythm. Listen to the music once more and ask the learners to gently clap along with the changing beat.

Topic 3: Performing and creating music

Content focus: Adding music to words of a poem

Activity 15 Set words to music (a)

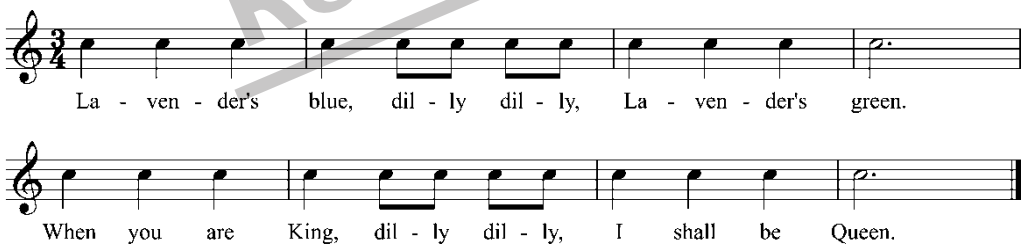
Learner's Book page 183

Teaching guidelines: Review the principles of writing a word rhythm, as explained in Units 4–7 of Term 2. Now follow the instructions in the Learner's Book. Below is the poem with the strong words and syllables underlined and in bold.

__La__vender's __blue__, dilly dilly
__La__vender's __green__
__When__ you are __King__, dilly dilly
__I__ shall be __Queen__

Review Copy

Below is the poem with the rhythmic pattern:



Remedial activity: Create a rhythmic pattern for only the first two lines.

Extension activity: Add dotted note values to the rhythmic pattern.

UNIT 6

Music literacy, music listening, performing and creating music

Learner's Book pages 184 to 185
Recommended pacing: 1 hour per term

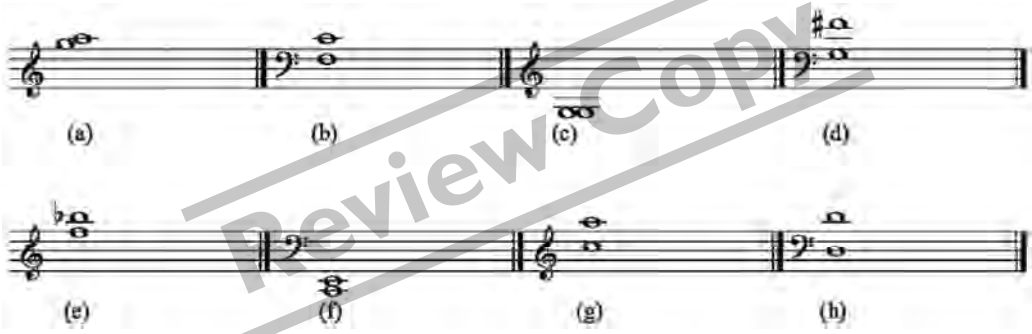
Topic 1: Music literacy

Content focus: Ledger lines and intervals

Activity 16 Write the intervals

Learner's Book page 184

Teaching guidelines: Review ledger lines, intervals, accidentals and tonic notes before beginning this activity. See below for the answers:



Review Copy

Background information: Ledger line: temporary line above or below the stave. **Interval**: distance between two notes. **Accidental**: sharp or flat sign in front of a note. **Tonic note**: note on which the scale starts.

Topic 2: Music listening

Content focus: Listening to excerpts from a musical

Activity 17 Listen to *Cool*

Learner's Book page 185

Teaching guidelines: Play your recording of *Cool*. Ask the learners to explain why they think the accompaniment sets high standards for the musician (rhythmically, the music is very complicated).

Topic 3: Performing and creating music

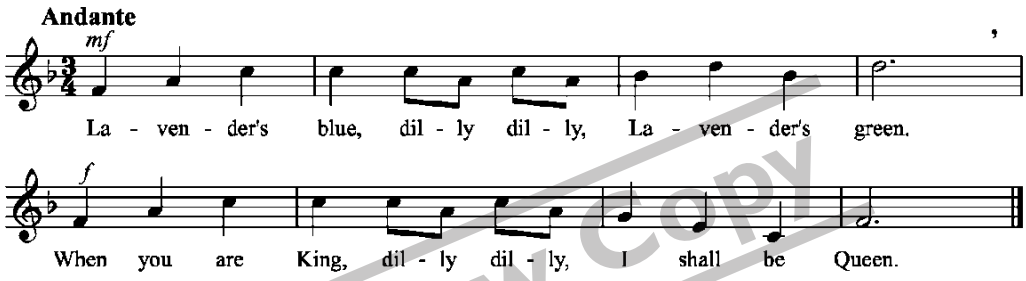
Content focus: Adding music to words of a poem

Activity 18 Set words to music (b)

Learner's Book page 185

Teaching guidelines: Review the instructions for this activity as discussed in Units 9 and 10 of Term 2. Now apply these instructions for the setting to music and finalisation of the poem.

The melody will consist of two phrases of four bars each since there are four lines that should be set to the music. Try to develop it so that the first two bars of each phrase consist of the same notes. Emphasise the importance of ending the melody on the tonic note. Encourage the learners again to use the chord notes of I, IV, V to create their melody. Learners may also use the pentatonic scale (*Do, Re, Mi, Fa, So*). Learners can do the setting in the key of their choice. Below is an example of a completed setting to music:



Remedial activity: Write a melody for the first two lines.

Extension activity: Add a second voice part to the setting.

Review Copy

UNIT 7 Music literacy, music listening, performing and creating music

Learner's Book pages 186 to 187
Recommended pacing: 1 hour per term

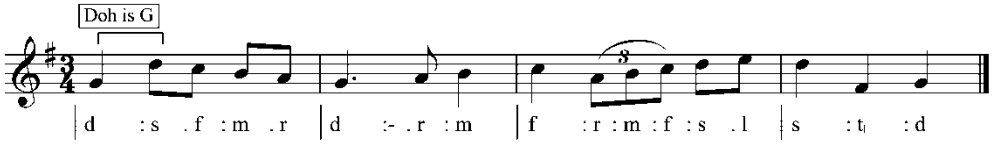
Topic 1: Music literacy

Content focus: Reading music

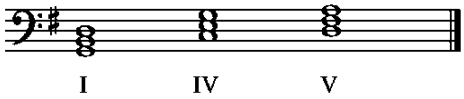
Activity 19 Sight-sing and apply musical skills and concepts

Learner's Book page 186

Teaching guidelines: You can find the answers to this activity on the following page.

1. 

2. *Interval: Perfect 5th (between G and D)*
3. *Key: G major*



Topic 2: Music listening

Content focus: Listening to excerpts from a musical

Activity 20 Listen to *One Hand, One Heart*

Learner's Book page 186

Teaching guidelines: You need to guide learners on the words used to describe and evaluate the character of a piece of music. This song's character could be described as solemn or serious.

Topic 3: Performing and creating music

Content focus: Adding music to words of a poem

Activity 21 Set words to music (a)

Learner's Book page 187

Teaching guidelines: Review the process to determine the word accents of a poem. (Term 2, Unit 4–7.) Then follow the instructions in the Learner's Book. You could also give the learners a selection of simple four-line poems to choose from. The musical score can be found on page 241.

Remedial activity: Select a two-line poem and create a rhythmic pattern to suit the word rhythm.

Extension activity: Select a poem that consists of two four-line stanzas, and create a rhythmic pattern to suit the word rhythm of both stanzas.

Review Copy

UNIT 8 Music literacy, music listening, performing and creating music

Learner's Book page 188
Recommended pacing: 1 hour

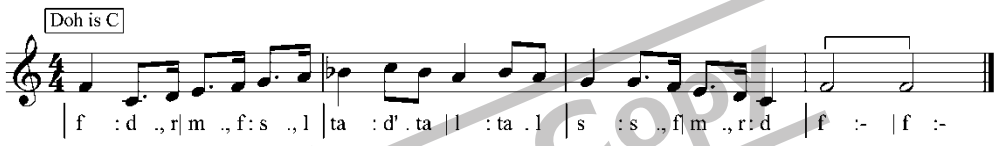
Topic 1: Music literacy

Content focus: Reading and sight-singing music

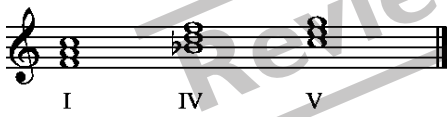
Activity 22 Sight-sing and apply musical skills and concepts

Learner's Book page 188

Teaching guidelines: The answers to this activity are below:

1. 

2. *Interval: Perfect unison/1st*
3. *Key: F major*



Review Copy

Topic 2: Music listening

Content focus: Listening to excerpts from a musical

Activity 23 Listen to *Tonight*

Learner's Book page 188

Teaching guidelines: Play the song to the learners. Ask them if they have heard this song before.

Topic 3: Performing and creating music

Activity 24 Set words to music (b)

Learner's Book page 188

Teaching guidelines: Review the instructions in Units 9 and 10 of the previous term, as well as Unit 6 of this term. Now apply these instructions for the setting to music and finalisation of the poem.

Remedial activity: Keep the melody simple, using only the first five notes of the major scale.

Extension activity: Use all the notes of the major scale to create the melody.

UNIT 9 Music literacy, music listening, performing and creating music

Learner's Book page 189
Recommended pacing: 1 hour

Topic 1: Music literacy

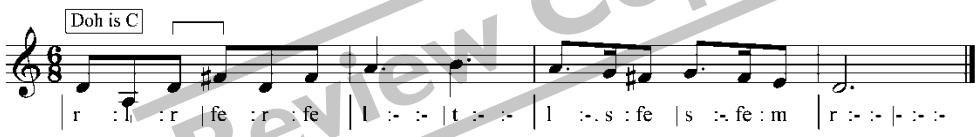
Content focus: Reading and sight-singing music

Activity 25 Sight-sing and apply musical skills and concepts

Learner's Book page 189

Teaching guidelines: Below are the answers for this activity:

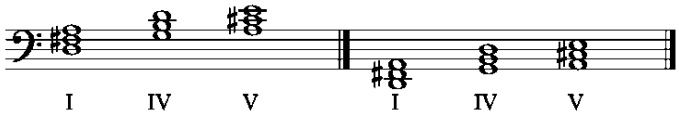
1.



2. Interval: Major 3rd

3. Key: D major

Here are two different ways in which the triads could be written:



Topic 2: Music listening

Content focus: Listening to excerpts from a musical

Activity 26 Listen to *I Feel Pretty*

Learner's Book page 189

Teaching guidelines: This is another well-known song from *West Side Story* so ask the learners again if they have heard it before. The score can be found on page 246.

Review Copy

Topic 3: Performing and creating music

Content focus: Adding music to words of a poem

Activity 27 **Set words to music (c)**

Learner's Book page 189

Teaching guidelines: Review the requirements that an accompaniment should meet:

- supporting;
- not louder than the melody;
- matches the character of the melody and poem.

Try to find or construct percussion instruments for learners to use such as gourd shakers or the African marimba. Learners could notate or improvise the accompaniment – especially if body percussion is used. Allow enough time to create and practise the accompaniment.

Remedial activity: Create a simple accompaniment by clapping on the first beat of each bar.

Extension activity: Use both a melodic (e.g. piano, guitar) and a rhythmic (e.g. djembe) instrument in the accompaniment.

UNIT 10 Music literacy, music listening, performing and creating music

Review Copy

Learner's Book page 190
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Revise music terminology

Activity 28 **Review the music terms**

Learner's Book page 190

Teaching guidelines: Review the music terminology that was learnt in Term 1, Unit 7.

Topic 2: Music listening

Content focus: Listening to excerpts from a musical

Activity 29 **Listen to *Somewhere***

Learner's Book page 190

Teaching guidelines: Listen to the song *Somewhere* from *West Side Story*. The musical score can be found on page 250.

Formal assessment: Term 3 Practical

Learner's Book page 190

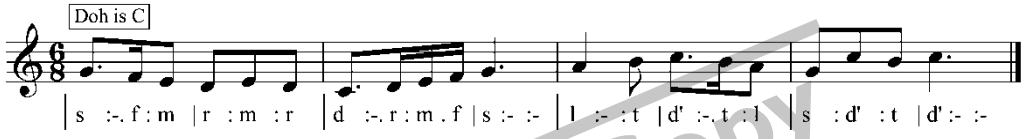
For the practical assessment, it is recommended that learners set words to music. This will be group work and count for 20 marks. Allow enough time for the learners to prepare and about 5 minutes for learners to focus themselves on the performance. There is also a sight-singing component for the Term 3 formal assessment, which counts for 10 marks, for a total mark of 30. This will then be divided by three for a total term mark out of 10.

Remedial activity: Create a simple accompaniment by clapping on the first beat of each bar.

Extension activity: Use both a melodic (e.g. piano, guitar) and a rhythmic (e.g. djembe) instrument for the accompaniment.

1. Solo

Sing the following melody using the tonic sol-fa. (10)



You can use the rubric below for assessment:

Rhythm (5) - correctness and fluency	1 Poor	2 Unsatisfactory	3 Satisfactory	4 Good	5 Outstanding
Pitch (5) - correct intonation	1 Poor	2 Unsatisfactory	3 Satisfactory	4 Good	5 Outstanding

Review Copy

2. Solo and group

Perform the poem you have set to music with appropriate accompaniment to the class. (20)
You can use the rubric below for assessment:

Performance (15) - fluency and ease with which the task was performed - performance was musical and indications were performed - correct word accents - accompaniment matches setting (to music)	0–3 Poor	4–6 Unsatisfactory	7–9 Satisfactory	10–12 Good	13–15 Outstanding
General impression (5) - creativity with which instruction has been performed - group work - communication between group members	1 Poor	2 Unsatisfactory	3 Satisfactory	4 Good	5 Outstanding

Music

Term 4 overview

In Term 4, music literacy will focus on the major scales of C, G, D and F written rhythmically using note values learnt. Learners will continue to work with intervals and triads, as well as reading music in the keys of C, G, D and F major. It is recommended that learners have manuscript books, or that manuscript paper is available for music literacy activities. Music listening will consist of discussions reflecting on the South African national anthem. The music performing and creating section continues with breathing and technical exercises, as well as performance of group or solo works from the standard repertoire. Learners will create an advertisement for a product or event, using their own lyrics and music.

Term 4	Pacing (hours)	Core content	Activities	Assessment
Unit 1	1 h	Music literacy, music listening, performing and creating music	1 and 2	Self-evaluation
Unit 2	1 h	Music literacy, music listening, performing and creating music	3–5	Self-evaluation
Unit 3	1 h	Music literacy, music listening, performing and creating music	6–8	Self-evaluation
Unit 4	1 h	Music literacy, music listening, performing and creating music	9–11	Self-evaluation
Unit 5	1 h	Music literacy, music listening, performing and creating music	12–14	Self-evaluation
Unit 6	1 h	Music literacy, music listening, performing and creating music	15–17	Self-evaluation
Unit 7	1 h	Music literacy, music listening, performing and creating music	18–20	Self-evaluation
Unit 8	1 h	Music literacy, music listening, performing and creating music	21–23	Self-evaluation
Unit 9	1 h	Music literacy, music listening, performing and creating music	24–26	Self-evaluation
Unit 10	1 h	Music literacy, music listening, performing and creating music	27 and 28	Self-evaluation
Formal assessment: Practical exam: improvise a rhythmic pattern for 10 marks and perform a group composition for 30 marks; and written exam: for 40 ÷ 2 = 20 marks (Total = 60 for term)				

Review Copy

Core concepts and definitions	
Transcription	Rewriting music from one clef to another, without changing the pitch
Transposition	Rewriting music, changing the pitch
Octave	Interval of eight notes
Unison	Interval of a 1st
Modulate	To move from one key to another within a piece of music

Suggested types of activities for Music Term 4			
Unit 1 activities			
Class	Group	Pair	Individual
Activities 1 and 2			Activity 1
Unit 2 activities			
Class	Group	Pair	Individual
Activities 4 and 5			Activity 3
Unit 3 activities			
Class	Group	Pair	Individual
Activities 7 and 8			Activity 6
Unit 4 activities			
Class	Group	Pair	Individual
Activities 10 and 11			Activity 9
Unit 5 activities			
Class	Group	Pair	Individual
Activity 13	Activity 14		Activity 12
Unit 6 activities			
Class	Group	Pair	Individual
Activities 16 and 17			Activity 15
Unit 7 activities			
Class	Group	Pair	Individual
Activity 19	Activity 20		Activity 18
Unit 8 activities			
Class	Group	Pair	Individual
Activity 22	Activity 23		Activities 21 and 22
Unit 9 activities			
Class	Group	Pair	Individual
Activity 25	Activity 26		Activity 24
Unit 10 activities			
Class	Group	Pair	Individual
Activity 28			Activity 27

Review Copy

UNIT 1 Music literacy, music listening, performing and creating music

Learner's Book pages 192 to 193
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Ledger lines

Review ledger lines. Explain once more that the distance between ledger lines should be the same as the distance between lines on the stave.

Tell the learners that it is possible to notate the same pitch in different clefs. Explain the concept of middle C. It is only keyboard players (pianists) that use middle C since there is a C in the middle of the keyboard. Middle C is the C on the first ledger line underneath the treble clef and the first ledger line above the bass clef.

Topic 2: Music listening

Content focus: The South African national anthem

Start the lesson by asking the learners a few questions about the national anthem:

- What is a national anthem? *Usually a patriotic song acknowledged by the country's government as the official national song.*
- Why do countries sing national anthems? *It expresses the country's history, traditions and its people's struggles.*
- What characteristics should a national anthem have? *Official language of the country, easy to sing, applicable to the country, unification of all the country's people, etc.*
- On what should the lyrics be based? *Country's history, traditions, people's struggle, characteristics of the country, etc.*

Then go through the content in the Learner's Book.

Review Copy

Activity 1 Listen to the British national anthem

Learner's Book page 193

Teaching guidelines: Play the British national anthem to the learners and encourage them interpret the words of the song and to answer the questions posed in the Learner's Book. The suggested answers are below:

Lyrics: Praying for God's blessing on the monarch (king/queen).
Why this song is sung in South Africa: South Africa was once a British colony.
Other countries also singing this song: countries that are still part of the British Empire.

Topic 3: Performing and creating music

Content focus: Breathing and technical exercises for the voice

Activity 2 **Sing *God Save the Queen***

Learner's Book page 193

Teaching guidelines: Repeat the vocal warm-up exercises in Activity 3 of Term 2. Listen to the British national anthem *God Save the Queen* again and have learners sing along.

Remedial activity: Hum along with the recording.

Extension activity: Improvise a second voice part to the melody.

