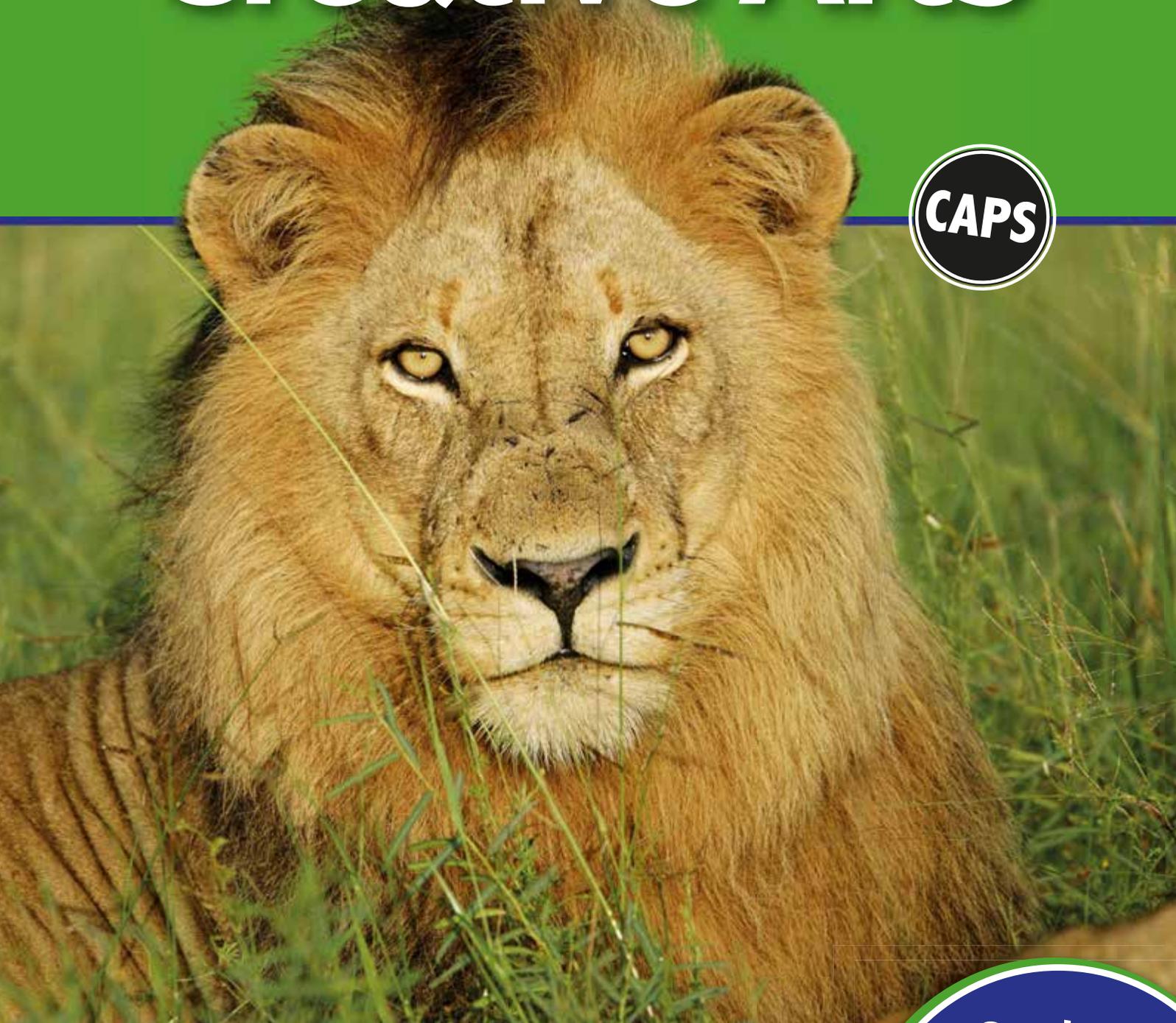


Study & Master

Creative Arts

CAPS



Teacher's Guide

Grade

9

Gabby van Heerden • Dawn Heather Daniels
Joseph Bolton • Bernadia Virasamy

Study & Master

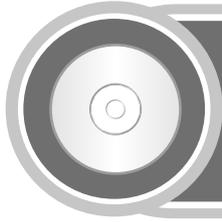
Creative Arts

Grade 9 Teacher's Guide

Gabby van Heerden • Dawn Heather Daniels
Joseph Bolton • Bernadia Virasamy



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1. Curriculum and Assessment Policy Statement (CAPS)

A single Curriculum and Assessment Policy Statement (CAPS) exists for each school subject. The CAPS for each subject details the minimum outcomes and standards of the learning process, as well as assessment processes and procedures.

For more information on the CAPS, please see Section 1 of the CAPS document for Creative Arts.

2. Creative Arts as a subject

Aims

Creative Arts is a fundamental subject and is therefore compulsory for all Grades 7 to 9 learners. The subject Creative Arts provides exposure to and study of a range of art forms including dance, drama, music and visual arts (including design and crafts).

The main purposes of the subject Creative Arts are to develop learners as creative, imaginative individuals who appreciate the arts and who have the basic knowledge and skills to participate in arts activities, and to prepare them for possible further study in the art forms of their choice in Further Education and Training (FET).

Creative Arts aims 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 pursue further studies in the 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.

Range of art forms in Creative Arts

The art forms dealt with in Creative Arts include:

- Dance
- Drama
- Music
- Visual Arts

These topics relate to and build on the knowledge, skills and values taught in Grades R to 6.

You will find an overview of the content covered by the four art forms on pages 3 to 11.

Overview of topics covered in each art form

Art form	Topic	Grade 7	Grade 8	Grade 9
Dance	Topic 1 Dance performance	<ul style="list-style-type: none"> • Dance conventions: greeting, use of space, controls • Warm-up: gradually building up a warm-up ritual and introduction to principles of posture and alignment • Floor work: limbering, joint mobility • Body-part isolation • Arm movements for coordination and mobility • Leg muscles and joint mobility, strengthening and control: knee bends and rises, simple leg brushes/shuffles and footwork • Turns: introduction to turning with "spotting" (eye focus) • Transfer of weight from side to side, forward and backward • Preparation for aerial movement with safe landings, foot isolations, locomotor movements and steps with rhythmic variations • Steps from a South African dance • Cooling down and stretching 	<ul style="list-style-type: none"> • Dance conventions: safe environment, code of conduct • Warm-up: gradually building up a warm-up ritual focusing on posture and alignment • Floor work: core stability, breathing, strengthening limbs, hands and arms coordination • Body-part isolation combining different body parts • Arm movements and hand gestures for coordination and control • Leg muscles and joint mobility, strengthening and control: knee bends and rises in parallel and turned-out positions; low brushes, lunges, circular leg movements and kicks/extensions • Turns on the spot and on one leg with spotting • Transfer of weight changing directions • Articulation of the feet and jumps/footwork sequences with safe landings, travelling and aerial movement combinations across the floor changing directions, using a range of music genres and rhythms • Steps and sequences from a social or popular dance • Presentation skills: eye focus, commitment to movements, memory of dance steps • Cooling down: flowing lyrical movements to slow, calm music with stretching 	<ul style="list-style-type: none"> • Dance conventions: use of space, respect for others, class discipline • Warm-up: gradually building up a warm-up ritual with focus on safe dance practice, placement and kinaesthetic awareness • Floor work: core stability and side bends; hip mobility and strengthening exercises of the legs and feet • Body part isolation with increasing complexity and patterning • Arm exercises to develop fluidity • Leg muscles and joint mobility, strengthening and control: knee bends and rises, with coordinating arms; low and high brushes, balancing on one leg, circular leg movements and kicks/extensions in all directions • Turns: travelling with spotting • Transfer of weight at a slow pace with control and balance • Building stamina through jumping, step-hops, galloping and leaping with coordinating arm movements and changes of directions, to varied music genres and rhythms with variations in dynamics (speed, energy) • Dance steps and style from an indigenous South African culture • Short fast dance sequences with attention to detail, commitment to movement, focus, musicality and spatial awareness between dancers • Cooling down with flowing lyrical movement and relaxation imagery followed by gentle slow stretching

Art form	Topic	Grade 7	Grade 8	Grade 9
	<p>Topic 2 Dance improvisation and composition</p>	<ul style="list-style-type: none"> • Dance elements <ul style="list-style-type: none"> – Space - levels, directions, pathways, shape, size – Time - tempo, rhythm, accent – Force - flow of energy • Relationships - working in pairs/groups • Movement vocabulary in response to different stimuli • Eye contact and eye focus • Composition of a short dance sequence based on a South African picture, photograph or theme 	<ul style="list-style-type: none"> • Dance elements <ul style="list-style-type: none"> – Space - symmetry and asymmetry, patterning – Time - slow motion, double time, syncopation and polyrhythms – Force - weight, energy, gravity, counterbalance • Locomotor and non-locomotor movements, varying directions, levels and tempo • Relationships: leading and following, unison movement, active and passive • Gestures: literal to abstract • Composition exploring an idea, mood or thought 	<ul style="list-style-type: none"> • Dance elements - contrasting dynamics • Natural gestures with exaggeration, slow motion and repetition • Composition structures: beginnings and endings, repetition, stillness, transitions, unison and canon • Relationships: meeting and parting, call and response, blind and guide, positive and negative shapes, giving and receiving weight • Composition based on different stimuli
	<p>Topic 3 Dance theory</p>	<ul style="list-style-type: none"> • Dance terminology introduced in practical classes • Importance of posture and alignment • Importance of warming up and cooling down • Importance of spotting • Dance literacy - own and others', how movements convey meaning • Dance elements: space, time, energy/force, relationships • Different dance forms (at least 3) 	<ul style="list-style-type: none"> • Dance terminology introduced in practical classes • Code of conduct • Purpose of warming up and cooling down • Social/popular dance • Dance and related careers • Dance literacy - description of a dance seen in the community, on television or on stage 	<ul style="list-style-type: none"> • Dance terminology introduced in practical classes • Principles of posture and alignment • Use of core, use of spine, safe landings • Self-reflection on own dance experiences • Dance literacy - simple analysis of own dances and dances seen on stage, in communities, on television, or on DVD • Comparison between the dance forms in South Africa

Art form	Topic	Grade 7	Grade 8	Grade 9
Drama	Topic 1 Dramatic skills development	<p>Vocal development Explore</p> <ul style="list-style-type: none"> • Relaxation exercises • Breathing exercises: awareness of breath • Resonance exercises • Articulation exercises and tongue twisters • Exercises for audibility in classroom drama • Vocal expressiveness in spontaneous conversation and presentation <p>Physical development</p> <ul style="list-style-type: none"> • Release of tension, loosening and energising the body • Controlled focused movements through mirror work • Warm-up using imagery to explore movement dynamics • Lead and follow movements in pairs, small groups and as a class 	<p>Vocal development Explore</p> <ul style="list-style-type: none"> • Relaxation exercises • Breathing exercises: breath control and capacity • Correct posture and alignment (neutral position) • Tone and resonance exercises • Articulation exercises • Interpretation skills, using pause, pitch, pace, stress, intonation and tone • Exercises for audibility in classroom drama <p>Physical development</p> <ul style="list-style-type: none"> • Release of tension, loosening and energising the body • Concentration and focus in movement • Trust exercises • Creating character and mood through movement 	<p>Vocal development Explore</p> <ul style="list-style-type: none"> • Relaxation exercises • Breathing exercises: breath control and capacity • Correct posture and alignment (neutral position) • Tone and resonance exercises • Articulation exercises • Projection exercises • Modulation exercises • Interpretation skills, using pause, pitch, pace, projection, intonation and tone <p>Physical development</p> <ul style="list-style-type: none"> • Release of tension, loosening and energising the body • Development of focus through exercises • Spinal warm-up • Isolating body parts to tell story, express mood or character • Understanding purpose of warming up and cooling down • Creating an environment through the body • Physical characterisation
	Topic 2 Drama elements in playmaking	<p>Short improvised dramas to explore structure of drama: beginning, middle and end</p> <ul style="list-style-type: none"> • Shape and development of the scene • Exploration of relevant themes • Groupings and physical relationships in space • Consideration of the audience in exploring different spatial arrangements • Characterisation: observe, imitate and invent detail • Drama elements in cultural and social events compared to their use in theatre • Reflection on drama: give and receive feedback constructively 	<p>Written sketch or polished improvisations:</p> <ul style="list-style-type: none"> • Theme(s) related to a social or environmental issue for the drama • Isolating and developing a topic from the research • Structure of the performance • Shape and focus of the performance • Specialised style, e.g. melodrama, comedy, tragedy, farce, musical and puppet show. • Technical resources to enhance the performance 	<p>Classroom drama reflecting cultural practices:</p> <ul style="list-style-type: none"> • Integration of cultural practices into the classroom drama, e.g. rituals, ceremonies and symbols • Purpose of performance • Basic staging conventions • Exploration of performance space: appropriate groupings and movement patterns • Technical elements: design, develop and make

Art form	Topic	Grade 7	Grade 8	Grade 9
	<p>Topic 3 Interpretation and performance of selected dramatic forms</p>	<p>Interpretation and performance techniques in:</p> <ul style="list-style-type: none"> • folktales • choral verse • reflection on own and others' performances, constructive feedback 	<p>Interpretation and performance techniques in:</p> <ul style="list-style-type: none"> • indigenous poems/praise poetry written by South African poets, performed individually and/or in groups • dialogues or dramatised prose or indigenous storytelling 	<p>Interpretation and performance techniques in:</p> <ul style="list-style-type: none"> • poetry or dramatised prose or monologue • scene work (theatre/television) or radio dramas
	<p>Topic 4 Appreciation and reflection</p>	<p>Appreciation and reflection of at least ONE professional performance, preferably live, through the course of the year</p>	<p>Appreciation and reflection based on peer interpretation and performance of polished improvisation, using drama terminology</p> <ul style="list-style-type: none"> • Appreciation and reflection of the poetry performance, dialogues or dramatised prose or indigenous storytelling, using drama terminology • Appreciation and reflection of at least ONE professional performance, preferably live, through the course of the year 	<p>Appreciation and reflection based on peer interpretation of the polished improvised performance, using drama terminology</p> <ul style="list-style-type: none"> • Appreciation and reflection of the poetry or dramatised prose or monologue, radio drama or scene, using drama terminology • Appreciation and reflection of at least ONE professional performance, preferably live, through the course of the year
	<p>Topic 5 Media and careers</p>	<p>Exploration:</p> <ul style="list-style-type: none"> • Performers • The creative team • The support team • Related fields of study 	<p>Accessible and relevant media</p> <ul style="list-style-type: none"> • Media forms such as film, television, radio, documentaries and the internet • Drama elements in the selected media form 	<p>Positive and negative effects of media</p> <ul style="list-style-type: none"> • Stereotyping (including typecasting, labelling, stock characters) in stories, theatre, film, television and radio • Stereotyping according to age, gender, class/status and culture, etc.

Art form	Topic	Grade 7	Grade 8	Grade 9
Music	<p>Topic 1 Music literacy</p>	<ul style="list-style-type: none"> • Letter names of notes on the treble clef • Revision of the concept of note values (already covered in Grades 4-6) and cover all note values • Clapping or drumming short rhythmic phrases that use crotchets, minims and quavers <p>Pitch</p> <ul style="list-style-type: none"> • Sight singing melodic phrases from known and unknown songs using tonic solfa • Following musical scores while listening to music • Duration: Introduction of the dotted note, also in relation to: <ul style="list-style-type: none"> – crotchets – quavers – minims – semibreves – dotted minim • Treble and bass clef • Duration: consolidation of content learned • Treble and bass clef • Letter names of notes on the treble and bass clef • Clapping or drumming polyrhythmic phrases 	<p>Duration ²/₄, ³/₄, ⁴/₄; compound duple ⁶/₈</p> <ul style="list-style-type: none"> • Meter - ²/₄, ³/₄, ⁴/₄; compound duple ⁶/₈ • Reading (clapping or playing) music in ²/₄; ³/₄, ⁴/₄; compound duple ⁶/₈ <p>Pitch</p> <ul style="list-style-type: none"> • Consolidation of the construction of the major scale: C, G, D and F major • Reading (singing or playing) music in the keys of C, G, D and F major • Music terminology • Tempo: moderato, presto, ritardando, a tempo • Articulation: legato, staccato 	<p>Duration and pitch</p> <ul style="list-style-type: none"> • Writing the scales of C, G, D and F major in the treble and bass clefs • Key signatures of C, G, D and F major • Ledger lines • Intervals • Triads • Writing of C, G, D and F major scales in the treble clef rhythmically using note values learnt • Reading (singing or playing) music in the keys of C, G, D and F major using either tonic solfa or humming

Art form	Topic	Grade 7	Grade 8	Grade 9
	<p>Topic 2 Music listening</p>	<ul style="list-style-type: none"> • Listening to performed music and identifying or describing the: <ul style="list-style-type: none"> – beats including - duple (two beats), triple (three beats) and quadruple (four beats) meter – instruments used in the performance – the story the music is telling (sad/happy, recognizing a dance, march, etc.) • Following simple musical scores while listening to music • Active listening to a variety of recorded or live music by clapping or humming or moving • Listening to a variety of recorded or live music and describing the: <ul style="list-style-type: none"> – Meter of the music as duple or triple or quadruple time – Tempo (fast/slow) – Dynamics (soft/loud) – Meaning or story of the music – Lyrics of the music – Texture of the music • Creating a graphic score (sound picture) of a musical piece that has been listened to, e.g. storm, rain 	<ul style="list-style-type: none"> • Active listening to identify the elements and principles of music in a variety of musical styles (Western Classical, African, Indian, popular music): <ul style="list-style-type: none"> – Meter (duple, triple and quadruple) – Dynamics (piano, forte) – Repetition (rhythmic and melodic) – Contrasts in tempo and texture – Meaning of the lyrics • Listening to the sound of the families of instruments and describing how the sound is produced: <ul style="list-style-type: none"> – membranophones – idiophones – chordophones – aerophones • Listen to recorded or live music and identifying the sound of instruments in a variety of works using the following instruments: <ul style="list-style-type: none"> – chordophones – idiophones – membranophones – aerophones • Listening to recorded or live music and writing own impression focusing on: <ul style="list-style-type: none"> – message of the music (lyrics) – instruments/voices used – tempo – dynamics 	<ul style="list-style-type: none"> • Listening to the sound of the families of orchestral instruments and describing how sound is produced: <ul style="list-style-type: none"> – strings – woodwind – brass – percussion • Listening to one of the following styles: Reggae, kwaito, R&B, African jazz • Writing own impression of the music focusing on the <ul style="list-style-type: none"> – artist/s – special features of the music with regard to rhythm, tempo, instruments, voices • Story of the music/lyrics <ul style="list-style-type: none"> – Listening to excerpts from a musical (e.g. West Side Story) or an opera (e.g. Magic Flute, Nabucco) – Writing a storyline of a musical/opera • Sing along with one of the choruses/solos • Discussion of the National Anthem reflecting on the: <ul style="list-style-type: none"> – contributors to the anthem – meaning of the text of the anthem.

Art form	Topic	Grade 7	Grade 8	Grade 9
	<p>Topic 3 Performing and creating music</p>	<ul style="list-style-type: none"> • Breathing exercises • Developing the ability to sing in tune through a repertoire of songs that include: <ul style="list-style-type: none"> – the National Anthem of South Africa – folksongs (indigenous songs, cultural songs) – popular music – light music – rounds – part singing (songs with descants) • Accompanying songs with body percussion, found or self-made instruments, traditional instruments, Orff instruments • Playing music from graphic scores • Creating instrumental music in group and solo context: <ul style="list-style-type: none"> – Rhythmic repetition through clapping or drumming • Continuous development of in-tune singing through a repertoire of songs that include instruments learners may be studying (optional) • Performing and composing music that uses nonconventional notation, e.g. graphic scores • African drumming • Creating own vocal and instrumental music in group and solo context: <ul style="list-style-type: none"> – melodic repetition (vocal or instrumental) – melodic question and answer (vocal or instrumental) – rhythmic improvisation on an ostinato or riff by clapping or drumming – vocal or melodic improvisation on an ostinato or riff – rhythmic improvisation on African drums 	<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> – choral works – group instrumental works – solo vocal works – solo instrumental works • Creating own music in group and solo context by composing a musical work and adding another art form to it 	<ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> – 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 • Group or solo performances from the standard repertoire of Western/African/Indian/popular musical styles focusing on a performance of the music learners were asked to appraise in topic 2 • Creating own music in group and solo context • Adding music to words (two lines) • Group or solo performances from the appropriate repertoire of Western/African/Indian/popular musical styles • Adding music to words of a poem (four lines) • Creating an advertisement for a product or event using own lyrics and music

Art form	Topic	Grade 7	Grade 8	Grade 9
Visual Arts	<p>Topic 1 Create in 2D</p>	<ul style="list-style-type: none"> Performing music that uses non-conventional notation, e.g. graphic scores Creating a sound picture based on a story or poem using the voice or instruments <ul style="list-style-type: none"> – light music – rounds Creating own vocal and instrumental music in group and solo context: <ul style="list-style-type: none"> – rhythmic and melodic improvisation on an ostinato or riff Writing own four-line song lyrics and melody based on a social issue 	<p>Own and wider world: Observation and interpretation of own and broader visual world through increasing complexity of:</p> <ul style="list-style-type: none"> drawing painting exploration of media etching techniques <p>Using</p> <ul style="list-style-type: none"> art elements (same as before, but include analogous/related colour) design principles drawing and painting with extended use of media and techniques design projects lettering and design projects pattern-making variation of paper size and format 	<p>Own and wider world: Observation and interpretation of global visual world. Through increasing complexity of:</p> <ul style="list-style-type: none"> drawing painting exploration of media etching techniques <p>Using</p> <ul style="list-style-type: none"> art elements (same as before, but include analogous/related colour) design principles drawing and painting with extended use of media and techniques design projects lettering and design projects pattern-making variation of paper size and format
		<p>Own and wider world: Observation and interpretation of own visual world through various approaches to:</p> <ul style="list-style-type: none"> drawing (line, tone, texture, mark-making) painting (colour-mixing, brush manipulation, personal interpretation) exploration of a variety of media simple etching techniques (e.g. scraperboard) <p>Using</p> <ul style="list-style-type: none"> art elements (shape, line, tone, texture, colour to include complementary colour, monochromatic colour) design principles design projects using art elements and design principles lettering and design projects: images and text pattern-making (drawings, collages, designs, surface decorations) variation of paper size and format (different scale and degrees of detail) 	<p>Own and wider world: Observation and interpretation of own and broader visual world through increasing complexity of:</p> <ul style="list-style-type: none"> drawing painting exploration of media etching techniques <p>Using</p> <ul style="list-style-type: none"> art elements (same as before, but include analogous/related colour) design principles drawing and painting with extended use of media and techniques design projects lettering and design projects pattern-making variation of paper size and format 	<p>Own and wider world: Observation and interpretation of global visual world. Through increasing complexity of:</p> <ul style="list-style-type: none"> drawing painting exploration of media etching techniques <p>Using</p> <ul style="list-style-type: none"> art elements (same as before, but include analogous/related colour) design principles drawing and painting with extended use of media and techniques design projects lettering and design projects pattern-making variation of paper size and format

Art form	Topic	Grade 7	Grade 8	Grade 9
	<p>Topic 2 Create in 3D</p>	<ul style="list-style-type: none"> • Three-dimensional art works and design projects based on own world focusing on art elements and design principles with emphasis on accurate or imaginative representation; conscious use of space; spatial awareness: developing understanding of plane, depth and visual perspective • Themes to explore learner's interests • Construction and modelling techniques to explore spatial awareness • Manipulation of a variety of materials and tools using good craftsmanship and safety precautions • Concern for the environment: use of recyclable materials 	<ul style="list-style-type: none"> • Three-dimensional art works and design projects of increasing complexity based on wider world focusing on art elements and design principles • Themes to explore the social world, and popular culture • More complex construction and modelling techniques to deepen spatial awareness • Extended manipulation of a variety of materials and tools using good craftsmanship and safety precautions • Concern for the environment: use of recyclable materials 	<ul style="list-style-type: none"> • Three-dimensional art works and design projects of increasing complexity based on global world focusing on art elements and design principles • Themes to explore current events in the global world • Personalised construction and modelling techniques to further deepen spatial awareness • More complex manipulation of a variety of materials and tools using good craftsmanship and safety precautions • Concern for the environment: use of recyclable materials
<p>Topic 3 Visual literacy</p>	<ul style="list-style-type: none"> • Communication skills: express, identify/name, question and reflect through looking, talking, listening and writing about the visual world through the language of art elements and design principles • Interpret, analyse and recognise symbolic language with reference to: <ul style="list-style-type: none"> – buildings – still life – local craft and crafters – masks – groups of figures • The role of the artist in own society as contributor and observer • Introducing research skills 	<ul style="list-style-type: none"> • Communication skills: express, identify/name, question and reflect through looking, talking, listening and writing about the visual world through the language of art elements and design principles • Interpret, analyse and recognise symbolic language with reference to: <ul style="list-style-type: none"> – creative lettering – functional containers – fashion design careers in the arts • The role of the artist in wider society and careers in the arts and design fields • Developing research skills • Planning and preparation: with guidance, collect resources, visual information and preliminary drawings and sketches in preparation for the final projects 	<ul style="list-style-type: none"> • Communication skills: express, identify/name, question and reflect through looking, talking, listening and writing about the visual world through the language of art elements and design principles • Interpret, analyse and recognise symbolic language with reference to: <ul style="list-style-type: none"> – portraits – the role of the artist – social commentary – popular culture – design in public commentary • The role of the artist in global society as contributor, observer and social commentator • Further development of research skills • Planning and preparation: same as before but works independently 	

Time allocation and time-tabling

Creative Arts is allocated two hours per week in Grades 7–9. To allow for depth of study and to prepare learners for arts subject choices from Grades 10–12, learners study **only TWO art forms**.

Topic	Number of hours per year
Dance	40
Drama	40
Music	40
Visual Arts	40
Contact time	70
Examinations	10
Total hours	80
Total weeks	40

For information on assessment in Creative Arts, please see Section 3 of this Teacher's Guide.

3. How *Study & Master Creative Arts Grade 9* works

Course components

Study & Master Creative Arts Grade 9 consists of a:

- Learner's Book
- Teacher's Guide with CD.

Learner's Book

The Learner's Book is divided into four terms that cover the four art forms for Creative Arts in the same order as they appear in the Annual Teaching Plan of the CAPS document. Thus each term in the Learner's Book is divided as follows:

- Creative Arts art forms
- Units
- Activities.

There is a revision section (called 'Review') at the end of term 4 which learners can use to revise the years' work in preparation for the end-of-year examinations.

Formal assessment opportunities are included in the Learner's Book where appropriate, for example:

- Formal Assessment Task 1 in Term 1 consists of a practical assessment of, for example a dance/drama or musical performance, or an artwork research project.
- Formal Assessment Tasks 2 and 3 in Term 2 include both a practical and written assignment. In the written assignment the learner may be expected to review his/her own and others' performance or work.
- Formal Assessment Task 4 in Term 3 includes a practical assessment of the learner's performance or work.
- Formal Assessment Task 5 in Term 4 is made up of a practical task, such as a group performance, or the creation of a 2D artwork. There is also a written assignment in which learners either review and analyse their own or others' work or they review theory.

- A mid-year written examination (Formal Assessment Task 3) and end-of-year examination (Formal Assessment Task 6) appear in this Teacher's Guide in Section 3.

Teacher's Guide

The Teacher's Guide provides information and guidance on:

- Creative Arts as a subject (Section 1)
- planning for the Grade 9 year and lessons (Sections 1 and 2)
- using the units in the Learner's Book to create lessons (Section 2)
- suggested answers for all activities in the Learner's Book (Section 2)
- consolidation and extension activity suggestions (Section 2)
- informal assessment suggestions (Section 2)
- a Programme of Assessment (Section 3)
- model end-of-year examination papers (Section 3)
- guidance on the assessment of all Formal Assessment Tasks (Section 3)
- memoranda for all Formal Assessment Tasks (Section 3)
- recording and reporting of formal assessment (Section 3)
- additional resources on all Creative Arts topics (Section 4)
- a list of the items on the accompanying CD (Section 4).

Section 2 mirrors the Learner's Book and is divided into terms. Guidance is given on how the units in the Learner's Book can be used to create lessons.

A note about inclusivity and diversity

As a teacher of Creative Arts, you need to be able to recognise and be sensitive to issues of diversity, such as poverty, inequality, race, gender, language, age, and varying physical or intellectual abilities/challenges. By its very nature, Creative Arts lends itself to encouraging all learners to discover and develop their confidence, self-discipline, focus and creativity to the best of their abilities. Your role as the teacher is to encourage and support learners so that they feel safe enough to participate in their chosen art form in an active and meaningful way. The steps below will help you to ensure that inclusivity is a central part of all your planning and teaching.

Steps to address barriers to learning	
Step 1	Identify and list barriers to learning and diversity in each class (for example, socio-economic background, race, gender, physical and/or intellectual ability, language).
Step 2	List the support you or others can provide to address these barriers to learning (for example, how can you adapt teaching strategies to ensure inclusivity?).
Step 3	Plan ways of creating a safe context for all learners in which they can explore their creativity.
Step 4	Organise your class and lessons to encourage all learners to participate, collaborate, explore and present the art form with which they are engaged.
Step 5	Plan how you can encourage all learners to develop an awareness of barriers to learning and be sensitive to the needs and abilities/challenges of others, and provide relevant support where possible.
Step 6	Decide how you can assist all learners to develop an awareness of arts across diverse cultures.

4. Grade 9 Term teaching plans

The table below indicates how *Study & Master Creative Arts Grade 9* covers all the requirements of the CAPS for Creative Arts and how it is intended for use in each of the 40 weeks in the school year.

TERM 1 Dance

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
1	1. Dance conventions	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Dance conventions: greeting/acknowledgement at start and end of class, use of space (moving across the space in twos, no bumping, respect for others, class discipline) <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> • Introduction to principles of posture and alignment • Use of core, use of spine, safe landings 	<p>Recommended: Music system and CDs or drum, instruments, posters of skeleton/spine Learner's Book pp. 3-4 Teacher's Guide pp. 62-64</p>
2-3	2. Warm-up	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Warm-up ritual built up gradually including: <ul style="list-style-type: none"> – 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: knees bends and rises, in parallel and turned-out positions, emphasising alignment <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> • Introduction to principles of posture and alignment • Use of core, use of spine, safe landings 	<p>Recommended: Music system and CDs or drum, instruments, posters of skeleton/spine Learner's Book pp. 5-7 Teacher's Guide pp. 64-66</p>
4	3. Cool-down	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Warm-up ritual built up gradually including: <ul style="list-style-type: none"> – 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: knees bends and rises, in parallel and turned-out positions, emphasising alignment 	<p>Recommended: Music system and CDs or drum, instruments, posters of skeleton/spine Learner's Book p. 8 Teacher's Guide pp. 66-68</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
4 continued		15 minutes per week	<ul style="list-style-type: none"> • Feet warm-ups and small jump sequences • Cooling down with relaxation imagery and slow, safe stretching <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> • Introduction to principles of posture and alignment 	
5	4. Improvisation and composition	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Warm-up ritual built up gradually including: <ul style="list-style-type: none"> – 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: knees 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 <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • Composition of a sequence in partners, based on gestures, with clear beginning and ending, repetition and stillness 	<p>Recommended: Music system and CDs or drum, instruments, posters of skeleton/spine Learner's Book p. 9 Teacher's Guide pp. 68-70</p>
6	5. Rhythmic patterning	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Warm-up ritual built up gradually including: <ul style="list-style-type: none"> – 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: knees 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 • Cooling down with relaxation imagery and slow, safe stretching <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • Composition of a sequence in partners, based on gestures, with clear beginning and ending, repetition and stillness 	<p>Recommended: Music system and CDs or drum, instruments, posters of skeleton/spine Learner's Book pp. 10-11 Teacher's Guide pp. 70-72</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
7	6. Combinations of locomotor movements	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Warm-up ritual built up gradually including: <ul style="list-style-type: none"> – 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: knees 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 <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> • Use of core, use of spine, safe landings 	<p>Recommended: Music system and CDs or drum, instruments, posters of skeleton/spine Learner's Book p. 12 Teacher's Guide pp. 73-74</p>
8	7. Natural gestures	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Warm-up ritual built up gradually including: <ul style="list-style-type: none"> – 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: knees 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 <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Music system and CDs or drum, instruments, posters of skeleton/spine Learner's Book p. 13 Teacher's Guide pp. 75-76</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
9	8. Repetition and stillness	45 minutes per week 15 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Warm-up ritual built up gradually including: <ul style="list-style-type: none"> – 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: knees 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 <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Music system and CDs or drum, instruments, posters of skeleton/spine, Learner's Book p. 14 Teacher's Guide pp. 76-78</p>
10	9. Formal assessment: Practical	1 hour	<p>Technique and composition (natural gestures, structure)</p> <p>Topic 2: Improvisation and composition</p>	<p>Recommended: Music system and CDs or drum, instruments Learner's Book p. 15 Teacher's Guide p. 78 Teacher's Guide Formal assessment pp. 237-238 Assessment Record Sheet p. 274</p>

Drama

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
1	1. Recap elements of ritual/drama	15 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine focusing on the following:</p> <p>Vocal development: relaxation, posture and breathing exercises</p> <ul style="list-style-type: none"> • restful alertness • posture (in neutral position) • breath control and capacity <p>Physical development: energising and loosening the body focus exercises, warming up each body part through swings</p> <ul style="list-style-type: none"> • curling and uncurling the spine • understanding the purpose of warming up and cooling down <p>Topic 2: Drama elements in playmaking Classroom drama reflecting cultural practices</p> <ul style="list-style-type: none"> • Recap elements of ritual/drama from Grade 7, term 3 	<p>Recommended: Sources on cultural practices, wedding ceremonies, christening, initiation rites and coming of age ceremonies Learner's Book pp. 17-18 Teacher's Guide pp. 79-81</p>
2	2. The storyline	15 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine focusing on the following:</p> <p>Vocal development: relaxation, posture and breathing exercises</p> <ul style="list-style-type: none"> • restful alertness • posture (in neutral position) • breath control and capacity <p>Physical development: energising and loosening the body focus exercises, warming up each body part through swings</p> <ul style="list-style-type: none"> • curling and uncurling the spine • understanding the purpose of warming up and cooling down <p>Topic 2: Drama elements in playmaking Classroom drama reflecting cultural practices</p> <ul style="list-style-type: none"> • 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 storyline for the drama • Explore the cultural context with sensitivity and respect towards different cultures and cultural practices 	<p>Recommended: Sources on cultural practices, wedding ceremonies, christening, initiation rites and coming of age ceremonies Learner's Book pp. 19-21 Teacher's Guide pp. 82-84</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
6	6. Dramatic tension	15 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine focusing on the following: Vocal development: relaxation, posture and breathing exercises</p> <ul style="list-style-type: none"> • restful alertness • posture (in neutral position) • breath control and capacity <p>Physical development: energising and loosening the body focus exercises, warming up each body part through swings</p> <ul style="list-style-type: none"> • curling and uncurling the spine • understanding the purpose of warming up and cooling down <p>Topic 2: Drama elements in playmaking Classroom drama reflecting cultural practices</p> <ul style="list-style-type: none"> • 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 storyline for the drama <p>Consider key drama elements, including:</p> <ul style="list-style-type: none"> – 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 <ul style="list-style-type: none"> • Explore the cultural context with sensitivity and respect towards different cultures and cultural practices 	Learner's Book pp. 29-30 Teacher's Guide pp. 90-91
7-8	7. Polish your improvisation	15 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine focusing on the following: Vocal development: relaxation, posture and breathing exercises</p> <ul style="list-style-type: none"> • restful alertness • posture (in neutral position) • breath control and capacity <p>Physical development: energising and loosening the body focus exercises, warming up each body part through swings</p> <ul style="list-style-type: none"> • curling and uncurling the spine • understanding the purpose of warming up and cooling down 	Learner's Book pp. 31-32 Teacher's Guide pp. 92-93

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
7-8 continued		40 minutes per week	<p>Topic 2: Drama elements in playmaking Classroom drama reflecting cultural practices</p> <ul style="list-style-type: none"> • 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 storyline for the drama <p>Consider key drama elements, including:</p> <ul style="list-style-type: none"> – 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 <ul style="list-style-type: none"> • Explore the cultural context with sensitivity and respect towards different cultures and cultural practices <p>Topic 4: Appreciation and reflection</p> <ul style="list-style-type: none"> • 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. 	
9	8. Formal assessment: Practical	1 hour	<p>Classroom improvisation: Process and performance (group work)</p> <p>Topic 2: Drama elements in playmaking</p> <p>Topic 4: Appreciation and reflection</p>	<p>Learner's Book p. 33 Teacher's Guide pp. 93-94 Teacher's Guide Formal assessment pp. 247-248 Assessment Record Sheet p. 274 Copies of Term 1 Performance Observation Form p. 317</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
10	9. Media	1 hour and own research time	<p>Topic 5: Media Effects of different types of media: television, soap opera, radio, film, DVD, internet</p> <ul style="list-style-type: none"> • 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. 	<p>Recommended: Forms of media, i.e. television, film, DVDs and the Internet Learner's Book pp. 34-35 Teacher's Guide pp. 94-95</p>

Music

1-2	1. Music literacy	15 minutes per week	<p>Topic 1: Music literacy Duration</p> <ul style="list-style-type: none"> • Consolidation of the crotchet, quaver, minim, semibreve, dotted minim, semiquaver, dotted crotchet • Consolidation of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ <p><i>Musical literacy should be developed through the songs and instrumental pieces that learners perform and their active listening to music played by others.</i></p> <p>Topic 2: Music listening</p> <ul style="list-style-type: none"> • Listen to the sound of the families of instruments of the orchestra and describe how sound is produced: <ul style="list-style-type: none"> – Strings – Woodwind – Brass – Percussion <p>Topic 3: Performing and creating music</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> – choral works – group instrumental works – solo vocal works – solo instrumental works • Writing own music in group and solo context by <ul style="list-style-type: none"> – Rhythmic and melodic completion of a four-bar phrase in C, G, D and F major after the first two bars have been given 	<p>Recommended: Musical instruments, textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs Learner's Book pp. 37-41 Teacher's Guide pp. 96-98</p>
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Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
3-4	2. Pitch and scales	15 minutes per week	<p>Topic 1: Music literacy</p> <p>Pitch</p> <ul style="list-style-type: none"> • 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 1 flat) • Ledger lines • Intervals on I, IV and V (closed position) • Reading (singing or playing) music in the keys of C, G, D and F major using either tonic solfa or humming <p><i>Musical literacy should be developed through the songs and instrumental pieces that learners perform and their active listening to music played by others.</i></p> <p>Topic 2: Music listening</p> <ul style="list-style-type: none"> • Listen to the sound of the families of instruments of the orchestra and describe how sound is produced: <ul style="list-style-type: none"> – Strings – Woodwind – Brass – Percussion <p>Topic 3: Performing and creating music</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> – choral works – group instrumental works – solo vocal works – solo instrumental works • Writing own music in group and solo context by <ul style="list-style-type: none"> – Rhythmic and melodic completion of a four-bar phrase in C, G, D and F major after the first two bars have been given 	<p>Recommended: Musical instruments, textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs Learner's Book pp. 42-45 Teacher's Guide pp. 98-100</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
5	3. Tonic solfa	15 minutes per week	<p>Topic 1: Music literacy Music terminology</p> <ul style="list-style-type: none"> • Reading (singing or playing) music in the keys of C, G, D and F major using either tonic solfa or humming <p><i>Musical literacy should be developed through the songs and instrumental pieces that learners perform and their active listening to music played by others</i></p> <p>Topic 2: Music listening</p> <ul style="list-style-type: none"> • Listen to the sound of the families of instruments of the orchestra and describe how sound is produced: <ul style="list-style-type: none"> – Strings – Woodwind – Brass – Percussion <p>Topic 3: Performing and creating music</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> – choral works – group instrumental works – solo vocal works – solo instrumental works • Writing own music in group and solo context by <ul style="list-style-type: none"> – Rhythmic and melodic completion of a four-bar phrase in C, G, D and F major after the first two bars have been given 	<p>Recommended: Musical instruments, textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs Learner's Book p. 46 Teacher's Guide pp. 100-101</p>
6	4. Music terminology	15 minutes per week	<p>Topic 1: Music literacy Music terminology:</p> <ul style="list-style-type: none"> • Consolidate musical terms: <ul style="list-style-type: none"> – Dynamics: piano, forte, crescendo, diminuendo, mezzo piano, mezzo forte, fortissimo, pianissimo – Tempo: allegro; andante, allegretto, largo – Articulation: legato, staccato <p><i>Musical literacy should be developed through the songs and instrumental pieces that learners perform and their active listening to music played by others</i></p>	<p>Recommended: Musical instruments, textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs Learner's Book pp. 47-48 Teacher's Guide pp. 102-103</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
6 continued		15 minutes per week 30 minutes per week	<p>Topic 2: Music listening</p> <ul style="list-style-type: none"> • Listen to the sound of the families of instruments of the orchestra and describe how sound is produced: <ul style="list-style-type: none"> – Strings – Woodwind – Brass – Percussion <p>Topic 3: Performing and creating music</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> – choral works – group instrumental works – solo vocal works – solo instrumental works • Writing own music in group and solo context by <ul style="list-style-type: none"> – Rhythmic and melodic completion of a four-bar phrase in C, G, D and F major after the first two bars have been given 	
7	5. Different types of instruments	15 minutes per week	<p>Topic 1: Music literacy</p> <p>Duration</p> <ul style="list-style-type: none"> • Consolidation of the crotchet, quaver, minim, semibreve, dotted minim, semiquaver, dotted crotchet <p>Pitch</p> <ul style="list-style-type: none"> • 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 1 flat) • Ledger lines • Intervals on I, IV and V (closed position) • Reading (singing or playing) music in the keys of C, G, D and F major using either tonic solfa or humming 	<p>Recommended: Sound system, CDs/DVDs Learner's Book pp. 49-51 Teacher's Guide pp. 104-105</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
7 continued		15 minutes per week 30 minutes per week	<p>Music terminology</p> <ul style="list-style-type: none"> • Reading (singing or playing) music in the keys of C, G, D and F major using either tonic solfa or humming <p><i>Musical literacy should be developed through the songs and instrumental pieces that learners perform and their active listening to music played by others</i></p> <p>Topic 2: Music listening</p> <ul style="list-style-type: none"> • Listen to the sound of the families of instruments of the orchestra and describe how sound is produced: <ul style="list-style-type: none"> – Strings – Woodwind – Brass – Percussion <p>Topic 3: Performing and creating music</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> – choral works – group instrumental works – solo vocal works – solo instrumental works • Writing own music in group and solo context by <ul style="list-style-type: none"> – Rhythmic and melodic completion of a four-bar phrase in C, G, D and F major after the first two bars have been given 	
8-9	6. Performing and creating music	15 minutes per week	<p>Topic 1: Music literacy</p> <p>Duration</p> <ul style="list-style-type: none"> • Consolidation of the crotchet, quaver, minim, semibreve, dotted minim, semiquaver, dotted crotchet • Consolidation of $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$ <p>Pitch</p> <ul style="list-style-type: none"> • 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 1 flat) 	<p>Recommended: Songbooks, musical scores, traditional instruments, self-made instruments, CDs/DVDs. Optional: keyboard, guitar, other instruments Learner's Book pp. 52-54 Teacher's Guide pp. 105-107</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
8-9 continued			<ul style="list-style-type: none"> • Ledger lines • Intervals on I, IV and V (closed position) • Reading (singing or playing) music in the keys of C, G, D and F major using either tonic solfa or humming <p><i>Musical literacy should be developed through the songs and instrumental pieces that learners perform and their active listening to music played by others.</i></p> <p>Topic 2: Music listening</p> <ul style="list-style-type: none"> • Listen to the sound of the families of instruments of the orchestra and describe how sound is produced: <ul style="list-style-type: none"> – Strings – Woodwind – Brass – Percussion <p>Topic 3: Performing and creating music</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> – choral works – group instrumental works – solo vocal works – solo instrumental works • Writing own music in group and solo context by <ul style="list-style-type: none"> – Rhythmic and melodic completion of a four-bar phrase in C, G, D and F major after the first two bars have been given 	
10	7. Formal assessment: Practical	1 hour	<p>Solo/group work performance</p> <p>Topic 3: Performing and creating music</p>	Learner's Book p. 55 Teacher's Guide p.107 Teacher's Guide Formal assessment pp. 257-258 Assessment Record Sheet p. 274

Visual Arts

Visual Arts		Creative Arts CAPS content		Resources
Week/s	Unit number and title	Time	Topic 3: Visual literacy	Resources
1	1. Describe art elements and design principles in artworks	1 hour	<p>Topic 3: Visual literacy</p> <ul style="list-style-type: none"> • Art elements and design principles: use in description of artworks • Personal meaning and recognition of images expressed in words: express, identify/name, question and reflect through looking, listening and talking about portraits 	<p>Recommended: Photographs of artworks (e.g. portraits) Learner's Book pp. 57-64 Teacher's Guide pp. 108-109</p>
2-5	2. Create in 2D: Create a self-portrait	4 hours	<p>Topic 1: Create in 2D</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Tempera acrylic paint or oil pastels, A3 paper Learner's Book pp. 65-66 Teacher's Guide pp. 110-111</p>
6	3. The artist in global society	1 hour	<p>Topic 3: Visual literacy</p> <ul style="list-style-type: none"> • 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 role of artist as contributor, observer and social commentator in global society • Personal meaning and recognition of images regarding the role of the artist in society expressed in words: interpret, analyse and recognise symbolic language, e.g. signs, national symbols, cultural symbols 	<p>Recommended: Craft and artworks, books, magazines popular culture, libraries, galleries, museums, etc. for class discussion on the role of the artist in society Learner's Book pp. 67-68 Teacher's Guide pp. 112-113</p>
7-8	4. Research the role of the artist in global society	2 hours	<p>Topic 3: Visual literacy</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Craft and artworks, books, magazines popular culture, libraries, galleries, museums, etc. for research project on the role of the artist in society Learner's Book p. 69 Teacher's Guide p. 114</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
9-10	5. Formal assessment: Presentation	2 hours	Visual literacy: The role of the artist in global society Topic 3: Visual literacy	Recommended: Learners' research findings: sharing and debating research Learner's Book p. 70 Teacher's Guide p. 115 Teacher's Guide Formal assessment pp. 265-266 Assessment Record Sheet p. 274

TERM TWO

Dance

1	1. Consolidate dance work	45 minutes per week during school time plus after school practice once per week 15 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> Consolidation of work done in term 1 <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> Dance terminology – names of steps (as covered in the practical components), dance elements (time, space, force) 	Recommended: Music system and CDs or drum Learner's Book p. 73 Teacher's Guide pp. 116-117
2-3	2. Warm-up: Safe dance practice	45 minutes per week 15 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> Add on to the warm-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 <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> Dance terminology – names of steps (as covered in the practical components), dance elements (time, space, force) 	Recommended: Music system and CDs or drum Learner's Book pp. 74-76 Teacher's Guide pp. 117-119

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
4	3. Cool-down	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Add on to the warm-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 • Cooling down and safe, slow stretching <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> • Dance terminology – names of steps (as covered in the practical components), dance elements (time, space, force) 	<p>Recommended: Music system and CDs or drum Learner's Book p. 77 Teacher's Guide pp. 119-120</p>
5	4. Indigenous South African dance	45 minutes per week 15 minutes per week (integrated or interspersed with Topic 1)	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Add on to the warm-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 • Turning on the spot and travelling with eye focus (spotting) • Transfer of weight at a slow pace with control and balance • Learning dance steps and style from an indigenous South African dance • Cooling down and safe, slow stretching <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • Composition structures: focusing on transitions between movements, unison and canon <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> • Dance terminology – names of steps (as covered in the practical components), dance elements (time, space, force) 	<p>Recommended: Music system and CDs or drum Learner's Book pp. 78-79 Teacher's Guide pp. 121-122</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
6	5. Improvisation and composition	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Add on to the warm-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 <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • 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 <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> • Dance terminology – names of steps (as covered in the practical components), dance elements (time, space, force) 	<p>Recommended: Music system and CDs or drum Learner's Book pp. 80-82 Teacher's Guide pp. 122-124</p>
7	6. Relationships	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Consolidation of work done in term 1 • Add on to the warm-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 	<p>Recommended: Music system and CDs or drum Learner's Book p. 83 Teacher's Guide pp. 125-126</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
7 continued		<p>15 minutes per week (integrated or interspersed with Topic 1)</p> <p>15 minutes per week</p>	<ul style="list-style-type: none"> • 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 <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • 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 <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> • Dance terminology – names of steps (as covered in the practical components), dance elements (time, space, force) 	
8	<p>7. Composition structures: Transitions, unison and canon</p>	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Consolidation of work done in term 1 • Add on to the warm-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 	<p>Recommended: Music system and CDs or drum Learner's Book pp. 84-85 Teacher's Guide pp. 127-128</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
8 continued		15 minutes per week (integrated or interspersed with Topic 1) 15 minutes per week	<ul style="list-style-type: none"> • 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 <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • 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 <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> • Dance terminology - names of steps (as covered in the practical components), dance elements (time, space, force) 	
9-10	8. Formal assessment: Practical and written	2 hours	<p>Practical: Technique, indigenous dance and composition (structure and relationships)</p> <p>Written: Principles of posture and alignment, terminology, dance literacy</p> <p>Topic 1: Dance performance</p> <p>Topic 2: Improvisation and composition</p> <p>Topic 3: Dance theory and literacy</p>	<p>Recommended: Music system and CDs or drum</p> <p>Learner's Book pp. 86-87</p> <p>Teacher's Guide p. 129</p> <p>Teacher's Guide Formal assessment pp. 239-240</p> <p>Assessment Record Sheet p. 274</p> <p>Teacher's Guide Formal written examination pp. 277-278</p> <p>Memorandum p. 297</p>

Drama

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
1	1. Text analysis and poetic devices	15 minutes per week 45 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine focusing on the following:</p> <p>Vocal development As in term 1, with addition of exercises to develop phonation and resonance.</p> <p>Physical development As in term 1, with addition of exercises to create an environment through the body.</p> <p>Topic 3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue Develop interpretation and presentation skills by focusing on the following:</p> <p>Poetry (performed by an individual)</p> <ul style="list-style-type: none"> • Text analysis - expressing piece in own words; phrasing, pause, rhythm, sound, use of tone, inflection, pitch • Use of poetic devices - appropriate use of pause, verse lengths, rhythm, rhyme, imagery, alliteration 	<p>Recommended: Poetry Learner's Book pp. 89-91 Teacher's Guide pp. 130-132</p>
2	2. Vocal clarity	15 minutes per week 45 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine focusing on the following:</p> <p>Vocal development As in term 1, with addition of exercises to develop phonation and resonance.</p> <p>Physical development As in term 1, with addition of exercises to create an environment through the body.</p> <p>Topic 3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue Develop interpretation and presentation skills by focusing on the following:</p>	<p>Recommended: Poetry Learner's Book pp. 92-93 Teacher's Guide pp. 132-134</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
2 continued			<p>Poetry (performed by an individual)</p> <ul style="list-style-type: none"> • Text analysis - expressing piece in own words; phrasing, pause, rhythm, sound, use of tone, inflection, pitch • Vocal clarity - speak distinctly and audibly • Use of poetic devices - appropriate use of pause, verse lengths, rhythm, rhyme, imagery, alliteration 	
3	3. Physical expressiveness	15 minutes per week 45 minutes per week	<p>Topic 1: 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.</p> <p>Topic 3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue Develop interpretation and presentation skills by focusing on the following: Poetry (performed by an individual)</p> <ul style="list-style-type: none"> • 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 • Use of poetic devices - appropriate use of pause, verse lengths, rhythm, rhyme, imagery, alliteration 	<p>Recommended: Poetry Learner's Book pp. 94-96 Teacher's Guide pp. 134-136</p>
4	4. Emotional connections and mood	15 minutes per week	<p>Topic 1: 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.</p>	<p>Recommended: Poetry Learner's Book pp. 97-99 Teacher's Guide pp. 136-139</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
4 continued		45 minutes per week	<p>Topic 3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue Develop interpretation and presentation skills by focusing on the following:</p> <p>Poetry (performed by an individual)</p> <ul style="list-style-type: none"> • 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 	
5-6	5. Audience contact	15 minutes per week 45 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine focusing on the following:</p> <p>Vocal development As in term 1, with addition of exercises to develop phonation and resonance</p> <p>Physical development As in term 1, with addition of exercises to create an environment through the body</p> <p>Topic 3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue Develop interpretation and presentation skills by focusing on the following:</p> <p>Poetry (performed by an individual)</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Poetry Learner's Book pp. 100-101 Teacher's Guide pp. 139-141</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
5-6 continued			<ul style="list-style-type: none"> • 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 	
7	6. Formal assessment: Practical	1 hour	<p>Performance: Poetry (individual)</p> <p>Topic 1: Dramatic skills development</p> <p>Topic 3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue</p>	Learner's Book p. 102 Teacher's Guide p. 142 Teacher's Guide Formal assessment pp. 249-250 Assessment Record Sheet p. 274 Copies of Term 2 Performance Observation Form p. 318
8-9	7. Stereotyping	2 hours and own research time	<p>Topic 5: Media</p> <ul style="list-style-type: none"> • Stereotyping (including typecast, labelling, 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 	Learner's Book pp. 103-105 Teacher's Guide pp. 142-144
10	8. Formal assessment: Written	1 hour (plus outside class time)	<p>Review a play/live performance seen</p> <p>Topic 4: Appreciation and reflection</p> <ul style="list-style-type: none"> • Appreciation and reflection based on peer interpretation of the polished 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. 	Learner's Book pp. 106-107 Teacher's Guide pp. 144-146 Teacher's Guide Formal assessment pp. 250-251 Assessment Record Sheet p. 274 Teacher's Guide Formal written examination p. 282 Memorandum p. 299

Music

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
1-3	1. Music literacy	15 minutes per week	<p>Topic 1: Music literacy Duration and pitch</p> <ul style="list-style-type: none"> • Write the scales of C, G, D and F Major in treble and bass clefs in 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 solfa or humming <p>Music Terminology</p> <ul style="list-style-type: none"> • Revised music terminology <p><i>Musical literacy should be developed through the songs and instrumental pieces learners perform and their active listening to music played by others.</i></p>	<p>Recommended: Musical instruments, textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs Learner's Book pp. 109-113 Teacher's Guide pp. 147-149</p>
4-6	2. Music listening: Groove	15 minutes per week	<p>Topic 2: Music listening</p> <ul style="list-style-type: none"> • Listening to one of the following styles: <ul style="list-style-type: none"> – Reggae, Kwaito, R&B, African Jazz • Write own impression of the music focusing on the <ul style="list-style-type: none"> – The artist/s – Special features of the music with regard to rhythm, tempo, instruments, voices – Story of the music/lyrics 	<p>Recommended: Sound system, CDs/DVDs Learner's Book pp. 114-118 Teacher's Guide pp. 150-151</p>
7-8	3. Performing and creating music	30 minutes per week	<p>Topic 3: Performing and creating music</p> <ul style="list-style-type: none"> • 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 • Creating own music in group and solo context: <ul style="list-style-type: none"> – Adding music to words (two lines) 	<p>Recommended: Songbooks, musical scores, traditional instruments, self-made instruments, CDs/DVDs Optional: keyboard, guitar, other instruments Learner's Book pp. 119-121 Teacher's Guide pp. 152-153</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
9	4. Formal assessment: Practical	1 hour	Solo and group work Topic 1: Music literacy Topic 3: Performing and creating music	Learner's Book p. 122 Teacher's Guide p. 154 Teacher's Guide Formal assessment pp. 258-259 Assessment Record Sheet p. 276
10	5. Formal assessment: Written	1 hour	Music literacy activities Topic 1: Music literacy	Learner's Book p. 123 Teacher's Guide p. 154 Teacher's Guide Formal assessment p. 260 Assessment Record Sheet p. 274 Teacher's Guide Formal written examination p. 287 Memorandum p. 302

Visual Arts

1-4	1. Formal assessment: Practical	4 hours	<p>Create in 3D: Marquette for South African public space</p> <p>Topic 2: Create in 3D</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Visual stimuli appropriate for chosen theme (e.g. marquette for South African sculpture for public space) papier mâché, off-cut cardboard for armature; own additional choice of materials</p> <p>Learner's Book pp. 125-127 Teacher's Guide pp. 155-157 Teacher's Guide Formal assessment pp. 266-267 Assessment Record Sheet p. 274</p>
5-8	2. Create in 2D: Still life	4 hours	<p>Topic 1: Create in 2D</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Visual stimuli of appropriate artefacts (e.g. still life to make public comment), tempera or acrylic paint in selected colour range, variety of brush sizes, A2 paper</p> <p>Learner's Book p. 128 Teacher's Guide pp. 157-159</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
8	3. Formal assessment: Written	1 hour (Homework)	Written reflection on own artwork Topic 3: Visual literacy	Learner's Book p. 129 Teacher's Guide p. 159 Teacher's Guide Formal assessment p. 268 Teacher's Guide Formal written examination p. 291 Memorandum p. 305 Assessment Record Sheet p. 274
9-10	4. Create in 2D: Logos and designs	2 hours	Topic 1: Create in 2D <ul style="list-style-type: none"> • 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) 	Recommended: Appropriate visual stimuli (e.g. a logo using a South African motif), recyclable and coloured paper, scissors and craft knives, glue and cardboard strips as glue applicators Learner's Book pp. 130-132 Teacher's Guide pp. 159-161

TERM THREE

Dance

1-2	1. Dance performance	45 minutes per week	Topic 1: Dance performance <ul style="list-style-type: none"> • Consolidation of work done in terms 1 and 2 • Add on to the warm-up ritual with focus on safe dance practice and kinaesthetic 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 • 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 footwear • Cooling down - flowing lyrical movement in pairs followed by gentle, slow stretching 	Recommended: Music system and CDs or drum Learner's Book pp. 135-137 Teacher's Guide pp. 162-165
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Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
1-2 continued		15 minutes per week plus own research time	<p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> • 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 movement 	
3	2. South African dance: Gumboot	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Consolidation of work done in terms 1 and 2 • Add on to the warm-up ritual with focus on safe dance practice and kinaesthetic 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 • 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 <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • Exploration of dance elements: contrasting dynamics • Exploring ideas, moods and/or thoughts through movement using different stimuli, e.g. props, obstacles, sport movement, geometric shapes, teenage mood swings 	<p>Recommended: Music system, CDs, instruments, props, pictures, obstacles Learner's Book pp. 138-139 Teacher's Guide pp. 166-167</p>
4	3. South African dance: Kwela	15 minutes per week (integrated or interspersed between technical dance work) 45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Consolidation of work done in terms 1 and 2 • Add on to the warm-up ritual with focus on safe dance practice and kinaesthetic awareness (correct placing of body in space), knee bends, rises and balances with coordinating arms • Arm exercises to develop fluidity 	<p>Recommended: Music system, CDs, instruments, props, pictures, obstacles Learner's Book p. 140 Teacher's Guide pp. 167-168</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
6-7	5. Compose a movement sequence	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Consolidation of work done in terms 1 and 2 • Add on to the warm-up ritual with focus on safe dance practice and kinaesthetic 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 • 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 <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • Exploration of dance elements: contrasting dynamics • Exploring ideas, moods and/or 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 	<p>Recommended: Music system, CDs, instruments, props, pictures, obstacles Learner's Book pp. 143-144 Teacher's Guide pp. 170-171</p>
8	6. Contrasting dynamics	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Consolidation of work done in terms 1 and 2 • Add on to the warm-up ritual with focus on safe dance practice and kinaesthetic 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 • Building stamina through jumping, galloping, leaping and combinations of large motor movements to varied music genres and rhythms, with variations in dynamics (speed, energy) 	<p>Recommended: Music system, CDs, instruments, props, pictures, obstacles Learner's Book p. 145 Teacher's Guide pp. 171-173</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
8 continued		15 minutes per week (integrated or interspersed between technical dance work)	<ul style="list-style-type: none"> • Learning a short fast dance sequence with attention to quick footwear • Cooling down – flowing lyrical movement in pairs followed by gentle, slow stretching <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • Exploration of dance elements: contrasting dynamics • Exploring ideas, moods and/or 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 	
9	7. Polish your work	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • Consolidation of work done in terms 1 and 2 • Add on to the warm-up ritual with focus on safe dance practice and kinaesthetic 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 • 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 footwear • Cooling down – flowing lyrical movement in pairs followed by gentle, slow stretching <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • Exploration of dance elements: contrasting dynamics • Exploring ideas, moods and/or 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 	<p>Recommended: Music system, CDs, instruments, props, pictures, obstacles Learner's Book p. 146 Teacher's Guide pp. 173-174</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
10	8. Formal assessment: Practical	1 hour	Technique, short fast dance sequence and composition (contrast, moods, themes) Topic 2: Improvisation and composition	Recommended: Music system, CDs, instruments, props, pictures, obstacles Learner's Book p. 147 Teacher's Guide pp. 174 Teacher's Guide Formal assessment pp. 242-243 Assessment Record Sheet p. 274

Drama

1	1. Vocal and physical development	15 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine:</p> <p>Vocal development</p> <ul style="list-style-type: none"> • interpretation skills: pause, pace, projection, intonation • modulation: change in stress, pitch, loudness and tone of the voice <p>Physical development</p> <ul style="list-style-type: none"> • physical characterisation - character's unique way of moving and motivation 	<p>Recommended: Found materials to create technical elements, etc. Learner's Book pp. 149-150 Teacher's Guide pp. 175-177</p>
2-3	2. Playmaking: Purpose and audience	15 minutes per week 45 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine:</p> <p>Vocal development</p> <ul style="list-style-type: none"> • interpretation skills: pause, pace, projection, intonation • modulation: change in stress, pitch, loudness and tone of the voice <p>Physical development</p> <ul style="list-style-type: none"> • physical characterisation - character's unique way of moving and motivation <p>Topic 2: Drama elements in playmaking Developing polished improvised performance focusing on the following:</p> <p>Purpose of performance:</p> <ul style="list-style-type: none"> • Educate, enlighten, entertain, mobilise, inform, etc. <p>Target audience:</p> <ul style="list-style-type: none"> • Age group, economical background, social background, political background 	<p>Recommended: Found materials to create technical elements, etc. Learner's Book pp. 151-154 Teacher's Guide pp. 177-180</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
4-5	3. Basic staging conventions	15 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine:</p> <p>Vocal development</p> <ul style="list-style-type: none"> • interpretation skills: pause, pace, projection, intonation • modulation: change in stress, pitch, loudness and tone of the voice <p>Physical development</p> <ul style="list-style-type: none"> • physical characterisation - character's unique way of moving and motivation <p>Topic 2: Drama elements in playmaking Developing polished improvised performance focusing on the following:</p> <p>Basic staging conventions:</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Found materials to create technical elements, etc. Learner's Book pp. 155-157 Teacher's Guide pp. 180-183</p>
6	4. Symbols	15 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine:</p> <p>Vocal development</p> <ul style="list-style-type: none"> • interpretation skills: pause, pace, projection, intonation • modulation: change in stress, pitch, loudness and tone of the voice <p>Physical development</p> <ul style="list-style-type: none"> • physical characterisation - character's unique way of moving and motivation <p>Topic 2: Drama elements in playmaking Developing polished improvised performance focusing on the following:</p> <p>Symbols: Objects may be symbolic and reflect on the deeper meaning of the play</p>	<p>Recommended: Found materials to create technical elements, etc. Learner's Book pp. 158-159 Teacher's Guide pp. 183-185</p>
7-8	5. Technical elements	15 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine:</p> <p>Vocal development</p> <ul style="list-style-type: none"> • interpretation skills: pause, pace, projection, intonation • modulation: change in stress, pitch, loudness and tone of the voice <p>Physical development</p> <ul style="list-style-type: none"> • physical characterisation - character's unique way of moving and motivation 	<p>Recommended: Found materials to create technical elements, etc. Learner's Book pp. 160-165 Teacher's Guide pp. 185-187</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
7-8 continued		45 minutes per week	<p>Topic 2: Drama elements in playmaking Developing polished improvised performance focusing on the following:</p> <p>Technical elements: adding to the meaning, mood, impact and spectacle (if relevant) Design, develop and make own technical elements such as:</p> <ul style="list-style-type: none"> • Costumes: pieces of costumes 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 	
9-10	6. Formal assessment: Practical	2 hours (including 30 minutes over the 2 hours for appreciation and reflection)	<p>Short improvised drama (group work) with self-made technical resources</p> <p>Topic 2: Drama elements in playmaking (1 1/2 hours)</p> <p>Topic 4: Appreciation and reflection (30 minutes over the 2 hours)</p>	<p>Recommended: Found materials to create technical elements, etc. Learner's Book p. 166 Teacher's Guide pp. 187 Teacher's Guide Formal assessment pp. 251-253 Assessment Record Sheet p. 274 Copies of Term 3 Performance Observation Form p. 320</p>

Music

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
1-3	1. Music literacy	15 minutes per week	<p>Topic 1: Music literacy Duration and pitch</p> <ul style="list-style-type: none"> • Write the scales of C, G, D and F Major in the treble and bass 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 <p><i>Musical literacy should be developed through the songs and instrumental pieces learners perform and their active listening to music played by others</i></p> <p>Music Terminology</p> <ul style="list-style-type: none"> • Revised music terminology <p><i>Musical literacy should be developed through the songs and instrumental pieces learners perform and their active listening to music played by others.</i></p>	<p>Recommended: Musical instruments, textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs Learner's Book pp. 168-170 Teacher's Guide pp. 188-190</p>
4-6	2. The musical and opera	15 minutes per week	<p>Topic 2: Music listening</p> <ul style="list-style-type: none"> • Listen to excerpts from a musical (e.g. West Side Story) or an opera (e.g. Magic Flute, Nabucco): <ul style="list-style-type: none"> – Write a storyline of a musical/opera – Sing along with one of the choruses/solos 	<p>Recommended: Sound system, CDs/DVDs Learner's Book pp. 171-174 Teacher's Guide pp. 191-192</p>
7-9	3. Performing and creating music	30 minutes per week	<p>Topic 3: Performing and creating music</p> <ul style="list-style-type: none"> • Breathing and technical exercises suitable for the instrument or voice • Group or solo performances from the appropriate repertoire of Western/African/Indian/popular musical styles: <ul style="list-style-type: none"> – Choral works – Group instrumental works – Solo vocal works – Solo instrumental works • Adding music to words of a poem (four lines) 	<p>Recommended: Songbooks, musical scores, traditional instruments, self-made instruments, CDs/DVDs Optional: keyboard, guitar, other instruments, music technology and software Learner's Book pp. 175-177 Teacher's Guide pp. 192-194</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
10	4. Formal assessment: Practical	1 hour	Topic 3: Performing and creating music	Learner's Book p. 178 Teacher's Guide p. 194 Teacher's Guide Formal assessment pp. 260-261 Assessment Record Sheet p. 274

Visual Arts

1	1. Printmakers and social commentary	1 hour	<p>Topic 3: Visual literacy</p> <ul style="list-style-type: none"> • Art elements and design principles: use in description of artworks • 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 artworks 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 	<p>Recommended: Appropriate visual stimuli (e.g. social comment in works by printmaking artist, woodcuts, linocuts and etchings) Learner's Book pp. 180-182 Teacher's Guide pp. 195-196</p>
2-5	2. Create in 2D: A scraperboard image	4 hours	<p>Topic 1: Create in 2D</p> <ul style="list-style-type: none"> • Art elements and design principles: exploration in own scraperboard • Simple etching techniques, e.g. scraperboard; etching, drawing, scratching • Variation of paper size and format: encourage working in different scale and degrees of detail 	<p>Recommended: Appropriate visual stimuli (e.g. social comment in works by printmaking artist, woodcuts, linocuts and etchings to be explored in scraperboard), white wax crayon, black waterproof ink, black tempera paint, small amount of dishwashing liquid, simple etching tools (sharp found objects: nails, pins, compass points, etc.), stiff paper/ board (approximately 30 x 40 cm) Learner's Book pp. 183-184 Teacher's Guide pp. 196-197</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
6	3. Popular culture	1 hour	<p>Topic 3: Visual literacy</p> <ul style="list-style-type: none"> • 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 • Discussions on similarities and differences, respect and understanding of self and community; the arts as popular culture <p>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</p>	<p>Recommended: Appropriate visual stimuli (e.g. art and design examples from popular culture, CD covers, cell phone wallpapers and computer screensavers) Learner's Book pp. 185-186 Teacher's Guide pp. 197-198</p>
7-10	4. Formal assessment: Practical	4 hours	<p>Topic 1: Create in 2D</p> <ul style="list-style-type: none"> • 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: works independently, collects resources, visual information and makes preliminary drawings and sketches in preparation for the final project of own example of popular culture • Extend manipulation of a variety of materials 	<p>Learner's Book pp. 187-188 Teacher's Guide p. 198 Teacher's Guide Formal assessment pp. 269-270 Teacher's Guide Assessment Record Sheet p. 274 CD covers from the previous activity</p>

TERM FOUR

Dance

1	1. Dance performance	45 minutes per week 15 minutes per week plus after school practice once per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • 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 <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> • Reflection on own dance experiences • Revision of the year's work for formal assessment 	<p>Recommended: Music system and CDs or drum Learner's Book p. 191 Teacher's Guide pp. 199-200</p>
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Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
2	2. Warm-up and cool-down	45 minutes per week	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • 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 <p>Topic 3: Dance theory and literacy</p> <ul style="list-style-type: none"> • Reflection on own dance experiences • Revision of the year's work for formal assessment 	<p>Recommended: Music system and CDs , instruments, props, rap, poems, songs Learner's Book p. 192 Teacher's Guide pp. 201-202</p>
3-4	3. Compose a movement sequence	45 minutes per week (x 2 weeks) 15 minutes per week plus after school practice once per week (x 2 weeks)	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • 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 <p>Topic 2: Improvisation and composition</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Music system and CDs or drum Learner's Book pp. 193-195 Teacher's Guide pp. 202-204</p>
5-6	4. Improvise a dance	45 minutes per week (x 2 weeks)	<p>Topic 1: Dance performance</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Music system and CDs or drum Learner's Book pp. 196-197 Teacher's Guide pp. 204-206</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
5-6 continued		15 minutes per week plus after school practice once per week (x 2 weeks)	Topic 2: 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	
7-8	5. Props	45 minutes per week (x 2 weeks)	Topic 1: 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 Topic 2: 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	Recommended: Music system and CDs or drum Learner's Book pp. 198-199 Teacher's Guide pp. 206-207
9	6. Formal assessment: Practical examination	1 hour	Performance of class work, group dance and composition (stimulus, structure) Topic 1: Dance performance Topic 2: Improvisation and composition Topic 3: Dance theory and literacy	Learner's Book p. 200 Teacher's Guide p. 208 Teacher's Guide Formal assessment pp. 244-245 Teacher's Guide Assessment Record Sheet p. 274
10	Review	Homework	Prepare for written examination Topic 1: Dance performance Topic 2: Improvisation and composition Topic 3: Dance theory and literacy	Learner's Book p. 201 Teacher's Guide p. 208
Formal assessment: Written examination		1 hour	Comparison of different dance forms, dance literacy, dance elements, terminology, self-reflection Topic 3: Dance theory and literacy	Teacher's Guide Formal written examination pp. 248; 279-281 Teacher's Guide memorandum p. 298 Teacher's Guide Assessment Record Sheet pp. 274-275

Drama

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
1-2	1. Radio drama and scene work	15 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine, consolidating exercises from first three terms, with addition of the following:</p> <p>Vocal development Interpretation skills: analysis and understanding of the text, using pause, pitch, pace, projection, intonation and tone</p> <p>Physical development Physical relationships in pairs and large groups, status play</p>	<p>Recommended: Extracts from plays, film, television scripts, radio dramas, etc. Learner's Book pp. 203-206 Teacher's Guide pp. 209-212</p>
3-5	2. Develop characters	15 minutes per week 45 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine, consolidating exercises from first three terms, with addition of the following:</p> <p>Vocal development Interpretation skills: analysis and understanding of the text, using pause, pitch, pace, projection, intonation and tone</p> <p>Physical development Physical relationships in pairs and large groups, status play</p> <p>Topic 3: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio dramas Develop interpretation and presentation skills by focusing on the following:</p> <p>Radio drama</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Extracts from plays, film, television scripts, radio dramas, etc. Learner's Book pp. 207-209 Teacher's Guide pp. 212-214</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
6	3. Interactions and relationships	15 minutes per week 45 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine, consolidating exercises from first three terms, with addition of the following:</p> <p>Vocal development Interpretation skills: analysis and understanding of the text, using pause, pitch, pace, projection, intonation and tone</p> <p>Physical development Physical relationships in pairs and large groups, status play</p> <p>Topic 3: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio dramas Develop interpretation and presentation skills by focusing on the following:</p> <p>Radio drama</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Extracts from plays, film, television scripts, radio dramas, etc. Learner's Book pp. 210-212 Teacher's Guide pp. 215-216</p>
7-8	4. Sound and its effects	15 minutes per week	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine, consolidating exercises from first three terms, with addition of the following:</p> <p>Vocal development Interpretation skills: analysis and understanding of the text, using pause, pitch, pace, projection, intonation and tone</p> <p>Physical development Physical relationships in pairs and large groups, status play</p>	<p>Recommended: Extracts from plays, film, television scripts, radio dramas, etc. Learner's Book pp. 213-215 Teacher's Guide pp. 217-218</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
7-8 continued		45 minutes per week	<p>Topic 3: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio dramas Develop interpretation and presentation skills by focusing on the following:</p> <p>Radio drama</p> <ul style="list-style-type: none"> • 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 	
9	5. Formal assessment: Practical examination	1 hour	<p>Interpret and perform a radio drama Topic 3: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio dramas Topic 4: Appreciation and reflection Appreciation and reflection based on a peer interpretation of the radio drama or scene, using drama terminology</p>	Learner's Book p. 216-217 Teacher's Guide p. 219 Teacher's Guide Formal assessment pp. 254-255 Term 4 Observation form p. 321
10	6. Review	30 minutes/ homework	<p>Prepare for written examination Topic 2: Drama elements in playmaking Topic 3: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio dramas</p>	Learner's Book p. 217 Teacher's Guide p. 219
Formal assessment: Written examination		1 hour	<p>Elements of drama (as practically explored), reflection on own and others' performance Topic 2: Drama elements in playmaking Topic 3: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio dramas Topic 4: Appreciation and reflection</p>	Teacher's Guide Formal written examination pp. 288-290 Teacher's Guide Marking Memorandum pp. 303-304 Teacher's Guide Assessment Record Sheet pp. 274-275

Music

Week/s		Unit number and title	Time	Creative Arts CAPS content	Resources
1-4	1. Music literacy	15 minutes per week	<p>Topic 1: Music literacy Write the scales of C, G, D and F Major in the treble rhythmically using note values learnt</p> <ul style="list-style-type: none"> • Key signatures of C, G, D and F Major treble and bass clefs in an interesting rhythm making use of the note values learnt • Ledger lines • Intervals • Triads • Reading (singing or playing) music in the keys of C, G, D and F major using either tonic solfa or humming 	<p>Recommended: Musical instruments, textbooks/songbooks/file resource with or without CD with music and/or accompaniments for song Learner's Book pp. 219-222 Teacher's Guide pp. 220-222</p>	
5-6	2. The National Anthem of South Africa	15 minutes per week	<p>Topic 2: Music listening</p> <ul style="list-style-type: none"> • Discussion of the National Anthem reflecting on the following: <ul style="list-style-type: none"> – The contributors to the anthem – The meaning of the text of the anthem 	<p>Recommended: Sound system. CDs/DVDs Learner's Book pp. 223-225 Teacher's Guide pp. 222-223</p>	
7-8	3. Performing and creating music	15 minutes per week	<p>Topic 3: Performing and creating music</p> <ul style="list-style-type: none"> • 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: <ul style="list-style-type: none"> – choral works – group instrumental works – solo vocal works – solo instrumental works • Creating an advertisement for a product or event using own lyrics and music 	<p>Recommended: Songbooks, musical scores, traditional instruments, self-made instruments, CDs/DVDs Optional: keyboard, guitar, other instruments Learner's Book pp. 226-228 Teacher's Guide pp. 224-225</p>	
9	4. Formal assessment: Practical examination	1 hour	<p>Solo and group work: playing and performing</p> <p>Topic 2: Music listening</p> <p>Topic 3: Performing and creating music</p>	<p>Learner's Book p. 229 Teacher's Guide p. 226 Teacher's Guide Formal assessment pp. 262-264</p>	

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
10	Review	30 minutes/ homework	Prepare for written examination Topic 1: Music literacy	Learner's Book p. 230 Teacher's Guide p. 228
	Formal assessment: Written examination	1 hour	General music knowledge and music theory Topic 1: Music literacy	Teacher's Guide p. 264 Teacher's Guide Formal written examination pp. 288-290 Teacher's Guide Memorandum pp. 303-304 Teacher's Guide Assessment Record Sheet pp. 274-275

Visual Arts

1	1. Media making public commentary	1 hour	<p>Topic 3: Visual literacy</p> <ul style="list-style-type: none"> • 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 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 	<p>Recommended: Appropriate visual stimuli (e.g. showing the arts in 3D or the media making public commentary, e.g. puppets) Learner's Book pp. 232-233 Teacher's Guide p. 227</p>
2-5	2. Create in 3D: Make a puppet	4 hours	<p>Topic 2: Create in 3D</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Appropriate visual stimuli (e.g. making a ventriloquist puppet to show the arts in 3D making public commentary) boxes, toilet rolls, polystyrene containers and packing materials, corks, wrapping paper, tin foil, wool, string, beads, wire Learner's Book pp. 234-235 Teacher's Guide pp. 228-229</p>

Week/s	Unit number and title	Time	Creative Arts CAPS content	Resources
6-7	3. Create in 2D: Life drawing	2 hours	<p>Topic 1A: Create in 2D</p> <ul style="list-style-type: none"> • 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 scale and degrees of detail 	<p>Recommended: Appropriate visual stimuli (e.g. a model lying down) Learner's Book p. 236 Teacher's Guide pp. 229-230</p>
8-10	4. Formal assessment: Practical and written examination	3 hours	<p>Life drawing with written reflection on use of art elements and design principles or global theme</p> <p>Topic 1B: Create in 2D</p> <ul style="list-style-type: none"> • 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 	<p>Recommended: Appropriate visual resources, for example quality book illustrations, photographs for symbolic personal expression of belonging in the global world Learner's Book pp. 237-238 Teacher's Guide p. 231 Teacher's Guide Formal assessment pp. 270-272</p>
10	Review	30 minutes/ homework	<p>Prepare for written examination</p> <p>Topic 3: Visual literacy</p>	<p>Learner's Book p. 239 Teacher's Guide p. 231</p>
Formal assessment: Written examination		1 hour	<p>Visual literacy, art elements and design principles</p> <p>Topic 3: Visual literacy</p>	<p>Teacher's Guide Formal assessment p. 272 Teacher's Guide Formal written examination pp. 292-293 Teacher's Guide Memorandum pp. 306-307 Teacher's Guide Assessment Record Sheet pp. 274-275</p>

2. Lesson-by-lesson

This section contains teaching notes for the units in the Learner's Book, answers to all the activities, informal assessment suggestions and consolidation and extension activity suggestions.