UNIT 2

Music literacy, music listening, performing and creating music

Learner's Book pages 194 to 195
Recommended pacing: 1 hour

Review Copy

Topic 1: Music literacy

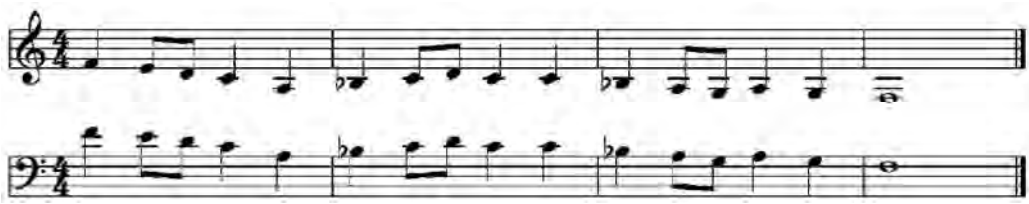
Content focus: Pitch and transcription

Explain the concept of transcription. Transcription literally means "overwrite". The note image of the music is changed but the sound image remains exactly the same, as the same pitches are maintained.

Activity 3 **Transcribe the melody at the same pitch**

Learner's Book page 194

Teaching guidelines: Demonstrate the correct use of ledger lines once more to the learners. Below is the answer to this activity:



Topic 2: Music listening

Content focus: The South African national anthem

Activity 4 **Listen to the previous South African national anthem**

Learner's Book page 194

Teaching guidelines: The complete song is available in the FAK song book. Learners should conclude that words of the song are based on the characteristics of our country.

Topic 3: Performing and creating music

Content focus: Group performances

Activity 5 **Sing *The Call of South Africa***

Learner's Book page 195

Teaching guidelines: Have the learners first listen to the entire anthem before singing along. This will give them a chance to interpret the meaning of each part of the song so that they can incorporate this when they are singing it. Please note that the middle section of the anthem is not used in the existing national anthem. This section may therefore be unfamiliar to the learners.

Remedial activity: Sing only the first twelve bars in either Afrikaans or English.

Extension activity: Improvise a second voice part to the anthem.

Review Copy

UNIT 3 Music literacy, music listening, performing and creating music

Learner's Book pages 196 to 198
Recommended pacing: 1 hour

Topic 1: Music literacy

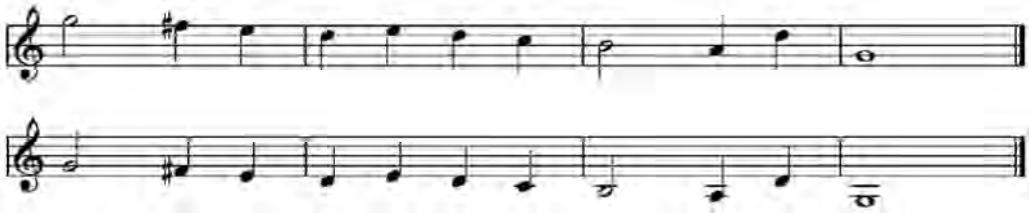
Content focus: Intervals and transposition

Explain the intervals of an octave and a unison. Also explain the concept of transposition. Transposition also refers to music being overwritten, like transcription. However, transposition changes both the images of notes and the sounds – it changes pitch. Transposition is always done according to a certain interval, for example an octave lower or higher.

Activity 6 Transpose a melody

Learner's Book page 196

Teaching guidelines: The answer to this activity is below:



Topic 2: Music listening

Content focus: The South African national anthem

Activity 7 Listen to *Nkosi Sikelel' iAfrika*

Learner's Book page 197

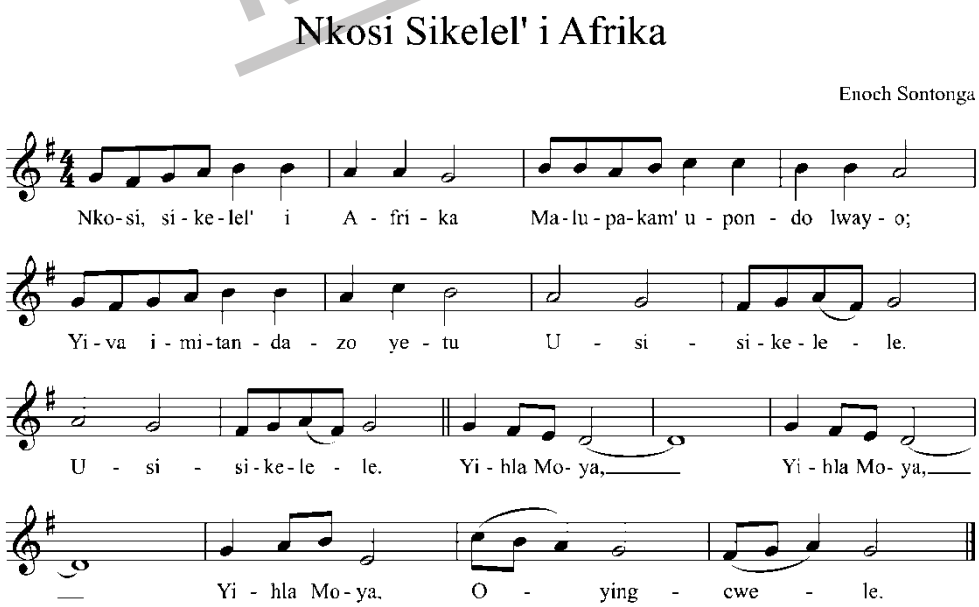
Teaching guidelines: Revise the concept of character to help learners evaluate the song. Character can sometimes be linked to the function or purpose of the composition. *Nkosi Sikelel' iAfrika* – solemn, elegant character; *The Call of South Africa/Die Stem van Suid-Afrika* – march-like, a more lively character.

Review Copy

Topic 3: Performing and creating music

Content focus: Group performances

Background information: Different versions of *Nkosi Sikelel' iAfrika* have been published throughout the years – apparently based on verbal deliverance. This is the version that was published in 1934 in Volume 17 of *Lovedale Sol-fa Leaflets*:



D.D.T. Jabavu writes in the prologue that the original manuscript of the song was stolen by a friend of the Sontongas after Enoch Sontonga's death. If your recording differs from the sheet music in the Learner's Book, the learners could simply listen and try to sing along.

Activity 8 Sing *Nkosi Sikelel' iAfrika*

Learner's Book page 197

Teaching guidelines: Play the recording a few times to allow learners time to learn the song and interpret it appropriately. Alternatively, you can play the music to the class on a melodic instrument like the piano or guitar.

Remedial activity: Sing only the first eight bars of the song.

Extension activity: Improvise a rhythmic accompaniment to suit the character of the song.

UNIT 4 Music literacy, music listening, performing and creating music

Review Copy

Learner's Book pages 199 to 200
Recommended pacing: 1 hour

Topic 1: Music literacy

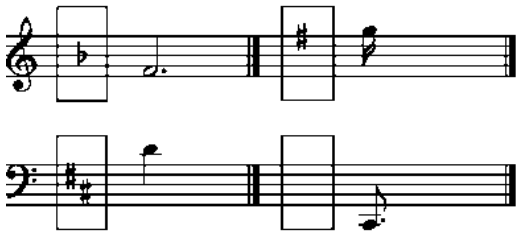
Content focus: Key signature and scales

Activity 9 Identify key signatures, scales and other music elements

Learner's Book page 199

Teaching guidelines: Review key signatures, scales and triads before the learners do the activity. The answers are below:

1. *Key signatures*



2.1 Scale in left hand part: G major
2.2 Triad in right hand part: I in G major, or IV in D major, or V in C major.

Topic 2: Music listening

Content focus: The South African national anthem

Explain to learners that modulation is moving from one key to another in a musical piece.

Activity 10 **Listen to the South African national anthem**

Learner's Book page 200

Teaching guidelines: Learners should comment on the combination of the two songs that form the existing national anthem. Their comments should be justified. You could include the following topics in the discussion:

- whether the combination of two contrasting types of music was successful
- combining music of different cultural backgrounds, etc.

Topic 3: Performing and creating music

Content focus: Group performances

Activity 11 **Sing the South African national anthem**

Learner's Book page 200

Teaching guidelines: Explain to learners the custom of standing at attention when singing the national anthem.

Remedial activity: Sing only the first section of the anthem.

Extension activity: Improvise a second voice part.

Review Copy

UNIT 5 Music literacy, music listening, performing and creating music

Learner's Book pages 201 to 202
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Writing scales

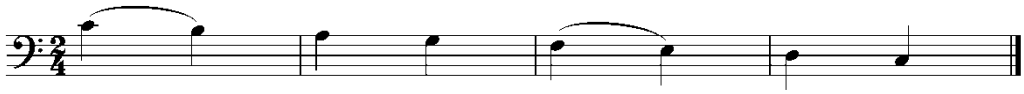
Activity 12 **Write out the scales**

Learner's Book page 201

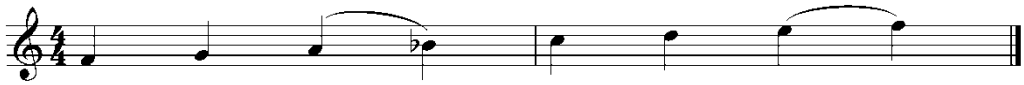
Teaching guidelines: Review the construction of major scales once more. Then recap the use of time signatures and the interpretation of beat. Any note value may be used, provided

that the number of beats for each bar is equal to the time signature. Here are basic examples of the two scales:

1. *C major in simple duple time, descending in the bass clef.*



2. *F major in simple quadruple time, ascending in the treble clef, without key signature.*



Topic 2: Music listening

Content focus: The South African national anthem

Activity 13 **Reflect on the South African national anthem**

Learner's Book page 201

Teaching guidelines: Refer to the contributions of M.L. de Villiers, C.J. Langenhoven, Enoch Sontonga and Jeanne Zaidel-Rudolph's during the discussion. A useful website is listed in the additional resource section at the end of this book.

Topic 3: Performing and creating music

Content focus: Group performances

Activity 14 **Sing a traditional song**

Learner's Book page 201

Teaching guidelines: Follow the instructions in the Learner's Book.

Remedial activity: Sing the song in unison, i.e. not as a canon.

Extension activity: Improvise a polyrhythmic accompaniment to the chosen song.

Review Copy

UNIT 6

Music literacy, music listening, performing and creating music

Learner's Book page 203
Recommended pacing: 1 hour

Topic 1: Music literacy

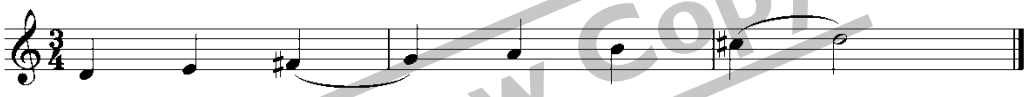
Content focus: Writing scales

Activity 15 Write out the scales

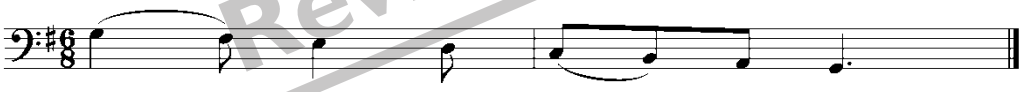
Learner's Book page 203

Teaching guidelines: Follow the instructions in the Learner's Book. Any note value could be used, as long as the selected note values in each bar are equal to the time signature.

1. *D major in simple triple time, ascending in the treble clef, without key signatures.*



2. *G major in compound duple time, descending in the bass clef, with key signatures.*



Review Copy

Topic 2: Music listening

Content focus: The South African national anthem

Activity 16 Reflect on the South African national anthem

Learner's Book page 203

Teaching guidelines: Have the learners do research as preparation for this activity so that they can support their answers. The same webpage (found in the resources section at the end of this book) mentioned in the previous unit could also be used for this purpose, as the text for the national anthem and the translation are both published there. Here is the English translation of the song as found at: *http://www.southafrica.info/about/history/anthem.htm*

Lord, bless Africa
May her spirit rise high up
Hear thou our prayers
Lord bless us.

Lord, bless Africa
Banish wars and strife
Lord, bless our nation
Of South Africa.
Ringing out from our blue heavens
From our deep seas breaking round
Over everlasting mountains
Where the echoing crags resound.
Sounds the call to come together,
And united we shall stand,
Let us live and strive for freedom,
In South Africa our land.

Topic 3: Performing and creating music

Content focus: Group performances

Activity 17 **Let us sing!**

Learner's Book page 203

Teaching guidelines: Review the concept of improvisation (creation) before beginning the activity.

Remedial activity: Clap on the first beat of each bar.

Extension activity: Improvise a polyrhythmic accompaniment to the song.

Review Copy

UNIT 7 Music literacy, music listening, performing and creating music

Learner's Book pages 204 to 205
Recommended pacing: 1 hour

Topic 1: Music literacy

Content focus: Intervals

Activity 18 **Name the intervals**

Learner's Book page 204

Teaching guidelines: Review intervals and how to calculate them according to size and type. The answers are on the following page.

1. *(a) (G – D) Perfect 5th*
   (b) (C – A) Major 6th
   (c) (C – D) Major 2nd
   (d) (G – G) Perfect octave/8th
2. *Key: G major.*

Topic 2: Music listening

Content focus: The South African national anthem

Activity 19 Look at the words of the South African national anthem

Learner's Book page 205

Teaching guidelines: Follow the sheet music of *Nkosi Sikelel' iAfrika* in Unit 3, as well as the sheet music of *The Call of South Africa/Die Stem van Suid-Afrika* in Unit 2, while the learners are listening to and interpreting a recording of the South African national anthem. Learners should be able to distinguish the following differences: *Nkosi Sikelel' iAfrika*: bars 9, 10, 13–24, 28, 31 (2nd half) to 40 (beat 3) have been omitted; bars 43 and 44 have been amended. *The Call of South Africa/Die Stem van Suid-Afrika*: bars 12 (4th beat) – 20 (3rd beat) have been left out.

Topic 3: Performing and creating music

Content focus: Creating an advertisement for a product or event

Activity 20 Create an advertisement (a)

Review Copy

Learner's Book page 205

Teaching guidelines: Start with a class discussion about the characteristics of good advertisements. Discuss the music that is generally used in advertisements – especially that which is sung. Explain the activity according to the instructions in the Learner's Book. Also explain the meaning of the terminology in number 4, third bullet. Recap rhyme once more and review the steps to writing a four-line poem. The learners should focus on reciting the words at a fixed even beat when they are reading the poem to each other.

Remedial activity: Write a two-line poem.

Extension activity: Write an eight-line poem.

UNIT 8

Music literacy, music listening, performing and creating music

Learner's Book page 206
Recommended pacing: 1 hour

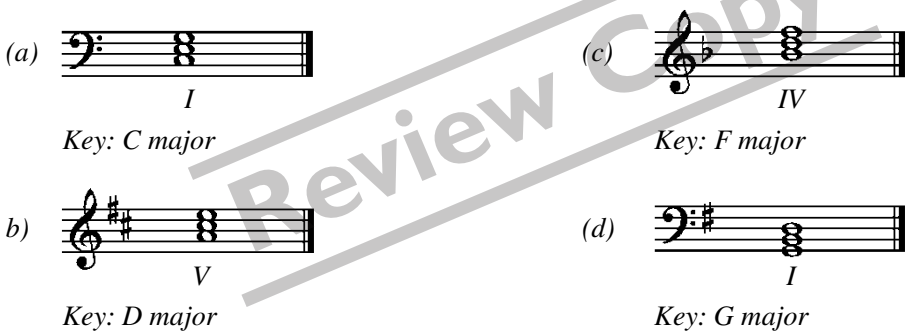
Topic 1: Music literacy

Content focus: Triads

Activity 21 Identify the triads

Learner's Book page 206

Teaching guidelines: Revise key signatures, triads and numbering. Learners should refer to the key signatures to identify the key. They must write the appropriate numeral underneath each triad.



Review Copy

Topic 2: Music listening

Content focus: The South African national anthem

Activity 22 Listen to the South African national anthem

Learner's Book page 206

Teaching guidelines: Learner should distinguish the following character change, but any justified answer can be accepted: *Nkosi Sikelel' iAfrika* is slow and sounds almost like a church song or prayer; *The Call of South Africa/The Stem van Suid-Afrika* is more lively and sounds almost like a march.

Topic 3: Performing and creating music

Content focus: Creating an advertisement for a product or event

Activity 23 Create an advertisement (b)

Learner's Book page 206

Teaching guidelines: Learners should choose a basic beat that matches their poem's word rhythm, and then create a rhythmic pattern to match these words. Each verse should fit into two bars. If they do not, the learners need to change the wording. Ensure that the strong words and syllables fall on the strong beats.

Remedial activity: Write a rhythmic pattern to match the two-line poem.

Extension activity: Write a rhythmic pattern to match the eight-line poem.

UNIT 9 Music literacy, music listening, performing and creating music

Review Copy

Learner's Book pages 207 to 208
Recommended pacing: 1 hour

Topic 1: Music literacy

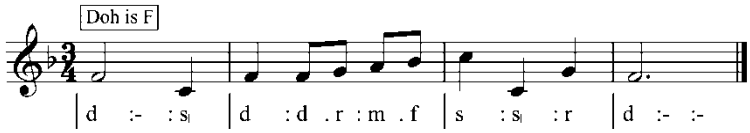
Content focus: Reading and singing music

Activity 24 Sight-read and sing along

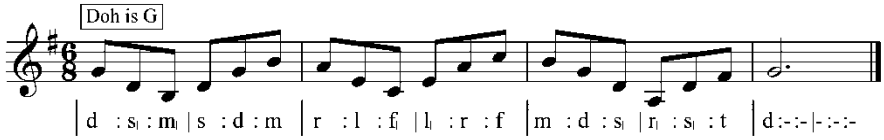
Learner's Book page 207

Teaching guidelines: Review beat description: simple or compound; duple, triple or quadruple time. Sing the melodies using sol-fa or humming. Describe the beat in each one. Below and on the next page are the answers, with the sol-fa written out for you to check:

1.



Beat: Simple triple time

2. 

Beat: Compound duple time

Topic 2: Music listening

Content focus: The South African national anthem

Activity 25 Reflect on the South African National Anthem

Learner's Book page 207

Teaching guidelines: Mention the multicultural population in South Africa; the number of languages used in the current national anthem could be linked to our country's multicultural society. Learners should discuss the necessity of changing preconceived perceptions of different cultural groups in South Africa.

Topic 3: Performing and creating music

Content focus: Creating an advertisement for a product or event

Activity 26 Create an advertisement (c)

Learner's Book page 208

Review Copy

Teaching guidelines: Learners could again use the pentatonic scale (*Do, Re, Mi, So, La*) to create the melody. Explain to the learners that the melody should match the character of the words. It is important that the melody be easy to sing. Therefore, avoid big jumps between notes.

The melody must end on the tonic of the chosen key. Any key that has been learnt could be used. Learners should write the key signature at the beginning of each line. The time signature is only written at the beginning of the first line. Learners may write the melody either in the treble clef or in the bass clef. Syllables should be separated from each other by hyphens and should also be written underneath the relevant notes.

Also review the concept of accompaniment. Learners may use body percussion or existing instruments or instruments made of recyclable materials. Encourage learners to use South African sounds and instruments. It is important that they plan ahead regarding the performance. They must think about and decide how to start and end simultaneously as well as who should coordinate the performance, etc.