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DANCE

Unit 1

Dance conventions

Learner's Book page 3–4

Duration: 1 hour

Topics: 1: Dance performance (45 mins per week); 3: Dance theory and literacy (15 mins per week)

Term and week/s

Term 1, Week 1

Resources

Learner's Book pages 3–4; felt-tip pens in different colours; big sheets of paper (A1); old magazines and pictures; prestik to put up posters on wall; exercise book to use as a dance journal.

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Think about physically challenged learners and how you will adapt exercises and movements for them.
- If possible, put up the posters learners designed in Grade 8 as a guide for dance conventions in Grade 9.
- Create a template of the posters learners need to create in this lesson. The template should include the four points a. to d. of Question 1, Activity 1 (see Learner's Book page 4) so that learners simply need to fill in important aspects that they all agree on and then decorate their posters. This will save a lot of time.

Teaching the unit

Lesson 1 (Week 1)

- Ask learners to recall some of the rules and guidelines used in the dance class last year that they feel were most important. If you still have their posters from Grade 8, refer to them.
- Ensure that you control the discussion and help the learners to filter which rules need constant reminding and which ones are obvious. Speak about why it is important to follow these rules.
- Think of concrete examples that you can provide about the consequences of not following the rules on which learners have agreed, for example, if learners miss a class and do not catch up in their own time, then they will delay the whole class while they catch up in class.

- Ask them to work with the headings in the Learner's Book and to engage in a discussion and negotiation with each other about which five rules they feel are most important.

Activity 1: Create professional work habits

- Learners can work as a class to discuss and reach a consensus about which rules are most important and will facilitate the building of a better work environment in the dance class.
- Make sure that all learners participate in creating a space where every learner feels safe to express him/herself. This is important as it filters down into the creativity and expression of dance.
- Once they have agreed on the important rules, divide learners into four groups and ask each group to create a poster using one of the points a., b., c. or d. of Question 1. (Assign each group one of the four points.)
- Finally, have them decorate their posters with drawings or pictures from magazines, and then put them up on the wall to create one big class poster that learners will review before each class.
- Ask learners to note down their personal professional work habits in their dance journals/exercise books.

Answers

Activity 1

This activity is completely subject to the learners' opinions but you should guide the discussion. Ask more questions to help learners think about issues more deeply and to get them to explore ideas further. Encourage them to draw on experiences that they have had in the dance class, to establish why rules are necessary, and which rules should be put in place.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: This activity involves small group work, the culmination of which is the completion of a large class poster of the rules for the dance class. This is an Informal Assessment Task and would not involve any marking. You (together with the learners) should regularly assess how well everyone is following the rules and regulations that learners themselves have set up. Discuss rules that are not working, why they are not working, and what needs to change. Learners can assess their own participation in group discussions (see Section 4 of this Teacher's Guide for a checklist you can adapt).

Consolidation

- At the end of the lesson quickly go through all the rules. At the beginning of each lesson ask a learner to quickly read out one or two rules to the class.
- Leave a blank sheet of paper posted on the wall so that new rules can be noted down as an on-going activity throughout the year.

Extension

- If there is time learners could decorate the combined class poster, making it attractive and eye-catching.
- They could also think about other aspects to include.

Unit 2

Warm-up

Learner's Book pages 5–7

Duration: 2 hours

Topics: 1: Dance performance (45 mins per week); 3: Dance theory and literacy (15 mins per week)

Term and week/s

Term 1, Weeks 2–3

Resources

Learner's Book pages 5–7; space to work/dance; variety of music; CD player; exercise book to use as a dance journal

Notes

Read the notes about inclusivity and diversity in Section 1 (p. 13) of this Guide. They will help you plan and prepare your lessons.

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Specifically think about physically challenged learners and how you can adapt exercises and movements so that they can manage them with some ease.
- To prepare for the lessons, you need to ensure you can explain the importance of warm-up, good posture and alignment; you can identify the core muscles so that you can help learners locate theirs; you know how to do the exercises and combinations so that you can assist the learners with them; you can tell learners where they are meant to feel tension when doing the exercises.
- Explain that not warming up will not always have immediate consequences, but over time will result in injury.

Teaching the unit Lesson 1 (Week 2)

- Ask learners why they think it is important to warm-up, why posture and alignment are important, and how to check that the body is well-aligned in dance and that good posture is maintained.
- Ask learners how the spine and core muscles are used in dance.
- Discuss and demonstrate how to land safely from elevated movements.
- Have learners practise the four warm-up sequences in the Learner's Book. Make sure that in Sequence 1 they add in the prescribed aspects, such as lunges in different directions, and the other prescriptions mentioned in Sequences 2 to 4.

Notes

Remind learners that a combination in warm-up means warming-up more than one body part at a time by combining different exercises.

Notes

Remember that landing from an aerial movement follows the following sequence: toes, balls of feet, ankles, knee bend.

Note that your arm swings will form a full rotation in the motion of this combination.

- Finally, they need to practise the four sequences from beginning to end, and remove any exercises that do not work or flow.
- Explain that at the beginning of every dance class, learners need to do a 15 minute warm-up.

Activity 1: Create warm-up combinations

- Learners create a warm-up routine using the combinations provided in the Learner's Book.
- Ensure that learners warm-up the muscles in a way that is fun and where more than one muscle group is warmed up at a time.
- Learners should work with the given sequences and prescriptions, and then refine their routine to create one that works for them.

Learners can also include these two warm-up sequences:

Sequence 1 Arm and knee mobilisation

- Gently swing your arms backward and then up over your head. Keep your elbows slightly bent. Gently bring your arms forward and down, and at the same time bend your knees to about 45°. Hold the position for two counts. Swing your arms back up and do a small jump off both feet. As you start to land, bring your arms down. You will automatically go into a knee-bend position to land because this is part of safe practice in landing.
- Repeat the combination to the count of eight.

Sequence 2 Shoulder, head and knee mobilisation

- Stand in an upright position and ensure that your head, shoulders, hips, knees and ankles are properly aligned. Gently drop your head forward and lift up your shoulders. As you return your head and shoulders to their normal position, bend your knees to about 45°. Slowly straighten your knees, lift your shoulders and repeat to the count of four.
- Do the same sequence, but change the position of the head to backward, left, and right. Do each sequence to the count of four.

Lesson 2 (Week 3)

Learners continue to work with their warm-up routine, but now they add floor-work sequences to it.

Activity 2: Add floor-work to your warm-up

- Learners practise the four floor-work sequences and then add these to the warm-up routine they created in Activity 1.
- They must adjust the routine to add in the new combinations and remove those exercises which do not work or fit.
- Remind them to add side bends to their floor work.
- Once they are satisfied with their routine they can practise it and document it in their dance journals.

Answers

Activity 1

Make sure that learners can: do the exercises properly; maintain good posture and alignment; identify which exercises create a seamless

flow from one movement to the next; identify the best way to place combinations in the routine so that the transitions are smooth and flowing; create a fun routine.

Activity 2

Make sure that learners can: do the exercises properly; identify which movements allow for a good flow; identify the best way to use combinations in the routine so that the transitions are smooth and flowing; maintain good alignment and posture throughout the routine.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 2: Ensure that learners can incorporate the new exercises and combinations into their warm-up routine so as to warm-up all muscle groups. The warm-up should be energetic and lively. They need to document the new warm-up routine in their dance journals, which you should take in and evaluate.

Consolidation

- Tell learners to practise and focus on mastering the exercises between lessons.
- They must participate in the class warm-up at the beginning of every dance class.

Extension

- Learners could focus on the way the exercises are combined in the warm-up routine. They could create new combinations to exercise and warm-up other body parts or muscle groups at the same time.
- Ensure that physically impaired or disabled learners participate by helping them to adjust the movements and exercises so that they can manage them with ease. Ask other learners to assist.
- Identify learners who need to work on posture and alignment, and the use of core. Tell them to do this between classes.

Unit 3

Cool-down

Learner's Book page 8

Duration: 1 hour

Term and week/s
Term 1, Week 4

Resources

Learner's Book page 8; space to work/dance; variety of music; CD player; dance journal

Topics: 1: Dance performance (45 mins per week); 3: Dance theory and literacy (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Think about physically challenged learners and how you can adapt exercises and movements so that they can manage them more easily.
- Familiarise yourself with the concept of imagery and how it works so that you can clearly explain it to the learners.
- Design a series of stretching exercises to do with learners in the cool down routine.

Teaching the unit

Lesson 1 (Week 4)

- Ensure that learners do the warm-up at the beginning of the lesson.
- In this lesson they focus on cooling down, using imagery as part of their stretching routine.
- Make sure the learners target all the major muscle groups in their cool down routine.
- Create a relaxed atmosphere so that learners can focus on what they are doing. Ask learners to close their eyes and imagine a peaceful place that they can go to when they need to destress. It could be any pleasant place. Give them examples such as a forest, a peaceful room, the sea or a river. As they relax, ask learners to focus on their breath. As they breathe in they should be aware of taking air into their bodies. As they breathe out they should focus on letting go of all stress.
- The cool down should help learners become more aware of how the targeted muscles work and how breath affects these muscles. So, when you tell learners to breathe into their dance movement they should understand what oxygenation does to enhance muscle function.

Activity 1: Cool-down with relaxation imagery and stretching

- Help learners create a simple stretch routine for cool down, using imagery and breath to focus and relax the mind and body.
- Learners document the cool-down routine in their dance journals.
- Remind learners that they need to cool down at the end of every dance class or after they have done any high energy activity.

Answers

Activity 1

Learners should be able to stretch using slow, flowing and relaxed movements to work on the different muscle groups. They also need to show that they are focused on their breathing.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe that the learners are stretching the major muscle groups and are using imagery as a form of relaxation. You can adapt an observation form for this purpose (see Section 4 of this Teacher's Guide). Make sure that they document this routine in their dance journals.

Consolidation

Learners should be able to lie in a relaxed and still position for a short period of time. They need to be able to use imagery and focus on their breathing. Once they master this, they can add the exercise to their cool down routine.

Extension

- Ask each learner to take a turn to lead an imagery exercise, using a slow, gentle voice, and using imagery that is meaningful to them, for example, walking on the beach or in the forest.
- Learners could add further stretch and relaxation exercises to their cool down routine.

Unit 4

Improvisation and composition

Learner's Book page 9

Duration: 1 hour

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week)

Term and week/s

Term 1, Week 5

Resources

Learner's Book page 9; space to work/dance; variety of music; CD player; dance journal

New words and concepts

storyline; choreography; duets

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topic, what skills they already have, and any areas of difficulty that you think they might encounter.
- Think about physically challenged learners and how you will adapt exercises and movements for them.
- Do further research or reading on choreography and how to create dance works. Familiarise yourself with partner work. Decide which learners would work well together as partners, if possible.

Teaching the unit

Lesson 1 (Week 5)

- Ensure that learners do their warm-up routine at the beginning of the lesson.
- Ask learners what they know and understand about choreography.
- Explain that choreography is like telling a story except through dance, and that the movements are the words.
- Explain that a dance story does not have to be literal, it could be abstract and use symbolism. Remind them of what this means (they covered it in Term 4 of Grade 8). In an abstract piece symbolism is used to express meaning.
- Explain partner work, and that the piece that learners work on with their partner will be used for the Formal Assessment Task for this term.
- Encourage the learners to read the Assessment criteria in Unit 9 so that they know what to work towards.
- Explain that partner work is one of the most appropriate and commonly-used forms of dance to include physically challenged learners.

Activity 1: Compose a duet

- Learners work with a partner on a simple storyline or idea that they will translate into movement.
- They first brainstorm and write down words, phrases or expressions that inspire movement in them.
- Then they begin to use these words, phrases and expressions as their stimulus for a storyline with a beginning, middle and an end, and for their movements.
- They begin to use the movements in a choreographed duet which should not be longer than 1 minute.
- Remind them to use expression and gesture to create a smooth and flowing composition.
- No music is to be used yet. However, later on when learners select their music they will need to change some movements.
- They need to document their storyline and movements in their dance journals.
- Remind learners to cool down after they dance.
- Ask learners to bring a rap song, a poem or an extract of a story that they could use to dance to, to the next lesson.

Answers

Activity 1

Learners focus on creating a simple story that has a beginning, middle and an end, in one of the genres mentioned, for example romance, tragedy or comedy. They then play around with simple movements to try to recreate the story in movement.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe the partner work and ensure that learners can work effectively and cooperatively with a partner. They need to have a clear storyline that is translated and reflected in a clear movement story. Help learners where necessary.

Consolidation

Ask learners to evaluate their partner work. They can reflect on questions like:

- Am I too domineering in partner work?
- Am I too passive, allowing my partner to take the lead in creating the composition?
- Do I get a chance to share my ideas?
- Do I listen to my partner?
- Do my partner and I work well together?

Ask learners to share their thoughts with their partner and together to think of ways to improve their working together.

Extension

- Learners continue to work on their compositions together.
- They should neaten up the transitions and work on changing movements to make them less literal and more abstract.

Note

Remind learners to bring a rap song, poem or extract from a story to the next dance class.

Unit 5

Rhythmic patterning

Learner's Book pages 10–11

Duration: 1 hour

Term and week/s

Term 1, Week 6

Resources

Learner's Book pages 10–11; space to work/dance; variety of music; CD player; dance journal

New words and concepts

rhythmic patterning

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.

- Think about physically challenged learners and how you will adapt exercises and movements for them.
- Make sure that you understand the concepts of body part isolations, rhythmic patterning and body part combinations (if necessary refer to these concepts in the Grade 7 and 8 Learner's Books).

Teaching the unit

Lesson 1 (Week 6)

- Ensure that learners do their warm-up routine at the beginning of the lesson.
- Ask learners if they recall what rhythmic patterns are. Clarify that in dance, rhythmic patterning is the use of repeated movements or rhythms in a pattern to express meaning.
- Discuss why music or rhythm is so important in choreography. Ask one learner to present their poem, song or story. As the learner reads aloud, ask the others to clap to the beat. After a while, ask them to change the beat of their claps. This will give them an idea of how rhythm or music changes the beat of their movements.

Activity 1: Explore rhythmic patterning

- Learners use the poem, song or story they have brought to class. Their partner reads it out loud, with expression while they move to it using exaggerated movements, slow motion, stillness and repetition.
- Then learners swap roles.

Ask learners to discuss and demonstrate body part isolations. They should show how to express different thoughts or feelings through the movement of different parts of their bodies, either alone or in combination. Then ask them to do Activity 2.

Activity 2: Explore body part isolations, combining body parts, with rhythmic patterning

- Learners create a short movement sequence using body part isolations with rhythmic patterning, and body part combinations with rhythmic patterning.
- Explain that they can only use non-locomotor movements and small jumps.
- To enhance rhythmic patterning they should either find music with different beats and rhythms or use the poem, story or rap song words that they used in Activity 1.
- Once they have a short sequence they need to add it to the duet they created in the previous unit.
- Learners need to document these new movements in their dance journals.
- Ensure that learners cool down after they have danced.

Answers

Activity 1

Learners need to show that they can translate the rhythmic patterns of words into rhythmic patterns of movement.

Activity 2

Learners need to show that they can translate the rhythmic patterns of words into movement. They also need to focus on exploring the use of body part isolations, combining body parts with rhythmic patterning.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activities 1 and 2: You can use or adapt this photocopiable observation sheet to make notes about each learner. Use your observations to give each learner feedback.

Observation sheet	Term 1 (Dance)	Unit 5
Name of learner:		
Date:		
	Yes	No
The learner can translate the rhythmic patterns of words into movements.		
The learner can use body part isolations with rhythmic patterning.		
The learner can use body part combinations with rhythmic patterning.		
Other (specify)		

Consolidation

- Learners work with a partner to create different sequences with body part isolations, using non-locomotor movements only.
- They could also explore a single isolated movement and try to adapt it to different musical beats and rhythms.

Extension

Learners add new and different types of musical beats and rhythms to their duets.

Unit 6

Combinations of locomotor movements

Learner's Book page 12

Duration: 1 hour

Topics: 1: Dance performance (45 mins per week); 3: Dance theory and literacy (15 mins per week)

Term and week/s

Term 1, Week 7

Resources

Learner's Book page 12; space to work/dance; variety of music; CD player; dance journal

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Think about physically challenged learners and how you will adapt exercises and movements for them.
- Ensure that you are familiar with the different locomotor movements, because sometimes the differences are subtle. Ensure that you understand how they can be used to explore space and to move from one point to another, or transition from one movement to the next.
- Explore combinations of locomotor movements so that you can provide some examples. However, ensure that you use simple and basic combinations so that the learners are left to explore their creativity fully when they work.

Teaching the unit

Lesson 1 (Week 7)

- Ensure that learners do their warm-up routine.
- Ask learners to demonstrate and describe different types of locomotor movements that they have learnt so far.
- Discuss what purpose these movements could serve in dance. Learners should be able to tell you that the movements could be used to explore space or to move from one point to another, and to transition from one movement to the next.
- Remind learners that a combination is a series of dance steps that are put together to form a sequence.

Activity 1: Create and perform your duet

- Learners continue to work with their partner on their composition.
- They need to now add combinations of locomotor movements, still using rhythmic variation.

- Their work should be no longer than two minutes.
- They should present it to the class for feedback. If necessary, remind learners about giving constructive feedback, using dance terminology.
- Their changes need to be documented in their dance journals.
- Ensure that they do their cool down routine at the end of the lesson.

Answers

Activity 1

Ensure that learners fully understand the new brief. They need to show that they have reworked aspects of their choreography to incorporate this new brief. They need to show creativity in the use of locomotor movement combinations.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Make sure that each learner can give constructive feedback that incorporates the basics of dance performance and elements of dance. Also ensure that the pair receiving the feedback accepts it in an open-minded way.

Consolidation

- Learners could explore simple combinations of locomotor movements or use the ones you demonstrated to the class.
- They should work in pairs to focus on the creation of their own sequence using locomotor movements only. They could then try to incorporate these into their duets.

Extension

- Learners could continue to work on their duet incorporating the feedback that they have received from the class.
- They need to start polishing their two-minute dance so that all movements transition smoothly into each other.
- They can work on a variation of musical rhythms.

Unit 7

Natural gestures

Learner's Book page 13

Duration: 1 hour

Term and week/s

Term 1, Week 8

Resources

Learner's Book page 13; space to work/dance; variety of music; CD player; dance journal

New words and concepts

exaggerate

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Think about physically challenged learners and how you will adapt exercises and movements for them.
- Review the work that learners covered in Grade 8 on gesturing and the use of abstract movements in dance.
- Revisit the concepts of exaggeration, slow motion and repetition, as used in gestures in dance.

Teaching the unit Lesson 1 (Week 8)

- Ensure that learners do their warm-up routine.
- Discuss what learners understand by gestures and ask them how they think these fit into dance.
- Ask them how simple gestures could be changed using different elements of dance to create a different feel or effect.
- Discuss the concepts of exaggeration, repetition and slow motion as used in dance. Ask learners why these are used and the different effects they have on the audience.

Activity 1: Add gestures to your duet

- The first part of the task involves learners making a list of natural everyday gestures, and then dancing these gestures using exaggeration, slow motion and repetition.
- Then they continue to work in pairs on their composition, adding gestures and exploring exaggeration, repetition and slow motion.
- They will need to document the changes to the choreography in their dance journals.
- Ensure that learners do their cool-down.

Answers

Activity 1

Learners need to show that they can maintain their storyline in their duet, and that they can incorporate gestures effectively using exaggeration, repetition and slow motion.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Give each pair the following checklist to assess their own performance (or write it up on the board).

Do we:	Yes	No
<ul style="list-style-type: none">demonstrate the use of gesturing using:<ul style="list-style-type: none">– repetition– exaggeration– slow motion?		
<ul style="list-style-type: none">maintain our storyline in our duet?		

Learners should use the checklist to improve their composition.

Consolidation

- Learners work with adding gestures to each movement.
- They should explore using repetition, slow motion and exaggeration with each gesture and movement.

Extension

- Learners continue to work on their duets, adding in gesturing with slow motion, exaggeration and repetition.
- Learners should rework and polish their choreography so that all the movements fit neatly into their storyline.

Unit 8

Repetition and stillness

Learner's Book page 14

Duration: 1 hour

Term and week/s

Term 1, Week 9

Resources

Learner's Book page 14; space to work/dance; variety of music; CD player; dance journal

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Think about physically challenged learners and how you will adapt exercises and movements for them.
- Revisit the concepts of repetition and stillness as used in dance.

Teaching the unit

Lesson 1 (Week 9)

- Ensure that learners do their warm-up routine.
- Ask learners what they understand by repetition and stillness in dance.
- Ask them to talk about examples and demonstrate how they have used these concepts in dance and the effect they have had on their choreography, and on the audience (especially stillness).
- Stillness in dance creates effect. It creates a pause, where the rhythm or beat is focused. Sometimes it is used to portray a strong message.

Activity 1: Use repetition and stillness

- Learners continue to work on their composition adding stillness and repetition appropriately and effectively.
- They perform their dance for the class and use the feedback received to improve their work.

Answers

Activity 1

Learners should integrate stillness and repetition into their choreography appropriately and effectively. Their movements should add to the meaning of the dance and enhance their storyline.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: You can use or adapt this photocopiable observation sheet to make notes about learners. Use your observations to give them feedback.

Observation sheet	Term 1 (Dance)	Unit 8
Name of learner/s:		
Date:		
	Yes	No
Learners use stillness appropriately to enhance the mood and feel of the dance.		
Learners use repetition to enhance the storyline, mood and feel.		
The movements are neat and well executed.		
The transitions are smooth and flowing.		
Other (specify)		

Consolidation

- Learners polish their dance, using gestures and varying them through exaggeration, slow motion, repetition and stillness.
- Their duet should have a clear structure, showing a composition with a clear beginning and ending, with repetition and stillness.

Extension

- Learners continue to work on their dance and prepare for their Formal Assessment Task.
- They could perform their dance for another pair of learners and ask for constructive feedback on their performance.

Unit 9

Formal assessment: Practical

Learner's Book page 15

Duration: 1 hour

Topics: 1: Dance performance; 2: Improvisation and composition

Term and week/s

Term 1, Week 10

Resources

Learner's Book page 15; space to work/dance; variety of music; CD player; dance journal

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess learner's performance, please see pages 237–238 in this Teacher's Guide.

DRAMA

Unit 1

Recap elements of ritual/drama

Learner's Book pages 17–18

Duration: 1 hour

Topics: 1: Dramatic skills development (15 mins per week); 2: Drama elements in playmaking (45 mins per week)

Term and week/s

Term 1, Week 1

Resources

Learner's Book pages 17–18; information on practices of different cultural groups; books; textbooks; photographs

New words and concepts

recap; neutral position; breath control and capacity; cultural practices; traditions, rites; rituals; symbols; coming of age; diversity

Note

Read the notes about inclusivity and diversity in Section 1 of this Guide. They will help you plan and prepare your lessons.

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.
- Think about physically challenged learners and how you will adapt exercises for them.
- Make sure that you understand why it is important to warm up and cool down the voice and body before acting (to prevent injury, to reach higher or low notes, to be ready for performance, etc.)

Teaching the unit Lesson 1 (Week 1)

- Introduce the lesson by explaining that in Grade 9, learners will use what they have learnt about drama in other grades in order to continue developing their knowledge and skills. They will begin by recapping on the elements of ritual/drama they learnt about in Grade 7, but first they will need to prepare themselves for acting.
- Ask: How do you prepare your voice and body for drama?
- Prompt comments on how warm-ups develop and enhance vocal and physical ability and make sure learners realise how important they are for preventing injuries.
- Go through the information under: How do you prepare your voice and body for drama?

Activity 1: Discuss why you warm up and cool down

- Discuss with learners why they need to warm up and cool down.
- Let learners stand in a neutral position and instruct them to check and correct each other's postures.
- Discuss these questions.
 - a. Why it is important to carry your body correctly?
 - b. What did you find difficult about the position?
 - c. How can you improve your neutral position?
- Discuss warm-up exercises from previous years and ask learners to demonstrate the following:
 - exercises that help you with breath control and capacity
 - exercises that help you with relaxation, breathing and restful alertness
 - exercises that help to warm up each body part (if necessary, remind them about curling and uncurling the spine).
- Discuss which of these exercises could be used at a slower pace at the very end of each drama class to cool down the voice and body. Make sure that learners understand why it is important to warm up and cool down the body and voice.
- Ask what learners understand by cultural practices and diversity. If necessary, refer to the glossary.
- Remind them that in Grade 7 they created an improvisation of a cultural or social event, including the rituals, ceremonies and symbols. Various elements of drama were used in this improvisation, such as:
 - developing a storyline with a structure – beginning, middle and an end, and a climax
 - creating a script, with a narrative, dialogue, and stage directions
 - arranging the performance space effectively and managing timing
 - developing physical and vocal characterisation
 - using props, costumes, and special effects.
- Explain that this term learners will again work in small groups to create a polished improvisation which explores themes related to cultural practices and processes. Their improvisation will form part of the Formal Assessment Task. Each group will present its improvisation to the class. Their peers ('the audience') will take part in the cultural practice and they will also give feedback on the performance.
- Explain that learners will probably learn about practices that seem strange to them. Ask them to be open to this new experience and to the diversity that is part of our South African culture. They should be sensitive and show respect towards cultures and practices that are different from theirs.
- Ask them to look for things that are similar to their own culture and practices. They will probably find that there are many!

Activity 2: Explore cultural practices and processes

- Ask learners to work in groups of three. Copy the mind map onto the board and instruct learners to copy it into their drama exercise books.
- Use the themes from the mind-map to discuss the rituals, ceremonies and practices that learners' families or community celebrate. Write the key words from the discussion on the mind map.
- Ask learners to discuss the practices of other cultural and religious groups that they know of, for example, Christians, Hindus, Zulus, Tswanas and so on.
- Assign each group one of these themes to work with: birth, coming-of-age or marriage rituals. Learners should do the following:
 - a. Decide on one cultural group to focus on.
 - b. Agree on one ceremony that this group uses to explore and to eventually perform as part of a classroom drama.
 - c. Use the sources that you have brought to class to find information about the ceremony, and/or find other sources.
 - d. List the traditions, rites or rituals, symbols and processes used by the cultural group to celebrate the ceremony.
- Instruct learners to find out more about the ceremony that their group has chosen in their own time.
- Suggest that they explore the cultural context with sensitivity and respect towards different cultures and their cultural practices.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe the learners to identify those who need extra help. Ensure that they are able to be open to new experiences and to diversity, and that they show sensitivity and respect towards different cultures and practices.

Ensure that each learner is participating in group discussions and activities.

Consolidation

Remind learners that the warm-up and cool-down exercises are repeated each lesson throughout the year so it is important for them to understand why vocal and physical exercises are so important. Assist them as much as necessary through demonstration, further instructions or adjustments or slowing down the pace. Assign learners to assist those who need extra help.

Extension

Select learners to help check and correct each other's postures.

Unit 2

The storyline

Learner's Book pages 19–21

Duration: 1 hour

Topics: 1: Dramatic skills development (15 mins per week); 2: Drama elements in playmaking (45 mins per week)

Term and week/s

Term 1, Week 2

Resources

Learner's Book
pages 19–21

New words and concepts

context;
storyline; register;
dramatic tension;
improvisation;
climax

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.
- Think about physically challenged learners and how you will adapt exercises for them.

Teaching the unit

Lesson 1 (Week 2)

- Remember to start the class with the 15 minute warm-up routine for vocal and physical development.
- Explain that in this unit learners will continue to work in small groups to plan their classroom drama reflecting a specific cultural practice.
- Go through the ten steps to plan a drama that are given in the Learner's Book (pages 19–21).
- Read through the notes on Step 1 in the Learner's Book. Make sure that all learners have explored themes related to cultural practices and processes; have identified one ceremony of a particular cultural group to work on; and have done research to find out more about the rituals, symbols and processes used in that ceremony.
- Learners will now work on creating a storyline and story map. Read through the notes on Step 2 in the Learner's Book.

Activity 1: Create a context and storyline

- Learners use the 'map' on page 20 of the Learner's Book to outline what happens in a ceremony.
- Go through the instructions in Activity 1, giving an example of each point learners need to include, i.e. the title of the cultural

ceremony and group; the context; the characters; the processes/ plot; and the structure.

- Learners then use their story map to develop a storyline for their drama. Remind them to add dramatic tension to the storyline and to discuss a conflict that happens in the ceremony.
- Give learners time to present their ideas to the group. They should discuss how they will show tension in the story, where the climax will be and how the tension will be resolved.
- Go through the notes on Step 3 in the Learner's Book. Tell learners to use their story map to list each character and to assign learners roles and responsibilities.

Activity 2: Select your cast

- Go through the instructions in Activity 2 with learners.
- They need to list the main characters in the ceremony, and the other characters. They should also decide whether or not they will have a narrator.
- Remind each group to choose a director.
- Remember to end each class with a cool-down routine.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activities 1 and 2: Make sure that the groups are off to a good start and are working well. If you identify any problems, speak to the group and explain that they will be assessed on group dynamics this term and so they need to learn to work together as a team. If there already seem to be insurmountable problems or clashes, you could consider moving learners to another group.

You can use or adapt the following observation sheet to make notes about learners. Use your observations to give them feedback.

Observation sheet	Term 1 (Drama)	Unit 2
Name of learner:		
Date:		
	Yes	No
The learner participates actively in the group.		
The learner works well as a member of a team.		
The learner is involved in conflict in the group, which he/she cannot resolve.		
The learner listens to others.		
The learner does not dominate the group.		

Consolidation

- Demonstrate any warm-up and cool-down exercises that learners are not doing correctly. Look out for correct posture, alignment and breathing.

- Ask learners to work on the context and storyline they developed in Activity 1 at home to make sure that it has a well-structured beginning, middle and end. They must report back to their group on the work they have done in the next lesson.

Extension

If there is time, ask some groups to share how they decided on their main characters (in Activity 2) and on who would be director. They can discuss the main roles and responsibilities of the director.

Unit 3

Time, space, structure

Learner's Book pages 22–23

Duration: 1 hour

Topics: 1: Dramatic skills development (15 mins per week); 2: Drama elements in playmaking (45 mins per week)

Term and week/s

Term 1, Week 3

Resources

Learner's Book pages 22–23; large piece of paper; koki pens

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.
- Think about physically challenged learners and how you will adapt exercises for them.

Teaching the unit

Lesson 1 (Week 3)

- Remember to start the class with the 15 minute warm-up routine for vocal and physical development.
- At this point learners should have completed Steps 1–3 of the planning process. Explain to them that they now need to work out the time, space and structure of their drama, and start working on physical and vocal characterisation.
- Explain that 'time' refers to how long they have to perform the ceremony for their class. Inform learners that their classroom drama should only run for 10 minutes so it needs to be structured carefully.

- Explain that ‘space’ refers to the entire area available for the performance, in other words both the performance space (stage) and the area for the audience (auditorium). Inform learners that they will perform in the classroom, so they need to decide how to arrange the space that they have. Their audience (other learners) could participate in their cultural practice as one of the ‘congregants’ or members of the cultural group.

Activity 1: Work out your time

- To control the time the piece takes, learners will need to rehearse their improvisation from beginning to end. They should appoint a timekeeper to work out how many scenes there are and to time how long each scene takes.
- Explain that it is a good idea to have three scenes of about three minutes each. This includes time for the narrator (if there is one) and the changing of scenes.
- Each group should rehearse their improvisation again. This time the timekeeper must help characters manage the time in each scene by telling them to cut lines, speed up or slow down.
- They should continue to work on their structure within the allocated time limit.

Activity 2: Work out how to use available space effectively

- Read through the activity with learners. Talk about the importance of using available space effectively and what typically happens in each situation.
- Instruct learners to use a large piece of paper to sketch their ‘theatre’.
- They should choose members to be in charge of the performance space.
- Remember to end each class with a cool-down routine.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher’s Guide.

Informal assessment

Activities 1 and 2: Learners can assess their own conduct and progress using the following checklist, which you can photocopy or write on the board.

	Yes	No
• The group has created a context and storyline for the performance.		
• The group has worked on the key drama elements of: <ul style="list-style-type: none"> – time – space – structure 		
• All learners are actively participating in the group.		
• Different learners have been assigned roles: <ul style="list-style-type: none"> – director – timekeeper. 		

Consolidation

- Ask different groups to explain the drama element of ‘time’, and how they have had to restructure their improvisation to fit the time allocated for the classroom drama.
- Ask other groups to explain the drama element of ‘space’ and how they have decided to arrange the space that they have for their improvisation.

Extension

In previous grades learners have learned about different types of stages, including the proscenium (end-on) stage, thrust stage, arena (theatre-in-the-round), and the flexible stage. Ask them to look back at their textbooks from previous grades to find out more about at least one of these stages. They should then choose one stage that is different from the one that they used in Activity 2 and sketch a new theatre for their improvisation. They can display their new sketches on the wall.

Unit 4

Character: Physical and vocal characterisation

Learner’s Book pages 24–26

Duration: 1 hour

Topics: 1: Dramatic skills development (15 mins per week); 2: Drama elements in playmaking (45 mins per week)

Term and week/s

Term 1 Week 4

Resources

Learner’s Book
pages 24–26

New words and concepts

characterisation;
vocal
characterisation;
voice modulation;
physical
characterisation

Curriculum and Assessment Policy Statement (CAPS) content

See the ‘Term teaching plans’ on pages 14–59 in the Introduction of this Teacher’s Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.
- Think about physically challenged learners and how you will adapt exercises for them.

Teaching the unit

Lesson 1 (Week 4)

- Remember to start the class with the warm-up routine for vocal and physical development.
- Explain that actors carefully plan and work on what to say in a drama, how to say it, and how to use their bodies and movements to express who their character is. Learners are now ready to work on Step 5.
- Go through the section in the Learner's Book: *What is vocal characterisation?* Explain that 'characterisation' in general is the development and portrayal of a character through voice, body movement or action, dialogue, costuming, and make-up. Vocal characterisation refers to the voice you give the character to express his/her role and personality. Voice modulation, on the other hand, refers to how you change, vary, adjust or adapt your voice to express the meaning and feeling behind what a character is saying; to show the character's personality; and to keep the audience interested.
- Go through and demonstrate the different voice modulation techniques given in Table 1.4.1 on pages 24 and 25 of the Learner's Book.

Activity 1: Practise voice modulation and expression

- Learners work in pairs. Ask them to demonstrate the voice they would give to the people listed in the activity, to show their roles and personalities.
- Tell learners to practise all the examples in Table 1.4.1.

Activity 2: Develop vocal characterisation

- Read through the activity with learners. Explain that they should develop the voices of different characters in the first scene of their drama to match their roles. They should discuss and demonstrate the points listed in the activity for each character.
- Explain that each actor must continue to develop the vocal characterisation of their own character for the rest of the scenes.

Activity 3: Develop physical characterisation

- Go through the notes in the Learner's Book on *What is physical characterisation?* Explain that this refers to how the character uses body movements to express his/her personality and role.
- Read through the instructions of the activity with learners.
- Clarify that learners must describe the characters they are playing and then use only movement and no words or sounds to express the role and personality of their character.
- Tell learners to continue to develop the physical characterisation of their character.
- Remember to end each class with a cool-down routine.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe learners working in pairs and check that they demonstrate the voice modulation techniques correctly. Help those who do not.

Activities 2 and 3: Check that learners understand the concepts of vocal and physical characterisation and that they are developing the vocal and physical characterisation of their own character.

Consolidation

Ask different pairs of learners to demonstrate different voice modulation techniques for the class.

Extension

Give all learners a line to act out, such as: 'I killed the store manager.' Each learner must choose a famous actor or singer, and demonstrate through using vocal and physical characterisation how the actor or singer would say and act out the line.

Unit 5 **The use of language**
Learner's Book pages 27–28 **Duration: 1 hour**

Topics: 1: Dramatic skills development (15 mins per week); 2: Drama elements in playmaking (45 mins per week)

Term and week/s
Term 1, Week 5

Resources
Learner's Book
pages 27–28

New words and concepts
style; formal;
informal; tone

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.
- Think about physically challenged learners and how you will adapt exercises for them.

Teaching the unit

Lesson 1 (Week 5)

- Remember to start the class with the warm-up routine for vocal and physical development.
- Explain to learners that language can be verbal or non-verbal. Give an example of each one or ask learners for examples. Explain that in this unit they will mainly study verbal or spoken language (Step 6 of planning a drama).
- Before you read from the Learner's Book, discuss these questions with learners.
 - a. What is a script?
 - b. What does a script include?
 - c. What kinds of factors are taken into account when developing the script in an improvisation?
- Read through the section in the Learner's Book called *How do you check your language and register?*
- Ask learners to answer the question in Figure 1.5.1. Ensure that learners understand that language needs to be suitable to the age, background and personality of the character. It also needs to match the feelings of the character and their roles and relationships.