Remedial activity: Write a melody using the first five notes of the major scale.

Extension activity: Write a melody, using all eight notes of the major scale.

UNIT 10 Music literacy, music listening, performing and creating music

Learner's Book pages 209 to 210
Recommended pacing: 1 hour

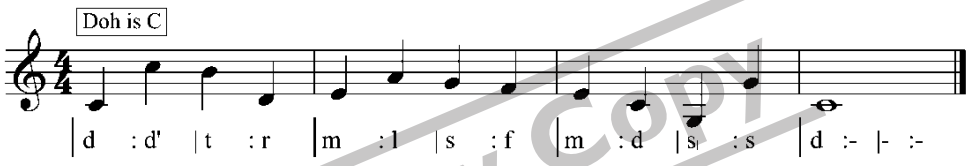
Topic 1: Music literacy

Content focus: Reading and singing music

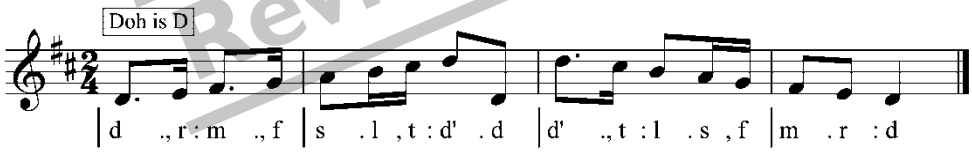
Activity 27 Sight-sing and read along

Learner's Book page 209

Teaching guidelines: The answers for this activity are below, with the sol-fa written out:

1. 

Beat: Simple quadruple time
Key: C major

2. 

Beat: Simple duple time
Key: D major

Review Copy

Topic 2: Music listening

Content focus: The South African national anthem

Activity 28 Answer questions about the South African national anthem

Learner's Book page 209

Teaching guidelines: Learners could be given this activity as a research assignment. They could summarise their findings and hand them in for assessment. Alternatively, have learners reflect on different formal occasions at school where the national anthem would normally be sung and give examples. Some suggested answers are on the following page.

1. *Occasions: official assemblies of the government, sport events, school events, etc.*
2. *Customs/practices: stand on attention and sing the song enthusiastically.*
3. *Nation-building, tradition, patriotism*
4. *Countries that do not have national anthems: Germany had no national anthem from 1945-1949 and Afghanistan also had no anthem during 1999-2002.*

Formal assessment: Term 4 Practical exam

Learner's Book page 210

The formal assessment for Term 4 counts for 60 marks: 40 marks for the practical exam and 20 marks for the written exam. For the practical exam, learners are expected to perform the advertisements they created to the class as well as to improvise a rhythmic pattern. The formal assessment guidelines are as follows:

1. Improvise (create) a rhythmic pattern of 4 bars in quadruple time. Your teacher will indicate the tempo. Use body percussion. (10)
   - Use the rubric below to assess learners:

Improvisation (10) - beat is correct - beat was maintained according to time signature - correct number of bars have been clapped - body percussion used - originality	0–2 Poor	3–4 Unsatisfactory	5–6 Satisfactory	7–8 Good	9–10 Outstanding

Review Copy

2. You have created an advertisement for a product or school event in previous activities. Practise the advertisement one last time to make sure that your group knows what to do. Then perform it to the class. (30)
   - Use the rubric below to assess learners:

Poem (5) - four lines - matches product that is being advertised	1 Poor	2 Unsatisfactory	3 Satisfactory	4 Good	5 Outstanding
Music (5) - matches poem and product that are being advertised - not too high or low for singers - easily recognisable	1 Poor	2 Unsatisfactory	3 Satisfactory	4 Good	5 Outstanding

Performance (15) - fluency and ease with which task has been performed - tempo is not too slow - accompaniment and instruments	0–3 Poor	4–6 Unsatisfactory	7–9 Satisfactory	10–12 Good	13–15 Outstanding
General impression (5) - creativity with which task has been performed - group work - communication between group members	1 Poor	2 Unsatisfactory	3 Satisfactory	4 Good	5 Outstanding

Formal assessment: Term 4 Written exam

Learner's Book page 210

Review Copy

1. Describe the four instrumental families of the symphony orchestra. Give an example from each group and explain briefly how the sound is produced. (6)
   Give one mark for the instrument family, one mark for an example and one mark for how the sound is produced:
   String players; violin, viola, cello, or double bass; strings are plucked or played ("stroked") with a bow;
   Woodwind players; flute, oboe, clarinet, bassoon, or saxophone; the player blows air over or through a special mouthpiece into a tube;
   Brass players; trumpet, trombone, horn, or tuba; the player blows air through a cup-shaped mouthpiece into a tube;
   Percussion instruments; kettledrums, cymbal, bass drum, snare drum, triangle, etc.; instruments which are either beaten with mallets or beaten against each other;

2. For each of the following music elements, give an example of an Italian musical term. Also write the meaning of this term. (3)

Music element	*Italian term*	*Meaning*
Dynamics	*pianissimo*	*very soft*
	piano	*soft*
	mezzo piano	*relatively soft*
	mezzo forte	*relatively loud*
	pianissimo	*loud*
	fortissimo	*very loud*
	crescendo	*gradually louder*
	diminuendo	*gradually softer*

Music element	Italian term	Meaning
Tempo	largo	slow
	Andante	at a walking pace
	Allegretto	relatively fast
	allegro	fast and cheerful
Articulation	staccato	short, separated from each other
	legato	continuous; connected to each other

3. Explain how the current South African national anthem originated? (2)
   It is combination of two historical songs, Nkosi Sikelel' iAfrika *and* The Call of South Africa/Die Stem van Suid-Afrika, *which was the old national anthem.*

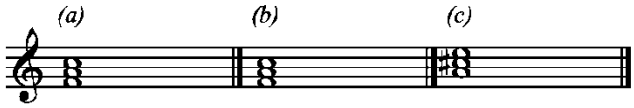
4. Write the following scales ascending and descending. Draw semitones with slurs. (4)
   a) D major, with key signatures, in the treble clef.

   b) F major, without key signatures, in the bass clef.

-1 per mistake

Review Copy

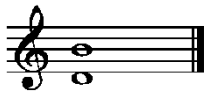
5. Write the following triads in the treble clef. Use the necessary accidentals. (3)
   a) Tonic triad in F major
   b) Subdominant triad in C major
   c) Dominant triad in D major



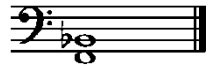
I IV V

1 mark for correct triad
1 mark for correct numbering

6. Write the following intervals. (2)



Major 6th



Perfect 4th

Total: 20

Visual Arts

Term 1 overview

In this term, learners will look more closely at the role of artists as recorders of society, and commentators on society. In Unit 1, they will look at and discuss portraits. In Unit 2, learners will create their own self-portraits. In Unit 3, they will have a guided class discussion on the role of the artist in society and will explore ways that the artist has commentated on society through the use of visual images. Unit 4 will give learners the opportunity to develop their research skills by looking at resistance artists in South Africa. They will also prepare to present their research to the class. In Unit 5, learners will give their presentation for formal assessment.

Term 1	Pacing (hours)	Core content	Activities	Assessment
Unit 1	1 hour	Topic 3: Looking at portraits	1 and 2	Teacher
Unit 2	4 hours	Topic 1: Make a self portrait	3	Teacher, self, peers
Unit 3	1 hour	Topic 3: Talk about the role of the artist in society	4	Teacher
Unit 4	2 hours	Topic 3: Research the role of the artist in society	5	Teacher
Unit 5	2 hours	Topic 3: Class presentation	Formal assessment	Teacher, peers
Formal assessment: Presentation – for Visual Literacy, learners must explore the role of the artist in global society, for 20 marks.				

Review Copy

Core concepts and definitions	
Portrait	Usually an artwork of the head and upper torso of a human being
Self portrait	A painting that an artist makes of himself or herself
Monoprint	A print that is only made once, and that cannot be made more than once
Style	The particular way that an artist creates art, to express him- or herself
Symbolic language	Language that is used in a particular instance; here it will be using the art elements and the design principles in a discussion
Protest Art	Art that is made when artists want to protest about a social issue
Resistance Art	Art that was made in South Africa by artists who were protesting against the Apartheid regime.

Suggested types of activities for Visual Arts Term 1			
Unit 1 activities			
Class	Group	Pair	Individual
	Activities 1 and 2	Activities 1 and 2	
Unit 2 activities			
Class	Group	Pair	Individual
	Activity 3	Activity 3	Activity 3
Unit 3 activities			
Class	Group	Pair	Individual
Activity 4		Activity 4	
Unit 4 activities			
Class	Group	Pair	Individual
Activity 5		Activity 5	
Unit 5 activities			
Class	Group	Pair	Individual
		Formal assessment	

Please note that these are our suggested types of activities, but you can adapt all activities to suit your specific classroom situation. (Some activities can be either class or individual.)

Review Copy

UNIT 1

Visual literacy

Learner's Book pages 213 to 216
Recommended pacing: 1 hour

Overview of unit

This unit will expose the learners to the ways in which artists have painted portraits. They will:

- investigate portraits painted by a variety of artists to prepare them for the next unit;
- use their own words and thoughts to respond to open-ended questions; and
- work in groups and with partners to share thoughts and to create new knowledge for themselves.

Activity 1 Look at portraits

Learner's Book page 213

Teaching guidelines: Learners are introduced to this idea by looking at several self-portraits that were painted by Vincent van Gogh. They are asked to work in groups of four.

Guide the learners through the questions in their books, and invite them to look closely at the portraits before they answer. Give them time to discuss the portraits in their groups, before they answer the questions. There are no right or wrong answers. The learners should give you their reasons for their answers by backing up what they have to say. Encourage the learners to use their own words in their answers, and also encourage them to use the art elements in their arguments. Try to encourage many learners to participate. Ask more than one learner for the answer to a question, because they should all have their own opinions.

Identify and reflect

Now learners will compare two portraits, one by Moses Kottle and the other by Maggie Laubser. The learners should stay in their groups and work through the questions together. Once again, let them explore the answers in their groups before they offer them to the class.

Then let learners work with partners to discuss the work by Lippy Lipshitz. Once they have done this, let them return to their groups of four, and discuss the works by Modigliani. Encourage the learners to focus on the paintings, and to find their own answers, which they should try to express in their own words. Encourage them to use the language of the art elements and design principles wherever they can, and help them to do this by asking about these when the learners offer their answers.

Review Copy

Activity 2 Talk about portraits

Learner's Book page 215

The focus in this activity is to encourage the learners to look closely at the different ways that artists have created portraits, so that they will begin to think about their own paintings.

While they are looking at these pieces, move among them, and encourage them to discuss and focus on the works. Help learners to look more closely by pointing out things that they may be missing, and by encouraging them. They need to realise that their own opinions are of value, and that there is not only one right answer. Remind them that everyone has a right to their own point of view, and that they are learning about the artworks while they are looking at them.

Try to make sure that each learner participates, so that everyone in the class is in some way stimulated to think about the way that these portraits have been painted. This will help to prepare them for the next unit, in which they are going to make their own self-portraits.

Remedial activity: Help hesitant learners by giving them extra attention, and by asking further questions. Never give them an answer, but assist them in finding their own by

supporting them through the process. Once they understand that they will be able to find the answers by looking at the artworks, they will gain in confidence. Make sure the groups you allocate reflect a good mix of learners, so that the stronger learners can also help those who are insecure.

Extension activity: Where learners are confident, and are quickly able to answer the questions, offer a further set of questions to them, which require a different kind of observation. Have them talk in their groups about the way that the artist has reflected the person in terms of their personality and character. The learners could even be asked to imagine the life stories of the models for the portraits:

- Who were they?
- How old were they?
- What kind of people were they?

Always make sure that the learners draw their answers from observing the portraits.

UNIT 2

Create in 2D

Review Copy

Learner's Book pages 217 to 221
Recommended pacing: 4 hours

Overview of unit

In preparation for the activity in this unit, ask each learner to bring a mirror to school. Alternatively, you may have a supply that you can share with them. It is very important that each learner has a mirror, because the activity requires thoughtful and private work. This unit will give the learners the opportunity to apply what they have learnt about portraits from the previous unit, while they explore their own use of the relevant art elements and design principles. They will:

- look at self-portraits and the way that they have been painted;
- create their own self-portrait using mirrors; and
- use art language to give critical advice to a partner.

Art elements and design principles in portraits

Remind the learners of the portraits that they discussed in the previous unit, and then refer them to the work by George Pemba, on page 217 of the Learners' Book. Ask the learners to comment on the way that Pemba has placed the figure within the format of the painting. Explain that this means the way in which the artist has used the space and shape of the paper.

Divide the class into groups of four, and let them work through the questions on page 218 of the Learner's Book. There are no correct answers to these questions, and the object is to encourage the learners to focus closely on the portraits so that they are aware of the art elements and design principles. This is done in preparation for their own work.

Activity 3 Make a self-portrait

Learner's Book page 218

Teaching guidelines: Work through the instructions for the portrait with the learners, and make sure that they understand what is expected of them.

Explore painting techniques

They should pay attention to:

- careful and thoughtful use of format;
- colour exploration;
- use of the brush as an expressive tool;
- the treatment of the background; and
- the use of art elements and design principles.

Plan and prepare

Hand out the materials, and then work though the next set of instructions with the learners. Make sure that they are confident and ready to begin. Remind the learners that their portraits should be individual, and so they should observe themselves closely in their mirrors. Point out the portraits of Cézanne on page 219 of the Learner's Book, and have the learners observe these in response to the questions on the following page.

Review Copy

Colour mixing and brushwork

Let the learners start by planning the large areas of their paintings first, and then working basic colour into these shapes. Remind them that shape is an art element. When they have covered the surface of their paper, let them start adding the tints and shades of tones, and exploring a wider range of colour and paint application. Point out to them that colour is an art element, and refer to the colour wheel to remind learners about colour mixing. Encourage them to use contrast and to consider other design principles like balance (or imbalance), emphasis and direction. Refer to the examples of portraits on pages 220 and 221 of the Learner's Book. Have learners identify the art elements and design principles in these so that they understand that they are making use of art elements and design principles in their own work, just like the well-known artists have done.

Encourage the learners to observe themselves closely in their mirrors, and to work with the shapes that they see, rather than the shapes that they think their faces should be. Remind them to add more and more detail as their paintings develop.

While learners are still working on their images, introduce them to the idea of the background, so that they can start to consider this area while they are working. Refer them to the portraits in their books, so that they are reminded of the different ways that artists have approached the idea of a background. Ask learners to identify the art elements and design

principles in the backgrounds as well. Let them look for line, tone, texture, shape and colour use, and have them find contrast, emphasis, and balance or imbalance. Now tell them return to their own work, applying the art elements and design principles more consciously. Continue to ask questions and to draw their attention to these points while they are working.

As the learners move towards completing their paintings, let them work in partners to give each other critical advice. Remind them to use the language of the art elements in their discussions, and that their advice should be constructive and useful to their partner. Show them how to do this by guiding them through the process. Give some of the learners advice yourself, so that they can see the positive effects that this step can have on the outcome of their paintings. Once they have had the opportunity to give each other advice, have them return to their paintings, and complete them quietly.

This is not a formal assessment activity, but learners can use the self-assessment grid on page 286 of the Learner's Book to make sure that they achieve the objectives of this project.

Remedial activity: Suggest that those learners who are insecure about this activity concentrate on drawing only one part of the face, for example, an eye or a nose. They will therefore not be overwhelmed by having to draw the whole face and will also develop their observational skills by carefully drawing just one part.

Extension activity: Allow those learners who are able to complete this activity quickly to sit behind a partner who is still drawing, and make a carefully-observed drawing of that person, this time looking at the person directly, and from the back. Concentrate on details such as the way that clothing folds and creases, and the angle of the body.

Review Copy

UNIT 3 Visual literacy

Learner's Book pages 222 to 224
Recommended pacing: 1 hour

Overview of unit

In this unit, learners will explore the ways that artists have used their work to make social comments. They will:

- consider how an artist can use a visual image to comment on an issue; and
- explore the universality of some messages

Symbolic language

Open this discussion by inviting your learners to suggest reasons why a visual image can sometimes be more powerful than the spoken or written word. Speak about the role that

photographs play in the media, or the video clips that we are shown when we watch the news. Then have them look at the work called 'demonstration' on page 222 of the Learner's Book, and have a discussion centred around this work.

The role of artists in society

Let learners respond to the photograph by Sam Nzima, on page 223 of the Learner's Book. Once they have done this, move on to the Guernica work by Picasso. Have your learners respond to both of these images in their own words.

Activity 4 Talk about the role of the artist in society

Learner's Book page 224

Teaching guidelines: On page 223 of the Learner's Book, you will find a comparison of a fragment of the Picasso painting and the photograph by Sam Nzima.

Similarities and differences in art

Divide your learners into groups of four, and let them answer the questions in their books. Remind the learners that there are no right or wrong answers, and that they should respond to the questions in their own words. The purpose of this exercise is to encourage the learners to look carefully and closely, and to respond using their own feelings as a guide. We are, in fact, exploring the role of the artist in society, and that the learners themselves are a part of society. Encourage them to see that their responses are similar to that of other members of a community or society.

At the bottom of the page, this comment appears: *When we look at these two examples, we begin to understand the role of artists in 'holding up a mirror' to the society in which they find themselves*. Using the two works that they have just discussed, ask the learners to respond to this statement.

Review Copy

UNIT 4

Visual literacy

Learner's Book pages 225 to 227
Recommended pacing: 2 hours

Overview of unit

In this unit, learners will prepare for, and give a class presentation on, a resistance artist in South Africa. They will:

- work collaboratively to find information; and
- create their own notes and complete their own research.

Activity 5 Investigate our protest art heritage

Learner's Book page 225

Teaching guidelines: Tell the learners that they are going to investigate the work of a South African Resistance Artist. Tell them that these artists were making art during the Apartheid years in South Africa, and that they were using their work to resist Apartheid. Let them choose one artist to investigate.

The success of this activity will depend on the resources that you make available to the learners. Here is a list of possibilities:

- Rather than allow the learners to choose any one of these artists, select one or two yourself, and provide the learners with notes that you have made. They can then subtract the information that they will need from your notes.
- We have suggested that the learners work with partners, but you may elect to let them work in bigger groups, and to share information and resources.
- Let your learners complete this research as homework so that they are able to visit public libraries, make use of the Internet, or even access websites on their cell phones. Please see the websites we suggest in the additional resource list at the end of the book.

Make sure that the learners know exactly what is expected of them. You may want to show them how to extract information and turn it into meaningful sentences and paragraphs in relation to their task. If they have a fair amount of experience in this kind of work, then let them work independently. However, always be available to them so that you provide them with the security of your presence and so that you can answer any questions that may arise during this process.