Activity 1: Check your language

- Instruct learners to practise Scene 1 of their improvisation. Each member will have a chance to sit out of Scene 1, to carefully watch and listen to the main characters' use of language and register.
- Ask them to copy and complete a checklist like the one in the Learner's Book (page 28) for each main character. They should use the checklist to give each character in their improvisation feedback on his/her use of language.
- Learners should then practise Scene 2 with the characters trying to incorporate the feedback they received.
- Discuss any differences in the language and the effect of this.
- Remember to end each class with a cool-down routine.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Check that learners complete the checklist on page 28 of the Learner's Book and that they are able to give each other constructive feedback, justifying their comments and suggestions. Also check that learners are open to receiving feedback and that they incorporate it effectively into their acting.

Consolidation

Ask learners to explain and give examples of the following terms: register; style of language; formal; informal; tone, choice of words and language.

Extension

Give learners this line: 'We take care of our own.' Ask them to demonstrate how they would use a different register (style, tone, words and language) to act out the line in a formal context, such as when talking to an older person whom they respect, and in an informal context, such as with their friends.

Unit 6

Dramatic tension

Learner's Book pages 29–30

Duration: 1 hour

Topics: 1: Dramatic skills development (15 mins per week); 2: Drama elements in playmaking (45 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit

Term and week/s

Term 1, Week 6

Resources

Learner's Book
pages 29–30

New words and concepts

conflict; blocking;
tableau

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.
- Think about physically challenged learners and how you will adapt exercises for them.

Teaching the unit

Lesson 1 (Week 6)

- Remember to start the class with the warm-up routine for vocal and physical development.
- Explain that George Bernard Shaw was an Irish playwright who wrote over 60 plays. One of his most famous plays is *Pygmalion* which dealt with class privilege and access to education. Most of his plays dealt with important social problems such as poverty, education, government, health care and class conflict.
- Ask learners what they think Shaw meant when he said about plays: 'No conflict, no drama'.
- Explain that conflict or tension adds interest to a story and that in this unit learners will focus on Step 7, which is about ensuring that there is dramatic tension in their drama.
- Read through the section in the Learner's Book: *What is dramatic tension?* Make sure that learners understand that this is when you build up suspense in a performance. As the tension builds up, the

audience waits in anticipation for a crisis that will lead to a climax, and that will affect the outcome.

- Go through the four main ways in which dramatic tension is created. Stress that the key ingredient for building dramatic tension is timing.

Activity 1: Check your dramatic tension

- Read through the instructions with learners.
- Learners work in their small groups to go back to their storyline and to use the questions in Activity 1 to check the dramatic tension in their improvisation.
- Read through the box in the Learner's Book on *Four main ways to create dramatic tension*.

Activity 2: Create a tableau

- Read through the instructions with learners.
- Learners work in their small groups to identify the three most important moments or crises in their performance leading up to the climax.
- Instruct learners to create a tableau of the first moment/crisis. The director must check each character's position and level, posture and facial expressions.
- Learners repeat this process with the other important moments or crises.
- They practise the whole improvisation, checking the development of dramatic tension, and the balance of tension with humour, or light relief.
- Remember to end each class with a cool-down routine.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activities 1 and 2: Observe that the small groups are working effectively together and that everyone is participating. Check that they have included dramatic tension appropriately and at the right time in their improvisation, and that they have balanced the tension with appropriate humour.

Consolidation

Ask learners to demonstrate the following:

- a. How is tension created verbally or vocally in a drama?
- b. How is tension created non-verbally in a drama?
- c. How is blocking used to create tension in a drama?

Extension

Try to get a copy of the play *Pygmalion* (or ask learners to try to get a copy). Learners may be interested in reading the play and even in performing parts of it. Alternatively, if possible show the class the film adaptation of *Pygmalion*, *My Fair Lady*.

Unit 7

Polish your improvisation

Learner's Book pages 31–32

Duration: 2 hours

Topics: 1: Dramatic skills development (15 mins per week); 2: Drama elements in playmaking (45 mins per week); 4: Appreciation and reflection (5 mins per week)

Term and week/s

Term 1, Weeks 7–8

Resources

Learner's Book
pages 31–32

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.
- Think about physically challenged learners and how you will adapt exercises for them.

Teaching the unit

Lessons 1-2 (Weeks 7-8)

- Remember to start the class with the warm-up routine for vocal and physical development.
- Explain that learners will have time to polish their improvisation (Step 8) and to ensure that they have included the important rituals, ceremonies and symbols.
- Explain to learners that most cultural practices, rituals and ceremonies use symbols to represent something. Go through the examples and explanations in the Learner's Book. Ask learners to give examples of other symbols they know.

Activity 1: List your symbols

- Learners work in their small groups. Instruct them to complete an action plan like the one in the Learner's Book (page 32). They should list the symbols that are generally used in their ceremony; which of these they will use in their improvisation; how they will use them; who will be responsible for getting or making them; and by what date.
- Check that learners use the lessons to polish their improvisation and to pay particular attention to the drama elements they have learnt about in this term, such as time, space, structure, character, language and dramatic tension.

- Ask learners to read through and use the assessment criteria on page 33 to reflect on and discuss the performance. Inform them that the criteria will be used by their peers and the teacher to reflect on their polished improvised performance for their Formal Assessment Task for this term.
- Remember to end each class with a cool-down routine.

Make sure that learners read through the assessment criteria on page 33 and that they know that their peers and you will use these to assess their performance.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Check that learners all participate in completing the action plan. Make sure that they use time in the lessons and outside the lessons to polish their improvisation, including doing a full dress rehearsal.

Consolidation

Ask different groups to explain to the class how they have taken the following elements into account in their improvisations: time, space, structure, character, language and dramatic tension.

Extension

At the end of Week 8, ask learners to go back to their action plans and to check that they have each symbol on the list and that it is ready for use in their improvisations, either as a prop, set, costume, etc. They will need to use their creativity to solve any problems they have had in obtaining these symbols.

Unit 8

Formal assessment: Practical

Learner's Book page 33

Duration: 1 hour

Topics: 2: Drama elements in playmaking; 4: Appreciation and reflection

Term and week/s
Term 1, Week 9

Resources
Learner's Book
page 33

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit

Formal assessment

For information on how to assess the polished improvisations, please see pages 247-248 in this Teacher's Guide.

Unit 9

Media

Learner's Book pages 34–35

Duration: 1 hour

Topic: 5: Media (1 hour and own research time)

Term and week/s

Term 1, Week 10

Resources

Learner's Book pages 34–35; different types of media, e.g. print, electronic, visual, audio

New words and concepts

subjective; survey

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.
- Think about physically challenged learners and how you will adapt exercises for them.

Teaching the unit

Lesson 1 (Week 10)

- Ask learners to give examples of different types of media that they come into contact with each day. Discuss what they think are the positive and negative effects of the media on our lives.
- Read through the section in the Learner's Book: *What is the effect of different types of media?*

Activity 1: Conduct a group survey

- Work as a class. Read through the instructions with learners. Explain that they will do a survey to find out how much time members of their class spend on various activities related to the media.
- Learners should copy Table 1.9.1 on page 35 of the Learner's Book and ask each other the questions in the table. They need to record actual hours as answers, so they can get a total.
- They then analyse their results to answer the questions about the media on which learners spend the most hours and the fewest hours.

- Ask learners to discuss the results of why they think learners prefer the medium on which they spent the most hours. Discuss which medium is the most accessible to all South Africans and why.
- Discuss Question 5 about how each of the four media is different and how they are similar or what they have in common.
- Discuss Question 6 about how a physical disability could affect a person's experience of these different media (e.g. being deaf or blind).
- Instruct learners to copy Table 1.9.2 on page 35, and then to brainstorm and list the positive and negative effects of the different types of media.
- Finally, ask learners to work on their own to reflect on and write their responses to the points in Question 8.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Check the work that learners do in Activity 1. Take in their exercise books to go through their responses to Question 8.

Consolidation

Ask learners to work in small groups to share their responses to each point in Question 8. Make sure that they look at the positives and negatives of each situation.

Extension

Ask learners to use the media survey on page 35 to do a more general survey in their own communities, using a sample of at least 20 people. They can use the same process that they used in class, and then analyse the results. Finally, ask them to present their results to the class, discussing which medium most of their sample preferred and spent the most hours reading, watching or listening to.

MUSIC

Unit 1

Music literacy

Learner's Book pages 37–41

Duration: 2 hours

Topics: 1: Music literacy (15 mins per week); 2: Music listening (15 mins per week); 3: Performing and creating music (30 mins per week)

Term and week/s

Term 1, Weeks 1–2

Resources

Learner's Book pages 37–41; musical instruments; textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs; pens and pencils

New words and concepts

consolidation of previously learnt concepts around music literacy; pen drumming; ensemble

Note

Read the notes about inclusivity and diversity in Section 1 of this Guide. They will help you plan and prepare your lessons.

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Think about physically challenged learners and how you will adapt exercises for them.
- Gather all the resources prior to the lesson, make sure that they are intact and working (e.g. CD player) and that you are familiar with using the equipment.
- Make sure you can demonstrate and perform the music examples.

Teaching the unit Lessons 1-2 (Weeks 1-2)

- Spend at least 15 minutes per lesson on music literacy. As you know, music literacy is developed through songs and instrumental pieces that learners perform and through their active listening to music played by others. In other words, Topics 1, 2 and 3 are closely related and integrated with each other.
- It is important to keep discipline when learners are performing rhythms and drumming. Don't encourage any in-between drumming or noise. Have a drumming sign or sound to indicate when learners need to stop playing. Guide the learners but do not limit their creativity.
- Work through the content in the Learner's Book and the examples about rhythm, time signatures, note names, symbols and pen drumming.

Activity 1: Use pen drumming to play beats

- Ask learners to clap the rhythm patterns with you before trying the pen drumming.
- Break up the longer patterns into smaller parts.
- Then help learners practise doing the pen drumming on each pattern.

Activity 2: Pen-drum with both hands

- Once again, ask learners to clap the rhythm patterns with you before trying the pen drumming.
- Break the longer patterns up into smaller parts.
- Then practise with learners doing the pen drumming on each pattern and try to keep the beat going.
- Ask learner to try to do the pen drumming with both hands and still keep the beat going. This may take some practise.

Activity 3: Pen-drum in groups

- Play the examples of group percussion music.
- Tell learners to listen actively for the beats.
- Allow enough time for learners to write and perform their own piece.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activities 1, 2 and 3: Observe the learners and notice the movement, skill and sounds that are involved. Observe the level of achievement at which the learners can perform and execute the activity.

You can use or adapt this photocopiable observation sheet to make notes about each learner. Use your observations to give learners feedback.

Observation sheet	Term 1 Music	Unit 1
Name of learner:		
Date:		
	Yes	No
The learner develops music literacy through instrumental pieces performed.		
The learner develops music literacy through their active listening to music played by others.		
The learner is able to participate in performing rhythmic patterns.		

Consolidation

For learners who are struggling:

- Repeat activities more than once and revisit the activity after a while again.
- Teach the content in Learner's Book again or ask them to revise the content on their own or with a stronger learner.

Note

In every music lesson you need to include:

- 15 minutes of music literacy (Topic 1)
- 15 minutes of music listening (Topic 2)
- 30 minutes of performing and creating music (Topic 3)

- Let stronger learners pair up with struggling learners and repeat the activities together.
- Refresh learners on the content in an ongoing manner.

Extension

Make the pen-drumming activities fun and competitive. Learners can work alone, in pairs or small groups to compete against each other. Other learners can judge which group produces the most creative rhythms.

Unit 2

Pitch and scales

Learner's Book pages 42–45

Duration: 2 hours

Topics: 1: Music literacy (15 mins per week); 2: Music listening (15 mins per week); 3: Performing and creating music (30 mins per week)

Term and week/s

Term 1, Weeks 3–4

Resources

Learner's Book pages 42–45; musical instruments; textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs; exercise books with manuscript paper

New words and concepts

ledger lines; semitones; common intervals; key signatures

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Familiarise yourself with the material in this unit by reading through the information and the activities in the Learner's Book and Teacher's Guide.
- Practise the music examples and other material in preparation for the lesson. Find your own examples that you can play to learners.
- Think about physically challenged learners and how you will adapt exercises for them.

Teaching the unit Lessons 1-2 (Weeks 3-4)

- Spend at least 15 minutes per week on the information and activities in this unit. Many of the activities include practical performance and active music listening. Make sure learners have enough exposure to these basics of music literacy to be able to create and perform music of their own.
- There are many practical activities that often involve sound, rhythm and written work. Guide learners and allow them the freedom to express themselves, but monitor the group so that it does not become out of hand.

- Time management throughout the lesson is important. Allow enough time for each activity without getting stuck on any one step.

Activity 1: Sing or play the scales

- Follow the instructions in the Learner's Book.
- Let learners practise singing and playing the scales in a variety of different ways. Use a range of instruments and different voices.

Activity 2: Play with the scales

- Follow the Learner's Book instructions.
- Apply the information to the examples given in the Learner's Book and to additional examples of your own.
- Assist learners to write their own short melodies for each scale. Allow them to help each other as well.

Answers

Activity 1

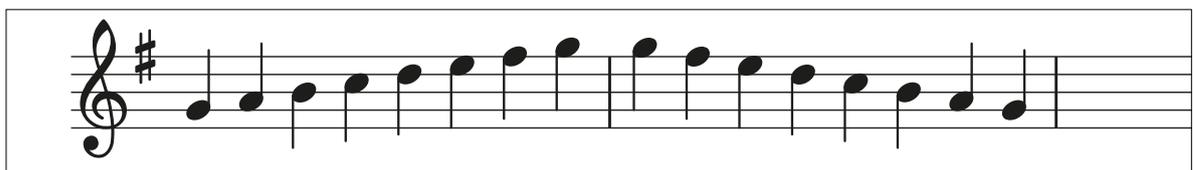
1. Pitches put together in a row according to a specific order is called a scale.
 - a. C major
 - b. G major
 - c. D major
 - d. F major
2. Evaluate and give feedback on the singing or playing of the scales in a. to d.

Activity 2

1. Scales with key signatures
 - a. C major



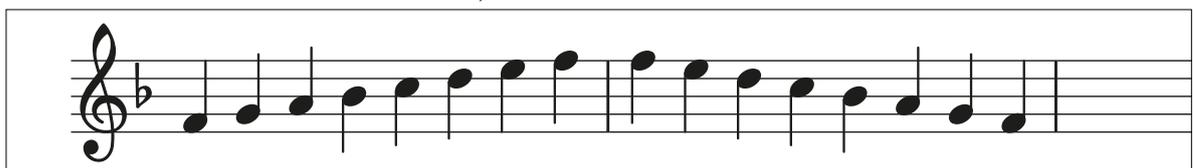
- b. G major



- c. D major



- d. F major



- Evaluate and give feedback on the playing or singing.
- Accept any reasonable melodies in the correct scales.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Make sure that learners get the correct answers (see Answer section on the previous page).

Activity 2: Take the learners' exercise books in and mark the activity (see Answer section on the previous page).

Consolidation

Repeat the activities to assist learners who have not managed the activities.

Extension

Let learners continue writing longer melodies in the scale (key signature) of their choice.

Unit 3 Tonic solfa

Learner's Book page 46 Duration: 1 hour

Term and week/s
Term 1, Week 5

Resources

Learner's Book page 46; musical instruments; textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs

New words and concepts

consolidation of the ear-based method of tonic solfa

Topics: 1: Music literacy (15 mins per week); 2: Music listening (15 mins per week); 3: Performing and creating music (30 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Familiarise yourself with the material in this unit by reading through the information and the activities in the Learner's Book and Teacher's Guide.
- Practise the music examples and other material in preparation for the lesson. Find your own examples that you can play to learners.
- Decide how you will change or adapt activities for physically challenged learners.

Teaching the unit

Lesson 1 (Week 5)

- Spend at least 15 minutes per week on music literacy, 15 minutes on music listening and the rest of the time on performing and creating music. The three aspects can also be integrated.
- Make sure that the learner's know the ear-based method of tonic solfa well.
- Always start the lesson with vocal, breathing and technical exercises.
- If time permits, follow this with a song from previous lessons or years, to implement the singing technique acquired through the exercises.
- Use a melodic instrument to help with the pitch.
- These lessons focus on ear training and are very practical.
- Use this time to fine-tune the learners' singing – this is a skill that will be valuable to them for the rest of their lives.

Activity 1: Sing using tonic solfa

- Introduce and practise the tonic solfa method again with learners.
- Help them to apply their knowledge to this activity.
- Also apply it in the different keys of G, D, F major.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe the level of achievement at which the learners can perform and use the tonic solfa method of singing.

Consolidation

For struggling learners:

- Repeat activities more than once and revisit the activities in an ongoing way.
- Let stronger learners pair up with struggling learners and repeat the activities together again.

Extension

- Find new but similar material to use for the tonic solfa method of singing.
- Let learners create their own combinations of tonic solfa patterns and then let the other learners sing these.

Unit 4

Music terminology

Learner's Book pages 47–48

Duration: 1 hour

Topics: 1: Music literacy (15 mins per week); 2: Music listening (15 mins per week); 3: Performing and creating music (30 mins per week)

Term and week/s

Term 1, Week 6

Resources

Learner's Book pages 47–48; musical instruments; textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs; a music book or dictionary

New words and concepts

dynamics; tempo; articulation

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Familiarise yourself with the material in this unit by reading through the information and the activities in the Learner's Book and Teacher's Guide.
- Practise the music examples and other material in preparation for the lesson. Find your own examples to use with learners.
- Do your own research on the musical terms, for example look up the music terminology in a dictionary or music book.

Teaching the unit

Lesson 1 (Week 6)

- Remember to start each lesson with music literacy activities, which could include revising the reading, singing or playing music in the keys of C, G, D and F major using tonic solfa or even humming.
- Ask learners what they understand by the music terminology: dynamic, tempo and articulation.

Activity 1: Identify meaning

Follow the Learner's Book instructions or have a class quiz using the activity.

Activity 2: Play the melodies

Follow the Learner's Book instructions. Help learners if they struggle to get the melodies right.

Answers

Activity 1

Symbol for dynamics	What it stands for	What it means
f	forte	loudly
p	piano	softly
Cresc. <	crescendo	getting gradually louder
Dim. >	diminuendo	getting gradually softer
mp	mezzo piano	moderately soft
mf	mezzo forte	moderately loud
ff	fortissimo	very loud
pp	pianissimo	very soft
Tempo		What it means
allegro		fast and lively
allegretto		fairly fast and lively (not as fast as allegro)
andante		at a walking pace (medium speed)
largo		slow, stately (literally means 'broadly')
Articulation		
legato		in a smooth, flowing manner, without breaks
staccato		with each sound or note sharply detached or separated from the others

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Allow learners to swap books and mark each others' work. You can ask them to help you write the above table with the correct answers on the board. Or, you can take the learners books in and mark the activity to assess who still needs assistance with the music terms.

Activity 2: Observe whether each learner can demonstrate and identify the different music terms correctly.

Consolidation

Ask learners to repeat the activities, or pair up a stronger learner with a weaker one and let them repeat the activities together.

Extension

Play guessing games: let learners present their own melody to demonstrate different terminology. The other learners must use music terminology to describe the melodies.

Unit 5

Different types of instruments

Learner's Book pages 49–51

Duration: 1 hour

Topics: 1: Music literacy (15 mins per week); 2: Music listening (15 mins per week); 3: Performing and creating music (30 mins per week)

Term and week/s

Term 1, Week 7

Resources

Learner's Book pages 49–51; musical instruments, textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs; sound system, CDs/DVDs

New words and concepts

strings; woodwind; brass and percussion; plucked; bow

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Familiarise yourself with the material in this unit by reading through the information and the activities in the Learner's Book and Teacher's Guide. Think about what learners already know, what skills they have and any areas of difficulty you think they might encounter.
- Think about physically challenged learners and how you will adapt exercises for them.
- You need to incorporate music listening in all lessons of the Term. For example you can focus on specific types of instruments in each lesson.
- Find a range of instruments to bring to class, or posters/photographs of the different instruments.

Teaching the unit

Lesson 1 (Week 7)

- Go through the following habits of a good listener. Explain that these are the skills and habits that learners need to acquire for active listening.
 - At all times be respectful towards the listeners around you, even if you do not like the music that is being played.
 - When listening to music you should be quiet – no talking.
 - When you want to cut the listening short, do not switch the music off abruptly. Rather fade out the music gently by turning down the volume.
- To limit distractions, tell learners to close their eyes while listening or lie with their heads on their crossed arms.
- If possible ask other musicians to demonstrate the playing of different instruments – there might be learners themselves who can play the instruments – or use a recording.

Activity 1: Listen to the sound

- Find appropriate music pieces to demonstrate each group of instruments.
- Follow the Learner's Book instructions.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe how well learners can identify the different sounds of the individual instruments. You can use the following observation sheet.

Observation sheet	Term 1 (Music)	Unit 5	
Name of learner:			
Date:			
	Always	Sometimes	Never
The learner is able to identify correctly the main families of instruments of the orchestra.			
The learner is able to describe correctly how sound is produced by each family of instrument.			

Consolidation

Play the recording again, and ask learners to identify only the strings, then only the woodwinds, and so on.

Extension

Find new but similar material to use for extension.

Unit 6

Performing and creating music

Learner's Book pages 52–54

Duration: 2 hours

Topics: 1: Music literacy (15 mins per week); 2: Music listening (15 mins per week); 3: Performing and creating music (30 mins per week)

Term and week/s
Term 1, Weeks 8–9

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Familiarise yourself with the material in this unit by reading through the information and the activities in the Learner's Book and Teacher's Guide.

Resources

Learner's Book pages 52–54; musical instruments; textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs; sound system, CDs/DVDs

New words and concepts

canon

- Practise the music examples and other material in preparation for the lesson.

Teaching the unit Lessons 1-2 (Weeks 8-9)

- You need to spend approximately 30 minutes on performing and creating music and songs each week, so use the principles of this unit when you do. Link or integrate this with the theory and activities covered in the other topics.
- Always start the lesson with breaking and technical exercises suitable for an instrument or voice.
- If time permits, follow this with a song from previous lessons.
- Use a melodic instrument to help with the pitch.

Activity 1: Improve your singing

Follow these suggestions for teaching a song:

- Break up the song into smaller parts (2 bars at a time).
- Sing the smaller part to the learners.
- Learners respond by echoing the part.
- Do every smaller part a few times before moving on.
- Do not talk in between phrases, just keep on repeating and singing.
- Once the whole song has been done in this way, thread it together by doing it as a whole.

Activity 2: Sing the canons

- Remind learners that in a canon everyone sings the same melody, but starts at different points in the melody.
- Divide the class into three groups. Number each group 1, 2 or 3.
- Explain that you will give different hand signals when group 1 must start singing, when group 2 must start singing, and when group 3 must start singing. Demonstrate each hand signal. Make sure that each group knows which is its hand signal.
- Now, try it out. Give the hand signal for group 1. Get them singing with you from the beginning of the canon. Tell them to keep singing.
- Now give the hand signal for group 2 to start the song from the beginning (while group 1 continues). Tell them to keep singing.
- Then give the hand signal for the group 3 to start the song from the beginning (while group 1 and 2 continue singing).
- You will probably need to practise this a few times before learners can come in smoothly.
- Have fun with it!

Activity 3: Write and perform your own music

- This is an advanced activity.
- Schedule enough time for the completion of the melodies.
- Assist learners with the writing of melodies or find a musician to help.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activities 1 and 2: Observe how successfully learners can perform the exercises and sing the canons.

Activity 3: Take the learners' exercise books in and mark the activity to assess who needs assistance with the completion of a melody of a four-bar phrase in C, G, D and F major after the first two bars have been given.

Consolidation

For struggling learners use a repertoire of Western, African, Indian and popular musical styles to help learners practise choral works, group instrumental works, solo vocal works and solo instrumental works.

Extension

- Ask learners to experiment in different small groups with writing their own music. They can also experiment on their own. Ask learners who want to play their music to the class.
- Find new but similar material to revise the activities on.
- Let learners create their own combinations of tonic solfa patterns and then let the other learners sing them using solfa.

Unit 7

Formal assessment: Practical

Learner's Book page 55

Duration: 1 hour

Topic: 3: Performing and creating music

Term and week/s
Term 1, Week 10

Resources
Learner's Book
page 55

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess the music performance, please see pages 257–258 in this Teacher's Guide.

VISUAL ARTS

Unit 1

Describe art elements and design principles in artworks

Learner's Book pages 57–64

Duration: 1 hour

Topic: 3: Visual literacy (1 hour)

Term and week/s
Term 1, Week 1

Resources

Learner's Book pages 57–64; any portraits you have collected

New words and concepts

art elements; line; value; texture; shape; form; three-dimensional; space; design principles; balance; symmetrical; asymmetrical; radial; contrast; emphasis; focal point; proportion; pattern; rhythm; unity; variety; portrait; self-portrait; profile

Note

Read the notes about inclusivity and diversity in Section 1 of this Guide. They will help you plan and prepare your lessons.

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Find your own examples of art elements, design principles and portraits to use with learners.
- Decide how you will change or adapt activities for physically challenged learners.

Teaching the unit Lesson 1 (Week 1)

- Art elements and design principles are part of every lesson in the Visual Arts curriculum. Make sure that you understand each one and that your learners understand them.
- As learners progress through each activity their understanding of the art elements and design principles should deepen.
- By the end of Grade 9 they should be able to use each one with confidence, both in their practical work and when describing their own or others' artworks. When you talk to your learners about their work, or when they talk about their own or each other's work, encourage the use of the correct terms.
- Quickly go through pages 57–61 of the Learner's Book with learners. By now they should know all the terminology. Explain that they can use these pages for reference purposes throughout the year.
- Read through pages 61 and 62 of the Learner's Book more carefully with learners. Make sure they understand new terms.

Activity 1: Look, listen and talk about portraits

- Look at the portraits in the Learner's Book (pages 63–64) and ask learners to go through the questions.
- Explain that they should try to express the personal meaning they get from each portrait. What does each portrait tell them about the subject (the person being shown) and how the artist saw this person. They can work on their own, in pairs or as a class.

Answers

Activity 1

- a. Learners should give a personal opinion here, and be able to back up what they have said with good reasons. Encourage them to use correct terminology (e.g. art elements and design principles) to describe the pieces.
 - b. I – Gerard Sekoto, *Portrait of a young man reading* could be said to be in profile.
 - c. H – David Hockney's *Henry in Italy* is a drawing made with pen and black ink on paper.
 - d. Portraits of the deceased were painted either before death or after death to remember the person.
 - e. Examples A, B, C, D, F, G, H, I. Reasons: correct shape of face, proportions and colours used.
- a. Learners should be able to name art elements and design principles used in each portrait, giving reasons.
 - b. Learners should demonstrate their personal opinion here with reasons (e.g. colours would give a clue as to feelings, as would facial expressions and how the person is portrayed).

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Once learners have completed their written work, they can discuss their answers as a class. Ask them to hand in their work so that you can go through their answers.

Consolidation

Move around the classroom to assist learners who are struggling. Make use of any other portraits that you may have collected to help learners to practise answering questions. Show them examples of the different art elements and design principles in each portrait.

Extension

Learners who finish early and have enjoyed this exercise can look at the extra portraits that you have collected, and create a piece of written work around the art elements and design principles that they observe.

Unit 2

Create in 2D: Create a self-portrait

Learner's Book pages 65–66

Duration: 4 hours

Topic: 1: Create in 2D (4 hours)

Term and week/s

Term 1, Weeks 2–5

Resources

Learner's Book pages 65–66; any other portraits or photographs of portraits that you have collected and would like to display; materials such as tempera, acrylic paint or oil pastels; A3 paper

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Make sure that you have all the equipment that you will need for this project. Order any art materials that you may need well in advance. If you do not have mirrors, ask your learners to bring their own.
- Make sure that you are prepared with paper cut, paint mixed and equipment easily accessible to all your learners. If you do not have mixing trays, you can use polystyrene containers. These can be thrown away after the lesson.

Teaching the unit Lessons 1-4 (Weeks 2-5)

Activity 1: Create a self-portrait

- Hand out mirrors and chalk. If you don't have enough mirrors for all learners, they should share them. Make sure that each learner has an equal amount of time using the mirrors. Guide learners through the process of looking at themselves in the mirror. Point out the proportions of the face.
- Remind your learners that they need to fill the page with their drawing. Encourage them not to draw too small.
- This part of the lesson should take around one hour.
- Before you start with the colour, ask learners to look at their faces in the mirror again. Ask them to observe where the light catches their face and where the shadows are. Ask learners to choose light and dark colours to show these areas of shadow and light.
- Decide if you are going to use pastel or paint, or both. Demonstrate to learners how to use the paint and the pastels. The pastels should be used firmly so that the colours are bright and vibrant. If you are using paint, remind learners about colour theory and how to mix colours. Remind learners to dry their brushes after washing, so that the paint does not become too thin.

- Learners can work fairly naturally or may choose to use more abstract colours.
- Keep reminding learners to observe the shadow and light areas of the face.
- Once the portrait is finished, learners can use one colour to paint in the background. Encourage them not to use patterns or dots but to keep the background as simple as possible.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Once the work is complete, put it up on the wall. Ask learners to look at their work and write down what they like about their work and what they think they could improve on next time.

You also need to provide clear feedback to each learner. Use one of the generic assessment tools in Section 4 of this Guide to assist you with this.

Give feedback to each learner about their portraits, e.g.:

- Do they fill the page?
- Are the facial features in proportion, e.g. the eyes should not be right at the top of the head?
- Have learners added colour to indicate where the light and the shadows fall on the face?

Remember, you need to model how to give constructive and sensitive feedback, respecting the expression and views of the learner.

Consolidation

- Learners who struggle with the technical application of the paint and pastel can practice on a spare piece of paper.
- If learners are not confident about drawing their self-portraits, you can let them practice on a spare piece of paper until they feel confident to begin. Try to encourage them not to take too long with this as you want them to finish the exercise rather than spend all their time practicing.
- Move around the classroom offering advice and support.

Extension

Learners who finish early and enjoy this exercise could create another portrait of a friend, or could create a patterned border for their self-portrait.

Unit 3

The artist in global society

Learner's Book pages 67–68

Duration: 1 hour

Term and week/s
Term 1, Week 6

Resources

Learner's Book pages 67–68; craft and artworks; books; magazines; Internet access if possible to find images connected to issues in society; libraries; galleries; museums

New words and concepts

global; traumatic; symbolic language

Topic: 3: Visual literacy (1 hour)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Collect books and resources. You can also ask your learners to collect images from magazines and newspapers and bring them to class. Many schools do not have access to the Internet, so make sure you have enough resources for all learners to use. Or organise a time to take learners to a local library or museum to find resources.

Teaching the unit

Lesson 1 (Week 6)

- Explain that in this unit, the emphasis is on the learners' personal expression and interpretation of artwork pieces and on how artists may be contributors and commentators on issues in the local and global world around us.
- Talk about how certain artwork pieces encourage us to reflect more deeply on the world, and on ourselves in the world – who we are, what our history is, what role we will play.
- Read through page 67 of the Learner's Book with learners. Ensure they understand the term 'global'.
- Ask learners for their own examples of signs and symbols that are used to represent something.

Activity 1: The role of the artist in society

- Learners work in pairs to discuss the artworks on page 68 of the Learner's Book.
- Encourage learners to discuss artwork pieces with respect and sensitivity. They should think about what the artist was trying to express about self or a community, or even a history.

Answers

Activity 1

1. All the examples are around issues and rights:
 - Self portraits with name – every child has a right to a name, pencil and pencil crayon
 - Fire on the mountain – the environment, paper and pencil crayon

Remind learners to give their personal opinions, backing up what they are saying with a reason.

2. Learners should focus on similar issues, as well as similar techniques and media used in each artwork. They can also talk about the differences.
3. Examples of symbols used: South African flag, HIV ribbon, and hands.
4. Remind learners that a mind-map should include as much information as possible. Encourage learners to choose an issue that is important to them and on which they would like to express an opinion.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Look through images that learners have collected to make sure that they have understood the task and have collected images that demonstrate their understanding of the issue.

Adapt one of the generic assessment tools in Section 4 of this Teacher's Guide to informally assess each learner's understanding and progress, and to give learners feedback.

Consolidation

Move around the classroom, assisting learners who are struggling with this activity. Ask them questions to prompt them to express their interpretations and opinions. Ask them what they like or don't like about the artworks, and why. What would they draw or do differently?

Extension

Learners who have enjoyed this activity or have finished it quickly can look for more images and visuals and begin to create a collage from their images.

Unit 4

Research the role of the artist in global society

Learner's Book page 69

Duration: 2 hours

Term and week/s
Term 1, Weeks 7–8

Resources

Learner's Book page 69; books; magazines; library; Internet access if possible

Topic: 3: Visual literacy (2 hours)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Make sure that there are enough books and research options for all the learners. Find alternative sources if you can, for example, if there is a local artist ask her or him to come and speak to your class about the role of the artist in society.

Teaching the unit Lessons 2 (Weeks 7-8)

Activity 1: Research a South African artist

- Read through the project brief with learners. Make sure that they understand what they have to do.
- Go through the research tips in the Learner's Book.
- Move around the classroom, assisting your learners with their choice of artist, finding the images and responding to them.
- Remind your learners that their written responses should be in full sentences with capital letters and full stops.
- Tell your learners that they have two hours in class to complete this project but may spend some time at home finishing it off before they present their findings to the class.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Make sure that learners are on the right track by moving around the classroom and discussing their choice of artist and artworks.

Unit 5

Formal assessment: Presentation

Learner's Book page 70

Duration: 2 hours

Topic: 3: Visual literacy (2 hours)

Term and week/s

Term 1, Weeks
9–10

Resources

Learner's Book
page 70; learners'
research findings:
sharing and
debating research

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess the research project, please see pages 265–266 in this Teacher's Guide.

DANCE

Unit 1

Consolidate dance work

Learner's Book page 73

Duration: 1 hour

Topics: 1: Dance performance (45 mins per week); 3: Dance theory and literacy (15 mins per week)

Term and week/s

Term 2, Week 1

Resources

Learner's Book page 73; space to work; variety of music; CD player; dance journal

Note

Read the notes about inclusivity and diversity in Section 1 of this Guide.

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Read through the units from the previous term so as to familiarise yourself with the work covered and the concepts introduced to the learners.

Teaching the unit

Lesson 1 (Week 1)

- Have an open discussion with the learners and ask them to discuss what they recall from last term.
- Have them demonstrate concepts where possible.
- Also have them demonstrate the exercises that were used to strengthen their core muscles, leg muscles and those that were used to increase their ankle and knee joint mobility.
- Ask learners what stands out most for them from what they have learnt.

Activity 1: Reinforce your knowledge

- The learners need to complete the checklist to show what they recall regarding their learning from last term.
- Then they need to review their dance conventions and as a class they need to amend them or add to them.
- Then they need to demonstrate the concepts covered in the previous term and finally practice their warm-up routine.

Answers

Activity 1

Learners need to show that they are able to recall the practical and theoretical concepts covered in the previous term. They also need to show competence in practicing the warm-up routine.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Learners need to show that they are able to both explain and demonstrate the key concepts covered in the previous term. They also need to be able to do the warm-up routine that they created for class in the last term.

Consolidation

Learners can work on natural gestures, repetition, stillness and practice their warm-up routine.

Extension

Learners could work on their warm-up routine ensuring that the exercises flow smoothly from one combination to the next. They could explore further combinations that could be included in the routine.

Unit 2

Warm-up: Safe dance practice

Learner's Book pages 74–76

Duration: 2 hours

Topics: 1: Dance performance (45 mins per week); 3: Dance theory and literacy (15 mins per week)

Term and week/s

Term 2, Weeks 2–3

Resources

Learner's Book pages 74–76; space to work; variety of music; CD player; dance journal; a full length mirror

New words and concepts

safe dance practice; oxygenated

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Ensure that you are able to identify the core muscles so that you can show the learners where to locate theirs.
- Practice the exercises given so that you are able to assist the learners when they do them. Also you should be able to tell them where they are meant to feel tension when doing the exercises.

- Also ensure that you are able to explain the importance of breath in warm up and in movements, and how core stability is tied to breath.

Teaching the unit

Lesson 1 (Week 2)

- Speak to the learners about why safe practice in dance is necessary.
- Ask them to demonstrate what they have covered so far about safe practice.
- Have the learners discuss what they know about posture and alignment and why it is necessary to maintain good posture and alignment in dance.

Activity 1: Add to the warm-up focusing on safe practices

- Learners discuss how they can ensure safe dance practice in warm-up, when dancing, in rehearsals, performances and cool-down.
- Thereafter, in pairs the learners work on their alignment and posture. Helping each other to adjust it so correct alignment and posture is maintained.
- Finally, they need to practice their warm-up routine focusing on posture and alignment and then to note down in their dance journals what they discussed about safe practice.

Lesson 2 (Week 3)

- Ask the learners to identify their core muscles. Then have them lie flat on their backs with their hands on the stomach area and have them breathe deeply into their diaphragm.
- They should feel their stomach area inflate and not just their lungs.
- This is important in dance especially when one is told to breath into a movement.
- Explain that breathing in movement is important as it provides much-needed oxygen to the muscles that are being used.
- Also explain to the learners that joint mobility exercises and strength exercises are important in that they allow dancers a full range of movement as the joints are mobilised.

Activity 2: Create combinations for stability and strength

- Learners must do the exercises given and then add them to combinations in their warm-up routines.
- They will need to rework their routines to accommodate these exercises and also remove duplicated exercises or exercises that target the same muscle groups.
- The learners should include floor-work exercises which focus on core stability and strength, knee bends with co-ordinating arms and leg exercises for balance and control.
- Once this is done they need to practise the whole routine and note down the new warm-up in their dance journal.

Answers

Activity 1

Learners should be able to hold good posture and alignment while doing their warm-up. They should also be able to express what safe practice in dance entails.

Activity 2

Learners need to show that they can incorporate the exercises prescribed into their warm-up routine while maintain good posture and alignment.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe the learners and ensure that they have incorporated all the exercises in their routine. They need to show that all the combinations work well and aid smooth and flowing movements. Give each learner private feedback.

Consolidation

Learners could work on maintaining good posture and alignment and practise the exercises given.

Extension

Learners could work on their warm-up routine and work on new combinations in order to ensure that more than one muscle group is being targeted at a time. They can also work on the transitions from one combination exercise to the next.

Unit 3

Cool-down

Learner's Book page 77

Duration: 1 hour

Topics: 1: Dance performance (45 mins per week); 3: Dance theory and literacy (15 mins per week)

Term and week/s

Term 2, Week 4

Resources

Learner's Book page 77; space to work; variety of music; CD player; dance journal

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.

- Practise the exercises so that you can demonstrate them to the class. Also research other stretching exercises that could be used in cool-down so that you can offer suggestions to the learners of alternate stretching exercises.

Teaching the unit

Lesson 1 (Week 4)

- Discuss with the learners the importance of cooling down. Ask them why stretching is important.
- Have them do the prescribed exercises and explain that they should feel tension but not pain.
- Have them suggest other stretching exercises that could be included in the cool-down routine.

Activity 1: Create a cool-down routine

- Once the learners have mastered the prescribed exercises then they need to include these into their cool-down routine together with other stretching exercises.
- They need to create a simple cool-down with safe and slow stretching, ending with the use of imagery.
- Finally, this needs to be documented in the dance journal.

Answers

Activity 1

Learners need to demonstrate safe and slow stretching as part of their cool-down routine. They also need to use imagery for relaxation.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe that the learners have targeted all the major muscle groups in their cool-down stretching and that relaxation imagery is used in the process. Provide learners with individual feedback.

Consolidation

Learners could master the two exercises given and work on the other simple stretching exercises. They could also practice their cool-down routine from last term.

Extension

Learners could add different stretching exercises to their cool-down as well as the two exercises given. They can aim to target all the major muscle groups and research new and different relaxation exercises as well.

Unit 4

Indigenous South African dance

Learner's Book pages 78–79

Duration: 2 hours

Term and week/s
Term 2, Week 5

Resources
Learner's Book pages 78–79; space to work; variety of music; CD player; dance journal

New words and concepts
indigenous

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week integrated or interspersed); 3: Dance theory and literacy (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Do further research on indigenous dance in South Africa. Find pictures of them to show the learners and also a description of the dance and its history of origin.
- It would be good if you had a short video showing Kwela and Gumboot dance being performed. This will help give the learners some perspective on them.

Teaching the unit Lesson 1 (Week 5)

- Inform the learners in advance to research indigenous dance in South Africa. They should find pictures of the dances as well as have a brief history of the dance and its origins.
- Also ask the learners to find someone in their community who can teach them a few steps of gumboot dance. There may even be someone in class that knows how to do this.
- Discuss what indigenous dance is, and its history and origins, and encourage the learners to contribute to the discussion from their research. Learners could also show some pictures of the dances if they have them. Perhaps the learners may know a few steps from some dances and they could demonstrate them.
- Source more pictures if possible of the gumboot dance, particularly ones of mineworkers dancing it. These will give learners a better understanding of the context in which the dance developed.

Activity 1: Learn to gumboot dance

- Learners discuss what they researched on indigenous dances.
- Thereafter they discuss the gumboot dance, its origin and history.

- Then they learn a few steps from the gumboot dance.
- There may be someone in class who can teach but the learners can also find out from people in their community who can assist them with a few steps.
- The learners present to the class, get feedback, and then perform a sequence to the teacher.
- They need to document this in their dance journals.

Answers

Activity 1

Learners need to show that they have researched indigenous dance and have adequate knowledge of at least one other indigenous South African dance apart from those mentioned in class. Also they need to show a simple sequence of gumboot dance that they learnt before the class.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Mark the written research on indigenous dance by the learners. There should be some pictures and at least two dances researched. One dance should be something new, not listed in the Learner's Book.

Consolidation

Learners could find out more about the three dances given, and research them in more detail.

Extension

Learners could work on more complex sequences using gumboot dance and even try to do this in unison with a few other learners. They could also research additional indigenous dances as well.

Unit 5

Improvisation and composition

Learner's Book pages 80–82

Duration: 1 hour

Term and week/s
Term 2, Week 6

Resources

Learner's Book pages 80–82; space to work; variety of music; CD player; exercise book

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week integrated); 3: Dance theory and literacy (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

**New words
and concepts**contact
improvisation**Preparation**

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Also ensure that you fully understand the four steps of contact improvisation.
- It is important to understand trust and how it works in dance. This is why the trust exercise is first. This should be the one that the learners engage with the most. If there is no trust then it will be difficult for them to play around with weight. This is a particularly important issue for physically challenged learners. It is also important for the different genders to trust each other, and to show each other respect.
- Also remember that weight is complex with teenagers as they are all so conscious of it so it is important to ensure that the partners reach a point of complete trust before they give and take weight.
- The exercises may seem simple enough but the outcomes are more complicated.
- Ask the learners to start with these on their own.

Teaching the unit**Lesson 1 (Week 6)**

- Slowly work through the four steps of contact improvisation.
- You may not get through all four in one lesson but perhaps have the learners work on this on their own so that they are fully prepared for the exercises in class.
- In dance, trust is important, so explain to the learners why these exercises are so crucial.
- In a performance, you need the same level of trust to be lifted from a jump or to turn with another dancer in the same space, without hurting each other.
- Get the learners to cover what they can, but focus on mastering each step and not simply completing the exercises.
- Do not rush the exercise series. Trust in movement must be built into all dance processes, and it is a gradually learnt process.

Activity 1: Work with contact improvisation

- Learners discuss the four steps of contact improvisation. Demonstrate the steps with a learner.
- Then they need to slowly work through the four steps. Encourage them not to rush, but to get as far as they can.
- Allow time for learners to discuss their experiences and how they managed to 'read' their partners movements.
- Finally they need to note their experiences down in their dance journals.

Answers

Activity 1

There are no right or wrong answers. But it is very important for learners to discuss issues of trust. This will not always be easy for learners, so do not rush the tasks or the discussion. Be aware that some learners may find it very difficult to trust others because of past experiences. So be sensitive when you guide the discussion. Trust is about being able to surrender the body to a partner to control and incite movement.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: You can use or adapt this observation sheet to record your comments on the progress of individual learners, and to use to give each learner feedback.

Name of learner:		
Date:		
	Yes	No
The learner does not rush the task.		
The learner focuses on building trust in relation to the body of the other.		
The learner focuses on building communication and 'reading' the others' body movements.		
The learner makes progress in surrendering to their partner.		

Take in learner's dance journals so that you can read about their experiences with trust. Give each learner an individual and sensitive comment.

Consolidation

Learners should concentrate on the first two contact improvisation exercises and master them.

Extension

Learners could continue to work through the exercises and once they have accomplished this and are satisfied with the outcomes they can create a short movement sequence in which the four exercises are combined.

Term and week/s

Term 2, Week 7

Resources

Learner's Book page 83; space to work; variety of music; CD player; exercise book

New words and concepts

meeting and parting; call and response

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week integrated); 3: Dance theory and literacy (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Think about how to bring out learner's prior knowledge and skills.
- Also ensure that you fully understand the new concepts in dance so as to demonstrate them confidently and effectively to learners.
- Find examples of call and response and meeting and parting that you feel comfortable using.

Teaching the unit**Lesson 1 (Week 7)**

- Ask the learners what they understand by the element of relationship in dance.
- Ask the learners what they remember about travelling across space in dance and ask them to list the various travelling movements that they have used. Ask learners to demonstrate transfer of weight at a slow pace, with control and good balance.
- Discuss safe practice in dance when using turns and axial movements.
- Discuss the concept of lead and follow and ask the learners to demonstrate how they used this in their choreography last year.
- Then discuss and demonstrate meeting and parting and call and response.
- Finally ask them about their experiences in working with a partner.

Activity 1: Create duets

- Learners will need to discuss weight transfer, travelling, jumps and turns in dance.
- Learners need to create a two-minute dance sequence on friendship gone wrong.
- They will need to use call and response, lead and follow, meeting and parting, as well as small jumps, turns on one leg and travelling movements. Their weight transfer needs to be at a slow pace, with control and balance.
- Added to this, they need to include a few movements from one indigenous dance that they have already learnt.
- They will have to select appropriate music and document their creation process in their journals.

Answers

Activity 1

Learners should be able to speak about weight transfer and how it is used in dance as well as safe practice in jumps and turns. They should be able to apply the new concepts to their dance and clearly incorporate elements of an indigenous dance form.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe the following:

- learners can use call and response
- they can use meeting and parting
- learners include small jumps
- they do turns on one leg
- they include an indigenous dance or steps.

Give each pair feedback on the progress they are making with the above and provide tips on how they can improve.

Consolidation

Learners could focus on the meeting and parting, call and response, lead and follow, and create a short sequence using these with some simple travelling movements.

Extension

Learners could work on the clarity of their storyline in their choreography. They should use the time they have to tighten their work, neaten the transitions, include more complex travelling movements and master their turns on one leg as well as their jumps.

Unit 7

Composition structures: Transitions, unison and canon

Learner's Book pages 84–85

Duration: 1 hour

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week integrated); 3: Dance theory and literacy (15 mins per week)

Term and week/s

Term 2, Week 8

Resources

Learner's Book pages 84–85; space to work; variety of music; CD player; exercise book

New words and concepts

positive shape; negative shape; canon; unison; transition

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Also ensure that you fully understand the new concepts in dance so as to demonstrate them and ensure that the learners are able to understand them.
- It would be good if you could find examples of canon, unison and positive and negative shapes. Try to find pictures, or if possible video clips to assist learners.
- Remember to think about how to adopt activities for physically challenged learners.

Teaching the unit Lesson 1 (Week 8)

- Discuss positive and negative shapes with the learners. Ask them when negative shape would be used in dance.
- Demonstrate canon and unison.
- Ask them to discuss their experiences of working on their dances so far.
- Discuss transitions and ask them how these have been used in their choreography in the past. Ask them to demonstrate how they used transition.
- Discuss the concept of lead and follow and ask the learners to demonstrate how they used this in their choreography last year.
- Remind the learners to work on their dances in preparation for assessment.
- Also encourage them to look at the rubrics as they will be assessing their classmates' work and to look at your rubric for assessment too.

Activity 1: Use shapes, transitions, unison and canon

- Learners will continue to work on their dance from the previous unit.
- Learners will include positive and negative shapes.
- Then they will add canon and unison and ensure smooth and flowing transitions.
- They will prepare this activity for assessment which will be assessed both by their peers and by you.
- Ensure that the learners look at the assessment criteria for both the peer assessment and for the assessment you will do.

Answers

Activity 1

Learners should be able to speak about the use of negative shape in dance portraying defeat, sadness, a feeling of loss and abandonment. The use of positive shapes will portray joy, excitement, enthusiasm, etc. They should be able to include canon and unison in their dance which should not be longer than $3\frac{1}{2}$ minutes. Their transitions should also be smooth and flowing.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe that the learners are able to incorporate the new choreographic devices of canon and unison appropriately in their work. They need to use positive and negative shapes in an effective manner that fully relays their storyline. Provide each learner and each pair with constructive feedback on the progress they are making.

Consolidation

- Learners should practice canon and unison and incorporate these in their dance.
- They should try to work on their choreographic movements so that their transitions are smooth and flowing.

Extension

Ask learners to explore creative ways of using the different choreographic devices such as call and response, canon, unison, meeting and parting, lead and follow, and the use of positive and negative shapes.

Unit 8

Formal assessment: Practical and written

Learner's Book pages 86–87

Duration: 2 hours

Topics: 1: Dance performance; 2: Improvisation and composition; 3: Dance theory and literacy

Term and week/s

Term 2, Weeks
9–10

Resources

Learner's Book
page 86–87

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess learners' dance performance, please see pages 239–240 in this Teacher's Guide.

DRAMA

Unit 1

Text analysis and poetic devices

Learner's Book pages 89–91

Duration: 1 hour

Topics: 1: Dramatic skills development (15 mins per week);
3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue (45 mins per week)

Term and week/s

Term 2, Week 1

Resources

Learner's Book
pages 89–91;
poetry

New words and concepts

phonation; onset;
resonance; poetic
device; diverge;
undergrowth

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.

Teaching the unit

Lesson 1 (Week 1)

- Explain that in this term learners will focus on interpreting and presenting a poem. When they perform poetry or any other dramatic form they need to have good voice projection, modulation, clear articulation and good resonance.
- Go through the section in the Learner's Book (page 89): *What is phonation and resonance?*

Activity 1: Do your basic warm-up routine

- Work as a class. Guide learners in the basic warm-up routine from Term 1.
- Add exercises to develop phonation and resonance. For example, do these exercises with learners:
 - a. Roll the tongue into a sausage and blow air out through the tongue.
 - b. Roll the tongue backwards and make an 'l' sound.
 - c. Say the names of the letters of the alphabet slowly and clearly.

- d. Say each vowel sound slowly and clearly a few times:
a, e, i, o u.
 - e. Say these quickly and clearly a few times:
 - My mind must move my muscles and mouth...
 - Sister Sindi saw sixteen shows at the festival...
 - The teeth, the lips, the tip of the tongue...
 - f. Say these tongue twisters over and over. Start slowly and then speed up.
 - Chop shops stock chops...
 - Bad black bran bread...
 - Greek grapes...
 - g. Hum with your mouth closed. Breathe in and out through your nose. Feel the humming vibrations resonating in the spaces in your head and vocal tract.
- Explain to learners that to perform a poem in a meaningful way, they need to understand and appreciate the message that the poet is giving and how the poet is giving this message.
 - Read through the section in the Learner's Book (pages 89-90): *What are poetic devices?* Give an example of each poetic device mentioned.

Activity 2: Analyse and express a poem in your own words

- Learners work in small groups with the poem *The road not taken* by Robert Frost (page 91). Refer learners to the interest box in the margin so that they can read about Robert Frost.
- Read through the instructions and questions in Question 1a. to e. Explain that these questions help learners to preview or preread the poem so that they get an overall understanding of what it is about.
- Read through the rest of the instructions and questions, making sure that learners understand what they need to do in order to analyse the poem. Read through the interest box on page 91. Refer learners to pages 24-25 of Term 1 to recap on pitch and inflection.
- As the groups start working through the activity, walk around from group to group, ensuring that learners are using the questions in the Learner's Book to analyse and express the poem in their own words.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Check that all learners participate well in the warm-ups and that they are making progress with their voice projection, modulation, articulation and resonance.

Activity 2: Observe learners as they work in their small groups. Ensure that each learner participates in discussions and that no one learner is dominating. Make sure that learners can do the following:

5. summarise the poem in their own words to show that they understand what it means

6. give their own opinion with reasons, about whether or not they like the poem
7. express the poem, using pause and emphasis, rhythm, sound, tone, inflection and pitch.

Give each learner feedback on the above.

Consolidation

- Demonstrate any warm-up exercises that learners are not doing correctly.
- Advise learners to practice tongue twisters whenever they have a spare moment.

Extension

- Select learners who do the phonation and resonance exercises well to lead others in these exercises.
- Ask learners to find an example of each poetic device (listed on pages 89-90) in the poem *The road not taken*.
- Explain that this poem is often incorrectly called *The road less travelled*. Ask learners to discuss the difference between this title and the correct title of the poem.

Unit 2

Vocal clarity

Learner's Book pages 92–93

Duration: 1 hour

Topics: 1: Dramatic skills development (15 mins per week);
3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue (45 mins per week)

Term and week/s

Term 2, Week 2

Resources

Learner's Book
pages 92–93;
poetry

New words and concepts

vocal clarity

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.

Teaching the unit

Lesson 1 (Week 2)

- Explain that when learners perform they need to know how to use their breath properly to support their voice so that the audience can hear each word they say loudly and clearly. This is called vocal clarity.
- Read through the introduction to Unit 2 and the section in the Learner's Book (page 92): *What is vocal clarity?*

Activity 1: Do your vocal warm-up

- Work as a class. Guide learners through their basic warm-up routine, including the exercises to develop phonation and resonance.
- Work in small groups. In their groups, learners go through Questions 2-4. Go from group to group making sure that learners are working effectively, that everyone is participating and that they are following the questions.
- Finally learners work on their own (Question 5), reading the whole poem softly to themselves and making each word sound as clear as possible.

Go to the section in the Learner's Book on pages 92 and 93: *How do you read a poem with vocal clarity?* Tell learners that they will use the steps in the box: 'Steps for reading and performing poetry' to analyse, read and perform other poems this term.

Activity 2: Read with vocal clarity

- Learners work alone, using the *Steps for reading and performing poetry* (pages 92–93), to read the poem *How to Eat a Poem*.
- Learners then perform their version of the poem for three other learners.
- Learners give each other feedback on whether or not they spoke with vocal clarity and how they could improve on this.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Check that all learners participate in the vocal warm-up.

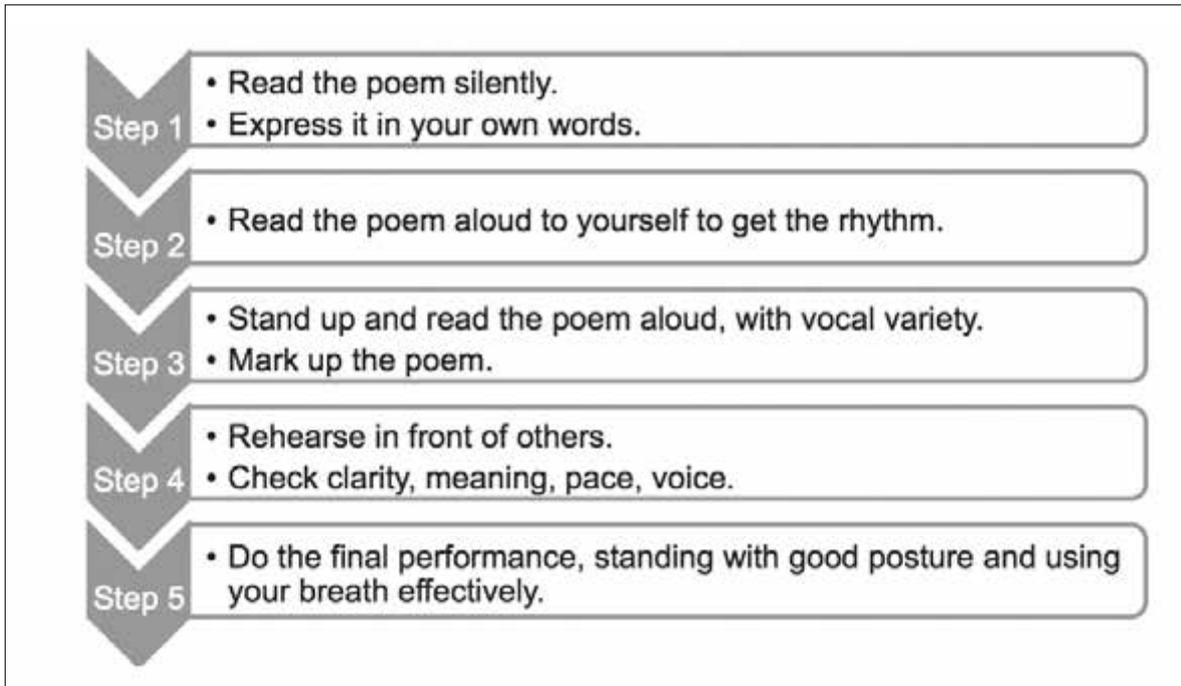
Activity 2: Observe learners as they work on their own and then perform their version of the poem for other learners. Ensure that they use pause and emphasis, rhythm, sound, tone, inflection and pitch effectively in their performance. Give feedback.

Consolidation

- Ask one or two learners to show the class their mark-up of the poem using the vocal mark-up symbols on page 93 of the Learner's Book.
- Then ask them to perform their version of the poem for the class, demonstrating how their mark-up helped their performance – their pronunciation, pace, tone, pitch, pause and emphasis.

Extension

Ask learners to draw a flow chart of the 'Steps for reading and performing poetry' in their drama journals or exercise books to help them remember the process used to read and perform poetry. Here is an example of a flow chart:



Unit 3

Physical expressiveness

Learner's Book pages 94–96

Duration: 1 hour

Topics: 1: Dramatic skills development (15 mins per week);
3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue (45 mins per week)

Term and week/s

Term 2, Week 3

Resources

Learner's Book pages 94–96; poetry

New words and concepts

poetic devices; constructive

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.

Teaching the unit

Lesson 1 (Week 3)

- Lead learners in the warm-up routine, including exercises to develop phonation and resonance.
- Explain that in this unit learners will explore ways of expressing meaning through movement and stillness.
- Read through the section in the Learner's Book (page 94): *How can you express meaning through movement?* Explain that physical movements are often associated with specific emotions, places or times. So we can use them to carry meaning to the audience.

Activity 1: Create an environment with your body

- Work as a class. Read through the instructions. Learners will create different environments through mime, which means using only body movements and language, gestures and facial expressions. The aim is to show learners that the more effectively they can create an environment with just their bodies, the fewer props they will need on stage.
- Ask for four volunteer learners to leave the classroom.
- Help the rest of the class decide what environment they will create. Then help them create it.
- Ask the four learners to come back into the classroom. They must guess what environment has been created.

- Explain that learners need to carefully plan movement and their use of stillness to know how and when to use their bodies to express the meaning of a poem and also to ensure that their movements are in harmony with the way they use their voices.
- Read through the section in the Learner's Book (pages 94-95): *How can you use movement and stillness appropriately?* Make the point that stillness, like silence, can make a very powerful statement, especially in contrast to movement.
- Read through: *Tips for movements and stillness*, on page 95 of the Learner's Book.

Activity 2: Add movement and/or stillness to the poem

- Learners first work on their own. Instruct them to use the 'Steps for reading and performing poetry' on page 92 of the Learner's Book as they read the poem *begging* by Sipiwe Ka Ngwenya (page 96). They should think about why the poet doesn't use punctuation and what this tells them about how to read the poem.
- Learners then work in pairs to brainstorm ideas on how they could use their movements and stillness to perform the poem. They should discuss questions a. to f. and make a note of their answers and ideas.
- Learners practice putting movements together with the words of the poem. They should adjust the way they use their voices and body until they are happy with the performance.

- Now learners can perform their version of the poem for three other learners, and give each other constructive feedback about their performance (using Question 5a. to d.).

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Check that all learners participate in creating an environment with their bodies.

Activity 2: Observe learners as they work on their own and with others to perform their version of the poem for other learners. Ensure that they use movement and/or stillness in their performance. Also check that learners are providing each other with constructive and useful feedback and that they are open to receiving this feedback and to incorporating it into their performances.

Consolidation

- Ask one or two learners to volunteer to perform their version of the poem for the class, demonstrating their use of movement and stillness.
- Make sure the class provides the learners with constructive feedback regarding their vocal clarity, physical expressiveness (movement and stillness), and creation of mood.

Extension

- Ask one learner to demonstrate each of the *Tips for movement and stillness* (page 95) for the class. The learner can use the class as his/her 'mirror'.
- Ask another learner to demonstrate the incorrect way of moving, and then ask the class why each movement is incorrect.
- Encourage all learners to practise these tips at home, in front of a full-length mirror if possible.

Unit 4

Emotional connections and mood

Learner's Book pages 97–99

Duration: 1 hour

Term and week/s

Term 2, Week 4

Resources

Learner's Book pages 97–99; poetry

New words and concepts

emotional connections; mood; tone map

Topics: 1: Dramatic skills development (15 mins per week); 3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue (45 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.

Teaching the unit

Lessons 1 and 2 (Week 4)

- Lead learners in their vocal and physical warm-up.
- Ask learners to repeat the Activity 1 on page 94, but to create a different environment this time.
- Go through the section in the Learner's Book (page 97): *How can you identify emotions in a poem?* This section explains that:
 - Most poems move through a series of moods and tones which the poet has arranged in a particular order to tell an emotional story.
 - There is usually some emotional drama or conflict playing out from the beginning of the poem, to the middle, and into the end, where the poem tries to come to an emotional resolution.
- It is important for learners to be able to name the tones that the poem moves through so that they can learn to describe the change of emotions and moods in the poem.
- People will perform the same poem in their own way, giving it their own interpretation.
- Activity 1 has 11 parts to it, which you will need to do over two lessons.

Activity 1: Identify the tone, emotions and mood

- Work as a class. Explain that the 'Tones list' on page 98 in the Learner's Book will help learners to identify and describe the tones used in poetry to convey emotions and moods.
- Go through the list, making sure that learners understand the words. They can discuss or use a dictionary to look up any words that they do not understand.
- Give each learner another copy of the poem *begging* (page 99 of the Learner's Book). You can photocopy the version on page 139 of this Teacher's Guide. Show learners that there are two columns on this copy: in Column 1 is the poem, and in Column 2 there is space to make notes. Explain that this is called a 'tone map'.
- Read through the poem a few times to the class, using tone of voice and emotion.
- As learners listen, they should make notes on their tone map about the tone and emotions they hear, and when they hear them change. They can use the tone list on page 98 of the Learner's Book to help them.
- Ask learners to read the poem again to themselves and to answer the questions in Question 6a. to b. They can add their answers to their tone maps.

- Ask learners to use their tone map to plan how they would read the poem, and how they would use voice and movement or stillness to express tone, mood and emotions.
- Ask learners to practise performing the poem so that the tone, mood and emotions seem real and convincing. They can then compare this reading of the poem to the reading they did in Unit 3 to see what was the same and what was different.
- Ask learners to perform the poem for a small group.
- The group should give the learner feedback using Question 11a. to f.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Check that learners understand the concept of a 'tone map', the words in the tones list, and how to use these words to describe the tones used in the poem *begging*. Learners should be able to:

- identify words in the poem which show what the poet was feeling
- use words in the tones list to describe their own feelings and emotions about the poem
- use the tone map to plan how they will read the poem to express tone, mood and emotion.

Observe learners as they perform their version of the poem in their small groups. Check that learners:

- speak with vocal clarity (distinctly and audibly)
- use appropriate movement and stillness
- create an appropriate mood (using voice and movement)
- establish an emotional connection with the poem and convince others of the truth of this emotion
- give a memorable, engaging and effective performance.

Consolidation

- Ask learners to work in pairs or in small groups to present their tone maps to each other.
- They can take turns (using their tone maps) to explain their understanding of the emotions in the poem from the beginning, to the middle and into the end. What emotional resolution does the poem come to in the end?
- Work as a class to discuss how learners' reading of the poem was similar or different from how they read it in Unit 3.

Extension

- Instead of you reading through the poem (Activity 1, Question 4), ask two or three different learners to read through the poem with expression, using tone of voice and emotion.
- Ask learners to discuss the quotation at the end of page 99 by Erin Rose Connolly. What does she mean when she says, 'you have to be the poem'?

An example of a tone map

[photocopiable]

Poem	Tone of voice
begging begging has become a profession unemployment our occupation every soul wandering on city pavements turning poverty into fiction i always read words of pain like graffiti scribbled on these sombre faces & hidden smiles sore lips & quivering bruised hands who have learned the art of lying without hurting from those who speak diverse tongues of the streets of blistered hope & lynched dreams i see them everywhere for i am just a poet trudging their gravel road	objective indifferent solemn grim pessimistic compassionate sad despairing admiration respectful pessimistic somber self-critical discouraged subdued moved

Unit 5

Audience contact

Learner's Book pages 100–101

Duration: 2 hours

Topics: 1: Dramatic skills development (15 mins per week);
 3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue (45 mins per week)

Term and week/s

Term 2, Weeks 5–6

Resources

Learner's Book pages 100–101;
 poetry

New words and concepts

shifting energy

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.

- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.

Teaching the unit

Lessons 1-2 (Weeks 5-6)

- Lead learners in the vocal and physical warm-up for this term.
- Ask learners to repeat Activity 1 on page 94, but to create an environment with a specific tone this time.
- Explain that learners need to choose a poem to perform on their own for their Formal Assessment Task, and use everything they have learnt this term to interpret and present the poem.
- Remind learners to read the assessment criteria on page 102 of the Learner's Book.
- Go through the section in the Learner's Book (page 100): *How do you choose a poem to perform?* Explain that when learners choose a poem, they should consider the questions in the Learner's Book on page 100. These questions deal with liking and being able to relate to the poem; understanding its meaning; understanding the poetic devices used; and being able to convey the meaning of the poem clearly to the audience.

Activity 1: Choose a poem to perform

- Go through the instructions in Activity 1. Explain how much time learners have for their poetry performances for their Formal Assessment Task for this term.
- Encourage learners to use the *Steps for reading and performing poetry* on page 92 to go through their poem, and to use a tone map and the tones list to make notes about the tone and emotions in the poem they choose.

(You might want to end the first lesson here so that learners have an opportunity to choose their poem and to read and analyse it. Tell them to practise performing the poem at home so that the tone, mood and emotions are real and convincing. Do the rest of the activity in the next lesson.)

- Work in small groups. Each learner should have a chance to perform their poem for a group.
- They should check their audience contact and ask the group to give them feedback using Question 6a. to f.
- They should continue practicing their performance, incorporating the feedback they have received.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Check learners' choice of poem for their Formal Assessment Task. Ensure that it is appropriate and will fit into the time allocated. Make sure that learners use the 'Steps for reading and performing poetry' on page 92 to go through their poem, and a tone map to make notes about the tone and emotions in the poem they choose.

Observe learners as they perform their version of the poem in their small groups. Check that learners:

- a. speak with vocal clarity (distinctly and audibly)
- b. use appropriate movement and stillness
- c. create an appropriate mood (using voice and movement)
- d. establish an emotional connection with the poem and convince others of the truth of this emotion
- e. give a memorable, engaging and effective performance.

Give learners feedback.

Consolidation

- Remind learners to use the 'Tips for movement and stillness' on page 95 of the Learner's Book when they practise their performances.
- When they rehearse their performance for others, they should ask for feedback about the following: posture; breathing; facial expression; eye contact with the audience; shifting of eyes from the poem to the audience; shifting of their energy from themselves to the message in the poem.

Extension

Ask learners to work in pairs to discuss the photographs of the two poets on pages 100–101. Discuss the emotion and expression that each is using their performance. Ask them to reflect on the kind of emotions they express in their own performance.

Unit 6

Formal assessment: Practical

Learner's Book pages 102

Duration: 1 hour

Term and week/s

Term 2, Week 7

Resources

Learner's Book
page 102

New words and concepts

vocal clarity;
physical
expressiveness;
emotional
connection;
appropriate mood;
poetic devices;
audience contact

Topics: 1: Dramatic skills development; 3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess learner's performance, please see pages 249–250 of this Teacher's Guide.

Unit 7

Stereotyping

Learner's Book pages 103–105

Duration: 2 hours

Term and week/s

Term 2, Weeks 8–9

Resources

Learner's Book
pages 103–105

New words and concepts

stereotype; stock
character; typecast;
cliché; prejudice;
homophobia;
ageism

Topic: 5: Media (1 hour per week and own research time)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.

Teaching the unit

Lesson 1 (Weeks 8-9) (including own research time)

- Work as a class. Lead learners in the vocal and physical warm-up for this term.
- Have a class discussion about the following:
 - a. Are all Americans arrogant, loud and controlling?
 - b. Are all Indians shrewd and sly in business?
- Read through the introduction to Unit 7 on page 103 of the Learner's Book.
- Go through the section: What does stereotyping mean? Explain that people often rely on stereotyping to oversimplify and exaggerate certain qualities of people, while ignoring others.

Activity 1: Types of stereotyping

- Work as a class. Ask learners to read what the people are saying on page 103 of the Learner's Book and to discuss whether or not they think each statement is true. They should give reasons for their answers.
- Learners should then discuss what the statements are based on, for example, age, gender, class, race, colour, sexual preference, ethnic group, culture, religion, belief, or language.
- Each group can report back on their discussion to the class.

Explain that stories, theatre, film, television and radio use stereotypes to create stock characters that we can easily recognise and from whom we expect certain actions, behaviour, attitudes and mannerisms. Go through the notes on page 104 of the Learner's Book: *Stock characters*.

Activity 2: Play a stock character

- Work in small groups. Ask learners to think about popular soap operas on television that they know of. They should choose one character from any soap opera who is a stock character, for example, the 'gossip', or the 'troublemaker' or the 'hothead' who is easily angered.
- They should first discuss their chosen character with their group and agree on how each character knows the others. They should create a short scene in which one character makes a surprising revelation, using one of the lines in Question 3.
- Learners rehearse the scene and take turns performing it for the class.
- Work as a class to discuss the questions in Questions 5, 6 and 7 on page 105.

Go through and discuss the section in the Learner's Book (page 105): *How are discrimination and prejudice linked with stereotyping?*

Activity 3: Research discrimination, prejudice and stereotyping

- Go through the instructions with learners about the research and poster they need to do.
- Give the learners a due date for their research work.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: As learners work together, go from group to group to observe their discussions and to ensure that everyone is participating. Remind learners that everyone has a right to their own opinion and to agree or disagree with the opinions of others.

Activity 2: Learners should demonstrate an understanding of stereotyping (including typecasting, labelling, stock characters) when they act out their short scene.

Activity 3: Ensure that in their research and posters, learners explore how discrimination and prejudice and linked with stereotyping.

Consolidation

Over the next week, ask learners to be aware of statements that are made, especially in the media which stereotype people on the basis of age, gender, class, nationality, and so on. They should reflect on what these stereotypes can lead to and report back on their observations in the next lesson.

Extension

Ask learners' to work in pairs to discuss the photograph on page 104 of the stars from Isidingo. Ask them to discuss the roles that each star has in Isidingo (if they know), and whether or not this is a stock character. They should give reasons for their answers.

Unit 8

Formal assessment: Written

Learner's Book pages 106–107

Duration: 1 hour

Term and week/s
Term 2, Week 10

Resources

Learner's Book page 106–107; performance programmes; examples of reviews (from newspapers or magazines)

New words and concepts
synopsis; critique

Topic: 4: Appreciation and reflection (1 hour plus time outside class)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.

Teaching the lesson

Lesson 1 (Week 10)

- Explain that reviewing a live performance is part of their Formal Assessment Task for this term. Learners will need to go and watch a play or live performance by themselves or with other learners. Alternatively, you will need to organise this for learners.

Suggested Activity 1: How to write a review

- Work as a class. Go through the sections in the Learner's Book (page 106): *How do you write a review?* and *Tips for preparing to write a review*.
- Ask learners what live performances they have seen. Ask them questions like: What type of performance was it? Where did you see it? What did you like or not like about it, and why?
- Tell learners that as they watch the play or live performance they need to pay attention to all the things that they see and hear. They should take notes during or directly after the performance about the following:
 - the production details, such as the name of the performance, who the director is, who are the actors, what is the setting, what music is used (they can find these details in the performance programme or on the posters, or they will need to do their own research into this)
 - a short synopsis or summary of the plot (is it a tragedy, comedy, thriller, musical, dance, opera, what is it about, who are the main characters?)
 - a comment on the costumes, props, lighting
 - a critique of the performance.
- Give examples of the above points either from your own experience, from performance programmes, or from actual reviews.

Suggested Activity 2: How to write a review

- Work as a class. Go through the *Guidelines for writing a good review* on page 107.
- Explain that a good review uses constructive criticism to critique the actors' performances. This involves giving your own opinion and backing it up with reasons and examples. It also includes saying how the performance could be improved.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Check that all learners understand the concepts review, synopsis and critique, and that they understand the main points that need to be included in a review.

Consolidation

- Give learners examples of reviews you have found on the Internet, newspapers or in magazines (or make up a brief review of a performance you have seen).
- Ask learners to find the production details, the synopsis, background to the performance and the critique of the performance.

Extension

Ask learners to work in small groups and to discuss live performances that they have seen. They should use the questions on page 106 in Tips for preparing to write a review to talk about the performance.

Formal assessment

For information on how to assess learner's written assignment, please see pages 250-251 of this Teacher's Guide.

MUSIC

Unit 1

Music literacy

Learner's Book pages 109–113

Duration: 3 hours

Topic: 1: Music literacy (15 mins per week)

Term and week/s

Term 2, Weeks 1–3

Resources

Learner's book pages 109–113; musical instruments, textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs

New words and concepts

phrases; contours; chord; triad; root; chords: I, IV, and V

Note

In every music lesson you need to include:

- 15 minutes of music literacy (Topic 1)
- 15 minutes of music listening (Topic 2)
- 30 minutes of performing and creating music (Topic 3)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Gather all the resources prior to lesson and make sure that they are working (e.g. CD player) and that you are familiar with using the equipment.
- Be confident enough with the music examples to be able to demonstrate and perform them.

Teaching the unit Lessons 1-3 (Weeks 1-3)

- Spend 15 minutes per week on music literacy.
- Always start the lesson with some vocal training by doing the vocal and technical exercises.
- If time permits, follow this with a song from previous lessons to implement the singing technique acquired through the exercises.
- Work through the Learner's Book content, explaining the new concepts and examples.
- Practise the given activities with the learners in different keys.

Activity 1: Perform the rhythms

- Clap the rhythm patterns.
- Identify the information as required in the activity.

Activity 2: Identify the contour

- Play the examples on a melodic instrument to the learners.
- Practise the examples or make a recording of them.
- Guide learners as to what they should listen for.

Activity 3: Write interesting rhythms

- Learners write their own rhythms following instructions in the activity.
- Then they play their rhythms for the class.

Activity 4: Write chords I, IV and V

- Play the chords to learners.
- Help them to identify the different chords.

Activity 5: Sing, play or hum

- Play melodies in the keys of C, G, D and F major.
- Learners use tonic solfa or hum the melodies.

Answers

Activity 2

Learners identify the contours in the following melodies:

1.

2.

3.

4.

Activity 4

Learners should write out the cords as follows:

Musical notation for G major chords. The staff shows three chords: G major (I), D major (IV), and G major (V). The word "or" is placed above the second G major chord. The key signature has one sharp (F#).

Musical notation for D major chords. The staff shows three chords: D major (I), G major (IV), and D major (V). The key signature has two sharps (F# and C#).

Musical notation for F major chords. The staff shows three chords: F major (I), Bb major (IV), and F major (V). The key signature has one flat (Bb).

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activities 1-3: Observe the level of achievement at which the learners can perform and execute the activity. Adapt one of the generic observation sheets from Section 4 of this Guide to record your comments. Give each learner constructive feedback.

Consolidation

For struggling learners:

- Repeat activities more than once and revisit the activity after a while again.
- Let stronger learners pair up with struggling learners and repeat the activities together again.
- Make the activities fun.

Unit 2

Music listening: Groove

Learner's Book pages 114–118

Duration: 3 hours

Topic: 2: Music listening (15 mins per week)

Term and week/s

Term 1, Weeks 4–6

Resources

Learner's Book pages 114–118; sound system, CDs/DVDs; instruments that can play bass lines; melodic instruments

New words and concepts

Reggae; R&B; Kwaito; Blues and African Jazz; groove; genre; electronic; fusing; transcribe

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Introduce learners to listening skills.
- Familiarise yourself with the material in this unit by reading through the information and the activities in the Learner's Book and Teacher's Guide.
- Practise the warm up exercises and other material in preparation for the lesson.
- Find books related to the music genres that the learners can use as resources for research on each genre.

Teaching the unit Lessons 1-3 (Weeks 4-6)

- Spend 15 minutes each week on music listening.
- Make sure that learners follow these guidelines:
 - At all times be respectful towards the listeners around you, even if you do not like the music that is being played.
 - When listening to music it should be absolutely quiet – no talking, no movement.
 - When you want to cut the listening short, do not abruptly switch the music off. Fade out the music gently by turning down the volume.
- To limit distractions, learners can close their eyes while listening or lie with their heads on their crossed arms.
- Time management throughout the lesson is important. The Learner's Book has a lot of new work to be covered.
- Check the venue or space: the space must be appropriate for the activities that will be taking place in it. Consider the movement and the sound level of the activities.
- Set up all instruments and equipment in good time for the lesson.
- Check the instruments and equipment to make sure they are in good working order.
- Have the CDs and other material ready as examples of each genre.