Review Copy

Personal interpretation

Remind the learners that it is their personal interpretation that is important, and that they should make their notes in their own words, so that they show that they understand their artist and their subject matter.

Give your learners two sessions to work fairly independently as they collaborate with a partner to complete their research and prepare for their class presentations. Tell them that this is an assessment project, and show them the grid on page 230 of the Learner's Book. Refer them to pages 225 to 227 of the Learner's Book and have them consider the guidelines that they will find there. Remind them that, if they need further time to prepare for their presentations, it should be in their own time. Make them understand the importance of this work, so that they are prepared for their presentations. Encourage the learners to bring visual resources to make their presentations more interesting.

Remedial activity: Give hesitant learners some simple notes that you have prepared beforehand. Assist them with extracting the information and putting it into a logical order, and guide them through the process so that they gain in confidence. Give them the

guidance of a strong framework, with a beginning, a middle and a conclusion. Let them use simple language, but insist that they follow the guidelines for this task. Help them to see that they are able to complete this activity and that, by performing it, they are developing their own knowledge.

Extension activity: Give those learners who are confident in this kind of work an extended task by asking them to make a list of words that will be useful in this kind of research, and provide the meanings by looking them up in dictionaries. These lists of words can then be stuck on a wall in the classroom to assist the other learners when they are doing their preparation.

Within their project, suggest that they extend their own learning by using their knowledge of the art elements to discuss more than one of the works of art made by the artist whom they have researched.

UNIT 5

Visual literacy

Review Copy

Learner's Book pages 228 to 230
Recommended pacing: 2 hours

Overview of unit

In this unit, learners will work collaboratively to present their research findings to the class. They will:

- share and integrate their research findings into one presentation;
- personally interpret and express their findings;
- do the presentation for the rest of the class.

If time is limited, the class could be divided in half, or into three groups, and learners could present to smaller groups.

Formal assessment: Term 1 Presentation

Learner's Book page 228

Teaching guidelines: Refer the learners to the considerations on page 229 of the Learner's Book, and the rating scale and assessment grid on the following page. Remind them that this presentation is their formal assessment for Term 1, and is worth 20 marks.

Now let the learners do their presentations. They must use the assessment grids in their books to evaluate their peers' presentations. Insist that they listen attentively and respectfully while the presentations are in progress. When an interesting question arises, you may decide that it would be appropriate to have a short group discussion. Try to keep the presentations short and lively, so that your learners will stay interested throughout this process.

Remedial activity: When you have learners who are shy about presenting their work to the class, suggest that they rehearse their presentations with you beforehand. This allows you to guide them through the process and give them confidence by praising their efforts.

Extension activity: If you find that some of your learners are particularly confident about this activity and need to be challenged, ask them to collect photographs that they believe are making a comment on society, from the daily newspapers. They can display these photographs somewhere in the classroom, which could invite further discussion.

Learners can use the rating codes in the rubric below to assess their classmates' presentations:

Review Copy

Criteria	0	1	2	3	4
The introduction encouraged further interest	No attempt made at all	Poor attempt	Fair attempt	Good attempt	Excellent or outstanding attempt
The presentation was thoughtfully planned and retained interest	No attempt made at all	Poor attempt	Fair attempt	Good attempt	Excellent or outstanding attempt
The group showed interesting resources	No attempt made at all	Poor attempt	Fair attempt	Good attempt	Excellent or outstanding attempt
The members of the group worked together to present their information	No attempt made at all	Poor attempt	Fair attempt	Good attempt	Excellent or outstanding attempt
Valuable and pertinent information was shared during this presentation	No attempt made at all	Poor attempt	Fair attempt	Good attempt	Excellent or outstanding attempt
					TOTAL: /20

Visual Arts

Term 2 overview

In this term, learners will continue to explore the role of the artist in society. In Unit 1, they will make a *maquette* for a public space, which will be a formal assessment project. In Unit 2, learners will create a still life to make a public comment. In Unit 3, they will create a small logo using a combination of materials.

Term 2	Pacing (hours)	Core content	Activities	Assessment
Unit 1	4 hour	Topic 2: Make a *maquette*	Formal assessment	Teacher
Unit 2	4 hours	Topic 1: Make a public comment in a still life	1	Teacher, self, peers
Unit 3	2 hour	Topic 1: Make a logo	2	Teacher, peers
Formal assessment: Practical – Create in 3D a *Maquette* for a South African public space, for 10 marks				

Review Copy

Core concepts and definitions	
Maquette	Small model, made to scale, of a sculpture or piece of architecture
Armature	Inner framework or 'skeleton' that provides support
Logo	Small design that comes to represent a company or a cause; for example, the red ribbon that represents the fight against HIV/AIDS

Suggested types of activities for Visual Arts Term 2			
Unit 1 activities			
Class	Group	Pair	Individual
Formal assessment			Formal assessment
Unit 2 activities			
Class	Group	Pair	Individual
	Activity 1		Activity 1
Unit 3 activities			
Class	Group	Pair	Individual
Activity 2	Activity 2		Activity 2

UNIT 1

Create in 3D

Learner's Book pages 232 to 237
Recommended pacing: 1 hour

Overview of unit

This unit will encourage learners to think about sculptures in public spaces. They will:

- investigate public sculpture and its role in society;
- make use of the appropriate art elements and design principles in their work;
- use construction techniques in their models;
- develop their spatial awareness;
- use their imagination to create a *maquette*; and
- show concern for the environment by using recyclable materials.

Sculpture in public spaces

This unit has been allocated four hours. You may wish to divide the time as indicated below:

First hour: In the first hour, introduce your learners to the notion of public sculpture by letting them work through the photographs and comments on page 232 of the Learner's Book.

Art elements and design principles in sculpture

Have learners work in groups of four to answer the questions on page 233 of the Learner's Book. Remind them that there are no right or wrong answers to these questions, but that they are really creating their own responses.

Review Copy

Formal assessment: Term 2 Practical

Learner's Book page 233

This is the formal assessment practical for Term 2 and is worth 10 marks.

Teaching guidelines: Tell the learners that they will be making small models, called *maquettes*, for their own public sculptures. Demonstrate the *papier maché* medium to them, so that they are aware of the possibilities and the constraints of this medium. When learners know what materials they will be using at the outset of a practical lesson, it allows

them to think and plan in this medium while they are preparing for the work. This is good practise, and you should always try to do this when you teach a practical lesson.

Think about space and your message

Now allow learners to have a look at the photographs of architectural *maquettes* on page 234 of the Learner's Book. Work through the questions with the learners.

Make sure that they understand the way that *papier maché* works. Let them think about the kinds of sculptures that they would like to make. Refer to the examples in the Learner's Book, and ask learners questions about them to make sure that they are focussing on the different kinds of public sculptures that we find in the world. Encourage them to think about creating *maquettes* that will have meaning, both for themselves and for society.

Construction and modelling techniques

Have learners start working on their *maquettes*. Begin by showing them how to make an armature, or inner skeleton, to support the work. They can use strong cardboard, pieces of off-cut wire or pipe cleaners. This will probably take you to the end of the first hour. Remind learners to make sure that their armature balances, and that it provides a strong support for the work that will follow.

Second hour: Have prepared starch available for the second hour of this activity. Let your learners start working on the layering process of their *maquettes*. Remind them of the following: It is better to use torn, rather than cut newspaper, because the edges blend more easily into the whole. The starch should be applied to the paper in thin layers. If it is applied too thickly, it will not dry properly, and the inside of the sculpture could become mouldy. Remind the learners that they should attempt to display good craftsmanship in their work at all times – they must work neatly and smoothly with the medium. If they begin work promptly, and do not waste time during the lesson, one hour should be sufficient for the *papier maché* to be applied.

Review Copy

Third hour: In the third hour, spend some time considering colour and decoration. Let the learners apply colour in the way that you have chosen. If they are using tempera/powder paint, encourage them to limit their colours, and to choose them carefully. Remind the learners that they are making choices about the art element of colour at this stage of their lesson. Have a discussion about the effects of colour, and refer them to the photographs in the Learner's Book. This should help them to realise that colour is an important part of this process, and should be carefully chosen and applied. Encourage them to think about the ways that they will apply colour, and whether they will be using any kinds of colour contrasts.

Tell your learners that they are at liberty to add smaller details by bringing materials like beads, thin thread, or similar self-chosen materials from home. Make sure that they are aware that they can make these additions if they believe that it will make their *maquettes* more interesting.

Fourth hour: In the final hour of this project, give your learners the opportunity to complete their colour work, and to add any materials that they brought from home. During this time, they should be refining their pieces and completing the colour work so that, by the time the hour is over, their work should have reached a state of completion and unity.

If there is time left at the end of this session, hold a critique session with your learners, where you discuss the progress of the work and ask them to reflect on what they have learnt during this process. Display the *maquettes* in your school, and encourage the learners to observe the responses from the rest of the learners and teachers.

Remedial activity: Help any learners who are insecure to simplify this activity by showing them how to use their materials in a very simple way. Encourage them not to clutter their work, and to use basic shapes. Let them concentrate on good craftsmanship.

Extension activity: Have confident learners make display notes explaining the process so that, when you display the *maquettes,* there will be a written explanation to support them. In this way, these learners are given the opportunity to reflect on what they have learnt, and to transfer the process to concrete language.

You may wish to use the following assessment rubric when you evaluate the work:

Review Copy

Criteria	0 marks	1 mark	2 marks
1. Used appropriate art elements and design elements in the work	No awareness of conscious use of art elements and design principles; use is incidental	Appropriate knowledge in the use of art elements and design principles	Exceptional understanding of the use of art elements and design principles
2. Has explored a number of construction and modelling techniques and has shown good craftsmanship	Only one kind of construction method used, and craftsmanship is poor	Appropriate construction techniques used with no experimentation; craftsmanship is adequate	Developed and experimental use of construction techniques; craftsmanship is excellent.
3. Has shown a developed spatial awareness through use of space in construction	No understanding of space; all work is close to body of construction	Some understanding of space; some work extends beyond the body of construction and creates interest	Developed and unique understanding of conscious use of space; *maquette* interacts freely with space in dynamic and personal ways
4. Has made an imaginative reproduction	Used the ideas of the teacher	Own ideas used but could develop them further	Used own ideas and developed them in unique and very personal ways
5. Has manipulated recyclable materials in an imaginative way	Used materials in their original form	Manipulated materials appropriately	Manipulated materials in very imaginative ways so that they assumed a completely new appearance
			TOTAL: /10

UNIT 2

Create in 2D

Learner's Book pages 238 to 242
Recommended pacing: 4 hours

Overview of unit

This unit will allow learners to make a painting that expresses their thoughts about an issue in society. They will:

- discuss 3D examples of public commentary;
- look at ways that artists have expressed concern about issues;
- create a still-life painting using appropriate art elements and design principles in response to their public comment;
- extend their skills in paint application and brush technique; and
- personally interpret their own still-life to create a painting.

Art that makes a public comment

There are four hours allocated to this unit. You could use the time in the following way:

First hour: In the first hour, read through the introduction to the topic on pages 238 and 239 of the Learner's Book. Let learners work in pairs to answer the questions. Refer to the pictures and invite a class discussion about the way in which artists can raise public awareness by using their work.

Art elements and design principles in still lifes

Now have learners work in groups of four to look at the paintings on page 240 of the Learner's Book and to answer the questions about them.

Activity 1 Make a public comment through a still life painting

Learner's Book page 240

Teaching guidelines: Tell the learners that they are each going to create a still life painting that makes their own public comment. Explain that they will bring pictures or objects from home to create their still lifes.

Invite a class discussion about things that the learners could make public comments about. Try to encourage them to think very deeply about these things, and to make personal suggestions about concerns that are real for them, rather than discussing issues that are more common. There will be issues that are particular to the time and to the community.

Review Copy

Try to encourage the learners to think about these. There are some suggestions listed in the Learner's Book but, if learners come up with their own issues, the paintings will be more relevant to them.

For homework, let the learners collect artefacts, objects and pictures that in some way represent their themes or issues. It may be possible to group the learners around their themes, and this will help them to find and share resources.

If there is still time in this first hour, talk with the learners about the way in which they could use the art elements and the design principles in their works. For example, what kinds of colours would be most suited to their theme or issue? Before the end of this lesson, also make sure they read through the considerations for their painting in the Learner's Book.

Second hour: In the second hour, hand out the materials, and let the learners refer once again to the guidelines in the Leaner's Book. Make sure that they understand what is expected of them. Refer them to the further examples in their books, where the artists have used limited colour, or a particular approach to their paintings, and encourage your learners to think carefully about the kinds of paintings that they will be creating.

Have them set up their still life arrangements, and then let them start planning their paintings on their paper. Tell the learners to plan the basic shapes of their paintings by using watery paint and a thick brush. They need to consider the arrangement of shapes that they are creating within the format of the paper. Once they have their basic shapes, let them start painting. Remind learners to cover their paper with a first layer of basic colour before they start adding detail. Encourage them to consider the kinds of colours that they are mixing, and the ways that they are applying paint to their paper. Keep referring to the paintings in their books, and draw their attention to the aspects that you believe are relevant for your learners.

Learners should use this hour to plan and to make basic decisions about the kinds of colours that they want to use, and the kinds of brush strokes that they will be exploring.

Remind them to put their names on their works, and lay their works out to dry thoroughly before they are stored for the next session.

Review Copy

Third and fourth hours: Use the final two hours of this project to let the learners work at close observation and refining their works. Encourage them to consider the kinds of shapes that they are using, and the way in which they are applying their paint.

When you find a learner who has used colour in an interesting way, hold up the work and show the class. This is a good way to encourage learners to look more critically at their own work. Move among them, offering guidance and using the language of the art elements and the design principles when you talk about the work. Make your learners aware that they are in the process of interpreting the art elements and design principles in their own personal way, so they should be aware of what they are doing and the reasons that they are making these choices. Remind them to consider tints and shades of a colour to extend the way they are using that colour. They should also consider contrast, and the effects that they are creating in their works.

In the final hour, encourage learners to think carefully about the way in which they will handle the backgrounds of their paintings. Refer to the backgrounds of the paintings in the Learner's Book, so that the ways that these artists have handled them gives the learners some ideas for their own. Throughout this process, work with the learners to ensure that they are confident in their approach to their own works.

Hold up examples where learners are achieving interesting effects with colour, line, tone or texture, and where they are using the design principles to create particular effects. As the learners complete their works, find somewhere that you can display them. It is always a good idea, if possible, to display every learner's piece, rather than only those of learners who have been most successful. This practice encourages learners who are less confident about their work.

This is not a formal assessment activity, but learners can use the self-assessment grid on page 288 of the Learner's Book to make sure that they achieve the objectives of this project.

Remedial activity: Assist insecure learners by explaining this process to them individually. Help them to arrive at a theme by discussing the project with smaller groups, encouraging them to use simple images in their works, and reminding them to consciously use the art elements. Work closely with them until they feel secure enough to work more independently.

Extension activity: Encourage confident learners to write a descriptive piece about their works once they have completed them. You could extend this into a language exercise by encouraging them to write a short piece of poetry, so that they come to understand that poets are also artists who sometimes use words to make public comments.

Review Copy

UNIT 3

Create in 2D

Learner's Book pages 243 to 247
Recommended pacing: 1 hour

Overview of unit

In this unit, learners will create their own logo using drawing and collage techniques.
They will:

- use the appropriate art elements and design principles in their work to create a logo;
- use lettering in a design project that experiments with text and image; and
- create a repeat pattern.

Logos

Introduce your learners to the idea of a logo by letting them read through page 243 of the Learner's Book.

Art elements and design principles in logos

Help learners to understand the considerations that designers must bear in mind when they create a logo. Have them look at the examples of logos in their books, and find:

- instances of simplification;
- the kinds of colours that have been used;
- the kinds of shapes that the designers have chosen; and
- the kinds of words that have been in included.

Encourage your learners to think about the possible reasons that the designers might have had for making these choices.

Activity 2 Make a logo

Learner's Book page 244

Teaching guidelines: Tell the learners that they will be designing and making their own logos promoting a positive aspect of South Africa. Explain that they will be using cut paper, on to which they may add detail with black pen.

Work through the considerations on page 245 of the Learner's Book, and discuss fully the choices that learners will be making. Encourage them to participate fully in this discussion, and to make their own decisions within the limitations that are imposed by size and the materials. Keep referring to the logos that appear in the Learner's Book, so that learners understand the decisions that other designers have made in choosing what kinds of logos they created.

As much as possible, encourage your learners to use the language of the art elements and the design principles when they talk about what they will be doing. Let them look at the photographs of some of our national symbols in the Learner's Book, and have them consider the following:

- Will they use one or more of the images?
- How will they simplify the images?
- What kinds of shapes will they use?
- What kinds of colours will they choose?
- How will they create emphasis?
- How will they use contrast?
- How will they combine image and lettering?
- What words will they use that will describe what they want to say?

Allow learners to start planning their logos, and encourage them to work with a partner to gain some critical advice during the process. Refer them to the questions in the Learner's

Review Copy

Book so that they know what to focus on in each other's work. Encourage your learners to take this discussion seriously, because they will improve their own knowledge by critically assessing their partner's work.

Tell the learners that they must make three identical examples of their logo. They should cut and paste all of these at the same time, so that the logos are exactly the same. Show them how they can cut three pieces of paper at the same time by layering one on top of the other. Give learners time to add fine detail with black pens, or with any other materials that you might think are suitable.

Pattern making

Have learners paste their three logos together to create a repeat pattern. When all of the learners have completed their logos, arrange them together on a wall or on a desk.

Discuss with the learners the process that they went through, and the decisions that they made on the way to creating their logos. This will serve to highlight the kind of work that designers do, and will inform your learners about the kinds of works that artists do in the world beyond school.

This is not a formal assessment activity, but learners can use the self-assessment grid on page 289 of the Learner's Book to make sure that they achieve the objectives of this project.

Remedial activity: Assist hesitant learners by showing them that even very simple shapes can make effective logos. Support them during the process, and help them to choose simple colours and techniques that will result in successful designs. Remind them that not all logos have to be complicated, and let them find examples of well-known logos that are less complex.

Review Copy

Extension activity: Let the learners who complete their work successfully, ahead of time, work in groups to make a 'logo board' for the classroom. Have them work through magazines and newspapers to find examples of logos that have been used. Display this board in the classroom to inspire the learners who are still working, and to sharpen the critique skills of all of your learners.

Visual Arts

Term 3 overview

In this term, learners will continue to explore the art elements and design principles. They will also be given the opportunity to use them in their own artworks. In Unit 1, learners will investigate woodcuts and the ways in which they have been used to make social comments. In Unit 2, they will make their own social comment in scraperboard. In Unit 3, learners will further investigate the role of the artist in global popular culture. In Unit 4, they will make a wallpaper design for a cell phone.