Activity 1: Write your own impressions of the music

- Find and prepare good sound examples for each genre/style in this activity.
- This can be handled in the group as a discussion or learners can complete the activity individually in their exercise books.
- Complete the activity by answering the seven questions on each genre.

Activity 2: Sing or play the bass

- If you can, play and demonstrate each example of the bass lines.
- If not, ask somebody to come and play the bass lines or prerecord them.
- Let all the learners practise singing the bass lines.

Activity 3: Transcribe a bass line

Follow the Learner's Book instructions and the suggestions in Activity 2.

Activity 4: Write your own bass line

Follow the Learner's Book instructions and the suggestions in Activity 2.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Take the learners' exercise books in and evaluate their impressions on the individual genres according to the pointers in Activity 1.

Activity 2: Observe the level of achievement at which the learners can perform and execute the bass lines.

Activities 3 and 4: Take the learners' exercise books in and evaluate their impressions on the individual genres according to the pointers in Activity 1. Mark each learner's transcribed bass lines as well as their own bass line.

Consolidation

Repeat the content and activities more than once.

Extension

Find and expose learners to other genres and bass lines.

Unit 3

Performing and creating music

Learner's Book pages 119–121

Duration: 2 hours

Topic: 3: Performing and creating music (30 mins per week)

Term and week/s

Term 2, Weeks 7–8

Resources

Learner's book pages 119–121; music technology and software; songbooks; musical scores; traditional instruments; self-made instruments; CDs/DVDs; optional: keyboard, guitar, other instruments

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Gather all the resources prior to lesson and make sure that they are working (e.g. CD player) and that you are familiar with using the equipment.
- Look up and add definitions and additional information and examples of music about the concepts in the Learner's Book.

Teaching the unit

Lessons 1-2 (Weeks 7-8)

- Spend approximately 30 minutes on performing and creating music each week.
- There are many practical activities that involve sound and creating music. Allow the learners some freedom to express themselves, but always monitor the group so that they don't become out of hand.
- Make sure that the learners know the melody of the canon well before trying to perform it as a canon.
- Time management throughout the lesson is important. Allow enough time for each activity without getting stuck on any one activity or step.
- Guide the learners from a distance, so you don't limit their creativity.
- Present the Learner's Book content in a clear and accurate manner.
- Do not interrupt with talking and instructions when doing voice training exercises. Keep the exercises flowing into one another and then into the songs.
- Always start the lesson with some vocal warm-up by doing the vocal and technical exercises.
- If time permits, follow this with a song from previous lessons to implement the singing technique acquired through the exercises.
- Teach the new canons.

- Divide learners in pairs or groups before you start with the activities.
- Check the venue or space: the space must be appropriate for the activities that will be taking place in it. Consider the movement and the sound level of the activity.
- Set out all instruments and equipment in good time for the lesson.
- Check out the instruments and equipment to make sure they are in good working order.

Activity 1: Breath and warm-up your voice

Follow the Learner's Book instructions.

Activity 2: Sing the songs

- Break up the song into smaller parts (2 bars at a time).
- Sing the smaller part to the learners.
- Learners respond by echoing the part.
- Practise each small part a few times before moving on.
- Do not talk in between phrases, just keep on repeating and singing.
- Sing it as a canon.

Activity 3: Read poetry, with rhythm

- Teach the Learner's Book content on how to write lyrics and poetry.
- Work through the examples in the activity applying the knowledge.

Activity 4: Add music to words

- Follow the Learner's Book instructions.
- Allow learners enough time for preparation in these activities.
- Allow them freedom to be creative within a timeframe.
- Schedule time for presenting and sharing.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activities 1-4: Observe the learners and notice the movement, skill, sounds, lyrics and rhyming that are involved. Observe the level of achievement at which the learners can perform and execute the activities as a successful performance.

Extension

- Apply Activities 1–4 on similar material.
- Write more lyrics and poems, maybe about the school, to be performed in the assembly.
- Write a relevant song, poem or lyrics for your school community or for some school event.

Unit 4

Formal assessment: Practical

Learner's Book page 122

Duration: 1 hour

Topic: 1: Music literacy; 3: Performing and creating music

Term and week/s

Term 2, Week 9

Resources

Learner's Book page 122; musical instruments; textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs; sound system; CDs/DVDs; appropriate venue

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess the learners' solo/group work performance, please see pages 258-259 in this Teacher's Guide.

Unit 5

Formal assessment: Written

Learner's Book page 123

Duration: 1 hour

Topic: 1: Music literacy

Term and week/s

Term 2, Week 10

Resources

Learner's Book page 123

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess learner's written assignment, please see page 260 in this Teacher's Guide.

Term and week/s

Term 2, Weeks 1–4

Resources

Learner's Book pages 125–127; any examples that you can find of public sculpture

New words and concepts

armature

Topic: 2: Create in 3D (1 hour per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Make sure that you have all the equipment that you will need for the activity and that there is enough equipment and materials for your learners. You may wish to ask your learners to help you to collect some of the recyclable materials.
- Clear the space in your classroom before you begin so that learners have space to work without worrying about making a mess. You may wish to cover the tables with newspaper.
- Make sure you have arranged the classroom furniture so as to create a favourable teaching environment for learners. Some art teachers even play soft, gentle music in the background to stimulate creativity.
- Mix the starch some time before your learners are ready to do the papier-mâché. As it is mixed with boiling water, it will need a little time to cool down before they use it. Left over starch can be used the next day but will go off after a couple of days. It is usually a good idea to mix new starch for each new working session.
- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.

Teaching the unit

Lessons 1-4 (Weeks 1-4)

Create in 3D: Marquette for South African public space

- Discuss public sculpture with your learners and show them any examples that you have found. If you have any examples in your community, encourage your learners to go and have a look at them.
- Ask your learners to choose a person or event that is important to them. Ask your learners to brainstorm some ideas around creating a sculpture for that person or event.
- Hand out the cardboard off-cuts. Demonstrate to your learners how to join pieces together so that the structure is secure. They can use glue or tape. The basic structure needs to be quite firm and solid.
- Demonstrate to your learners how to mix the starch. For a class of 40 learners mix two cups of starch with some cold water, to the consistency of cream. Boil a kettle. When the water is bubbling, pour it in stages into the starch mixture. Stir continuously with a wooden spoon as you pour. The starch should start to thicken and become transparent. Keep adding the water until the starch is the consistency of yoghurt. If you run out of boiling water, you can add some cold water at the end (as long as the basic mixture is cooked and transparent). Do not allow your learners to dip their fingers into this mixture right away as it is made from boiling water and will be very hot. Leave it for ten to fifteen minutes to cool down.
- While the starch is cooling down, learners can tear strips of paper. The paper should be fairly thin (about the width of a ruler and half the length of a standard ruler). Demonstrate to your learners how to apply the starch to the newspaper by spreading it evenly and thinly on both sides.
- Learners should cover their armature with at least three layers of newspaper. Make sure that the learners smooth down each piece of paper so that there are no edges that are lifting.
- If you have newsprint (newspaper without the printing on it) your learners can do a final layer in newsprint, which makes it easier for painting as the printing will not show through the paint. If you do not have newsprint, you can paint the models with a layer of white PVA.
- Once the models are complete, they will need to dry for at least a week before they can be painted.
- When the models are dry, they can be painted with tempera, craft or acrylic paint. If you are using tempera paint, make sure that you mix it thickly enough so that the paper does not show through. If you have any cold glue you can add it to the tempera paint when you are mixing it.
- Spend some time discussing colour choice and use of colour on the models. Tell your learners that the choice of colour is as important as the design. Encourage your learners to choose their colours carefully. Remind your learners about pattern making and decorative techniques that they could use on their models.
- When the paint is dry, learners can add a layer of varnish if it is available.

Formal assessment

For information how to assess learner's marquette, please see pages 266-267 in this Teacher's Guide.

Consolidation

Move around the classroom as learners work, providing support and technical assistance for those who struggle with any techniques.

Extension

Learners who enjoy this activity can extend it by adding extra painted decoration, e.g. surface design, to their model. Once learners have finished they can write a paragraph about their model, where it should be placed and what it is about. The information could be for a plaque that is placed with the model

Unit 2

Create in 2D: Still life

Learner's Book page 128

Duration: 4 hours

Topic: 1: Create in 2D (1 hour per week)

Term and week/s

Term 2, Weeks 5–8

Resources

Learner's Book page 128; objects that learners have collected

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Make sure that you have all of your equipment and materials that you will need for the activity. Order any materials that you may need in advance.
- Make sure that your paper is cut to size and that the paint is mixed. If you are using tempera paint, you can add a little dishwashing liquid to it to make it easier to use. An alternative to dishwashing liquid is a spoon of cold glue. If you add this to the paint it will allow the paint to adhere more easily to the paper. Make sure that brushes are well washed after use.
- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Make sure that you arrange the classroom furniture (tables and chairs) in such a way that all learners can clearly see the objects on the table in front of them. For example, arrange learners in a circle around the still life objects.

Teaching the unit

Lessons 1-4 (Weeks 5-8)

Activity 1: Create in 2D: Still life for public commentary

- Read through the margin box with learners: Questions to help you find a focus for your still life piece. Ask learners to work on their own to write down their thoughts or answers to the questions.
- Then spend some time brainstorming issues that are important to your learners. You can ask them to create a list of the issues.
- Ask your learners to collect five objects that symbolise and represent the issue that they have chosen.
- Ask your learners to create a still life of those objects on the table in front of them. The objects should form an interesting composition, and should overlap or touch each other.
- Hand out the paper and chalk.
- Ask your learners to create a line drawing of the still life that they have created. The drawing should touch all four sides of the paper, i.e. the learners should fill the space with their drawing. This should take about an hour
- Once the drawings are complete, learners can begin to paint.
- Before they start painting, demonstrate colour mixing and paint technique to your learners.
- You can place a tray of colours in the middle a table for a group to share. If you do not have extra mixing trays, use polystyrene containers for mixing. These can be discarded after the lesson is complete.
- Encourage your learners to observe their still life as carefully as they can and to try to match the colours that they see.
- Move around the classroom while learners are working so that you can assist any learners who are struggling.
- Ask learners to give their artwork a title.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Display all of the learners' work on the wall or board. Ask learners to write down what they like best about each piece of work. You also need to provide each learner with feedback about the work. You can adapt one of the generic assessment sheets from Section 4 in this Guide for this purpose. Spend time with each learner giving constructive comments about his/her artwork and progress.

If you have time, each learner can take a turn to explain his or her work, what issue she or he chose and why she or he chose the objects that she or he did.

Consolidation

Stay involved with what learners are doing by moving around the classroom and assisting those who are struggling. Try not to replace pieces of paper, rather help learners to adapt or change 'mistakes'.

Extension

Once complete, learners can write a short essay about the issue that they chose, and why they chose the objects that they did.

Unit 3

Formal assessment: Written

Learner's Book page 129

Duration: 1 hour

Term and week/s

Term 2, Week 8

Resources

Learner's Book
page 129

Topic: 3: Visual literacy (1 hour)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess learner's written reflection of their own artwork please see page 268 in this Teacher's Guide and for an assessment tool see Section 4 in this Teacher's Guide.

Unit 4

Create in 2D: Logos and designs

Learner's Book pages 130–132

Duration: 2 hours

Term and week/s

Term 2, Weeks
9–10

Resources

Learner's Book
pages 130–132;
any examples of
logos that you
have found in
books, magazines
and newspapers;
examples of images
that represent
South Africa

Topic: 1: Create in 2D (1 hour per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Make sure that you have enough equipment and materials for all of your learners. Make sure that you have a variety of coloured paper.

**New words
and concepts**

logo;
merchandising

**Teaching the unit
Lessons 1-2 (Weeks 9-10)****Activity 1: Create a logo for a group about South Africa**

- Ask learners what a logo is, and which logos they know, for example, Nike, Coca Cola, and so on. Ask them which South African logos they know of that represent our country, e.g. What is our flag? What is Bafana Bafana's logo?
- Discuss logos with your learners. Show them examples and show them what a successful logo looks like.
- Tell your learners that they are going to create a logo for a group about South Africa which can be used on posters, pamphlets, or in newspapers and magazines, or even on a page like Facebook on the Internet. You might need to find out if your learners know about Facebook. If not, then either explain it to them, show it to them, or rather find another example for the logo, e.g. a social or sports club at school.
- Ask your learners to brainstorm ideas around what the logo for this group may look like. Encourage them to come up with unique ideas of their own, and not ideas based on anything that may already have been created.
- Ask your learners to create a rough design on paper. This design should contain an image and some lettering or words.
- Remind your learners to keep their image fairly simple so that it is bold and eye-catching. The lettering should work together with the image.
- Hand out the paper and scissors. You may also need a couple of craft knives which learners need to share.
- Ask your learners to create their final design using a paper cut technique, where everything is cut out of paper and stuck down. There should be no drawing visible.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Put all the logos up on the wall and ask each learner to introduce his/her logo as if they were introducing it to an advertising agency.

You can use or adapt the observation sheet on the following page to help record comments about each learner's logo. Use your comments to give each learner feedback.

Observation sheet			Term 2 Visual Arts		Unit 4
Name of learner:					
Date:					
			Yes	No	
The learner has made good use of art elements in the logo (list which ones).					
The learner has made good use of design principles in the logo (list which ones).					
The lettering is effective.					
The image is effective.					
The text is good.					
Other comments: (Explain how the work could be improved).					

Consolidation

- Learners who struggle to cut out shapes can draw them very lightly with a pencil before they cut so that there are some guide lines for them.
- Move around the classroom while learners are working so that you can provide technical and practical assistance.

Extension

- Learners who are enjoying this activity can create quite a detailed paper cut, focusing on detail, lettering and layout.
- If learners finish early, they can use a similar design to create a letterhead or business card.

DANCE

Unit 1

Dance performance

Learner's Book pages 135–137

Duration: 1 hour (× 9 weeks)

Topics: 1: Dance performance (45 mins per week); 3: Dance theory and literacy (15 mins per week)

Term and week/s

Term 3, Weeks 1–2

Resources

Learner's Book pages 135–137; space to work; variety of music; CD player; DVDs and DVD player; dance journal

New words and concepts

genre, context, inventive; and concepts
kinaesthetic awareness; fluidity; large motor movements; stamina; lyrical; expressive

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter. Plan how you will overcome any barriers to learning (see notes in Section 4 of this Teacher's Guide).
- Read through the units from the previous term so as to familiarise yourself with the work covered and the concepts introduced to the learners. Create a list of the concepts covered in Terms 1 and 2 that learners can refer to and work with during the term.
- Find dance videos, movies or performances that the learners can watch to help them identify elements of dance as well as choreographic devices. It is a good idea for learners to watch as much dance as they can to get ideas for their choreography and also to see how dance is performed.
- Prior to the lesson, you need to watch the dance DVD or video you plan to show the learners. Identify the key elements, concepts and choreographic devices that you want learners to find, such as: lead and follow; canon; call and response; meeting and parting; negative and positive shapes.
- Different types of dances will use different forms of music. Make sure that you can identify the type of music on the DVD and how appropriate it is for the type of dance. For example, a Western style of music may not be appropriate for a classical Indian or African dance piece.

Teaching the unit

Lessons 1-2 (Weeks 1-2)

- Ask the learners what they learnt in the previous term and get them to demonstrate some concepts.
- Discuss the different elements, concepts, and choreographic devices that the learners recall from the past two terms. Put up the list of concepts you have created and ask learners to add to it.
- Read through the text and instructions for Activity 1 on page 135 of the Learner's Book with learners.

Activity 1: Discuss professional dance performance

- When learners warm-up, remind them about maintaining good posture and alignment.
- Before learners watch the DVD, tell them which elements, concepts and choreographic devices you want them to identify (write them up on the board). As learners watch the DVD, they need to identify these and write down examples they see in the DVD. They should also look out for, and comment on, the dancers' posture, alignment and dance technique.
- After watching the DVD, take feedback from the learners. Encourage them to comment on the genre of dance, the music used, the context and setting for the performance, and whether or not they thought the piece was inventive or creative, and why.
- Ask them to focus on the music used, and discuss how different forms of music are used with different types of dance. Give examples. Discuss how effective the music was in the dance presentation.
- Encourage learners to comment on the choreography in greater detail, saying what they liked or did not like, and why. Remind them that they may not always agree with each other, but that open discussion is an important part of understanding choreography, and that such an analysis is subjective, so they need to justify their opinions.
- Tell learners to document their views in their dance journals with the amount of detail they would use for a dance review.
- Discuss what kinaesthetic awareness is and ask the learners why they think it is important for them to be spatially aware. This discussion should focus on safe dance practice and some of the dance conventions that they are aware of.
- Read through the text on page 136 of the Learner's Book with learners.
- Have them practice their warm-up and cool-down routines from the previous term.

Activity 2: Focus on upper and lower limbs with travelling movements

- Read through the instructions in the Learner's Book, with learners (pages 136-137).
- Learners rework their warm-up routine focusing on knee bends and rises with co-ordinating arm and arm movements.
- Learners should include combinations of leg and arm movements, using low and high brushes and kicks as well as circular movements from the hips.
- Travelling movements in the warm-up should include gallops, leaps and other stamina enhancing locomotor movements.
- Music should be varied with different rhythms to make the warm-up more fun.
- This new warm-up ritual should be documented in their dance journals.

Activity 3: Cool-down with a partner

- Read through the text on page 137 of the Learner's Book with learners.
- Learners cool down in pairs using flowing and lyrical movements.
- They also add slow stretching while assisting each other to hold stretches and support limbs that are being stretched.
- The new routine needs to be documented in their dance journals.
- The class must discuss injuries in dance and how they can be prevented.

Answers

Activity 1

Learners should be able to identify various choreographic devices and the elements of dance from the DVDs. They will need to document their opinions of the dance in detail which will reveal their understanding of the terms and concepts. Ask them to hand in their work for marking.

Activity 2

The learners need to incorporate all the prescribed combinations and movements in their warm-up. The movements need to be flowing and smooth and the music needs to add to the fun and excitement of the class.

Activity 3

Observe the learners and ensure that they assist each other in stretching and that their movements are lyrical and flowing and relaxing.

1. Dance injuries can be classified into two broad categories:
 - Acute – these are sudden in onset, e.g. a twisted or sprained ankle.
 - Chronic – these are gradual in onset and may recur over a period of time, e.g. Achilles tendonitis.

Injuries are commonly caused by, among other things:

- Overuse injuries/overtraining: This is where your exercise routine is too much, too fast, too soon, too often or too hard.
- Poor technique: Dance technique can be compromised in a number of different situations, including:
 - Poor teaching methodology
 - Lack of adequate supervision
 - Lack of education (dancers/learners as well as teachers)
 - Resistance to change and new developments

There are other causes of injuries but focus on these for now.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Mark learners work in their exercise books. Check that learners correctly identified or commented on the genre, context, music, performance, use of elements of dance and choreographic devices. Also check that they justified their opinions. Provide learners with feedback.

Activity 2: Learners should be able to include creative combinations that exercise more than one body part at a time. They also need a fun and exciting routine with safe practice and kinaesthetic awareness. Provide each learner with feedback.

Consolidation

- Learners should document at least five basic dance concepts from the DVDs.
- Learners should practice their warm-up routine and cool down routine from last term. They should add simple leg and arm combinations as well as small brushes and jumps.
- They should also practice their cool-down routine in pairs with assisted stretching.

Extension

- Learners watch other dance DVDs and identify as many concepts as they can.
- Learners could focus on creating more combinations as part of their warm-up. They can also work on making their warm-up exercises flow smoothly from one to the next.
- They should also work on a lyrical cool-down routine and ensure that all the muscle groups are adequately stretched.

Unit 2

South African dance: Gumboot

Learner's Book pages 138–139

Duration: 1 hour

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week)

Term and week/s

Term 3, Week 3

Resources

Learner's Book pages 138–139; space to work; variety of music; CD player; DVD player and Gumboot dance DVDs; dance journal

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Find videos of Gumboot dancing or download some off the Internet.
- Familiarise yourself with some of the movements of the dance and also practice the short sequence given.
- Learners do not need to have gumboots to do this dance as they could just slap their legs.
- Research more on the history of the Gumboot dance and try to get learners to do their own research, for example, they can ask their parents or grandparents what they know about it, and write down their answers to share with the class.

Teaching the unit

Lesson 1 (Week 3)

- Discuss the origins of the Gumboot dance.
- Get the learners to watch the DVD or YouTube snippet of Gumboot dance.
- Some learners may know some steps and could teach the class as well.

Activity 1: Learn more steps in the gumboot dance

- Learners should read and practice the steps of Gumboot dance given.
- Once they have mastered it, they should go faster with the movements and then create a short sequence with the movements they learnt.
- Learners should document their sequence in their exercise books.
- Learners who know the dances can assist others or teach the class the steps.

Answers

Activity 1

Watch learners for co-ordination and their ability to hold timing and work in unison. They should be able to more or less perform the sequence well and together.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Make sure that the learners are working together and trying to master the steps. Also they should be prepared to assist each other and add their own creative flair to the dance.

Consolidation

Learners could focus on mastering the steps given and working to moving faster while performing them.

Extension

Learners could learn new moves in Gumboot dance and could also work from the videos to add their own creativity to the dance by adding jumps and other locomotor movements.

Unit 3

South African dance: Kwela

Learner's Book page 140

Duration: 1 hour

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week)

Term and week/s

Term 3, Week 4

Resources

Learner's Book page 140; space to work; variety of music; CD player; DVD player and Kwela dance DVDs; dance journal

New words and concepts

Kwela, marabi, pennywhistle

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Find videos of the Kwela dance, if possible.
- Familiarise yourself with some of the movements of the dance and also practice the movements.
- Research more on the history of the Kwela dance and again ask learners to do their own research to share with the class.

Teaching the unit

Lesson 1 (Week 4)

- Discuss the origins of the Kwela dance.
- Ask the learners of their experiences with this dance. Maybe they have seen it on TV or experienced it when they were walking somewhere or even seen it in their communities.
- Some learners may know some steps and could teach the class as well.
- Work with the learners to create a short song that expresses their grievance and this will be sung during their Kwela.
- They can also come up with something to chant.

Activity 1: Learn to Kwela

- Learners should read and practice the steps of the Kwela dance given.
- Once they have mastered it, add their song and then add the angry raising of the fist and chanting.
- Learners should document their sequence in their exercise books.

Answers

Activity 1

Watch learners for co-ordination and their ability to hold timing and work in unison. They should be able to more or less perform the sequence well and together.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe that the learners are working together and trying to master the steps. Also they should be prepared to assist each other and add their own creative flair to the dance. Their chanting and singing should appear realistic in light of the purpose of the dance. Provide feedback.

Consolidation

Learners could focus on mastering the steps given and working in a rhythmic manner.

Extension

Learners could continue to work on their Kwela dance and also document their experiences of this dance in their dance journals.

Unit 4

South African dance: *Indlamu* and *Umkhosi woMhlanga*

Learner's Book pages 141–142

Duration: 1 hour

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week)

Term and week/s

Term 3, Week 5

Resources

Learner's Book pages 141–142; space to work; variety of music; CD player; dance journal

New words and concepts

culture, suitor

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Find videos of Zulu dances (or download some off YouTube on the Internet if you can).
- Research more on the history of Zulu dance and the culture in South Africa.
- Prepare the learners in advance to do their research on three South African dances that were covered in Units 2–4.

Teaching the unit

Lesson 1 (Week 5)

- Ask learners to present what they learnt about the three dances from their research.
- Their research should have focused on the origin of the dance, the culture and types of movement.
- There may be learners who researched some of the movements and could demonstrate a few to the class and teach it to them as well.

Activity 1: Compare three South African dance forms

- Learners would have had to research these dances and write an essay on them, no longer than two pages discussing their origin, culture and types of movements used.
- They can continue working on their gumboot sequence in groups and present it to the class.

Answers

Activity 1

Learners should have adequately researched the three dances and have come to class fully prepared to present what they found out and to even demonstrate a few of the dance steps that they may have learnt.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Mark this written task and ensure that learners have found information on the dances that are additional to that given in the units. They could include pictures and other points of interest but their essay should cover culture, origins and types of movements.

Consolidation

Learners could research the dances and work on their essays.

Extension

Learners could continue to work on their essays and then continue to add some creative flair to their gumboot sequence which they are to present to the class.

Unit 5

Compose a movement sequence

Learner's Book pages 143–144

Duration: 2 hours

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week)

Term and week/s

Term 3, Weeks 6–7

Resources

Learner's Book pages 143–144; space to work; variety of music; CD player; dance journal

New words and concepts
stimulus

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Bring objects with different textures, different pictures and different types of music to class.
- Also ask the learners to bring objects or pictures that they find interesting to class. They could also bring music or things to taste.

Teaching the unit

Lessons 1-2 (Weeks 6-7)

- Discuss stimuli with the learners and how it could be used in dance.
- Ask the learners to explore the different stimuli brought to class. This process should not be rushed.
- This task will be done over two lessons.

Activity 1: Find your stimuli

- In small groups, discuss which objects, food, music, etc. inspired movement in the learners.
- The learners should also be able to tell how the different stimuli made them feel and the mood it incited in them.
- Learners then need to come up with a movement story that reflects the moods, movements and inspiration that they gained from the stimuli they encountered. This needs to be about 2 minutes.
- They also need to select appropriate music.

Answers

Activity 1

Learners need to create a choreographic story with a beginning, a middle and an end. They also need to show moods and changing moods and show how creativity in their movement sequence.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Learners should be observed to see whether they are able to clearly show choreography and the links to the stimuli they selected. They should be able to discuss these and then translate them into movement.

Consolidation

Learners could work with the stimuli and create short dance phrases that show what inspiration they gained from three things.

Extension

Learners could continue to work on their choreography, adding new and different stimuli and choosing appropriate music that inspires them and speaks to their movements.

Unit 6

Contrasting dynamics

Learner's Book page 145

Duration: 1 hour

Term and week/s

Term 3, Week 8

Resources

Learner's Book page 145; space to work; variety of music; CD player; dance journal

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

**New words
and concepts**

dynamics;
contrasting
dynamics

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Do further reading on contrasting dynamics and find videos of dance in which these can be seen.
- You could even create a dance phrase that uses contrasting dynamics and demonstrate it to the class.

Teaching the unit**Lesson 1 (Week 8)**

- Discuss what dynamics in dance is and then what contrasting dynamics is.
- Ask the learners what they remember about the use of weight, force, energy, flow and space in dance.
- Then ask them to play around with those concepts in movement and have them use contrasting dynamics for variation.

Activity 1: Explore and use contrasting dynamics

- Learners need to explore combinations and isolations of body parts which show interesting ways to use the body in a sequence.
- They also need to explore weight, energy, flow and space during this exercise.
- Learners then continue to work on their sequence from the previous unit, adding more movements and using contrasting dynamics.
- They should include a short, fast sequence and create a dance work that is about 3 minutes long.
- They will have to note any changes made in their dance journal.

Answers**Activity 1**

Learners need to show that they can:

- Create a sequence using isolation and combinations using weight, energy, flow and space appropriately.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Learners must show the proper display of contrasting dynamics in the dance work. They also need to show creativity in movement through the use of weight, flow, energy and space.

Consolidation

Learners could work on a short, fast sequence required and add this to their choreography.

Extension

Learners could explore other creative uses of movement with contrasting dynamics. They could continue to work on their choreography and focus on the flow of movements as well as the transitions.

Unit 7

Polish your work

Learner's Book page 146

Duration: 1 hour

Term and week/s
Term 3, Week 9

Resources
Learner's Book
page 146; space to
work; variety of
music; CD player;
exercise book

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Find information on directing professional performances and present this to learners. Read the Drama sections of the Learner's Book to see if there is any information that you can use.

Teaching the unit Lesson 1 (Week 9)

- Discuss with learners the need to present a well-choreographed work which is smooth, lyrical and expressive and maintains a clear storyline.
- Learners need to ensure that their movements work well together and that their transitions are smooth.
- They need to be sure that their jumps and other axial movements have safe landings.
- They need to use spotting in full turns.
- Technique needs to be paid careful attention to as well as posture and alignment.
- Essentially ask the learners what they need to look for when they are polishing their work.
- Any presentation needs to appear flawless and the timing needs to be in sync as is required by the elements of dance or choreographic devices used.
- Remind learners: Practise! Practise! Practise! is crucial to dance.

Activity 1: Polish your dance work

- Learners need to continue to work on their dance story from the previous unit but they need to focus on making the work worthy of a public presentation.
- Their work must ensure good posture and alignment and smooth transitions.
- They should ask for feedback on their work from you or other learners.

Answers

Activity 1

Learners need to show that they are paying attention to the detail of their work and not just stringing together movements. They need to show good technique, posture and alignment and maintain their storyline.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe that the learners are trying to polish and tighten their work and that they are using feedback received to improve their work. Also there should be evidence of practicing the work to master it.

Consolidation

Learners could continue to work on their choreography and master their work for presentation.

Extension

Learners could neaten their transitions, adjust their movement sequences and continue to polish their work to near perfection.

Unit 8

Formal assessment: Practical

Learner's Book page 147

Duration: 1 hour

Topic: 2: Improvisation and composition

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Term and week/s
Term 3, Week 10

Resources

Learner's Book page 147; space to work; variety of music; CD player; dance journal

Formal assessment

For information on how to assess learner's group dance, please see pages 242–243 in this Teacher's Guide.

DRAMA

Unit 1

Vocal and physical development

Learner's Book pages 149–150

Duration: 1 hour

Topic: 1: Dramatic skills development (15 mins per week)

Term and week/s

Term 3, Week 1

Resources

Learner's Book
pages 149–150

New words and concepts

voice projection;
intonation; voice
modulation

Note

Remember to read the notes in Section 1 of this Teacher's Guide on inclusivity and diversity.

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.

Teaching the unit

Lesson 1 (Week 1)

- As well as units focusing on dramatic skills development you need to address this for 15 minutes every week, in other words during every Drama lesson.
- Welcome learners to Term 3 and explain that the focus this term is on playmaking and all the different aspects of plays, from creating the storyline to the final production.
- Go through the introduction and the text in the Learner's Book (page 149): *How do you develop your vocal skills?*
- Draw the flow chart on the board to show learners what happens to our bodies and voices when we are anxious or stressed. To break the cycle they need to learn to use good breathing habits. This will help them to relax, let go of tension, take in more air, breathe more deeply, and control the quality of the voice.
- Take them through vocal warm-up exercises to develop interpretation skills, using pause, pace, voice projection and intonation; and voice modulation which is about varying the stress, pitch, loudness and tone. As learners do these exercises, remind them and check their posture and body alignment.

Some ideas for vocal warm-ups

Count and breathe (to help with stress and anxiety and to enhance voice projection)

1. Breathe in deeply through your nose. Feel the breath filling your lungs, all the way from the bottom to the top. Breathe out through your nose.
2. Breathe in. As you breathe out, count to five slowly and evenly.
3. Breathe in. As you breathe out, count to ten.
4. Breathe in. As you breathe out, count to five.
5. Breathe in. As you breathe out, count to fifteen.
6. Breathe in. As you breathe out, count to five.
7. Continue this process. For each pair of breaths, increase the number of counts for every second breath by two. See how many counts you can get to.
8. Feel the control it takes to reach higher and higher counts. If you were to use your voice while breathing like this, you would focus on keeping your voice controlled and even in volume and effort with every count. Don't try to cheat. Rather use up every little bit of air in your lungs, and release that air smoothly and with a minimum of effort.
9. Think about how you felt during this activity. How does it feel to breathe in and out normally after the exercise? How does it feel to talk? Are you more conscious of your breath control? Do you feel that you have more breath in your lungs? Make notes in your exercise book.

Voice projection and articulation

1. To speak, express yourself clearly and project your voice, you need to warm up the parts of your mouth that turn sound into clear words: your lips and tongue. Your lips and tongue shape the words you speak.
2. Move your tongue around in your mouth, running it over your teeth. Now move your lips, making kissing faces and opening your mouth very wide. Can you feel how strong and flexible the muscles of your mouth are? Warming up your lips and tongue means that you can articulate clearly.

Tongue twisters and the 4Ps of voice modulation

Tongue twisters help improve vocal development. They can also be used to focus on the 4Ps of voice modulation: pace, pitch, pause and power. Here are some tongue twisters:

- Red lorry, yellow lorry
- Rubber baby buggy bumpers
- Red leather, yellow leather
- Unique New York
- Go through the section in the Learner's Book (page 150): How do you develop physical characterisation?

Activity 1: Develop vocal and physical characterisation

- Work in small groups or as a class. Ask learners to do the activity as you read out the instructions.
- Make sure that each learner has a chance to say the line as a different character. Remind them to speak one at a time and to use interpretation skills and voice modulation to suit their character.
- Then learners walk across the classroom one at a time, saying the line in character and moving in a way that suits their character.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe the learners to identify those who need extra help. Assign learners to assist or assist them yourself. Identify any learners who are not participating and encourage them to try the exercises. If any learners are still reluctant, arrange to meet with them at the end of the lesson. Find out the reasons why they are not participating and deal with these as best as you can. Stress how important it is to take part in all drama activities.

Consolidation

The warm-up exercises are repeated throughout the year so it is important for learners to understand why they are so important for vocal and physical development and characterisation. Assist them as much as necessary through demonstration, further instructions or adjustments or slowing down the pace.

Extension

- Select learners to help check and correct each other's postures.
- Ask learners to discuss the photographs on page 150. They can talk about what they see in each photograph, who it is a photograph of, and what each photograph tells them about physical characterisation.

Unit 2

Playmaking: Purpose and audience

Learner's Book pages 151–154

Duration: 2 hours

Term and week/s

Term 3, Weeks 2–3

Resources

Learner's Book
pages 151–154

New words and concepts

enlighten; mobilise

Topics: 1: Dramatic skills development (15 mins per week); 2: Drama elements in playmaking (45 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture.

Teaching the unit

Lesson 1 (Week 2)

- Explain to learners that this term they will work on developing a polished improvisation performance. In this unit they will focus on these questions: What is the purpose of the performance? and Who is it aimed at?
- Lead learners in the warm-up routine.
- Learners should think about the performances and improvisations that they have seen and/or participated in. Ask: What was the aim or purpose of each performance? Was it to entertain, educate, inform, enlighten or raise awareness, mobilise around an issue or to re-enact history?
- Then go through the section in the Learner's Book (page 151): *What is the purpose of an improvised performance?*
- Ask learners to read the extract from the newspaper article.
Discuss questions like:
 - Do you watch Soul City?
 - What do you think of it? Do you like or dislike it and why?
 - Do you know the characters shown in the photographs (on page 151)? Who are they? What kind of character does each play in Soul City?
 - What is the storyline of Soul City?
 - What do you think the purposes of the soap opera are? Explain.
 - Do you agree or disagree with this statement: 'In South Africa they make television to save lives.'

Activity 1: Identify the purpose/s of performances

- Learners work in small groups. Ask them to copy Table 3.2.1 (on page 152) and use it to identify and record the purpose/s of the different performances. They should provide other examples of performances that they know of with the same purpose.
- They should list these other purposes on the table and give examples.
- Ask each group to present their table to the class.

Lesson 2 (Week 3)

- After leading the warm-up, go through the section in the Learner's Book (pages 152–153): *Who is the target audience of the performance?*
- Explain that playwrights need to define who the audience for their play is and decide what is and what is not suitable and interesting

for this audience group. The questions in Table 3.2.2 helps to define or identify the target audience of a performance.

- Go through the questions in Table 3.2.2, giving example answers and explaining the significance and implications of the answers for a performance.

Activity 2: Define your purpose and audience

- Work in small groups. Remind learners that this is the improvisation group they will work in for the rest of the term.
- Read through the instructions for Activity 2 and give learners time to answer Question 2a. to e., to practise their 10 minute improvisation, and to discuss the questions in Question 4.

Activity 3: Play it again!

- Learners remain in their small groups to improvise the scene again. Go through the instructions with them.
- Ask learners to discuss Question 2a. to e., bearing their new audience and purpose in mind; to choose learners to play different characters and practise the scene; to perform their scene for another group; and to ask the group for feedback (using Question 5a. to d.
- In their own group ask them to discuss Question 7a. and b.

Activity 4: Create your own story

- Learners must decide on a story for their improvised performance for their Formal Assessment Task for this term. Remind them to read the assessment criteria on page 166.
- Ask them to discuss and write notes to Question 2a. to e.
- They should choose a director and give each learner a role.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe the learners as they work in their small groups. Ensure that they can identify the purposes of different performances and can give examples.

Activity 2: Ensure that learners can reflect on whether or not their improvised drama has met their purpose and if the scene would be interesting and appropriate for their target audience.

Activity 3: Check that learners understand that the purpose of their performance and their target audience has changed, and that this has implications for the performance. Encourage groups to give each other constructive feedback about whether or not the performance meets the new purpose and is appropriate to the new target audience.

Activity 4: Help learners decide on a story for their improvised performance for their Formal Assessment Task if necessary. Check that they have all participate in discussing and recording notes for Question 2a. to e.

Consolidation

Ask learners to give five examples of performances (live or television/movie/radio). In their own words they should sum up the purpose and target audience for each performance (giving details such as age group, economic, social and political background).

Extension

Use the newspaper article on page 151 of the Learner's Book. Ask learners to write short notes about: the purpose of the soap opera *Soul City*; whether or not it meets this purpose; how (give an example); who the target audience is; and how appropriate the soap opera is to the target audience.

Unit 3

Basic staging conventions

Learner's Book pages 155–157

Duration: 2 hours

Topics: 1: Dramatic skills development (15 mins per week); 2: Drama elements in playmaking (45 mins per week)

Term and week/s

Term 3, Weeks 4–5

Resources

Learner's Book
pages 155–157

New words and concepts

fourth wall; aside;
monologue

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can work without bumping into each other or any furniture.

Teaching the unit

Lesson 1 (Week 4)

- Lead learners in a warm-up routine.
- Read through the introduction and the section in the Learner's Book (page 155): *What is the stage space?*
- Explain that staging conventions are the generally accepted 'rules' of the performance space that include the stage space, the use of the performance space by the actors, and the placement of the audience in relation to the stage.
- Focus on the stage space, explaining that it is usually divided into a place for the performers and a place for the audience. The shape of these spaces influences the interaction between the performers and their audience.

- Ask learners how much they remember about the different kinds of stage spaces and stage positions from Grade 7. Encourage different learners to come up to the board to draw and explain the different stage spaces and stage positions.

Activity 1: Test your memory

- Learners work on their own to draw a line to match the stage space with the correct description.
- Learners use the words in the box to label the diagram of the stage space with stage positions.

Activity 2: Place the audience in relation to the stage type

Learners work in small groups to explain the place the audience has in relation to the stage type.

Lesson 2 (Week 5)

- Go through the section in the Learner's Book (page 157): *How is the performance space used?*
- Ensure that learners understand the new terms.

Activity 3: Explore basic stage conventions

- Learners work in their improvisation groups to explore what stage space they will use and where their audience will be placed in relation to the stage.
- They should then work through Questions 3 and 4.

Remind learners to organise to meet and rehearse their performance outside of classroom time, and to read the assessment criteria on page 166.

Answers

Activity 1

1.

Type of stage space	Description
Proscenium (end-on) stage	The audience faces the stage and views it from only one side (end-on).
Thrust (platform or open) stage	The acting space is surrounded on three sides by the audience.
Round arena (central or island) stage	The audience completely surrounds the acting area. The stage and seating may be at floor level or raised.
Flexible stage	This stage can take any form or can be rearranged to suit the performance.

2.

backstage				
wings (off-stage right)	upstage right	upstage	upstage left	wings (off-stage left)
	right stage	centre stage	left stage	
	down stage right	down stage	down stage left	
auditorium				

Activity 2

Answers may differ. The following are only suggestions. Answers don't have to be given in table form.

Stage	Audience in relation to stage space	How far from or close to stage is the audience?	What view does the audience have?	Advantages	Disadvantages
Proscenium (end-on) stage	Faces stage and views performance as a picture	Those in front are nearer than those at the back	Only sees stage from one side	Some areas hidden from audience, e.g. where props and sets kept	Audience can only see stage from one side
Thrust stage (platform or open stage)	Faces stage but performance area extends into house	More people are nearer to stage	Three views of stage depending on where they sit	Actors can enter and exit through upstage or through the audience	Very little hidden from audience, actors cannot face everyone at once
Arena stage (theatre-in-the-round)	Audience surrounds stage	Very close to stage	Audience has different views depending on where they sit	Actors can enter and exit from different directions through the audience	Very little hidden from audience, actors have their backs to some of the audience
Flexible stage	Depends on arrangement	Depends on arrangement	Depends on arrangement	Stage can take any form or can be arranged to suit purpose	Depends on arrangement, audience may be expecting a traditional stage

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 3: Observe learners' use of the performance space when they improvise their performances. Check that they are clear about the following:

- Where the actors enter and exit the stage.
- Where the main action happens.
- What movement patterns will be used and why.
- Where actors will move to during the performance.
- The position, spacing and level of actors in the most important scene and the point of focus.

Check that the director is taking on his/her role and responsibilities.

Consolidation

Ask each group to draw a labelled diagram of the performance space they have decided to use, including where the audience will be seated. They should discuss the advantages and disadvantages of this space for their performance, and how they can compensate for disadvantages.

Extension

- Ask learners to practise one scene of their improvised performance in the ways listed below. After each performance, they should discuss the differences they noticed.
 - the use of the whole stage, and then the use of only a very small part of the stage for the same scene
 - all actors remaining on stage for the one scene, and then different actors leaving the stage during this same scene.
- Ask learners to practise a scene where one actor steps out of the stage space to speak to the audience through the 'fourth wall' in an aside or monologue.

Unit 4

Symbols

Learner's Book pages 158–159

Duration: 1 hour

Term and week/s
Term 3, Week 6

Resources
Learner's Book
pages 158–159

**New words
and concepts**
symbol

Topics: 1: Dramatic skills development (15 mins per week);
2: Drama elements in playmaking (45 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can work without bumping into each other or any furniture.

Teaching the unit

Lesson 1 (Week 6)

- Lead learners in their warm-up routine.
- Ask learners: What are symbols? How do you think they are used in drama? Encourage learners to give examples of different kinds of symbols used in dramas, including props, gestures, costumes, and so on.
- Introduce the lesson by reading the introduction on page 158 of the Learner's Book and the section: *What are symbols?*

Activity 1: Find the meaning

- Learners work in pairs to discuss what they think is being symbolised in the photographs on pages 158 and 159 (Figures 3.4.1–3.4.6). Remind them that there are no right or wrong answers.
- Ask each pair to join with another pair and to share their ideas. Depending on your time, they should continue joining with other small groups to share ideas.

Activity 2: Identify objects to use as symbols

- Learners work in their improvisation groups to work through the storyline of their improvised drama and to discuss what props they could use as symbols to convey meaning, mood or emotions. (Remind them to keep it simple.)
- Check that learners choose a props manager who helps them complete the action plan in Table 3.4.1 (page 159). Make sure that they all understand what an action plan is and that it is used to help remind them about the things they need for their performance, and also to ensure that they get these things on time.

Remind learners that they must make time with their group to rehearse the improvised performance.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Ensure that all learners understand that objects may be symbolic and reflect the deeper meaning of a play. They should all participate in the discussion, giving their opinion with reasons.

Activity 2: Ensure that each group chooses a props manager, and that he/she understands the role and responsibilities.

Consolidation

Go around and check the action plans that each group draws up. They should be able to explain the objects that they have chosen as symbols, their symbolism, and how they reflect the deeper meaning of the play.

Extension

Ask each group to problem solve and discuss what they will do if they cannot get or make the objects they have listed on their action plan (at all or in time for the performance) and to draw up an alternative plan (plan B) in case something goes wrong.

Unit 5

Technical elements

Learner's Book pages 160–165

Duration: 2 hours

Term and week/s

Term 3, Weeks 7–8

Resources

Learner's Book pages 160–165; found materials to create technical elements

New words and concepts

spectacle; backdrop

Topics: 1: Dramatic skills development (15 mins per week);

2: Drama elements in playmaking (45 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can work without bumping into each other or any furniture.

Teaching the unit

Lessons 1-2 (Weeks 7-8)

- Lead learners in their warm-up routine.
- Introduce the lesson by asking learners what the technical elements are in a performance. List their ideas on the board. Add the following to the list if they are not mentioned: costumes, props, sets, and lighting.
- Explain that over the next few weeks, while they are busy rehearsing their improvised performance, they will also need to help design, develop and make the technical elements for their performance.
- Go through the information on pages 160–163 in the Learner's Book in the following way:
 - First draw out what learners know about the section, e.g. about costumes and making costumes for a performance.

- Then read through the section for learners or ask for a volunteer to read out different section.
- Make sure learners understand the section and discuss any issues that arise from it or from the photographs.
- These are the sections of information you will be working through:
 - What do the technical elements add to a performance? (page 160)
 - Costumes and Tips for designing, developing and making costumes (page 160)
 - The set (page 161)
 - Props (page 161) and Tips for designing, developing and making props (page 162)
 - Lighting (pages 162–163) and Tips for designing your lighting system (page 163).

Activity 1: Design, develop and make costumes, sets and props

There are four parts to this activity. First read through each part with the whole class, making sure that learners know what is expected them. Then ask learners to work in their improvisation groups on each part of the activity. While they are working go from group to group to ensure that they know what to do and offer assistance if necessary.

Make sure that each group chooses:

- a costume manager who will lead the group in the part of the activity on costumes and who will draw up an action plan for costumes needed
- a set designer who will lead the group in the part of the activity on scenery and who will draw up an action plan for the sets needed
- a props manager who will lead the group in the part of the activity on props and who will draw up an action plan for the props needed
- a lighting manager who will lead the group in the part of the activity on lighting and who will draw up an action plan for the lighting needed.

Inform learners that they must try to have at least two full rehearsals of their performance. The first should be a full dress rehearsal and will help them to sort out any problems. The second rehearsal is to polish their improvised performance for their Formal Assessment Task. Ask them to read through the assessment criteria on page 166.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Ensure that each learner understands that technical elements add to the meaning, mood, impact and spectacle of the performance. Check that they understand that:

- costumes contribute to characterisation and add meaning and symbolism
- props are used to enhance meaning, characterisation and dramatic tension in the play
- sets are used to convey meaning
- different kinds of lights or colours create different spaces, time frames, moods, meaning and contrast.

Ensure that everyone participates in designing, developing and making some of the technical elements for their performance, such as the costumes, props, sets and lighting.

Consolidation

Ask a few groups to do a two-minute presentation of their action plan to the class, including their plans for costumes, scenery, props and lighting. Encourage other learners to question the groups about alternatives they have thought about if anything goes wrong.

Extension

Ask each group to problem solve and discuss what they will do if they cannot get or make the objects they have listed on their action plan (at all or in time for the performance) and to draw up an alternative plan (plan B) in case something goes wrong.

Unit 6

Formal assessment: Practical

Learner's Book page 166

Duration: 2 hours

Topics: 2: Drama elements in playmaking (45 mins per week);
4: Appreciation and reflection (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Term and week/s

Term 3, Weeks
9–10

Resources

Learner's Book
page 166

Formal assessment

For information on how to assess the polished improvisations, please see pages 251–253 in this Teacher's Guide.

MUSIC

Unit 1

Music literacy

Learner's Book pages 168–170

Duration: 3 hours

Topic: 1: Music literacy (15 mins per week)

Term and week/s

Term 3, Weeks 1–3

Resources

Learner's book pages 168–170; musical instruments; textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs

Note

In every music lesson you need to include:

- 15 minutes of music literacy (Topic 1)
- 15 minutes of music listening (Topic 2)
- 30 minutes of performing and creating music (Topic 3)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Gather all the resources prior to lesson and make sure that they are working (e.g. CD player) and that you are familiar with using the equipment
- Look up and add definitions and additional information and examples of music to illustrate the concepts in the Learner's Book.
- Be confident enough with the music examples as to be able to demonstrate and perform them.

Teaching the unit

Lessons 1-3 (Weeks 1-3)

- Spend 15 minutes per week on music literacy.
- Always start the lesson with some vocal training by doing the vocal and technical exercises.
- If time permits, follow this with a song from previous lessons to implement the singing technique acquired through the exercises.
- Share and teach the Learner's Book content, that learners will have to build activities on, in an accurate and thorough way
- This unit focuses on ear training and being very practical.
- Use this time to fine tune the learners' singing on solfa ability, because this is a skill that will be valuable to them for the rest of their lives.
- Divide learners in pairs or groups before you start with the activities.
- Check the venue or space: the space must be appropriate for the activities that will be taking place in it. Consider the movement and the sound level of the activity.

- Set out all instruments and equipment in good time for the lesson.
- Check the instruments and equipment to make sure they are in good working order.

Activity 1: Write the scales, use ledger lines and intervals

Follow the steps according to the Learner's Book instructions.

Activity 2: Identify the key signatures

Follow the steps according to the Learner's Book instructions.

Activity 3: Identify the mood created by the triads

- Prerecord the chords.
- Discuss the reasons given for the answers.

Activity 4: Sing, play or hum

- Practise the tonic solfa method again with learners.
- Apply this knowledge to the activity.
- Follow the steps according to the Learner's Book instructions.

Answers

Activity 1

1. Tone, tone, semitone, tone, tone, tone, semitone
2. D major : D E F # G A B C # D
3. C major

A musical score for a C major scale. The treble clef part starts on middle C (C4) and ascends stepwise to G4, then descends stepwise to C4. The bass clef part starts on C3 and ascends stepwise to G3, then descends stepwise to C3. The scale is written in a 2-measure format with a repeat sign at the end of each line.

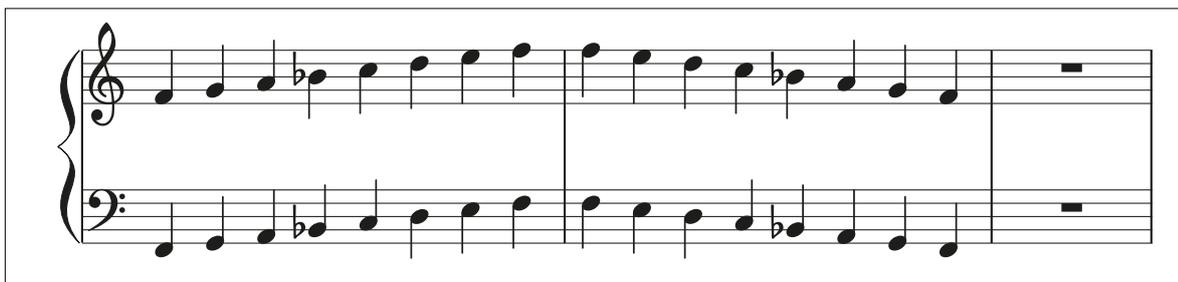
G major

A musical score for a G major scale. The treble clef part starts on G4 and ascends stepwise to D5, then descends stepwise to G4. The bass clef part starts on G3 and ascends stepwise to D4, then descends stepwise to G3. The scale is written in a 2-measure format with a repeat sign at the end of each line.

D major

A musical score for a D major scale. The treble clef part starts on D4 and ascends stepwise to A4, then descends stepwise to D4. The bass clef part starts on D3 and ascends stepwise to A3, then descends stepwise to D3. The scale is written in a 2-measure format with a repeat sign at the end of each line.

F major



The image shows a musical score for F major. It consists of two staves: a treble clef staff and a bass clef staff. The treble clef staff begins with a treble clef and a key signature of one flat (Bb). The bass clef staff begins with a bass clef and a key signature of one flat (Bb). The music is written in a simple, stepwise fashion, with notes moving up and down the scale. The treble clef staff has a final bar with a whole rest, and the bass clef staff has a final bar with a whole rest.

4., 5. and 6. Give learners feedback about their melodies. Facilitate learners giving feedback to each other.

Activity 2

1. The sharp or flat sign in the front of the staff indicates the key of the music.
2. Learners create own tunes.
3. Learners write down own tunes and answer questions about them.
4. F major and D major
5. 2 sharps: F#, C#
4 sharps: F#, C#, G#, D#
3 sharps: F#, C#, G#
5 sharps: F#, C#, G#, D#, A#
6. 1 sharp: B
4 flats: B, E, A, D
3 flats: B, E, A
2 flats: B, E

Activity 3

1. Help learners read the chords.
2. Discuss the words learners choose to describe the mood of the pieces. These are not right or wrong answers. Possible answers include:
 - a. peaceful/jazzy
 - b. sad
 - c. hopeful
 - d. happy/hopeful
 - e. fearful

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activities 1 and 2: Allow learners to swap books and mark each others' work.

Take the learners books in and mark the activity yourself assessing who still needs assistance with this concept.

Activities 3 and 4: Observe whether learners can relate to the mood that the chords reflect.

Observe the level of achievement at which the learners can perform and execute the singing of tonic solfa and produce good vocal sounds.

Unit 2

The musical and opera

Learner's Book pages 171–174

Duration: 3 hours

Term and week/s

Term 3, Weeks 4–6

Resources

Learner's book
pages 173–174;
sound system;
CDs/DVDs;
instruments

New words and concepts

musical; opera; aria

Topic: 2: Music listening (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Introduce learners to listening skills. Familiarise yourself with the material in this unit by reading through the information and the activities in the Learner's Book and Teacher's Guide.
- Read up on the musicals mentioned: *Chicago*, *Mamma Mia*, *Phantom of the Opera*, *Kat and the Kings*.
- Read up on the operas mentioned: *The Magic Flute*, *Madame Butterfly*.

Teaching the unit

Lessons 1-3 (Weeks 4-6)

- Spend 15 minutes per week on the topic of music listening.
- Make sure learners are made aware of these points:
 - At all times be respectful towards the listeners around you, even if you do not like the music that is being played.
 - When listening to music, it should be absolutely quiet – no talking, no movement.
 - When you want to cut the listening short, do not switch the music off abruptly. Fade out the music gently by turning down the volume.
- To limit distractions, learners can close their eyes while listening or lie with their heads on their crossed arms.
- Time management throughout the lesson is important. There is a lot of work to cover.
- Check the venue or space, it must be appropriate for the activities that will be taking place in it. Consider the movement and the sound level of the activity.
- Set out all instruments and equipment well in advance before the lessons.
- Check the instruments and equipment to make sure they are in good working order.
- Encourage interesting discussions about musicals and operas and the stories they tell.

Activity 1: Listen to excerpts from a musical

- Share the Learner's Book content on musicals.
- Then follow the steps in the activity.
- Have discussions about the questions asked.
- Choose a chorus from a musical and teach the learners to sing it.

Activity 2: Listen to excerpts from an opera

- Share the Learner's Book content on opera.
- Then follow the steps in the activity.
- Have discussions about the questions asked.
- Choose a chorus from an opera and teach the learners to sing it.

Activity 3: Sing along

- Choose an aria, chorus or solo from either a musical or an opera.
- Teach the learners to sing along.

Activity 4: Write a storyline for a musical or opera

This is a practical activity that will involve sound, storyline, singing and acting or movement. Allow the learners some freedom to express themselves, but always monitor the groups so that they do not become out of hand.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activities 1-4: Observe the learners in the discussions and sing-alongs and evaluate their creative ability in writing a storyline.

Consolidation

Repeat the content more than once. Practise the singing of the chorus lines or aria.

Extension

Find and expose learners to even more sound examples of a variety of opera arias or songs from musicals.

Unit 3

Performing and creating music

Learner's Book pages 175–177 Duration: 3 hours (× 9 weeks)

Topic: 1: Performing and creating music

Term and week/s
Term 3, Weeks 7–9

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Resources

Learner's book pages 175–177; songbooks; musical scores; traditional instruments; self-made instruments; CDs/DVDs; Optional: keyboard, guitar, other instruments

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Gather all the resources prior to the lesson and make sure that they are working (e.g. CD player) and that you are familiar with using the equipment.
- Look up and add definitions and additional information and examples of music that illustrate the concepts in the Learner's Book.

Teaching the unit

Lessons 1-3 (Weeks 7-9)

- Spend 30 minutes a week on performing and creating music.
- Always start this part of the lesson with some vocal training by doing the vocal and technical exercises.
- Concentrate on breathing, tone and intonation.
- If time permits, follow this with a song from previous lessons to implement the singing technique acquired through the exercises.
- There are many practical activities that involve singing and rhythmic activities. Allow the learners some freedom to express themselves but always monitor the groups so that they do not become out of hand.
- Make sure that the learners know the music or melody well before they try to perform it.
- Time management throughout the lesson is important. Allow enough time for each activity without getting stuck on any one activity or step.
- Share and teach the Learner's Book content, that learners will have to build activities on, in an accurate and thorough way.
- Divide learners in pairs or groups before you start with the activities, if required.

Method for teaching a song

- Break up the song into smaller parts (2 bars at a time).
- Sing the smaller part to the learners.
- Learners respond by echoing the part.
- Do every smaller part a few times before moving on.
- Do not talk in between phrases, just keep on repeating and singing.
- Once the whole song has been done in this way, thread it together by doing it as a whole.

Activity 1: Breathe deeply for singing

Follow the Learner's Book instructions for practising breathing exercises for vocal development.

Activity 2: Exercise your voice

Use this activity to improve tone, singing technique and intonation.

Activity 3: Practise starting and holding a note

Use this activity to improve tone, singing technique and intonation.

Activity 4: Sing the canons

- Follow the Learner's Book instructions.
- Teach the canons and duet parts to the learners.

Activity 5: Play the duets

- Follow the Learner's Book instructions.
- Teach the canons and duet parts to the learners.
- Get the learners to sing and perform them.

Activity 6: Add music to words of a poem

Optional: Additional contact time after school

- This is a very time-consuming activity and learners need enough time to be creative and practise their performances.
- Guide learners in their choice of stanza, in setting the stanza to music, and in creating the melody.
- Motivate them to spend some time on practising and help to arrange the schedule and venues.

Consolidation

For struggling learners:

- Repeat activities more than once and revisit the activity after a while.
- Let stronger learners pair up with struggling learners and repeat the activities together.
- Refresh learners on the content in an ongoing manner.
- Follow the Learner's Book instructions.
- Encourage the creative processes and performances.

Unit 4

Formal assessment: Practical

Learner's Book page 178

Duration: 1 hour

Topic: 3: Performing and creating music

Term and week/s
Term 3, Week 10

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess learners' performance, please see pages 260–261 in this Teacher's Guide.

VISUAL ARTS

Unit 1

Printmakers and social commentary

Learner's Book pages 180–182

Duration: 1 hour

Term and week/s

Term 3, Week 1

Resources

Learner's Book pages 180–182; any other example of printmaking that you can find

New words and concepts

printmaking; print; edition

Topic: 3: Visual literacy (1 hour)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Collect any examples of printmaking that you can find in art books and on the Internet.

Teaching the unit

Lesson 1 (Week 1)

Activity 1: Discuss printmaking

- Make sure that your learners have their textbooks.
- Hand out pens and paper or visual diaries.
- Go through the elements of critical thinking. Remind learners to respect each other's views, even if they are different from their own.

Answers

Activity 1

Learners should demonstrate an understanding of the art elements and design principles by discussing which ones they can identify in the artworks. Learners should be able to back up and discuss their personal opinions with well thought out reasons.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: This could happen while learners are discussing their answers.

Consolidation

If learners are struggling to identify the art elements and design principles, use a print as an example and run through the various elements and principles found in the print.

Extension

Learners who enjoy this activity and find it easy can continue with the process on other prints that you may have found. Allow them to compare answers and listen to each other's opinions.

Unit 2

Create in 2D: A scraperboard image

Learner's Book pages 183–184

Duration: 4 hours

Topic: 1: Create in 2D (1 hour per week)

Term and week/s

Term 3, Weeks 2–5

Resources

Learner's Book pages 183–184; any examples of scraperboards that you may have

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Familiarise yourself with the content. Think about what learners may already know, what skills they already have, and any areas of difficulty that you think they might encounter.
- Make sure that you have all the equipment that you will need.
- Ask learners to collect images around 'This is my world'. Encourage them to look for positive things to show how they would like their world to be.
- Mix the powder paint, acrylic drawing ink and dishwashing liquid together so that it is ready before the activity begins.

Teaching the unit

Lesson 1-4 (Weeks 2-5)

Activity 1: Create your own scraperboard on the theme 'This is my world'

- Hand out cardboard and white wax crayons.
- Ask learners to cover the board with a thick layer of white wax crayon. Remind learners not to leave any open space.
- Once the crayon is complete, hand out paint and brushes.

- Ask learners to paint a thin, smooth layer of the paint over the wax crayon.
- While this is drying, ask learners to get the images that they have collected and to decide which of them they are going to use.
- Discuss the scraperboard technique of creating both white lines and white shapes by scratching away the paint with a stick or sharp object.
- Once the paint is dry, learners can begin their design.
- Remind learners that the design should work as a whole and not be made up of small pictures that float separately around the page. Some images could overlap or touch each other.
- Remind learners to use texture and mark-making for their design.
- There should be a balance of black and white on the design.
- Learners can also include words or lettering in their design.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Ask learners to put their work up on the wall once it is complete. If you have time, ask learners to talk briefly about their work and the symbols and images that they selected.

Consolidation

Learners can be given a piece of paper to create rough sketches before they commit their idea to the scraperboard.

Extension

Learners who find this activity easy or who are enjoying it can be encouraged to create their design using more detail, texture, pattern and mark-making, focusing on composition and layout.

Unit 3

Popular culture

Learner's Book pages 185–186

Duration: 1 hour

Term and week/s

Term 3, Week 6

Resources

Learner's Book pages 185–186; CD covers that you have collected

New words and concepts

conceptualise; functional

Topic: 3: Visual literacy (1 hour)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Display the CD covers so that all the learners can see them.

Teaching the unit

Lesson 1 (Week 6)

Activity 1: Popular culture around you

- Discuss the CD covers that you have collected. You could also ask learners to bring their own CDs for discussion. Look at the lettering and images that have been used.
- Ask your learners to answer the questions in the activity.

Answers

Activity 1

- Learners should be able to select their favourite CD, giving clear reasons for their selection. Their written description should reflect their understanding of the art elements and design principles.
- Learners should be able to give their opinions and thoughts clearly, in both written and verbal format.
- Learners should be able to discuss their opinions and answers with a partner, listening to what their partner has to say and discussing similarities and differences in a respectful manner.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Ask learners to write down their answers and opinions on a piece of paper or in their exercise books. Evaluate their answers to make sure that learners have a good understanding of the design principles and the art elements. Provide them with feedback.

Consolidation

If you have a learner who is struggling, use a CD cover as an example, helping the learner to identify the art elements and design principles. Once s/he is more confident s/he can try one on his/her own.

Unit 4

Formal assessment: Practical

Learner's Book pages 187–188

Duration: 4 hours

Topic: 1: Create in 2D (1 hour per week)

Term and week/s

Term 3, Weeks
7–10

Resources

Learner's Book
pages 187–188;
CD covers from the
previous activity

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess learners' CD covers, please see pages 269–270 of this Teacher's Guide.

DANCE

Unit 1

Dance performance

Learner's Book page 191

Duration: 1 hour

Topics: 1: Dance performance (45 mins per week plus after school practice once per week); 3: Dance theory and literacy (15 mins per week)

Term and week/s

Term 4, Week 1

Resources

Learner's Book page 191; space to work; variety of music; CD player; dance journal

New words and concepts

all from Terms 1–3

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- It is important to review the previous three terms as well and make a note of the important or key concepts that were covered.
- Also ensure that you are not only familiar with the concepts in theory but also in practice.
- Show videos with dance sequences to the learners. Try to access different genres of dance so that learners have a clear understanding of different forms of dance.

Teaching the unit

Lesson 1 (Week 1)

- This is essentially a recapturing of the work covered in the previous three terms to reinforce learning.
- Ask the learners what sticks out most clearly in their minds from what they have covered in the year so far. Have each learner say at least one thing.
- Have them also identify the elements of dance that they explored and some of the choreographic devices that they used.
- Have them watch the three dance sequences at least twice.

Activity 1: Reflect on dance sequences

- Learners watch at least three dance sequences from movies or music videos at least twice each.
- Then they discuss which dance elements or choreographic devices were used in each sequence.
- They also need to discuss the appropriateness of the music used and if it inspired movement.
- Then they need to discuss what they think could be improved in the dance sequences.
- Finally, they need to write a short review of two dance sequences focusing on the elements and choreographic devices used. They also need to discuss contrasting dynamics, the music and spatial awareness between the dancers.

Answers

Activity 1

Learners need to be able to apply the theoretical concepts to the practical components of dance. They need to be able to identify what choreographic devices are used as well as the elements used. It is simple for the learner to learn concepts and apply them to their own choreographing, but identifying them in videos, movies and live performances is a skill that needs to be mastered.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Mark the submission ensuring that the learners identify varying concepts and the appropriateness of their use in the dance sequence. Also learners should be able to suggest ways to improve the choreography and to show an appreciation for aspects that worked as well. They should mention the music and its use in the choreography.

Consolidation

Learners should work with one dance sequence and note down as many concepts as they can. They should assess the appropriateness of the dance movements used in the sequence as well as the use of music for the piece.

Extension

Learners could focus on reworking some aspects of one of the dance sequences so that the movements work better and the sequence is more entertaining. They could add new and different choreographic devices and elements of dance to improve the work.

Unit 2

Warm-up and cool-down

Learner's Book page 192

Duration: 1 hour
(× 8 weeks)

Term and week/s
Term 4, Week 2

Resources
Learner's Book
page 192; space to
work; variety of
music; CD player;
dance journal

Topics: 1: Dance performance (45 mins per week); 3: Dance theory and literacy (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Review the warm-up and cool-down units of the previous terms.

Teaching the unit Lesson 1 (Week 2)

- Learners review their warm-up and cool-down routines by seeing if there is anything that could be improved. Read the activity to the learners and have them evaluate their routines against the questions asked in the activity.
- Impress upon learners the importance of warming up and cooling down before and after dance.

Activity 1: Master the warm-up and cool-down rituals

- Learners review their warm-up and see what could be improved or what does not work and needs to be eliminated. They need to focus on safe practice in this routine.
- Learners also need to focus on proper posture and alignment, and safe landings from axial movements.
- In cool-down they need to review their routine as well and focus on music used and safe stretching with the use of relaxation imagery.
- Again things that do not work need to be eliminated.

Answers

Activity 1

Learners need to show that they maintain good posture and alignment throughout the routines and that they are able to evaluate these routines using combinations so that they are able to achieve their outcomes of warming up and cooling down with fewer exercises.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe that the learners use rhythmic movements in their warm-up and cool-down routines. The warm-up should be fun and the cool-down relaxing. Also observe that their choice of music is appropriate to the routine.

Consolidation

Learners could work on mastering the warm-up and cool-down routine from the previous term. Also they should be able to identify the muscle groups that each exercise targets.

Extension

- Learners could create combinations, explore new and different relaxation exercises and choose different kinds of music for their routines.
- They could also polish their routines, ensuring that the combinations work and that the transitions are smooth.

Unit 3

Compose a movement sequence

Learner's Book pages 193–195

Duration: 2 hours

Topics: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week)

Term and week/s

Term 4, Weeks 3–4

Resources

Learner's Book pages 193–195; space to work; variety of music; CD player; dance journal

New words and concepts

musicality; tempo; melody; big band; orchestra

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Read the steps for choreography and ensure that you fully understand them so that you can assist the learners while they are in the process of choreographing.
- Provide a wide selection of music for the learners but also encourage them to bring some of their own music.
- Research environmental preservation and ask the learners to do the same. The research could form a stimulus to inspire the creation of a dance sequence on environmental preservation.

Teaching the unit

Lesson 1 (Week 3)

- Discuss the research on environmental preservation. Ask the learners what they researched and what they found most interesting.
- Discuss the steps for choreography with them in detail.
- Emphasise that the movements need to be noted down as they may forget the initial ones when they progress in their work.
- Learners will work in groups of five.

Activity 1: Develop a storyline

- This activity is the preparation stage for the creation of a dance piece on environmental preservation using stimuli.
- Learners go through the steps in choreography thoroughly.
- Thereafter they construct a storyline for their dance work with their peers, and choose a style of dance they would like to work in such as contemporary or African dance.
- Then they need to note down some dance steps that they could use for their choreography.

Lesson 2 (Week 4)

- Ensure that they fully understand that selecting music before creating choreography helps in determining the movements for their dance.
- Remind them that they do not have to use music conventionally, but can use alternatives such as the rhythm found in poetry, drumming, etc.
- They need to explore rhythms that work for them. They do not have to choose one piece of music, but can combine different rhythms, beats and even genres of music.

Activity 2: Focus on music and musicality

- Learners listen to different types of music and select some to use in their work. They should also use some poetry, rap or other form of percussion and rhythm. They then discuss what motivated them to select those pieces.
- Learners should ensure that all members of the group agree to the musical selection.
- They need to see if the movements they came up with works with the music or adapt the movements to the musical selection.
- Learners need to note down their music and movements in their dance journals.

Answers

Activity 1

Learners need to show that they have a clear storyline and some basic movements that speak to that storyline. They need to find a stimulus for their dance work, which could be an aspect of their research.

Activity 2: Focus on music and musicality

Learners need to show that they are able to work with different rhythms and beats. They also need to show that they can adapt their movements to the music and use contrasting dynamics.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 2: Adapt one of the generic observation sheets from Section 4 of this Guide. Evaluate whether learners select their music to go with the choreographic brief, and are able to generate movements that speak to the choreographic brief as well as to the rhythms and beats selected. Provide learners with feedback.

Consolidation

Learners could choose one simple musical beat and use a short poem in their choreographic brief. Learners explore movements that they could use.

Extension

- Learners could continue to work on their choreography and find new and different beats and rhythms that could be adapted to this work.
- They could also work on the storyline, ensuring that their movements maintain the choreographic brief. Learners play around with possible movements and dance sequences.

Unit 4

Improvise a dance

Learner's Book pages 196–197

Duration: 2 hours

Term and week/s

Term 4, Weeks 5–6

Resources

Learner's Book pages 196–197;
space to work;
variety of music;
CD player; dance journal

Topics: 1: Dance performance (45 mins per week, plus after school practice); 3: Dance theory and literacy (15 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.

- Get pictures of nature for the learners to see, such as wind blowing through trees, flowing streams, sunrises, waves breaking on a shore, or fish swimming. Use anything that could be translated into movement.

Teaching the unit

Lesson 1 (Week 5)

- Give learners time to do their warm-up routine.
- Discuss what improvisation is in dance. Learners need to know that it is just movement without planning. Your body moves without you thinking about what you are doing, if it is correct, or what you should do next. It is about moving freely and in any way you like.
- Ask the learners to discuss ways in which they have used improvisation in the past.
- Have the learners look at the pictures of nature. They could demonstrate movements that are inspired by nature.
- These or similar movements could be used in their choreography.

Activity 1: Find inspiration from nature

- Learners find inspiration from nature for their dance piece on environmental preservation and translate these into movement through improvisation.
- They add music and continue to play around with movements that reflect the changes, sounds and images of nature.
- Once the group agrees on a sequence or on a few steps, have them discuss how these could be added to the choreography. This process should be continued until they have choreographed the whole piece.
- The learners need to work with the rhythms, poems, raps or music as well to decide whether the music and the movements gel.
- They should focus on energy/force, space, relation, time and other elements and choreographic devices.
- The movements should be documented in their dance journal.

Lesson 2 (Week 6)

- Let learners begin this lesson with their warm-up routine.
- Then let the groups continue developing their dance piece from Activity 1.

Answers

Activity 1

Learners need to work with improvisation, creating movements and using the elements of dance and choreographic devices to change their steps and make their piece more creative. They need to ensure that the music and other rhythms used work with the movements.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Use or adapt one of the generic observation forms from Section 4 of this Guide. Evaluate whether learners use improvisation to create a structure choreography that uses elements of dance and choreographic devices. Their movements should work well in relation to the music and other rhythms used.

Consolidation

Learners could work in their groups on simple steps and sequences in improvisation. Music should be selected and used while maintaining the storyline.

Extension

Learners should continue to work on their choreography, creating new sequences and adjusting the order of movements so that they flow from one to the next. They could also explore further the use of different music and rhythms.

Unit 5

Props

Learner's Book pages 198–199

Duration: 2 hours

Topic: 1: Dance performance (45 mins per week); 2: Improvisation and composition (15 mins per week)

Term and week/s

Term 4, Weeks 7–8

Resources

Learner's Book pages 198–199; space to work; variety of music; CD player; exercise book

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Ensure that you understand what the purpose of props (properties) are in dance.

Teaching the unit

Lessons 1-2 (Weeks 7-8)

- Explain that a prop needs to be engaged with in dance. It should never just be some isolated object that is placed on the stage. There needs to be a clear purpose and need for it.

- Clarify that props should have a choreographic purpose and be used appropriately in the dance work. They should not dominate the dance or distract the audience.
- Remind the learners to read the assessment criteria in Unit 6 on page 200.

Activity 1: Use props

- Learners continue to work on their choreography on environmental preservation from the previous unit and focus on how to add props to their work.
- Learners need to focus on correct posture and alignment, safe landing from axial movements, correct movements, transitions between movements, focus, musicality and spatial awareness.
- They also need to ensure that their work is about three minutes long and that they perform it for class for feedback.
- Changes should be noted in their dance journals.

Answers

Activity 1

The learners need to show that they can use props in an appropriate manner that enhances the dance performance. They also need to adopt feedback received so as to improve their work.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Evaluate whether the learners are able to use props in a manner that engages with the movements and enhances the performance without drawing attention away from the movements.

Consolidation

Learners could work on incorporating a single prop into their performance. They can also continue to work on their choreography.

Extension

Learners could continue to explore the uses of props in their choreography. Learners could polish their works and continue to perfect technique in their sequence. They could focus on using the devices of choreography in better ways. They could incorporate some of the feedback they received from the class to improve their work.

Unit 6

Formal assessment: Practical examination

Learner's Book page 200

Duration: 1 hour

Topics: 1: Dance performance; 2: Improvisation and composition; 3: Dance theory and literacy

Term and week/s
Term 4, Week 9

Resources

Learner's Book page 200; space to work; variety of music; CD player

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess learner's performance, please see pages 244–245 in this Teacher's Guide.

Review

Learner's Book page 201

Duration: 1 hour/homework

Topics: 1: Dance performance; 2: Improvisation and composition; 3: Dance theory and literacy

Term and week/s
Term 4, Week 10

Resources

Learner's Book page 201; dance journal

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Teaching the unit

Assist learners to prepare for the written examination by completing the Review activity on page 201.

DRAMA

Unit 1

Radio drama and scene work

Learner's Book pages 203–206

Duration: 2 hours

Topic: 1: Dramatic skills development (15 mins per week)

Term and week/s

Term 4, Weeks 1–2

Resources

Learner's Book pages 203–206; extracts from plays, film, television scripts, radio dramas, etc.

New words and concepts

serial episodes; story arc; cliff hanger; stand-alone; voice over

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can stretch and move without bumping into each other or any furniture. Arrange the classroom environment so that it creates a favourable space for teaching and learning.

Teaching the unit

Lesson 1 (Week 1)

- Welcome learners to Term 4. Begin by discussing the questions in the introductory paragraph of page 203 in the Learner's Book, giving learners time to respond to the questions: Do you listen to the radio? Are there any radio dramas that you listen to or know of?
- Explain that before television was introduced to South Africa, radio was the most popular means of entertainment in the home. In many parts of the world, radio dramas are still popular. They are much cheaper than television programmes to produce and in some countries more people have radio than television.
- Ask: What is a radio drama? Give learners time to respond.
- Ask: What do you think is the greatest challenge with radio drama? Give learners time to respond.
- Then go through the section on page 203 in the Learner's Book: *What is a radio drama?*
- Ensure that learners understand the new terminology.

Activity 1: Consolidate your warm-up activities

- Work as a class. Go through all the vocal development activities from Terms 1–3. Use the box on page 204 of the Learner’s Book to remind learners about what you will include.
- Then go through all the physical development activities from Terms 1–3. Use the box on page 204 of the Learner’s Book to remind learners about what you will include.
- Remind learners that the first 15 minutes of every lesson will include these warm-up activities.

Activity 2: Read parts of a radio drama script

- Work as a class. Ask learners to first read through the scenes in Figure 4.1.1 silently.
- Then ask for volunteers to play the following roles: teacher, learners 1, 2, 3 and 4.
- The volunteers should read only their dialogue. They should do the reading twice.
- Tell them to discuss Questions 4a. to c.

Explain that in Activity 2 learners saw that dialogue alone is not enough to give listeners an understanding of the setting, mood or what is happening in a radio drama. This is why sound effects are so important. A radio drama script should have scenes, characters, dialogue, sound and a clear layout.

- Go through the section on pages 204–205 in the Learner’s Book: The features of a radio drama script. Highlight the following:
 - The radio drama script should be broken up into scenes through which the story is told.
 - There shouldn’t be more than six characters in a half-hour radio drama.
 - A radio play is driven by the dialogue.
 - Sound effects, music and silence hold the listeners’ attention and interest.
 - The script must be clearly laid out so that it is easy to read.
- Use the radio drama script in Figure 4.1.2 to illustrate the points you cover. Ask: What is SFX? What is FX? What does INT stand for? What does EXT stand for? What does V/O stand for?

Lesson 2 (Week 2)

- Remember to go through the warm-up routine focusing on vocal and physical development and consolidating the activities of the first three terms.
- Explain that learners will work in small groups this term to perform a radio drama or a scene from a radio drama for their Formal Assessment Task.
- Read through the assessment criteria with learners from page 216 of the Learner’s Book so that they know what is expected of them.