Term 3	Pacing (hours)	Core content	Activities	Assessment
Unit 1	1 hour	Topic 3: Look at social comment in printmaking	1	Peers, teacher, self
Unit 2	4 hours	Topic 1: Make a social comment in scraperboard	2	Teacher, self
Unit 3	1 hour	Topic 3: Talk about the artist in global popular culture	3 and 4	Peers, teacher, self
Unit 4	4 hours	Topic 1: Create a wallpaper design for a cell phone	Formal assessment	Peers, teacher, self
Formal assessment: Practical – create in 2D a personal example of popular culture for 10 marks				

Review Copy

Core concepts and definitions	
Woodcut	A technique that carves images into the surface of wood. The surface is then covered with ink and turned over to print the image
Printmaking	Techniques that involve cutting images into the surface of either wood or linoleum, and then printing the images that are carved into these surfaces
Global culture	A culture that is common throughout the world, usually spread by means of technology and popular media
Cell phone wallpaper	The design that appears on the screen of a cell phone when it is switched on

Suggested types of activities for Visual Arts Term 3			
Unit 1 activities			
Class	Group	Pair	Individual
	Activity 1	Activity 1	

Suggested types of activities for Visual Arts Term 3			
Unit 2 activities			
Class	Group	Pair	Individual
	Activity 2		Activity 2
Unit 3 activities			
Class	Group	Pair	Individual
Activity 3	Activity 4		
Unit 4 activities			
Class	Group	Pair	Individual
Formal assessment			Formal assessment

UNIT 1

Visual literacy

Learner's Book pages 249 to 254
Recommended pacing: 1 hour

Review Copy

Overview of unit

In this unit, learners will consider the work of artist John Muafangejo, and the way that he used woodcuts to make social comments. They will:

- explore the artist's use of art elements and design principles;
- personally interpret and express the role of the artist as contributor, observer and social commentator in wider society;
- think about their own values, and practise respect for the values of others; and
- think critically and reflect on these works.

Take note of the website references at the end of this book if you have access to the Internet.

Art elements and design principles in woodcuts

Introduce your learners to woodcuts by letting them read through the introduction to the artist John Muafangejo on page 249 of the Learner's Book. Have them work in pairs to respond to the questions about the work entitled *We are Drinking Beer*. Give them some time to respond.

Values in Muafangejo's work

When an artist is prepared to spend time on a topic, it must mean something to him.

Have learners look closely at *We are Drinking Beer* and hold a class discussion on these questions:

- Why do you think the artist values a group of people gathering to drink beer together?
- What aspect of community is he showing here? (Look at the actions and the attitudes of the human figures. What can they teach you about this work?)

Make sure that your learners discuss this fully, so that they come to think about the values of their own communities, and are able to share these with each other and with the rest of the class. You may need to ask further questions to encourage this discussion.

Let the learners work in groups of four, and give them a short while to have a discussion on the kinds of issues that they would like to highlight about their own communities.

Activity 1 Critically reflect on social commentary in printmaking

Learner's Book page 250

Teaching guidelines: In the same groups of four, have learners respond to the questions about *An Interview*. While they are discussing this, move among them and ask further probing questions, or offer support and guidance. It is important to let your learners see that there are no right or wrong answers, and that they are being asked to give their own opinions, using their own words. Encourage the learners to use the art elements and design principles when they talk about artworks.

Let the learners stay in their groups of four, and move on to discussing the other artwork in the Learner's Book. During this process, carefully monitor which learners are not actively participating, and encourage them by asking them to answer simpler questions. Try to build their confidence by showing them that their opinions are of value to you, and that they will not be wrong when they express what they think.

This unit serves two purposes: it gives the learners the opportunity to personally respond to the work of Muafangejo, and to look closely at the way that an artist has interpreted the art elements and the design principles in an artwork. At the same time, it prepares learners for the next unit, in which they will make their own personal comments in the scraperboard medium.

Review Copy

Remedial activity: By now, you will know who your insecure learners are. Make a point of asking them to answer the simple questions in their books, so that they are also able to participate in the discussions. Praise them when they are able to do this and, if necessary, support them with further questioning until they are able to contribute their own ideas.

Extension activity: Let confident learners work in groups to go through the pictures again, but this time identifying and comparing the ways in which Muafangejo has achieved contrast in the art elements. For example, ask them to describe the different ways that he has achieved texture in his work. How has he changed his use of shape? Where has he used tone, and what methods has he used to create it?

UNIT 2

Create in 2D

Learner's Book pages 255 to 257
Recommended pacing: 4 hours

Overview of unit

In this unit, learners will make a scraperboard to personally express their own social comments. They will:

- use appropriate art elements and design principles to create their own social comments in the medium of scraperboard;
- practise simple etching techniques; and
- work on a small scale to enable the inclusion of greater degrees of detail.

Art elements and design principles in your scraperboard

Activity 2 **Make a social comment in scraperboard**

Learner's Book page 256

Review Copy

Teaching guidelines: This unit has been allocated four hours. You could divide the time in the following way:

Scale and detail

First hour: Tell your learners that they will be making their own scraperboards. This can be done during the first hour of this project in the following way:

- Give each learner a piece of white cardboard that measures approximately 15 × 20 cm.
- Let them use white wax crayon, and add a thick layer of crayon to the white surface of the cardboard. There should be no gaps in the layer of wax. This is very important.
- It is a good idea to make your own scraperboard as well, so that you can demonstrate the technique to the learners.
- While they are completing their boards, prepare a mixture of black waterproof ink, black tempera/powder paint and a small amount of dishwashing liquid. Mix these together until the consistency is thick enough to paint over the white wax, but not so thick that it will crack and break off once the learners start working.
- These scraperboards must be totally dry before the learners start working. Remind your learners to put their names on the backs of their boards.

In the technique of scraperboard, contrast and texture is achieved by scraping off the black layer to reveal the white area underneath. Lines can be thick or thin, and experimenting with different scratching techniques will create texture. In some cases, whole areas of black

can be scratched away to make a very strong contrast. It is a good idea to let your learners plan their etchings on a separate piece of paper before they begin their scratching on the scraperboard, because it is very difficult to correct mistakes.

If there is time over in this session, you can begin a discussion about this technique and the way that learners will be using it.

Think and plan

Second hour: In this session, have your learners work in groups of four, and respond to the questions on page 256 of the Learner's Book. When they have done this, let them work on their own to think about the considerations that follow, and to make a preparatory sketch. Refer them to the work on the following page, so that they base their decisions on their responses to these questions.

Let the learners make a careful preparatory drawing in which they plan how they will interpret the scraperboard technique. This is important because it will make them think and plan carefully in preparation for their scraperboard. Mistakes cannot be corrected in the scraperboard technique, so it is important that your learners plan appropriately.

When they are ready, let them begin their work on the scraperboards.

Third and fourth hours: The last two hours of this project should be spent on thoughtful, careful work. Give the learners your attention and support while they are working. Encourage them to work carefully, and to consider the art elements of line, tone, texture and shape, and the design principles of contrast and emphasis. Other design principles, like balance and harmony, might emerge in some learners' works. Encourage them to explore these possibilities.

Review Copy

Techniques and tools

While learners are working, refer to the points listed on page 257 of the Learner's Book, so that they are reminded to keep exploring the technique fully. Refer to the images in the Learner's Book to inspire them during the lesson. Walk among the learners during the process, and offer suggestions and guidance. Encourage those learners who are insecure. By this time, you should be offering fairly critical advice on the way that they are implementing the art elements and design principles. They should be very aware of these in their works, so insist that the learners consider them in a conscious way.

As the learners complete their works, pin them to a wall, or exhibit it in a passage. It is always a good idea to exhibit all of the works, rather than choosing to display only the best examples. This ensures that hesitant learners continue to believe that they can be successful in the field of visual arts.

This is not a formal assessment activity, but learners can use the self-assessment grid on page 290 of the Learner's Book to make sure that they achieve the objectives of this project.

Remedial activity: Have hesitant learners make a second, smaller piece of scraperboard. This can be their 'practise board' so that they can experiment with the technique before they work on their final piece. This will also make them feel more confident once they start.

Extension activity: Let confident learners prepare a second scraperboard as well, but this piece will be used to extend their work once they have completed their initial task. For their second work, let them be more adventurous, and let them make a small observational piece. This will allow them to transfer what they are seeing into the etched image. Encourage them to deeply explore the medium, using a wider variety of scratching tools.

UNIT 3 Visual literacy

Learner's Book pages 258 to 262
Recommended pacing: 1 hour

Overview of unit

In this unit, learners will consider the role of the artist in popular culture. They will:

- use the appropriate art elements and design principles in their discussions;
- personally interpret and express the role of the artist in global society;
- discuss similarities and differences between themselves as members of a global society; and
- listen and talk about examples of art and design as popular culture, using their own words and symbolic language to interpret and analyse.

Review Copy

Popular culture

Let your learners work as a class to read and interpret the introduction to popular culture on page 258 of the Learner's Book. Encourage answers from more than one learner, so that there is diversity among the group. Try to encourage your learners to understand that it is acceptable to have different opinions and that, when we listen respectfully to the opinions of others, our own opinions might change.

Encourage an awareness of the media in the spread of popular culture. Young people are often unaware of the power of the media, and this is a good opportunity to make them more critical and more informed.

Activity 3 Talk about the artist in global popular culture

Learner's Book page 259

Teaching guidelines: Allow the learners to express their own roles in global culture, so that they come to understand that they are a part of this culture, and a part of the way that it is unfolding. Discuss the influence of icons. Some names have been listed in the Learner's Book, but there may be others that are more relevant to the time and your community as

sports heroes emerge or pop icons are born. Let your learners volunteer some names, and let them tell you the reasons why they believe that these people are icons.

Art elements and design principles in popular cultures

Let the discussion on Michael Jackson lead into a discussion on the importance of photography as an art form. Refer to the photos on page 260 if the Learner's Book.

Artists' contribution to global popular culture

Direct your learners to the discussion on page 262 of the Learner's Book. Encourage a discussion on superheroes, and let them give you examples of their own. Ask how and why these superheroes are significant in their lives. You want them to realise that the media, in its various forms (radio, television, the cinema, the Internet), is responsible for spreading the idea of a superhero.

Activity 4 Discuss popular culture

Learner's Book page 262

Let your learners work in groups of four to discuss the questions in the Learner's Book. While they are busy doing this, walk among them to make sure that everyone participates, whether they are talking or listening. Encourage differences of opinion and debate, and try to make learners understand that they are learning from each other because each one of them represents a particular kind of popular culture.

Let this activity be an introduction to the next unit, in which each learner will produce a cell phone wallpaper design. In order to do this, it is important that each learner is aware of the global influences of popular culture, and that they are a part of this phenomenon. When you think that learners are not contributing to this discussion, consider bringing the whole class together and asking a central question that will encourage the full participation of all learners. The questions on page 262 of the Learners' Book might give you some guidance. When you have re-focussed the attention of the class, allow the learners to return to their groups of four to conclude their discussions.

Review Copy

Remedial activity: Identify learners who are hesitant and support them by staying close to them during the group discussions. Encourage them to participate by asking them directly what they think, and how they relate to a work. When they volunteer an answer, help them to use the art elements in their understanding of their works, and praise those learners who are really making an effort.

Extension activity: Encourage confident learners to go beyond the questions in the Learner's Book. Have them suggest how pop icons influence society, and let them use examples from their own lives to make their discussions relevant. You could encourage them to broaden this discussion by including examples of other relevant popular icons, and even let them make posters or displays of examples that they can find in magazines and newspapers.

UNIT 4

Create in 2D

Learner's Book pages 263 to 266
Recommended pacing: 4 hours

Overview of unit

In this unit, learners will work on a small scale to complete a cell phone wallpaper design. They will:

- use appropriate art elements and design principles to create their own examples of popular culture;
- formulate their own values and to show respect for the values of others;
- plan, prepare and collect visual resources for their designs; and
- manipulate a variety of materials.

Before your learners start the activity, you can inspire learners with some examples of cell phone wallpaper designs. If you have access to the Internet, see the website address at the end of this book.

Review Copy

Formal assessment: Term 3 Practical

Learner's Book page 263

This is the formal assessment practical for Term 3 and it is worth 10 marks.

Teaching guidelines: This unit has been allocated four hours. You may choose to use the time in the following way:

First hour: In the first hour, work through the introduction on page 263 of the Learner's Book. Talk about technology, and the way that it changes and influences our lives. Direct the conversation towards talking about cell phones, and the way in which different people use them for different purposes. Draw many examples from the learners. Let them give you examples from their families, and from their circles of friends. Establish that the cell phone has a variety of functions, and that different people use them in different ways. Ask the learners to discuss differences in age and the way that elderly people use cell phones, as opposed to the younger generations.

Discuss the role of the internet and social media like Facebook, and the way it makes a new kind of thinking and lifestyle possible – and ask for some more examples. Have the learners think about whether there are any differences in the way that genders use cell phones and allow them to give suggestions.

Encourage lively debate, and try to bring a sense of fun into the discussion. Do not allow the discussion to become personal, but encourage your learners to think critically and to express themselves without being afraid that their opinions might be different from those of their fellow classmates. They need to know that everyone is entitled to an opinion, and that we should respect the opinions of others.

Plan and prepare

Tell the learners that they are going to design a cell phone wallpaper for a particular member of their family or friendship circle. Let them think about and write down the kinds of images that would be suitable for that particular person. Have them work quietly on this to complete the first hour of this activity.

Second hour: In the second hour, give your learners the opportunity to consider their choices for a design. Refer them to the considerations in the Learner's Book. Work through these considerations with them, and then let them make their initial drawings and planning sketches for their wallpaper designs.

Now let them work in groups of four to consult each other. Try to impress upon them that this is an important part of the project, because each member of the class is a member of the global community and therefore has an opinion of value.

Encourage learners to use the art elements and design principles in their discussions. This is important so that the learners can substantiate their personal responses by using points of reference that everyone can understand and respond to.

Review Copy

Materials

Once learners have arrived at an idea for their final design, let them use inks and coloured pencil crayons to begin working on their personal interpretations of this project.

Give learners ideas about the use of the materials, and of what they can achieve by combining them. It is always a good idea to demonstrate what you are showing them. If you are personally insecure, ask the learners to explore the media and respond to you, before they start working. This will give you many possibilities, and will expand the group's knowledge of particular media and the ways in which they can be used together.

Remind learners that they are personally able to respond to and interpret this project, and that there are many options from which they can choose. Encourage them to consult each other during the process, so that they begin to understand the critical input from their peers.

Third and fourth hours: Let the learners continue to work on their wallpapers during the final two hours of this project. Encourage them to include detail, and to explore the media that they are using. Remind them to consciously experiment with the appropriate art elements and design principles.

While they are working, walk among them and support those learners who are insecure. Hold up examples in which learners are achieving exciting results, or where they are exploring

the art elements and design principles in unique and personal ways. Use the language of the art elements and the design principles when you talk about the learners' work to them.

Encourage learners to keep asking each other for advice on their designs. However, also remind them that they are free to ignore that advice because they themselves are able to be critical about their own work.

Remedial activity: Assist hesitant learners by encouraging them to use very simple shapes and images in their designs, and help them to choose colours that will not overcomplicate the designs. Help them to understand that sometimes, simple designs are also the most effective, so that they are able to value and appreciate their own works.

Extension activity: Have learners who successfully complete this project ahead of time make a second similar design, but this time they must use different colours. You could also encourage them to work in groups to produce a screen-saver for a computer, depending on the amount of time that you have at your disposal.

You can use the assessment grid below when you assess the work:

Criteria	0 marks	1 mark	2 marks
1. The learner used the art elements and design principles in a developed and appropriate way	No awareness of conscious use of art elements and design principles; use is incidental	Appropriate knowledge in the use of art elements and design principles	Exceptional understanding of the use of art elements and design principles
2. The learner contributed to the discussion and was able to offer constructive criticism (This may be difficult for you to assess during the class time; do this by asking the learners whether their partners were helpful with advice)	The learner did not contribute to the discussion and could not offer constructive criticism; use of descriptive language is lacking	The learner contributed to the discussion and could offer some constructive criticism; use of descriptive language is lacking	The learner contributed to the discussion and was able to offer constructive criticism; use of descriptive language is accurate
3. The learner was able to plan and prepare independently	The learner needed significant help from peers/instructor to plan and prepare	The learner needed some help from peers/instructor to plan and prepare	The learner was able to plan and prepare with very little help from peers/instructor
4. The learner explored the materials in a unique way	The learner only used one kind of material or materials were used in a predictable and boring manner; construction techniques are lacking	The learner attempted to explore the materials in unique and imaginative ways; more experimentation is needed; construction techniques are adequate	The learner explored materials in very imaginative and unique ways; experimented with several materials and techniques before choosing the final design; construction techniques are excellent.
5. The learner created a unique cell phone wallpaper that is a personal interpretation of the project brief	Used the ideas of the teacher	Own ideas used but could develop them further	Used own ideas and developed them in unique and very personal ways
			TOTAL: /10

Review Copy

Visual Arts

Term 4 overview

In this term, learners will further explore the role of the artist in society. In Unit 1, they will look at and discuss the role of the artist, and in this case, the puppeteer or ventriloquist, in making social comments. In Unit 2, learners will make their own ventriloquist puppet. In Unit 3, they will make a drawing of a model lying down. In Unit 4, the learners will use mixed media to make a personal statement expressing their belonging in a global world.

Term 4	Pacing (hours)	Core content	Activities	Assessment
Unit 1	1 hour	Topic 3: Express and interpret how current events are expressed in art, craft, design and popular culture	1	Teacher, self
Unit 2	4 hours	Topic 2: Make a ventriloquist puppet	2	Peers, teacher, self
Unit 3	2 hours	Topic 1: Make a drawing of a model lying down	Formal assessment	Teacher
Unit 4	3 hours	Topic 1: Make a personally expressive work to show your belonging in a global world	3	Teacher
Formal assessment: Examination – Life drawing with written reflection on use of art elements and design principles or global theme				

Review Copy

Core concepts and definitions	
Ventriloquist	A puppeteer who is able to talk without moving his mouth, so that it looks like his puppet is talking
Exaggerate	To make something bigger, or more of what it already is
Charcoal	A drawing medium made by burning wood at a very high temperature

Suggested types of activities for Visual Arts Term 4			
Unit 1 activities			
Class	Group	Pair	Individual
Activity 1			
Unit 2 activities			
Class	Group	Pair	Individual
		Activity 2	Activity 2

Suggested types of activities for Visual Arts Term 4			
Unit 3 activities			
Class	Group	Pair	Individual
Formal assessment		Formal assessment	Formal assessment
Unit 4 activities			
Class	Group	Pair	Individual
Activity 3			Activity 3

UNIT 1

Visual literacy

Learner's Book pages 268 to 272
Recommended pacing: 1 hour

Overview of unit

In this unit, learners will discuss the role of the artist in society, and how artworks, craft or design can be used to express global events. They will:

- personally interpret and express their responses to the artist as a ventriloquist;
- examine the ventriloquist puppet as a piece of craft used in commenting on global society;
- investigate the artist as a contributor, observer and social commentator; and
- talk and write about these issues in their own words to give personal meaning.

Review Copy

Puppets in popular culture

Introduce this unit to your learners by explaining that a ventriloquist is a puppeteer who is able to talk without moving his mouth. This makes it look as if his puppet is actually talking. It also makes it possible for the ventriloquist to look as if he or she is having a conversation with the puppet. Refer them to the introduction on page 268 of the Learner's Book, and read through it with them.

Activity 1 How current events are expressed in popular culture

Learner's Book page 269

Teaching guidelines: Have a class discussion that focussed on the questions on page 269 of the Learner's Book, and encourage the learners to participate. Make it clear to the learners that their opinions are valuable, and that there are no right or wrong answers.

Personal expression

Now have learners work on their own to think about and write down their responses to the next set of questions. This is important, because it encourages learners to formulate their own thoughts and to express them in words. They are also being prepared for their next practical activity.

Question and reflect

Once the learners have completed their written responses, have a class discussion based on the questions from page 270 in the Learner's Book. Remind them of the meaning of the words 'simplify' and 'exaggerate'.

Continue to work through the rest of the unit with your learners, using the questions to focus on the various photographs. Ask for responses from many learners. Invite lively discussion and debate.

Towards the end of this activity, your learners are asked to make a list of their own considerations, if they were going to create a puppet to make social comment. Allocate enough time for them to do this, because it is an important part of the following unit. Work through the considerations with them, making sure that they become fully involved in this process. Instruct them to keep their list of considerations for the following lesson.

Tell the learners that they are going to be constructing their own puppets, and ask them to bring a variety of found and recyclable materials from home.

Review Copy

Remedial activity: Support hesitant learners through this process, particularly during the last part of this lesson. Pay attention to the way that they answer questions, and support them as they make their lists. Help them to keep their lists simple, because this is an important part of the next activity, and a simple list will help these learners to work with clarity and understanding. Give them clearer guidance about the kinds of materials that they should collect from home. Right from the beginning, try to make this lesson more concrete for them.

Extension activity: For confident learners, spend time going through their lists and challenge them to imagine the kinds of materials that they could manipulate in interesting ways when they come to creating their own puppets. Ask them to suggest easily-accessible materials that they can bring, and to give ideas about how these materials could be manipulated. In this way, two purposes are being served: you are extending your confident learners, but you are also using their suggestions and ideas to inspire your other learners.

UNIT 2

Create in 3D

Learner's Book pages 273 to 275
Recommended pacing: 4 hours

Overview of unit

In this unit, learners will create their own ventriloquist puppets using found and recyclable materials. They will:

- use appropriate art elements and design principles in the construction of their puppets;
- plan, prepare and work independently; collect their own resources and materials, and make preliminary sketches;
- practise familiar and unfamiliar construction and modelling techniques;
- develop their spatial awareness as they work with shapes in their construction;
- show a concern for the environment by using recyclable and found materials;
- share resources, and show concern for others in the sharing of tools.

Review Copy

Activity 2 Make a ventriloquist puppet

Learner's Book page 273

Teaching guidelines: Tell the learners that they are going to be working with a partner to construct a ventriloquist puppet using found and recyclable materials. There are four hours allocated to this project. You can use the time in the following way:

First hour: Have the learners decide, in their pairs, what kind of social comment that they are going to make. Give them some time to write the actual conversation that they will have with the puppet. This exercise will help to focus them on the type of puppet that they want to make. Let them work with their partners to respond to the questions that appear on page 273 of the Learner's Book. These conversations should end with a preparatory sketch of the ventriloquist puppet.

Planning and preparation

Have them work with their partners to make a list of the kinds of materials that they can bring from home. These could include small boxes, toilet rolls, polystyrene containers and packing materials, corks, wrapping paper, tin foil, wool, string, beads, wire, and any other

materials that they can find that might be of value to them. There are some more suggestions in the Learner's Book. This should conclude the first hour of the activity.

Techniques

Second hour: In the second hour, let the learners start the construction of their puppets. They should be able to follow the instructions in the Learner's Book and work independently.

However, be on hand to remind learners that they should start with the biggest shapes first and then slowly work towards adding more detail. Suggest a variety of techniques to your learners. A list of these appear in the Learner's Book, but you can encourage them to explore several others and develop their own in response to the way that they are using the materials. Towards the end of this second hour, suggest that your learners find suitable ways to store their puppets and materials so that they will be on hand and available for the next lesson.

Art elements and design

Third hour: Introduce the third session by referring your learners to the list of considerations on page 275 of the Learner's Book. Remind them to consciously consider the art elements and design principles while they are working. Because they are working in partners, there should be discussion about these points during the lesson. Let them start considering the kinds of colours that they will be using on their puppets, and how they will apply these colours.

Remind learners that their puppets will be seen from the front, back and sides and that they will be moving through space when they manipulate them. Tell them to bear these points in mind while they are constructing. They also need to consider emphasis, proportion and contrast.

Have the learners continue working for the rest of this hour. Move among them and support where necessary. Remind them to use good craftsmanship, because these puppets will be manipulated, and they should not fall to pieces while they are being used. By this time, the learners should be moving towards completing their puppets, and should be starting to consider detail. Once again, towards the end of this hour, tell them to consider storage arrangements for their puppets and materials.

Fourth hour: In the last hour of this project, introduce the final session by holding up some of the puppets, and asking the following questions:

- Which art elements have been used in the construction of this puppet?
- Can you suggest ways in which the use of these art elements can be extended or deepened?
- Which design principle do you recognise in this puppet?
- What effect does this design principle create, in the way that it has been used in this puppet?
- Where can you find a good example of contrast in this puppet?

Review Copy

- How has the learner created this, and what effect does it have?
- In which puppets can you find examples of good craftsmanship?
- Can you make any suggestions about the way that this puppet could perhaps be improved? Why do you say this?

Now let your learners continue to work at refining their puppets. Make sure that they complete their puppets properly so that they show good craftsmanship, and are durable enough to be manipulated. Display the puppets in your classroom, and plan a language lesson, where you can integrate the puppet commentary and discussion with creative language use.

This is not a formal assessment activity, but learners can use the self-assessment grid on page 292 of the Learner's Book to make sure that they achieve the objectives of this project.

Remedial activity: Right from the beginning of this activity, encourage your insecure learners to make puppets that require very straightforward techniques. A suggestion is the sock puppet. Have them use the materials in simple ways, but encourage them to use good craftsmanship at all times. As their puppets take shape, they will gain confidence because they are not experiencing problems with complicated techniques. Encourage these learners when you find that they have completed a section of their work in an effective way, and keep reminding them that they are doing good work, and that they are achieving the outcomes.

Extension activity: Challenge learners who are more confident to use the materials in more complex ways, and to extend their manipulations. Encourage them to add greater detail, and to use additional materials to achieve their desired outcomes. As with all projects, insist on good craftsmanship, and praise the learners when they achieve something unique or unusual.

Review Copy

UNIT 3

Create in 2D

Learner's Book pages 276 to 280
Recommended pacing: 2 hours

Overview of unit

In this unit, learners will use charcoal to create a life drawing. They will:

- use the art elements of line, tone, texture and shape, and appropriate design principles, in the life drawing of a model lying down;
- observe and interpret a live model lying down;

- deepen and extend their approaches to drawing, using a variety of mark-making techniques; and
- use thin horizontal formats to encourage working in different scale, and with different degrees of detail.

Formal assessment: Term 4 Exam

Learner's Book page 276

The formal assessment for Term 4 is an examination – life drawing with written reflection on use of art elements and design principles or global theme, for 60 marks.

Teaching guidelines: In preparation for this activity, you will need to have a live model to pose for the learners. You could ask one of the children's relatives, or invite a friend or a parent to come and pose for this drawing activity. Two hours have been allocated for this unit. You might wish to allocate the time in the following way:

Art elements and design principles in life drawings

First hour: In the first hour, read through the introductions in the Learner's Book. Have learners answer the initial questions as a class. This will help to focus them on the drawings.

Tell learners that they will be using charcoal to make their drawings, and demonstrate the use of this material. Charcoal smudges easily, and should never be smeared with the fingers. Encourage the learners to work carefully, and give them spare pieces of off-cut paper on which to rest their hands while they are drawing.

Review Copy

Observe and interpret

Instruct the learners, working in pairs, to work through the questions on the next page of the Learner's Book. These questions will help them to focus on specific aspects of the drawings in their books, and will help to prepare them for their own drawing activity.

Approaches to drawing

Have learners stay in their pairs and continue on to the following page. While they are observing and discussing, move among them and encourage them to notice more deeply. Add questions of your own that are relevant to your particular learners and that will help to enrich their observation. If the learners have questions, work with them to help them find their own answers. Encourage them to take note of the different techniques and approaches so that they have some ideas for their own pieces.

Place the model in a lying-down position. You may wish to add cushions or some form of drapery to the work. Let your learners spend some time carefully observing; ask them to consider the questions on pages 279 and 280 of the Learner's Book. Conversely, you may

wish to ask the questions yourself, so that they can concentrate and answer the questions without being distracted by their books.

Have the learners start their drawings. Remind them to plan the large shapes first on their paper, and then to slowly start to add detail, tone and texture. Encourage them to start with the art element of line, and to make sure that their model is lying within the format of their paper. Let them draw quietly until the end of this session.

Second hour: To introduce the second hour of this activity, hold up two or three drawings, and ask the following questions:

- How would you describe the way that this learner has used line?
- Where can you find a good example of shape in this work?
- What do you think about the way that this learner has placed the model within the format of the paper?
- What do you notice about the proportions of the body?
- Can you make any suggestions that would help them to improve their drawing?

Ask several learners to contribute, so that you encourage full participation from the members of your class. Now reposition your model, using your learners' drawings to help you, and then let the learners begin to draw.

While they are drawing, move among them and encourage them to start adding tone and texture to their work by exploring the different ways of using charcoal. Keep commenting on the use of the art elements and design principles, and pay attention to the work of the learners who appear to be insecure. Help them to gain confidence by spending time with them, and helping them to focus and observe more accurately.

Review Copy

Remedial activity: Have hesitant or insecure learners concentrate on drawing only one area of the model, so that they are not overwhelmed by the complexity of the entire figure.

Extension activity: Let learners who are confident in this activity, and who successfully complete their work ahead of time, choose a smaller section of the model and interpret it as a colour drawing, using as much detail as they are able. Let them use related colours rather than the 'real' or local colours.

Now that learners have completed their final piece of work for Grade 9, they have also completed their work for Visual Arts in the Creative Arts for the Senior Phase. They must now think about how their knowledge of the art elements and the design principles has influenced the way that they have completed their final exam, and write a response of approximately 500 words.

You can adapt this reflection to the specific needs of your context and your learners. You could set this reflection as a homework project. Collect learners' reflections once they have completed them, because they will form a part of their final assessment.

You may wish to use the following assessment rubric as a guide. Note that it contains 10 criteria that deal with life drawing skills and written reflection skills. According to CAPS, this life drawing and written reflection forms one assessment.

Criteria	1	2	3	4	5	6
1. The learner has explored tone, texture and line in the life drawing	No attempt made	Only the most basic attempt made	Use of each element in its simplest form	Use of each element in a recognisable and appropriate way	Use of the elements in confident and explorative ways	Use of the elements in confident and explorative ways, interpreting them uniquely and personally
2. The learner has carefully observed and interpreted the model in the life drawing	No attempt made	Only the most basic attempt made	Simple observation and interpretation shown	Observed and interpreted in an appropriate way	Observed and interpreted in a unique way, good observation skills shown, highly personal marks used in interpretation	Observed and interpreted in a unique and personal way, developed ability for close and careful observation shown
3. The learner has extended the approaches to drawing	No attempt made	Only the most basic attempt made	Drawing marks used in an appropriate way	Drawing marks used in a way that is becoming more personal	Drawing marks used in a way that is unique and personal; some indication of confident experimentation	Drawing marks used in a unique and personal way, high degree of personal and confident experimentation
4. The learner has worked with different degrees of detail in the life drawing	No attempt made	Only the most basic attempt made	Started to include observed detail in the work	Detail in a personal interpretation included	Art elements explored to include detail that is unique and personal	Art elements explored extensively to include detail that is highly unique and personal, and that marks an outstanding achievement
5. The learner has included a reflection	No reflection included	Inadequate reflection included	Short reflection included	Good reflection included	Very good reflection included	Exceptional reflection included
6. The learner has explored all of the art elements in the written reflection	No attempt made	Only the most basic attempt made	Some attempt made, could develop further	Appropriate attempt made	All of the art elements explored	All of the art elements explored in an exceptionally effective way
7. The learner has explored a variety and combination of media in the written reflection	No attempt made	Only the most basic attempt made	Some attempt made, could develop further	Has explored a variety and combination of media	Has explored a variety and combination very effectively	Has explored a variety and combination exceptionally effectively

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8. The learner has interpreted the topic in the written reflection in a unique and personal way	No attempt made	Only the most basic attempt made	Some attempt made	Interpreted in a unique and personal way	Interpreted in a very unique and personal way	Interpreted in an exceptionally unique and personal way
9. The learner is able to think critically and reflect in a meaningful way	No attempt made	Only the most basic attempt made	Some attempt made, but has not managed to think critically and reflect in a meaningful way	Has thought critically and reflects in a meaningful way	Has thought very critically and reflects in a highly meaningful way	Has thought highly critically and reflected in an exceptionally meaningful way
10. The learner has made every attempt to hand in a well-written, neat piece of writing with good presentation	Produced sloppy, badly-presented writing	Some attempt made at presentation	Average presentation	Good presentation	Very good presentation	Excellent presentation
						TOTAL: /60

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UNIT 4

Create in 2D

Learner's Book pages 281 to 285
Recommended pacing: 3 hours

Overview of unit

In this unit, learners will each create a thoughtful work that expresses their own sense of belonging to a global community. They will:

- choose and use appropriate art elements and design principles in their works;
- explore the combination of a variety of media;
- consider the possibility of including lettering and design, or pattern-making; and
- personally interpret their sense of belonging in a global world.

Art elements and design principles in 2D creations

This unit has been allocated three hours. You can divide the time in the following way:

First hour: In the first hour, work through the first two pages of this unit in the Learner's Book. Let the learners have a class discussion on the questions. Tell them that they are going to explore all of the art elements in a work that will express their sense of belonging to the global community. Help them to understand what this means by working through the questions on page 282 of the Learner's Book.

Tell learners that they will be combining a variety of media in this work. Explain that when we combine media we use them together and explore their possibilities. For example: We can use pencil over the top of oil pastel. We can combine the use of ink and paint, and then draw with oil pastel over the top. We can use coloured pencils over the top of paint. We can stick paper and objects onto work that has already been painted or drawn with pencil, charcoal or ink. We can add an ink wash to a drawing.

Activity 3 Use mixed media to show your place in a global world

Learner's Book page 283

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Teaching guidelines: Demonstrate some combinations of mixed media, and encourage your learners to experiment for themselves. Have them think about the kinds of art works that they are going to make. By now, your learners should be able to work independently.

Use the rest of this first session to let learners read through the activity in the Learner's Book, and to give them time to write and think about what they are going to do. Tell them that they should be prepared for the second session by coming to class with preparatory sketches and a clear idea of how they will approach this task.

Second hour: In the second hour of this activity, hand out the materials and remind your learners to start with the basic, big shapes and then to move towards including finer detail. Remind them that the first step is to cover the surface of the paper with basic shapes and colour, and then to begin to add detail and explore the media.

While learners are working, move among them and encourage those learners who appear hesitant. Help them to gain confidence by asking them questions that will focus their thinking and that will enable them to move on with their work. Hold up examples where learners have followed the instructions appropriately, and where they have started to personally interpret them.

Tell your learners that their most important task is to show how much they know about each art element in a way that is appropriate for their work. Keep reminding them throughout the lesson that their personal interpretation of their own sense of belonging in a global world is important, and that they should try to make a statement that is unique.

Third hour: Start the final session by choosing a few works to show the learners, which will give you the opportunity to encourage them to consider their work in a new light.

Refer them to the questions on page 285 of the Learner's Book, which refer to their reflections during the process of their work. Encourage them to answer these questions by looking at their own work so that they become more critical about what they are producing.

Tell learners to consider the way that they have used each art element, and whether they could extend and deepen this use. Have them think particularly about the design principle of contrast, but also of any other appropriate design principles, and the ways in which these could enrich their work. Ask them to also look at the way in which they have used colour, and whether they can add tones, tints or shades in ways that will enrich their work.

Allow the learners to thoughtfully complete their work and try to find a place where all of their pieces can be displayed once completed. As they finish, they must write a reflection on how they feel about their use of design principles and art elements in this work.

This is not a formal assessment activity, but learners can use the self-assessment grid on page 295 of the Learner's Book to make sure that they achieve the objectives of this project.

Remedial activity: Assist hesitant learners in finding a theme by working with them and asking questions. Encourage them to use simple combinations of materials, and to explore these fully, rather than to use too many materials all at the same time. You could also consider letting these learners work on a smaller scale, because insecure learners are often intimidated by large pieces of paper.

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Extension activity: Encourage confident learners to challenge themselves by being very experimental with the mixed media. When you see that they have found a unique way of combining the materials, let them demonstrate this to the class. If any learners complete their work ahead of time, have them make a smaller work using different combinations of materials, so that they are given the opportunity to explore this process in other ways.

Alternative mid-year tests

Dance test (10)

1. Complete the following sentences: (3)
   a. We call the right way of behaving in dance class 'dance _____.'
   b. Body-part _____ develop your ability to restrict movement to one part of your body.
   c. When your knees are over your second and third toes, this position is commonly known as *demi-pointe* or _____.
2. Give four examples of locomotor movements. (4)
3. What would a dance classroom be like if learners did not know about or stick to the correct dance conventions? (3)

Dance memo (10)

1. a. conventions
b. isolations
c. halfpoint (3)

2. Walking, running, hopping, galloping, skipping, sliding, jumping and leaping (any four) (4)

3. Learners might arrive late, dress inappropriately, treat each other with no respect and often get injured because they are using unsafe dance practices. (3)

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Drama test (20 ÷ 2 = 10)

1. Give one word to describe the following: (3)
   a. Fixed ideas or impressions we have about people when looking at specific aspects.
   b. When an actor or actress repeatedly plays the same type of role because of their appearance or previous roles.
   c. A long speech given by a single character in a play.
2. Mention three qualities that might lead to stereotyping. (2)
3. Give three examples of common stereotypes in movies. (3)
4. Is stereotyping good or bad? Explain why you say so. (3)
5. Complete the following sentences in a way that shows no stereotyping: (4)
   a. All Muslims are _____.
   b. All Africans are _____.
   c. All librarians are _____.
   d. All teenagers are _____.
6. Briefly discuss how discrimination and prejudice are linked to stereotyping. (5)

Drama memo (20 ÷ 2 = 10)

1. *a. Stereotypes*
   b. Typecasting
   c. Monologue *(3)*
2. *Race, age, appearance or gender (any three, or other appropriate quality* *(2)*
3. *Some examples: the strong, attractive man who can solve mysteries and who stays alive in impossible odds; the beautiful female spy; the goofy, slightly plump female who is looking for love, embarrassing herself, but eventually gets the guy; the cowboy seeking revenge. (Any three or other appropriate example.)* *(3)*
4. *Bad. It locks people into a particular characteristic by which they are always judged. People should be given the chance to develop fully and should not be judged on one quality alone.* *(3)*
5. *a. All Muslims are followers of the Muslim faith.*
   b. All Africans are people who live in Africa.
   c. All librarians are people who work in libraries.
   d. All teenagers are between 12 and 20 years old. *(4)*
6. *Learners' answers will differ, and will be based on the research they did.* *(5)*

Music test (20 ÷ 2 = 10)

1. Complete the following sentences: (4)
   a. Perfect intervals sound as if they are open or empty while _____ intervals have a certain distinctive character.
   b. In music we talk about ____ when several sounds are heard at the same time.
   c. We speak about the _____ between two notes when they are heard one after the other.
   d. When the notes of a chord are a third apart from each other, we call it a _____.
2. Find the term in column B that matches column A. (4)

Column A	Column B
a. A form of house music with blends of African music	Reggae
b. A style of music from Jamaica	R&B
c. Afro-American music style with many jazz and blues elements	House
d. Music composed and played in a studio and played as a back-up on stage or in clubs	Kwaito

3. Give two examples of reggae singers. (2)
4. Give the name of one male and one female Kwaito artist. (2)
5. Describe singing in legato style. (2)
6. Which groups of people inspired pianist Abdullah Ibrahim? Explain how you know this. (6)

Review Copy

Music memo (20 ÷ 2 = 10)

1. a. major
b. harmony
c. melodic interval
d. triad *(4)*

2. a. Kwaito
b. Reggae
c. R&B
d. House *(4)*

3. Michael Rose and Bob Marley (or any other suitable examples *(2)*

4. Mandoza and Brenda Fassie (or any other suitable examples) *(2)*

5. Sing the notes tied together without interruption in between. *(2)*

6. Abdullah Ibrahim's musical style is jazz, which originated in the Afro-American communities in the South of the United States of America. Abdullah Ibrahim is therefore indirectly inspired by these groups of people, but he is also inspired by local groups, for example those who live in Mannenberg, as we see from the title of his piece of music. *(6)*

Visual Arts (10)

No theory test is required, but as an additional activity, you could ask learners to answer the following questions about the *maquette* for South African public space:

1. Explain what it means for an artist to be commissioned? (2)
2. What is a *maquette*? (2)
3. What does it mean when we say that a *maquette* is 'made to scale'? (2)
4. With regard to the space that you have selected in Term 2, consider the following: Would two giant, brightly coloured Lego blocks, stuck together (2 metres in size each), look appropriate in this kind of space? Give a reason for your answer. (4)

Review Copy

Visual Arts memorandum (10)

1. To be commissioned means to be given a brief by a client who promises to pay the artist if the he or she delivers an artwork according to the brief. *(2)*

2. A small model of a sculpture. *(2)*

3. The maquette is made in proportion so that, when it is enlarged, it will represent the final sculpture. *(2)*

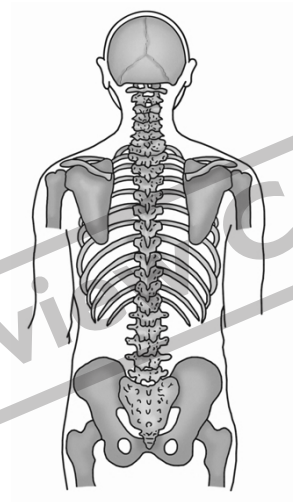
4, The answer will depend on the space that the learners have chosen. They should take into account the function of the space (who uses the space and for what reason), the appearance of the space and whether the message of two Lego blocks stuck together would be appropriate. *(4)*

Additional end-of-year examination

These examinations are offered as an alternative to the Term 4 assessments. Note that for Creative Arts, learners do not do a separate, timetabled end-of-year exam session apart from the examination activities that are described in the CAPS document for Term 4 final assessments. Teachers must calculate a year mark out of 100 for each learner by counting learners' four term marks together.

Dance written exam (40 ÷ 2 = 20)

1. Label the diagram of the spine. Supply the names of the five sections of the spine and say how many vertebrae there are in each section. (5)



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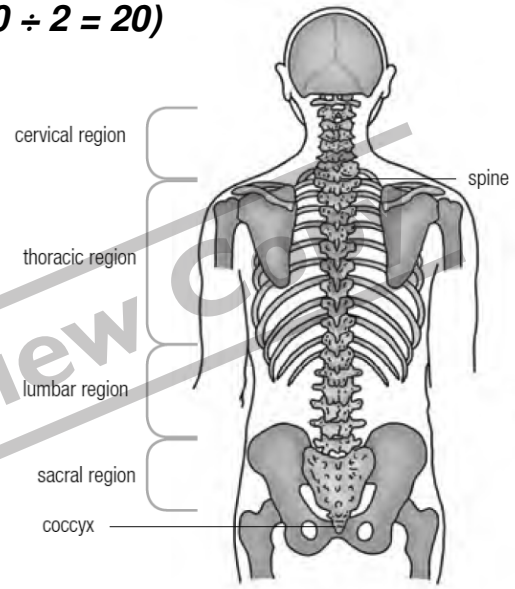
2. Match the terms in column B with the description in column A. (10)

Column A	Column B
a. The speed of the dance or steps – fast or slow	Space
b. Moving one part of the body while other parts remain still	Parallel arm lines
c. Dynamics: time, weight and energy	Tempo
d. Lining parts of the body up. Shoulders over hips, hips over knees, knees over second and third toes	Structure
e. To bend the knees	Design elements
f. The way we stand in preparation for movement	Balance
g. The three-dimensional area in which the dance takes place	*Plié*
h. Developed through practise and shifting weight	Dance posture
i. A beginning, a middle and an end	Alignment
j. Long extended arms placed side by side	Isolations

3. As you know, jumping requires skill and strength. Your dance teacher wants to make certain that all the learners understand how to jump and land safely. Write a short class oral on 'safe tips' for jumping. (5)
4. We can develop an eye for watching dance performances. Write an article for a teenage dance magazine, where you explain to your peers the important factors one should take into consideration to foster a deeper understanding of watching dance. (10)
5. Give a description of dance style that you have studied. Include the following:
   a. Name the dance style studied.
   b. Discuss the performance elements, for example costumes, music, props used. (3)
   c. Point out the characteristics of the dance style, for example steps used and themes. (5)
6. Write THREE sentences where you reflect on your experiences in the dance class. (2)

Dance memorandum (40 ÷ 2 = 20)



1. *Cervical region: 7 vertebrae*
   Thoracic region: 12 vertebrae
   Lumbar region: 5 vertebrae
   Sacrum: fused vertebrae
   Coccyx: fused vertebrae *(5)*
2. *a. Tempo*
   b. Isolations
   c. Design elements
   d. Alignment
   e. Plié
   d. Dance posture
   f. Space
   g. Balance
   h. Structure
   i. Parallel arm lines *(10)*
3. *Tips for safe jumping:*
   You should be thinking about your landing as soon as you take off in the jump.
   Most importantly, bend your knees at the end.
   Mentally prepare for your legs to absorb your weight; this will make a big difference.
   Always land your jumps through your feet, i.e. toes first, then the balls, heels and next, BEND. This is so you do not shock your spine on landing.
   Your landings should always be silent. *(5)*
4. *Learners own answers* *(10)*
5. *Learners own answers* *(8)*
5. *Learners own answers* *(2)*

Review Copy

Drama written exam (20)

1. Why is it important to warm up before a drama lesson, rehearsal or performance? (2)
2. What do rituals and drama have in common? (2)
3. Explain the dramatic structure of a play? (5)
4. What is the difference between prose and poetry? (2)
5. What is the difference between a monologue and a dialogue? (2)
6. Name one type of performance that can be done on a thrust stage. (1)
7. Explain which performance you preferred taking part in this year, what skills have you learnt and what you would do to better your performance. Choose from one of the following: classroom improvisation, poetry, prose, monologue, scene work, radio drama. (6)

Drama memorandum (20)

1. *In the performing arts, your instrument is yourself. You need to tune your instrument before you can do any dramatic activity with your voice and body. Warm-up exercises locate and warm up the limbs, muscles and joints, energise and relax the body, and initiate creative physical expression. A warm-up enables your mind, body and voice to be flexible and responsive to dramatic stimuli. A tense performer communicates with difficulty and is aware of the self and not the situation or the character being portrayed. (2)*
2. *Both are collective experiences with the reinforcement of feedback from performer to audience, from audience to performer. Possible elements of rituals and dramas: People, costumes, decorations, such as flower arrangements or backdrops, music or speech, dance, poetry. (2)*
3. *Dramatic structure is the plot structure of a play.* ***Exposition****: the exposition provides the background information needed to properly understand the story, such as the protagonist, the antagonist, the basic conflict, and the setting.* ***Rising action****: the basic conflict building up to the climax.* ***Climax****: also called the turning point, which marks a change, for the better or the worse, in the protagonist's affairs.* ***Falling action****: the conflict between the protagonist and the antagonist unravels.* ***Resolution****: also called the dénouement (in a comedy) or catastrophe (in a tragedy). The end of the action. (5)*
4. *Prose is writing or speech that does not fall into the patterns of poetry, but is usually grouped into paragraphs. Prose lacks a specific rhythm and rhyme scheme that can be found in poetry. Poetry aims to convey ideas and emotional experiences through the use of poetic devices and imagery, following a carefully constructed metrical structure based on rhythmic patterns. (2)*
5. *Monologue is a long speech given by a single character in a play, with no interruption by other characters. Dialogue is when there are at least two characters talking in a play. (2)*
6. *Fashion show, music show, awards ceremony (any one or appropriate answer) (1)*
7. *Learner's own answers (6)*

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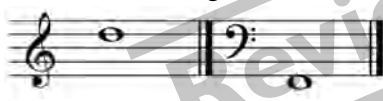
Music exam (60)

Section A: Practical exam (40)

1. Improvise a rhythmic pattern of four bars in triple time. Your teacher will indicate the tempo. Use body percussion. (10)
2. Required assessment, no alternative necessary (see original exam) (30)

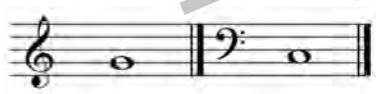
Section B: Written exam (20)

1. Which families of the symphony orchestra do the following instruments belong to?
   a. Violin
   b. Trumpet
   c. Flute
   d. Bass drum (4)
2. Give the meaning of the following music terms.
   a. piano
   b. mezzo forte
   c. allegro
   d. staccato (4)
3. Write the following scales ascending and descending, using semibreves. Indicate semitones with slurs.
   a. G major, without key signature, in the treble clef (4)
   b. D major, with key signature, in the bass clef (4)
4. Write the following intervals. (2)



Major 3rd Perfect 4th

5. Write the following triads, using semibreves. (2)



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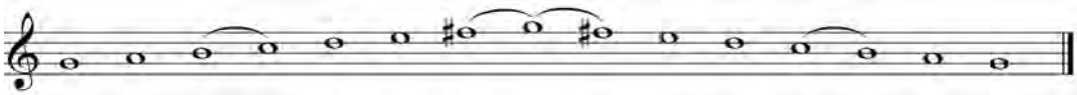
Music memorandum (20 ÷ 2 = 10)

Section A: Practical exam (40)

Improvisation (10) *- beat is correct* *- beat was maintained according to time signature* *- correct number of bars have been clapped* *- body percussion used* *- originality*	*0–2* *Poor*	*3–4* *Unsatisfactory*	*5–6* *Satisfactory*	*7–8* *Good*	*9–10* *Outstanding*

Section B: Written exam (20)

1. a. *Violin – Strings;*
   b. *Trumpet – Brass;*
   c. *Flute – Woodwind;*
   d. *Bass drum – Percussion;* *(4)*
2. a. *piano – soft;*
   b. *mezzo forte – relatively loud;*
   c. *allegro – fast, lively and cheerful;*
   d. *staccato – short, detached;* *(4)*
3. a. *G major, without key signature, in the treble clef* *(4)*

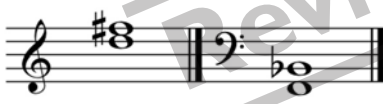


NB: Learners may write the scale one octave lower.
Correct clef = 1 mark; Correct slurs = 1 mark; Correct notes = 2 marks

   b. *D major, with key signature, in the bass clef* *(4)*

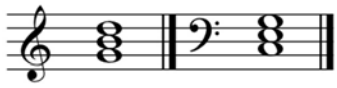
NB: Learners may write the scale one octave higher.
Correct clef = ½ mark; Correct key signature = ½ mark
Correct slurs = 1 mark; Correct notes = 2 marks

4. *Write the following intervals.* *(2)*



Major 3rd *Perfect 4th*

5. *Write the following triads, using semibreves.* *(2)*



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Visual Arts

No written exam is required in Visual Arts at the end of Term 4.

Additional resources for teachers who have access to the Internet

Dance

Terms 1 and 2:
http://www.ehow.com/video_4958119_modern-dance-warmups-2nd-position.html
Basic ballet positions for young dancers: *http://www.youtube.com/watch?v=s9E0d2PqMPs*

Term 3, Unit 3, Activity 13:
Ballet: Giselle (with Baryshnikov): *http://www.youtube.com/watch?v=N8__iRsxG_A*
Contemporary: Falling Angels by Nederlands Dans Theatre:
http://www.youtube.com/watch?v=yrfGEufD7Rs
African: Mzanzi, Reed Dance: *http://www.youtube.com/watch?v=SnYSKi4tidQ*

Drama

Term 2, Unit 2, Activity 7: *en.wikipedia.org/wiki/Ritual*
en.wikipedia.org/wiki/Bar_and_Bat_Mitzvah
www.southafricalogue.com › Places 2 Go › Eastern Cape Province

Term 2, Unit 2, Activity 8: *en.wikipedia.org/wiki/Dramatic_structure*

Term 3, Unit 1, Activity 1: *en.wikipedia.org/wiki/Voice_projection*

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Music

Term 4, Activity 13:
National anthem: *http://www.southafrica.info/about/history/anthem.htm*

Visual Arts

Term 1, Activity 3: *http://library.thinkquest.org/18799/*
http://www.williebester.co.za/
http://www.sahistory.org.za/people/mmapula-mmakgoba-helen-sebidi
http://www.artthrob.co.za/99july/artbio.htm
http://savannahnow.com/accent/2012-03-04/art-soul-south-african-jane-alexanders-challenging-sculptures-haunt-scad-moa
http://www.africansuccess.org/visuFiche.php?id=576&lang=en
http://www.sahistory.org.za/people/sue-williamson

Term 3, Unit 1, Activity 1:
John Muafangejo: *www.culturebase.net/artist.php?1141*
hamelsite.net/biomuafangejo.php
www.lifewithart.com/artists/john-muafangejo.html

Term 3, Unit 4, Activity 4:
Cell phone wallpaper designs, see especially the 'drawing' category:
http://www.zedge.net/wallpapers/

Additional musical scores

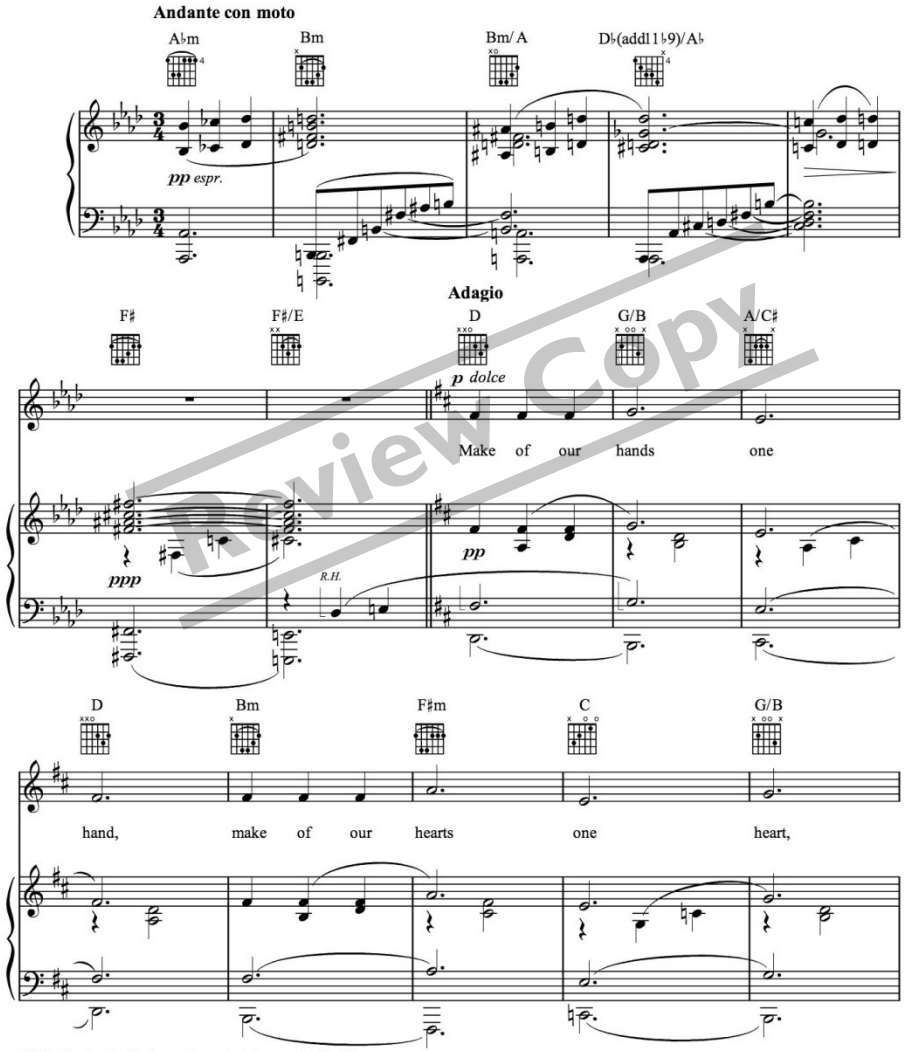
Musical score for *Set words to music (a)* on page 167

ONE HAND, ONE HEART

from *WEST SIDE STORY*

Lyrics by
STEPHEN SONDHEIM

Music by
LEONARD BERNSTEIN



Originally a duet for Maria and Tony, adapted as a solo this edition.

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D/A G A/C♯ G/B C/E

Make of our vows one last vow: On - ly

F/A Em/G A7 D

death will part _____ us now.

G/B A/C♯ D Bm

Make of our lives one life, Day af - ter

p dolce

Review Copy

F♯m C G/B D/A G

cresc. poco avanti

day, one life. Now it be - gins,

p cresc.

A/C♯ C/E D/F♯ Em Bm

f *p*

now we start One hand, one

f *p*

Em C F/A Em/G A

pp tranquillo

heart; E - ven death won't part us

pp

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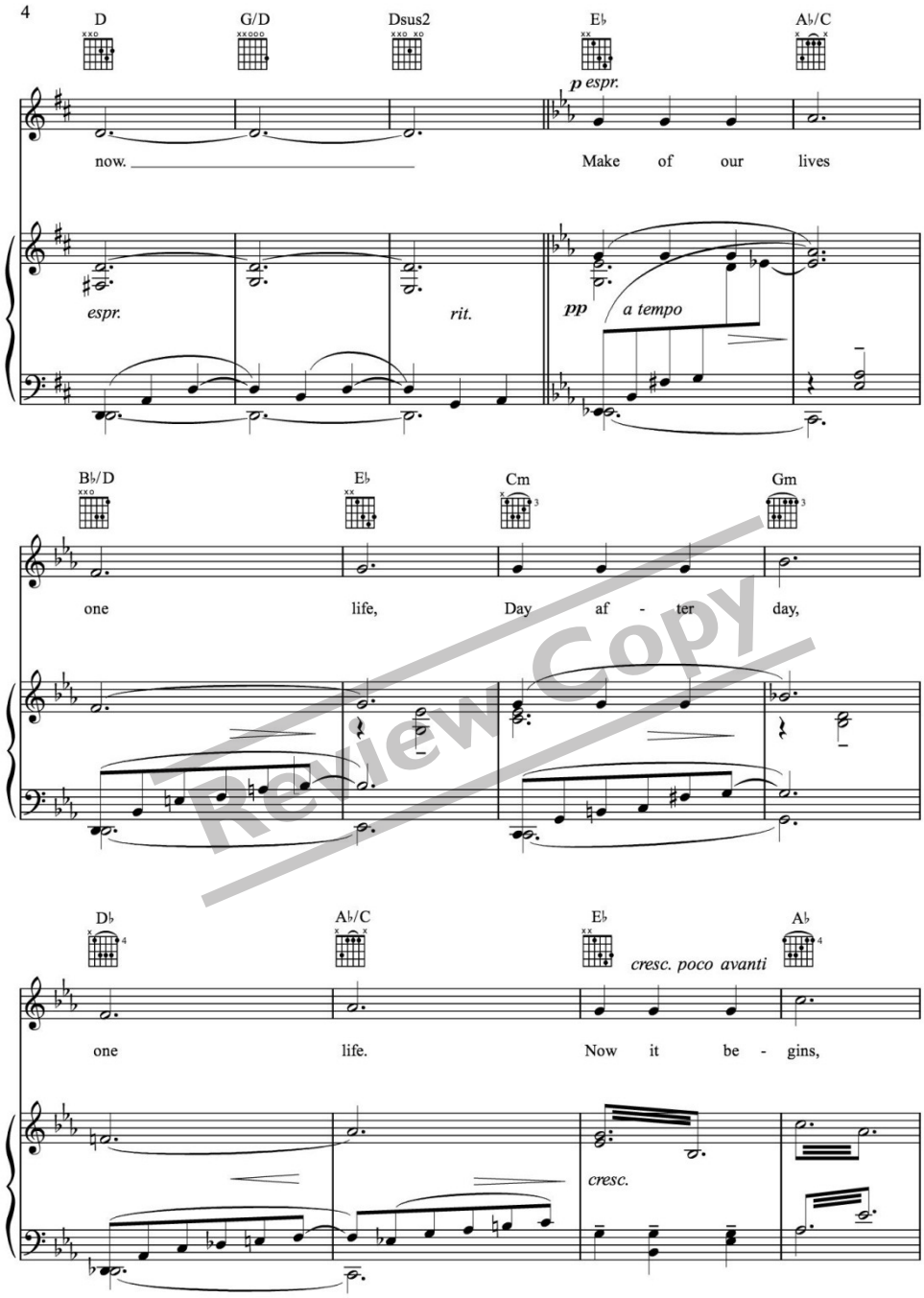

4
D
G/D
Dsus2
E♭
A♭/C
p espr.
now.
Make of our lives
espr.
rit.
pp
a tempo
B♭/D
E♭
Cm
Gm
one life, Day af - ter day,
D♭
A♭/C
E♭
A♭
cresc. poco avanti
one life. Now it be - gins,
cresc.

Review Copy

B♭ D♭/F E♭/G Fm Cm

f *p*

now we start One hand, one

f *p* *dim.*

Molto tranquillo (meno mosso)

Fm D♭ G♭/B♭ Fm/A♭ B♭7

pp

heart. E - ven death won't part us

pp dolciss.

E♭ A♭/E♭ A♭6/E♭ E♭

now.

espr.

8va-

rall. *ppp*

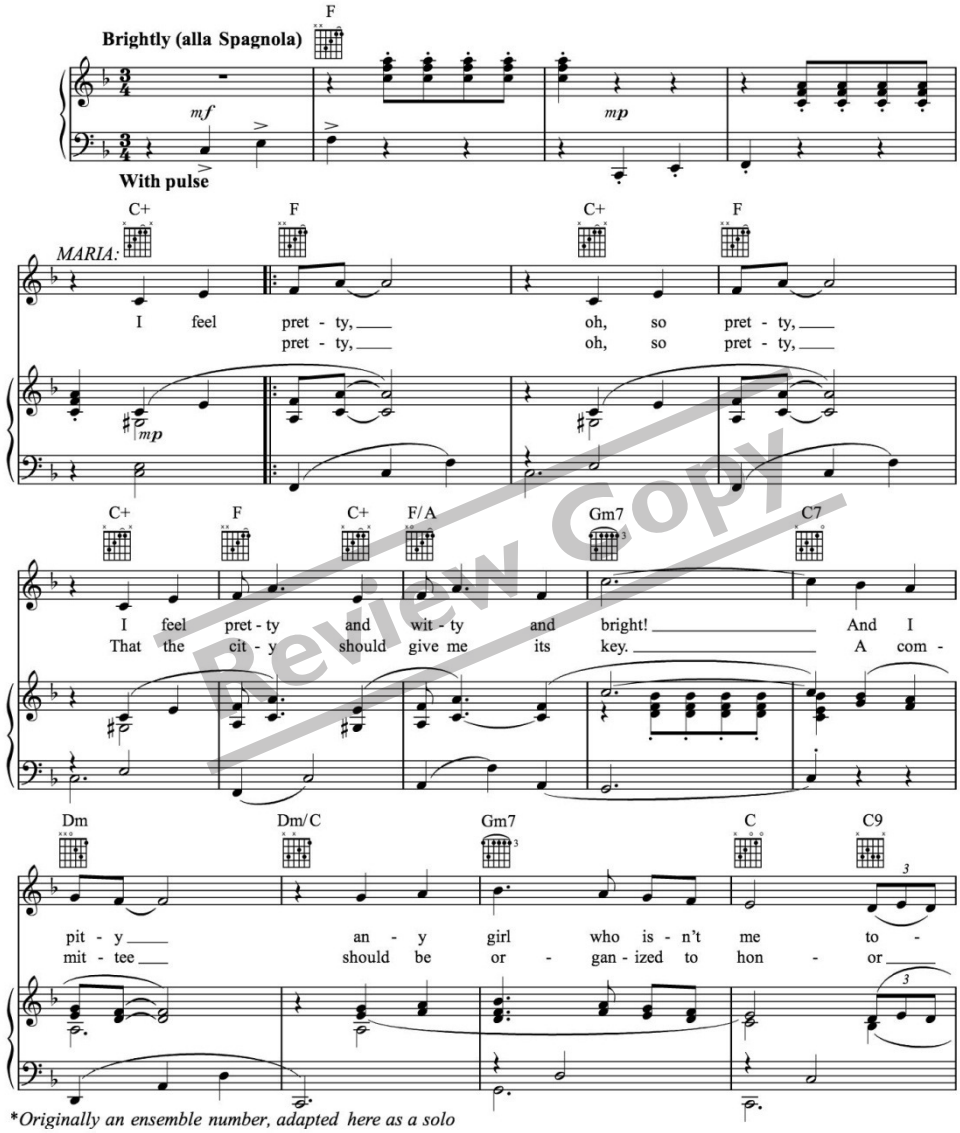
Review Copy

I FEEL PRETTY

from *WEST SIDE STORY* *

Lyrics by STEPHEN SONDHEIM

Music by LEONARD BERNSTEIN



*Originally an ensemble number, adapted here as a solo

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F E♭/G C/E F E♭/G F/A C+

night. I feel
me. I feel

f sub. *p*

F C+ F C+ F C+

charm-ing, oh, so charm-ing, It's a - larm-ing how
diz - zy, I feel sun - ny, I feel fiz - zy and

F/A Gm7 C7 Dm Dm/C

charm-ing I feel! And so pret - ty that I
fun - ny and fine, And so pret - ty, Miss A -

Gm7 C C7 F E♭/G C/E

hard - ly can be - lieve I'm real.
mer - i - ca can just re - sign.

f sub.

Review Copy

F Eb/G F/A Bb F7/C F/A

See the pret - ty girl in that

p

Bb F7 Bb/D (F) Bb F7 Bb/D

mir - ror there. Who can that at - trac - tive girl

F Am/E E7

cresc.

be? Such a pret - ty face, such a pret - ty

cresc.

Am Fm6/Ab C7/G Gm7/C Gm7

f

dress, such a pret - ty smile, such a pret - ty me!

f

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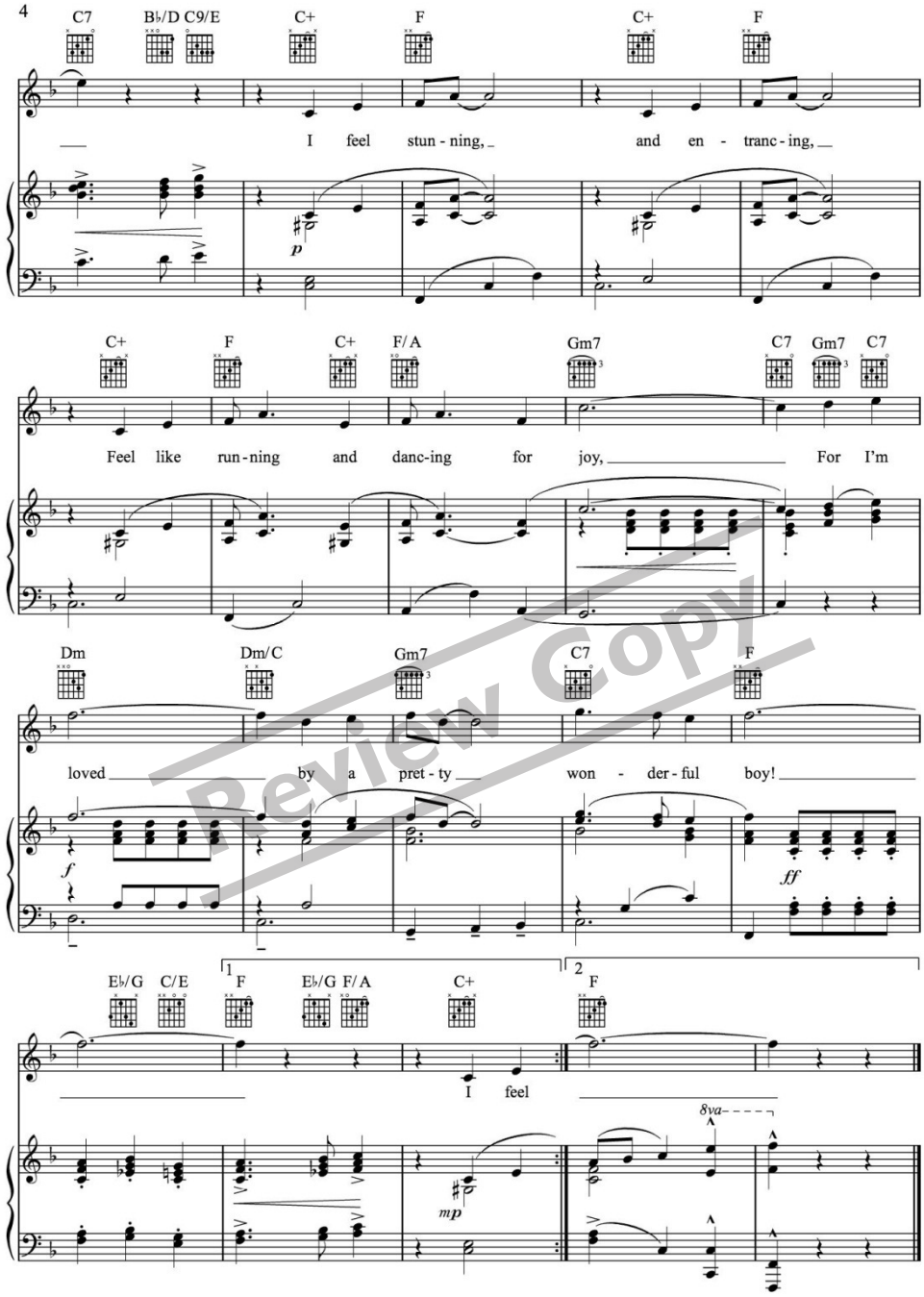
4
C7
B♭/D C9/E
C+
F
C+
F
I feel stun - ning, and en - tranc - ing,
p
C+
F
C+
F/A
Gm7
C7
Gm7
C7
Feel like run - ning and danc - ing for joy, For I'm
Dm
Dm/C
Gm7
C7
F
loved by a pret - ty won - der - ful boy!
f
ff
E♭/G
C/E
1
F
E♭/G
F/A
C+
2
F
I feel
mp
8va

Review Copy

SOMEWHERE

from WEST SIDE STORY

Music by LEONARD BERNSTEIN
Lyrics by STEPHEN SONDHEIM

Slowly

B♭ B♭/D B♭7

There's a

p (*p*)

E♭7 A♭ Fm7 B♭7/D E♭7 A♭

place for us, Some - where a place for us.

B♭ B♭/A♭ Gm Cm A♭ D♭ B♭

Peace and qui - et and o - pen air wait for us some - where.

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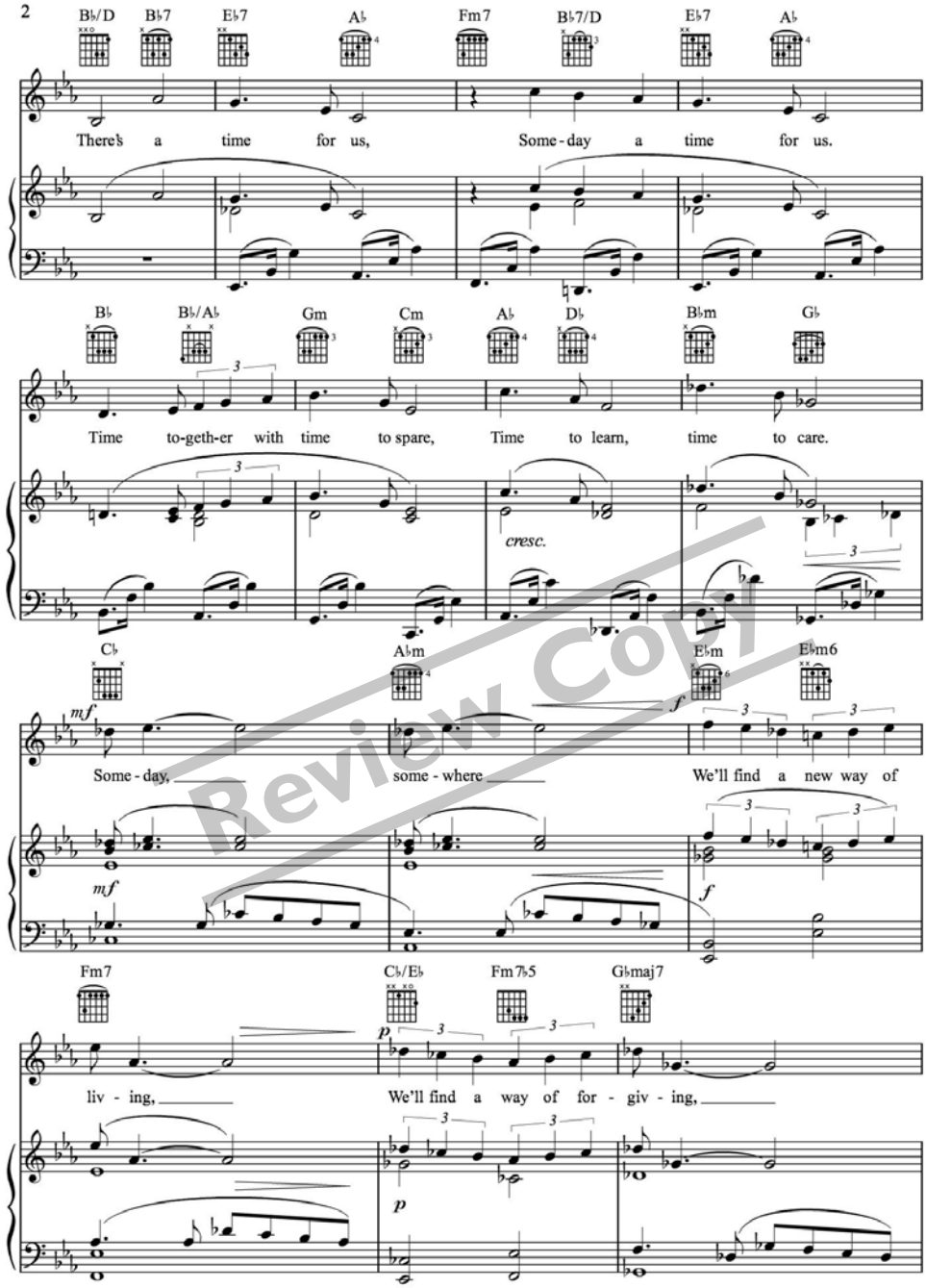
2
B♭/D B♭7 E♭7 A♭ Fm7 B♭7/D E♭7 A♭
There's a time for us, Some-day a time for us.
B♭ B♭/A♭ Gm Cm A♭ D♭ B♭m G♭
Time to-geth-er with time to spare, Time to learn, time to care.
cresc.
C♭ A♭m E♭m E♭m6
mf
Some-day, some-where We'll find a new way of
mf
f
Fm7 C♭/E♭ Fm7♭5 G♭maj7
p
liv-ing, We'll find a way of for-giv-ing,
p

Review Copy

F Dm7 B♭ B♭7/D E♭7 A♭

pp

some-where. There's a place for us,

rit. *pp* *a tempo*

Fm7 B♭7/D E♭7 A♭ B♭ B♭/A♭ Gm Cm

A time and place for us. Hold my hand and we're half - way there.

cresc.

A♭ D♭ B♭m G♭ C♭

f

Hold my hand and I'll take you there, some-how,

mf *f*

A♭m E♭ E♭7 A♭/E♭ E♭sus2 E♭

some-day, some-where.

pp

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