Activity 3: Analyse a text: A radio drama script

- Begin the activity with learners working on their own. Give them a copy of the whole script for the radio drama *Have you got talent?* (See the photocopiable script on pages 323–324 of this Teacher’s Guide.)
- Tell learners to keep their copy safely as they will use it throughout this unit.
- Ask learners to read through the script on their own, making notes about their answers to Questions 2a. to j.
- Now work in small groups. Ask learners to express the storyline of the script in their own words. They should share and discuss their ideas and answers to Questions 2a. to j.
- Learners should decide who will play each character. They need to choose a director; and a sound effects manager.

Answers

Activity 3

2.
 - a. There are four scenes (so far).
 - b. Scene 1: Inside the classroom during the day; Scene 2: Outside in the playground, later on; Scene 3: Inside the corridor at school (later); Scene 4: Inside a home in the suburbs in the evening.
 - c. They vary in length.
 - d. There are six characters, who are: a teacher, four learners and the mother of a learner.
 - e. There may be different answers. But generally all the dialogue moves the story along.
 - f. Again answers may vary, but generally something happen in every scene to move the story along.
 - g. Most of the sound effects are written in CAPITAL LETTERS in the script.
 - h. Answers will vary.
 - i. Answers will vary.
 - j. Answers will vary.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher’s Guide.

Informal assessment

Activity 1: Observe that all learners participate fully in the warm-up routine and that they do the activities for vocal and physical development properly. Correct them if necessary.

Activity 2: Ensure that all the learners read the script to themselves and make notes to their answers for Question 2. They should share their answers in their small groups. Make sure that learners are able to retell the storyline of the script in their own words.

Consolidation

- Ask learners to work in their small groups and re-read the information on pages 204–205 to consolidate what they have learned about radio dramas so far. Check that they can explain in their own words the following features of a radio drama script: scenes, characters, dialogue, sound and layout.
- Ask learners to discuss the photograph on page 206. Ask: Why are the actors lying on the floor? Can the audience see the actors in the radio drama ‘playing’ dead? What is the person doing at the microphone? What sound do you think he is making?

Extension

Ask learners to listen to a radio play at home and to keep a journal and make notes on what they have heard, what they liked, what they didn't like, what they have learned, and how they analysed it.

Unit 2

Develop characters

Learner's Book pages 207–209

Duration: 3 hours

Topics: 1: Dramatic skills development (15 mins per week);
3: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio drama (45 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the ‘Term teaching plans’ pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can work without bumping into each other or any furniture.

Teaching the unit

Lesson 1 (Week 3)

- Lead learners in a vocal and physical warm-up.
- Explain that they will continue working in their small groups on the radio drama *Have you got talent?* They will work on interpretation of the characters, vocal characterisation, vocal clarity, and connecting with the emotions of the character.
- Go through the information on page 207 in the Learner's Book on: *How do you develop the characters of a radio drama?*

Term and week/s

Term 4, Weeks 3–5

Resources

Learner's Book pages 207–209; extracts from plays, film, television scripts, radio dramas, etc.

New words and concepts
in character

Activity 1: Interpret the character

- Go through the instructions for Activity 1 with the whole class, and then ask learners to work in their radio drama small groups. Explain that they will be developing their characters for the radio drama.
- Make sure that learners understand that they need to put each character into the 'hot seat' and ask the questions from the box in the Learner's Book on page 207. They should make notes and use their imaginations.
- After each character has been in the hot seat, learners should go through the scripts again thinking about how their character would perform the dialogue. They should experiment with vocal variety, including pitch and inflection, tone, pause and emphasis, volume and pace.
- Ask them to mark up their scripts with vocal mark-up symbols (see Term 2, Unit 2, page 93).

Lesson 2 (Week 4)

- Remember to begin the lesson with a vocal and physical warm-up.
- Go through the section in the Learner's Book (page 208):
Vocal characterisation and vocal clarity.
- Remind learners how important vocal clarity is in a radio drama.
- Lead learners in their warm-up routine, focusing particularly on vocal development.

Activity 2: Develop vocal characterisation and vocal clarity

- Learners work in pairs on Activity 2. Instruct them to sit back-to-back so that they cannot see each other. They should go through the script, practising their dialogue in character, using voice modulation techniques and vocal clarity.
- Tell learners to give each other feedback about how well they interpreted the character and communicated aspects of the character with only their voices.

End the lesson by reminding learners of the 4Ps of voice modulation: pace, pitch, pause and power.

Lesson 3 (Week 5)

- Lead learners in their warm-up routine.
- Explain that another important aspect to work on is their connection with the emotions of their character and how they express these through their voices.
- Go through the section on page 208 in the Learner's Book:
Emotional connection.

Activity 3: Establish an emotional connection with your character

- Learners work in pairs. Ask them to practise saying the line in the box as shown in the Learner's Book on page 209, using these different emotions: anger; joy; excitement; irritation; and curiosity.
- They should then work on their own to go through their script and write adjectives to describe the way in which their lines should be said; and then practise saying their lines out loud, in character, with vocal clarity and expressing each emotion clearly.
- Learners work in small groups. Tell them to sit back-to-back so that they can only hear each other. They should read through the script 'in character', with vocal clarity and expressing emotions.
- Let them give each other feedback using Question 5a. to e.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe and make sure that each learner writes their answers to the 'Questions to help develop and interpret a character' on page 207.

Activity 2: Observe learners working pairs. Make sure that learners use voice modulation to move the pitch, stress, pace, loudness and tone of their voices up and down, to communicate aspects of their character, and that they use vocal clarity to ensure that their words are distinct and audible. Give each learner constructive feedback.

Activity 3: Observe learners working in their small groups. Make sure that they use their voices to communicate aspects of the character they are playing, to vary the pace of their lines, to speak at a good volume, to speak clearly and distinctly and to connect with the emotions of the character in a convincing way. Give each learner constructive feedback.

Consolidation

Give one or two groups a chance to perform their radio script for the class. Ask the 'audience' to give the groups constructive feedback using Question 5 of Activity 3. Discuss how the learners can incorporate this feedback into their performances.

Extension

Suggest that learners record themselves speaking their part in the radio drama, so that they can listen to how they sound to others and so that they can ensure that they are using their voice to express the emotions of the character.

Unit 3

Interactions and relationships

Learner's Book pages 210–212

Duration: 1 hour

Term and week/s
Term 4, Week 6

Resources

Learner's Book pages 210–212; extracts from plays, film, television scripts, radio dramas etc.

New words and concepts

staying in; 'umms'; set-up; protagonist; inciting incident; transformation

Topics: 1: Dramatic skills development (15 mins per week);
3: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio dramas (45 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners can work without bumping into each other or any furniture.

Teaching the unit Lesson 1 (Week 6)

- Lead learners in the basic vocal and physical warm-up routine.
- Remind learners that actors need to listen and concentrate so that they can act and react to others in a performance. Working well with other actors is important in all types of performances, including radio dramas.
- Go through the sections on pages 210–211 in the Learner's Book: *What does 'staying in' mean?* and *Establishing interactions*.
- Highlight the point that there are various ways to establish interaction and the presence of characters in a radio drama, and that one way is through creating a lively dialogue and acting in response to what is happening in the scene.
- Read through the interest box about the sound engineer on page 211. Discuss this with your learners.

Activity 1: Stay in character when not speaking

- Learners work in their small groups to find a scene in their radio drama in which one character is speaking and the others are silent.
- They should use this scene to work through the questions in Activity 1 together.

- Go through the section on page 212 in the Learner's Book: *How do you develop relationship between characters?* and the information in the box: *General outline of a radio drama*.
- Ensure that learners understand all the new terminology.

Activity 2: Continue the radio drama

- Learners work in their small groups to continue working on their radio drama.
- As a group they need to rework the script and finish the storyline to create a 15 minute radio drama.
- Ask the learners to read the whole story together and to make sure that it flows.
- They can then act out their new radio drama from beginning to end.
- Remind them to make sure that each learner in their group has a copy of the new script.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Go from group to group ensuring that learners are practising the scene and experimenting with different 'umms'. Make sure they write these up on their scripts.

Activity 2: Go from group to group. Check that learners are all involved in reworking the script and providing a new ending. Check that their new script focuses on:

- the set-up protagonist and other characters and their relationship to each other
- the inciting incident or conflict that must be solved
- the middle of the drama and how the protagonist tries to solve the problem/conflict
- the transformation that takes place
- the climax and how the problem/conflict is resolved.

Consolidation

Give one or two new groups a chance to perform their radio script for the class. Ask the 'audience' to give the groups constructive feedback using Question 5 of Activity 3 on page 209. Discuss how the learners can incorporate this feedback into their performances.

Extension

Tell learners to try to record the main scene of their radio drama on a cell phone so that they can all listen to how they sound, and whether there is enough background sound and 'umms'.

Unit 4

Sound and its effects

Learner's Book pages 213–215

Duration: 2 hours

Term and week/s

Term 4, Weeks 7–8

Resources

Learner's Book pages 213–215; a sheet, curtain or screen to hide performers; objects to make sound effects; cell phone or sound recording equipment

New words and concepts

point of listening (POL); blocking; pause; cross-fade

Topics: 1: Dramatic skills development (15 mins per week);
3: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio drama (45 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Arrange an open area where learners work without bumping into each other or any furniture.

Teaching the unit

Lessons 1-2 (Weeks 7-8)

- Lead learners in the warm-up routine.
- Read through the introduction on page 213 of the Learner's Book, and the section: *What impact does sound have on the listener?*
- Explain to learners that the most famous example of the use of sound and an actor's voice on radio was in America in 1938 on Halloween. The actor, Orson Welles, started narrating a 60 minute series of news bulletins which suggested to listeners that aliens from Mars were attacking Earth. It sounded so real that people did not know whether to believe him or not, and there was panic! Orson Welles was merely narrating the story *War of the Worlds*, but his use of voice and sound effects were so convincing that many people believed it was true.
- Go through the technical issues to do with sound and sound effects for radio: the point of listening (POL), blocking, the use of pause and sound, and sound effects.
- Go through pages 213 and 214 of the Learner's Book, including the Interest box in the margin.

Activity 1: Create the sound and effects for your radio drama

- Go through the instructions for Activity 1 with the class. Then ask them to discuss:
 - a. Why is important to have a variety of sounds for the listener in a radio drama?
 - b. What impact does sound have on the listener?
 - c. How can you use sounds in creative ways to communicate the various settings and atmosphere? Think about the use of sounds, pauses, sound effects, music, voice and dialogue.
- Ask learners to work in their small groups to practise their new script from beginning to end and to discuss and make notes in answer to the questions in Question 2a. to e.
- Suggest that learners experiment with different ways of using objects around them to create different sound effects. The sound effects manager should keep a list of the sound effects and music, and the equipment needed.
- Recommend to the learners that they should rehearse their radio drama from beginning to end, with all the sound and sound effects.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Observe learners and ensure that all participate in the class and small group discussions. Learners need to demonstrate that they understand:

- how characters use their voices to create atmosphere, and a sense of time and space
- how to use pauses and sound
- how to use objects around them to make different sound effects
- how to use music appropriately.

Consolidation

Give one or two new groups a chance to rehearse their radio script for you, from beginning to end. Give constructive feedback focusing on their use of sound and sound effects.

Extension

Give learners specific emotions or incidents and ask them to use different objects or their own bodies to make different sound effects. For example, ask them how they would make the following sounds so that they sound real: someone walking across gravel; someone crying; someone who is terrified; thunder and lightning; a taxi arriving; a train arriving; a bus arriving; a dog barking; a gunshot; running; opening a door.

Unit 5

Formal assessment: Practical examination

Learner's Book pages 216–217

Duration: 1 hour

Topics: 3: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio drama; 4: Appreciation and reflection

Term and week/s

Term 4, Week 9

Resources

Learner's Book pages 216–217; a sheet, curtain or screen to hide performers; objects to make sound effects; cell phone or sound recording equipment

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess the polished improvisations, please see pages 254–255 in this Teacher's Guide.

Unit 6

Review

Learner's Book page 217

Duration: 30 minutes/homework

Topics: 2: Drama elements in playmaking; 3: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio drama

Term and week/s

Term 4, Week 10

Resources

Learner's Book page 217

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Teaching the unit

Assist learners to prepare for the written examination by completing the Review activity on page 217.

MUSIC

Unit 1

Music literacy

Learner's Book pages 219–222

Duration: 4 hours

Topic: 1: Music literacy (15 mins per week)

Term and week/s

Term 4, Weeks 1–4

Resources

Learner's Book pages 219–222; musical instruments; songbooks; exercise books; file resource with or without CD with music and/or accompaniments for songs

New words and concepts

scales; intervals; rhythm; chords

Note

In every music lesson you need to include:

- 15 minutes of music literacy (Topic 1)
- 15 minutes of music listening (Topic 2)
- 30 minutes of performing and creating music (Topic 3)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Gather all the resources prior to lesson and make sure that they are set up and working (e.g. CD player) and that you are familiar with using the equipment.
- Practise the music so you are able to demonstrate it to the learners.
- Check that the venue or space is appropriate for the activities that will be taking place in the lesson. Consider the movement and the sound levels of the activities.
- Set out all instruments and equipment before the lesson begins.

Teaching the unit Lessons 1-4 (Weeks 1-4)

- Spend 15 minutes per week on music literacy.
- Start each lesson with some vocal development by doing the vocal and technical exercises.
- Follow this with a song from previous lessons to implement the singing techniques acquired through the exercises.
- Reinforce the music literacy that has been learnt in the previous terms. Ask learners to refer to previous units for help.
- Work through the content in the Learner's Book. Explain all the concepts, words and examples again. Cover the content thoroughly before learners attempt the activities.
- Divide learners in pairs or groups before you start each activity.

Activity 1: Write, read and play the scales

- Follow the instructions in the Learner's Book to complete the activity.
- Practise the scales in different ways.

Activity 2: Identify the intervals

- Identify and complete the information as asked in the activity.
- Use the keys of C, G, D and F major as basis for intervals.

Activity 3: Improvise and create interesting rhythms

Let learners use their imaginations and have a lot of freedom for this activity. You can get them to tighten up their rhythms as the term progresses.

Activity 4: Read, play, sing or hum

Let learners alternate between playing, singing and humming these, and other tunes, as the term progresses.

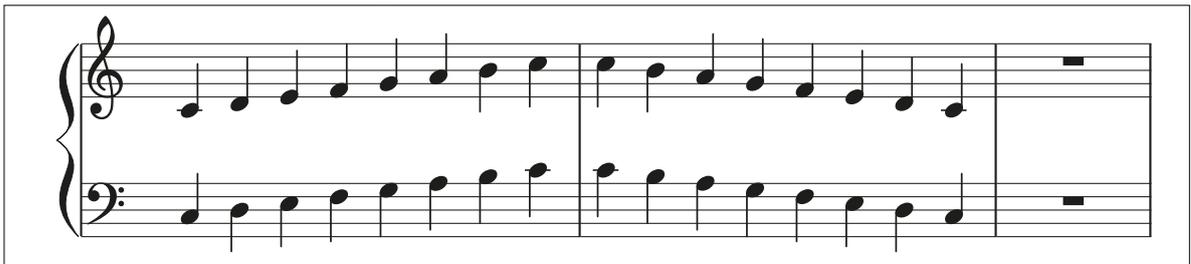
Activity 5: Practise the chords

Practise and use the keys of C, G, D and F major as basis for chords.

Answers

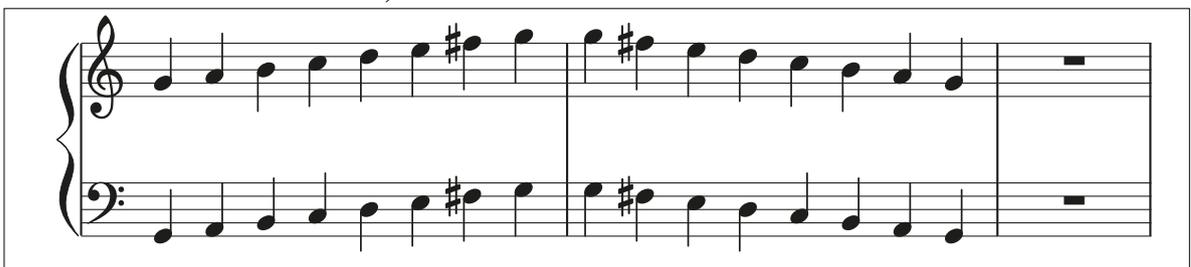
Activity 1

C major



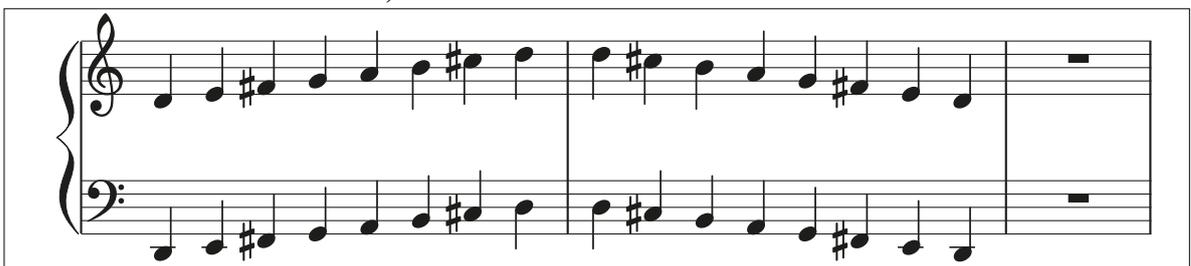
Musical notation for the C major scale in piano format. The scale is written in treble and bass clefs, spanning three measures. The notes are: C4, D4, E4, F4, G4, A4, B4, C5 in the treble clef; and C3, D3, E3, F3, G3, A3, B3, C4 in the bass clef.

G major



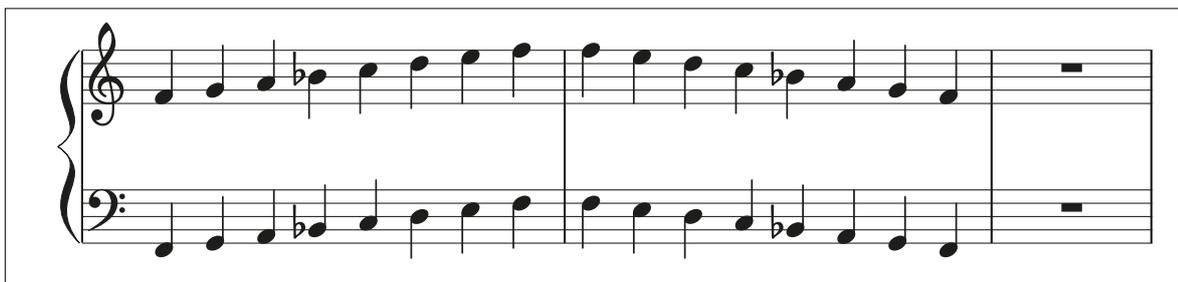
Musical notation for the G major scale in piano format. The scale is written in treble and bass clefs, spanning three measures. The notes are: G4, A4, B4, C5, D5, E5, F#5, G6 in the treble clef; and G3, A3, B3, C4, D4, E4, F#4, G5 in the bass clef.

D major



Musical notation for the D major scale in piano format. The scale is written in treble and bass clefs, spanning three measures. The notes are: D4, E4, F#4, G4, A4, B4, C#5, D5 in the treble clef; and D3, E3, F#3, G3, A3, B3, C#4, D5 in the bass clef.

F major



For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activities 1-5: Observe how well the learners can perform and execute each activity.

Consolidation

For struggling learners:

- Repeat activities more than once and revisit the activities after a while.
- Go over the content in Learner's Book again or refer learners to information in previous terms.
- Talk them through the instructions in the Learner's Book again.
- Let stronger learners pair up with struggling learners and repeat the activities together.
- Refresh learners on the content in an ongoing manner.
- Make the activity more fun by adding an unexpected twist or an element of surprise.

Extension

Apply the activities to additional examples of music.

Unit 2

The National Anthem of South Africa

Learner's Book pages 223–225

Duration: 2 hours

Topic: 1: Music listening (15 mins per week)

Term and week/s
Term 4, Weeks 5–6

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Resources

Learner's Book pages 223–225; sound system, CDs/DVDs; photocopies of the score of the South African National Anthem

New words and concepts

anthem; patriotism

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Preparation

- Familiarise yourself with the material in this unit by reading through the information and the activities in the Learner's Book and Teacher's Guide.
- Practise the warm-up exercises and other material in preparation for the lesson

Teaching the unit

Lessons 1-2 (Weeks 5-6)

- Spend approximately 15 minutes per week on the topic of music listening.
- Make sure that the learners know the music and words well before trying to perform it themselves.
- Clarify the pronunciation of the words in the different languages.
- Present the history of the anthem in an interesting way.

Activity 1: Discuss the National Anthem of South Africa

- Follow the instructions in the Learner's Book
- Share and discuss the content of the Anthem
- Discuss the history of the Anthem and the languages used.
- Discuss the meaning of the words in the Anthem.

Activity 2: Read the music

- Give each learner a copy of the music.
- Give the learners time to have a look at it themselves to try to work out where the different parts begin and end.
- Then go through the music and the lyrics together carefully. Help the learners to apply everything they have learnt this year to reading the music.

Informal assessment

Observe how well the learners can sing the Anthem.

Extension

Ask learners to research the music of anthems from other countries. They can then perform or teach these anthems to other learners in the class.

Unit 3

Performing and creating music

Learner's Book pages 226–228

Duration: 2 hours

Term and week/s

Term 4, Weeks 7–8

Resources

Learner's book pages 226–228; songbooks; musical scores; CDs/DVDs with music and/or accompaniments for songs; sound system; traditional instruments; self-made instruments; optional resources; keyboard; guitar; other instruments

New words and concepts

jingle; branding

Topic: 3: Performing and creating music (30 mins per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Preparation

- Familiarise yourself with the material in this unit by reading through the information and the activities in the Learner's book and Teacher's guide.
- Practise the music examples and other material in preparation for the lesson.

Teaching the unit

- Spend approximately 30 minutes per week on creating and performing music. Ensure the focus here is on making music and singing.
- There are many practical activities that involve sound, rhythm and/or movement. Allow the learners some freedom to express themselves, but always monitor groups so that they do not become out of hand.
- Make sure that the learners know the music/melody well before trying to perform it.
- Time management throughout the lesson is important. Allow enough time for each activity without getting stuck on any one activity or step.
- Guide the learners from a distance, so you do not limit their creativeness.
- Always start the lesson with some vocal training by doing the vocal and technical exercises.
- If time permits, follow this with a song from previous lessons or year, to implement the singing technique acquired through the exercises.
- Have a melodic instrument available to help with the pitch.

Activity 1: Practise resonance exercises

Spend some time on voice training and producing the sounds in Activity 1.

Activity 2: Read the music

Make sure that all learners are managing to read the music for the National Anthem. You may spend time reading the music of anthems from other countries if they manage this well in the first few weeks of this term.

Activity 3: Discuss different purposes of music

- Go through the section: What are the different functions of music?
- Let learners work in small groups to answer the questions in Activity 3. Encourage them to really explore each issue in depth.

Activity 4: Create an advertisement/jingle

- This is an advanced activity.
- Schedule enough time for the completion of the melodies/jingles.
- Assist learners with the writing of melodies or find a musician to help.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activities 1-3: Evaluate the level of achievement at which the learners can perform, and how successfully they can do the exercises and sing the national Anthem.

Activity 4: Evaluate how successfully each group has created a jingle.

Consolidation

For struggling learners:

- Repeat activities more than once in a variety of ways to keep learners involved and interested.
- Let stronger learners work with those who are not managing as well.
- Make the activities fun and add an element of competition between the groups.
- Allow learners to participate in ways that they enjoy, e.g. let them select or make their own instruments and use their imaginations and creativity to make music.

Unit 4

Formal assessment: Practical examination

Learner's Book page 229

Duration: 1 hour

Topics: 2: Music listening; 3: Performing and creating music

Term and week/s

Term 4, Week 9

Resources

Learner's Book page 229; performance space; equipment for the performances

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess learner's performance, please see pages 262–264 in this Teacher's Guide.

Review

Learner's Book page 230

Duration: 1 hour/homework

Topic: 1: Music listening

Term and week/s

Term 4, Week 10

Resources

Learner's Book page 230

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' on pages 14–59 in the Introduction of this Teacher's Guide for the topics for this unit.

Teaching the unit

Assist learners to prepare for the written examination. Explain the Review on page 230. Encourage learners to do the Review and to spend time revising all the notes and activities from Terms 1–4. You could also suggest that they set up study groups to help each other to prepare.

VISUAL ARTS

Unit 1

Media making public commentary

Learner's Book pages 232–233

Duration: 1 hour

Term and week/s

Term 4, Week 1

Resources

Learner's Book pages 232–233; any examples of puppets or pictures of puppets that you find

Topic: 3: Visual literacy (1 hour)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Pin up pictures and display puppets.

Teaching the unit

Lesson 1 (Week 1)

Activity 1: Discuss art and puppets

- Make sure that each learner has her or his textbook. Look at the pictures from Handspring Puppet Company as well as any pictures or examples that you may have found.
- Ask learners to answer the questions on a piece of paper or in their exercise book.

Answers

Activity 1

1. a. Answers should reflect learners' understanding of the art elements and design principles, focusing on shape, form and balance.
b. Puppets are used in rituals, to entertain or to teach.
c. Personal choice, giving reasons.
d. Personal choice, giving reasons.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Ask learners to divide into pairs or small groups and discuss their answers.

Unit 2

Create in 3D: Make a puppet

Learner's Book pages 234–235

Duration: 4 hours

Term and week/s

Term 4, Weeks 2–5

Resources

Learner's Book pages 234–235; pictures and puppets used in previous activity

Topic: 2: Create in 2D (1 hour per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Preparation

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.
- Make sure that you have all the equipment and materials that you need. Ask learners to help you to collect recyclable materials so that there is plenty of choice.
- Make sure that you have enough glue, string, tape, scissors, craft knives, and staplers. Learners must share tools.

Teaching the unit

Lessons 1-4 (Weeks 2-5)

Activity 1: Make your own puppet

- Ask learners to decide what kind of puppet they are going to make, which could be human or animal.
- Hand out paper and pencils and ask each learner to create a rough sketch of what their puppet is going to look like. Tell learners what materials they have to work with before they begin, so that they can begin to conceptualise their idea knowing what materials are available.
- Once the rough sketches are complete, ask your learners to create a basic structure for their puppet. Move around the classroom while learners are working so that you can assist with technical and construction problems. Encourage learners to join the parts together very well.
- If learners want moving parts, i.e. joints, help them to work out how this will be done. This is a wonderful activity for problem solving.
- Keep reminding learners that their puppet needs to be well constructed. Some of the puppets could be created out of fabric and sewn together.
- Once the basic structure is complete, learners can begin to add details and decoration. This could be done with card, paper, fabric, string, wool or paint.

- Remind learners that their puppet needs to be three-dimensional, i.e. that it will be viewed from all sides.
- Once the puppet is complete, learners can create any accessories that the puppet may need.
- Ask learners to think about how they would perform with their puppet, what it would say and what kind of statement it would like to make.

For information on Informal assessment, refer to the generic assessment tools in Section 4 of this Teacher's Guide.

Informal assessment

Activity 1: Ask learners to do a short performance with their puppet, introducing it to the class and making a statement about something of importance to them. Provide the learner with feedback about the artwork piece.

Consolidation

- Move around the classroom to help those who are having technical difficulties.
- For learners who are struggling, encourage them to keep their puppet fairly simple without too many moving parts and too much detail.

Extension

Learners who enjoy this process can be encouraged to add moving parts and fine details and accessories to their puppet.

Unit 3

Create in 2D: Life drawing

Learner's Book page 236

Duration: 2 hours

Term and week/s
Term 4, Weeks 6–7

Resources
Learner's Book page 236; examples of life drawings from art books or the Internet

Topic: 1A: Create in 2D (1 hour per week)

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Preparation

- Make sure that you have someone to model for you. It is best not to use a learner, as they will then miss out on this experience.
- Make sure that the model is comfortable and that your classroom is set up so that everyone can see him/her. For example, arrange learners around the model (in a circle). You may even decide to do the class outside and have the model lie on the grass with the learners in a circle around him/her.

- Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may already know about the topics, what skills they already have, and any areas of difficulty that you think they might encounter.

Teaching the unit

Lessons 1-2 (Weeks 6-7)

Activity 1: Create a life drawing

- Ask learners to make sure that they can see the model.
- Spend some time looking at the model, pointing out the body proportions and the details.
- Remind learners to think about the composition of their artwork, i.e. how they will place their drawing on their page so that they can fit the entire model onto the page. Encourage learners to make their drawing touch both sides of the page, i.e. the head touching one side and the feet touching the other.
- Make sure that learners know how to use the materials that they have been given. Encourage them to use a combination of the materials to create their drawing.
- Encourage learners to observe as carefully as possible and to include details, drawing slowly and carefully.

Formal assessment

This is a formal assessment activity, and you can use the rubric and written reflection in the Learner's Book to assess this activity.

Consolidation

Move around the classroom while learners are working, assisting those who are struggling. Point out the proportions and details.

Extension

Learners who find this activity easy or who are working quickly can focus more on adding mark-making, texture and tone to their line drawing.

Unit 4

Formal assessment: Practical and written examination

Learner's Book pages 237–238

Duration: 3 hours

Topic: 1B: Create in 2D (1 hour per week)

Term and week/s

Term 4, Weeks
8–10

Resources

Learner's Book
pages 237–238;
images and ideas
from magazines,
books or the
Internet

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Formal assessment

For information on how to assess the practical and written response, please see pages 270–272 in this Teacher's Guide.

Review

Learner's Book page 239

Duration: 1 hour/homework

Topic: 3: Visual literacy

Term and week/s

Term 4, Week 10

Resources

Learner's Book
page 239

Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term teaching plans' pages 14–59 in the Introduction of the Teacher's Guide for the topics for this unit.

Teaching the unit

Learners prepare for the written examination focusing on visual literacy, the art elements and design principles.

3. Formal assessment

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1. Assessment in Creative Arts in Grade 9

Assessment in Grade 9 is made up of:

- informal or daily assessment
- formal assessment.

In *Study & Master Creative Arts Grade 9*:

- informal assessment advice is given as part of the lesson guidance in the Lesson-by-lesson section (pages 61–231) of this Teacher’s Guide
- some details on formal assessment are also provided in the Lesson-by-lesson section, but more detailed guidance and assessment tools are provided below.

2. Programme of assessment

In Senior Phase, Creative Arts learners do formal assessments in each of their two selected art forms. This includes:

- 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 Term 4.
- Written work: Due to the shortage of time, written assessments are limited to one written assignment or test per art form per year and an end-of-year written examination paper.
 - In the Senior Phase, school-based assessment counts for 40% and the end-of-year examination counts for 60%.
 - The requirements (number and nature of tasks) and weighting for Creative Arts are indicated in the two tables below.

Formal assessments (SBA during the year)	End-of-year examination
40%	60%
<ul style="list-style-type: none">• Assessment of practical work in two selected art forms 30%• Assignment/written test in two selected art forms 10%	<ul style="list-style-type: none">• Performance/presentation in two selected art forms 40%• Written examination paper/s with questions from each selected art form 20%

Programme of assessment per term			
Term	Formal Assessment Tasks	Total number of marks per term	Total number of marks for Creative Arts per term
1	Practical assessment		
	Art form 1	10 marks (5%)	20 marks: 10%
	Art form 2	10 marks (5%)	
2	Written assignment or test		
	Art form 1	10 marks (5%)	20 marks: 10%
	Art form 2	10 marks (5%)	
	Practical assignment or test		
	Art form 1	10 marks (5%)	20 marks: 10%
	Art form 2	10 marks (5%)	
3	Practical assessment		
	Art form 1	10 marks (5%)	20 marks: 10%
	Art form 2	10 marks (5%)	
4	Practical examination		
	Art form 1	40 marks (20%)	80 marks: 40%
	Art form 2	40 marks (20%)	
	Written examination		
	Art form 1	20 marks (10%)	40 marks: 20%
	Art form 2	20 marks (10%)	

The Programme of assessment provided in *Study & Master Creative Arts Grade 9* is in line with the Curriculum and Assessment Policy Statement (CAPS) for Creative Arts and spreads out the Formal Assessment Tasks throughout the year.

Term	Formal Assessment Tasks	Learner's Book and Teacher's Guide page reference	Total number of marks per task
1	Practical assessment		
	Dance	Learner's Book p. 15 Teacher's Guide pp. 237–238	10 marks (5%)
	Drama	Learner's Book p. 33 Teacher's Guide pp. 247–248	10 marks (5%)
	Music	Learner's Book p. 55 Teacher's Guide pp. 257–258	10 marks (5%)
	Visual Arts	Learner's Book p. 70 Teacher's Guide pp. 265–266	10 marks (5%)

Term	Formal Assessment Tasks	Learner's Book and Teacher's Guide page reference	Total number of marks per task
2	Written assignment or test		
	Dance	Learner's Book p. 87 Teacher's Guide p. 241	10 marks (5%)
	Drama	Learner's Book p. 106-107 Teacher's Guide pp. 250-251	10 marks (5%)
	Music	Learner's Book p. 123 Teacher's Guide p. 260	10 marks (5%)
	Visual Arts	Learner's Book p. 129 Teacher's Guide p. 268	10 marks (5%)
	Practical assignment or test		
	Dance	Learner's Book p. 86-87 Teacher's Guide pp. 239-240	10 marks (5%)
	Drama	Learner's Book p. 102 Teacher's Guide pp. 251-253	10 marks (5%)
	Music	Learner's Book p. 122 Teacher's Guide pp. 258-259	10 marks (5%)
	Visual Arts	Learner's Book p. 126-127 Teacher's Guide pp. 266-267	10 marks (5%)
3	Practical assessment		
	Dance	Learner's Book p. 147 Teacher's Guide pp. 242-243	10 marks (5%)
	Drama	Learner's Book p. 166 Teacher's Guide pp. 251-253	10 marks (5%)
	Music	Learner's Book p. 178 Teacher's Guide pp. 260-261	10 marks (5%)
	Visual Arts	Learner's Book p. 187-188 Teacher's Guide pp. 269-270	10 marks (5%)
4	Practical examination		
	Dance	Learner's Book p. 200 Teacher's Guide pp. 244-245	40 marks (20%)
	Drama	Learner's Book p. 216 Teacher's Guide pp. 254-255	40 marks (20%)
	Music	Learner's Book p. 229 Teacher's Guide pp. 262-263	40 marks (20%)
	Visual Arts	Learner's Book pp. 237-238 Teacher's Guide pp. 270-271	40 marks (20%)
	Written examination (End-of-year examination)		
	Dance	Teacher's Guide p. 246	20 marks (10%)
	Drama	Teacher's Guide p. 256	20 marks (10%)
	Music	Teacher's Guide p. 264	20 marks (10%)
	Visual Arts	Teacher's Guide p. 272	20 marks (10%)

3. Formal Assessment Tasks per Creative Arts form

Creative Arts: Dance

FORM 1

Term and week/s

Term 1, Week 10

Resources

Learner's Book,
page 15; space
to work/dance;
variety of music;
CD player; exercise
books

Formal Assessment Task 1: Practical

Technique and composition (natural gestures, structure) (10 marks)

Creative Arts topic

Topic 2: Improvisation and composition

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 1.

Background

- This is the first practical Formal Assessment Task for Grade 9. The learners are expected to choreograph and perform a simple dance sequence in pairs.
- This task will be done in class time but it would be a good idea for the learners to be briefed some time in advance so that they begin working and rehearsing in class and in their own time.
- The choreographic process begins in Unit 4 and runs until Unit 8. Encourage learners to work on this in their own time to ensure a polished choreographed work when they present it for assessment.
- Each performance should be about four minutes long.

Outlining the task with the learners

- Prepare the learners in advance for the assessment.
- Brief them and encourage them to work with their partner to create the composition or choreography.
- Ensure that learners know and understand what they need to incorporate in their choreography – rhythmic variation, gestures, stillness and repetition, and use of locomotor and non-locomotor movement combinations. They can add other elements, but these are the basic criteria.
- Tell learners to read through the Assessment Criteria on page 15 of the Learner's Book so that they know the exact criteria that will be used to assess their performance.
- Remind them to use eye contact and emotion to relate their movement story, as well as turns with spotting and axial movements with safe landing.

The task

You will find Formal Assessment Task 1 on page 15 of the Learner's Book.

Assessing the task

Use the assessment criteria below to assess each learner's performance. Record your assessment on the Assessment Record Sheet (page 274).

Formal assessment criteria

Technique and composition (natural gestures, structure)

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
1. Terminology • Understands the principles of posture and alignment	1					
• Understands the use of core, use of spine, safe landings in dance	1					
• Understands natural gestures and how these are used and varied in dance through exaggeration, slow motion and repetition	1					
• Understands stillness and repetition	1					
2. Technique and composition • Displays confidence in movement	1					
• Shows originality in creation	1					
• Shows ability to work and move with others spatially and relationally	1					
3. Composition • Displays a clear composition structure with a beginning, middle and end	1					
• Shows understanding of the choreographic brief	1					
• Creates a clear composition with a partner, based on gestures, repetition and stillness	1					
Total	10					

[Total: 10 marks]

Formal Assessment Task 2: Practical

Technique, indigenous dance and composition (structure, relationships) (10 marks)

Creative Arts topic

Topic 2: Improvisation and composition; Topic 3: Dance theory and literacy

Term and week/s

Term 2, Weeks
9–10

Resources

Learner's Book,
page 86; space
to work/dance;
variety of music;
CD player; exercise
books

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Terms 1–2.

Background

- This is the second practical Formal Assessment Task for Dance. The learners will work in pairs to create a simple dance focusing on technique and indigenous dance and composition.
- This task will be done in class time as learners would have been developing their dance over a few weeks. It would be a good idea for the learners to be briefed at least the week before about the assessment so that they can polish it and have it ready for presentation.
- Each performance should be about three to $3\frac{1}{2}$ minutes long.

Outlining the task with the learners

- Prepare the learners in advance for the assessment.
- Brief them and encourage them to work with their partners in the creation of the choreography.
- Ensure that the learners are well aware of what needs to be incorporated in their dance. Remind them to use shapes, transitions, unison and canon.
- Also remind them that their dance needs to have a clear movement story – a beginning, middle and end.
- Tell them to look at the assessment criteria so that they know exactly how they will be assessed.

The task

You will find Formal Assessment Task 2 on page 86 of the Learner's Book.

Assessing the task

Use the memo on the next page to assess the learners. Record your assessment on the Assessment Record Sheet (page 274).

Formal assessment criteria

Technique, indigenous dance and composition (structure, relationships)

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
1. Dance terminology • Understands concepts of positive and negative shapes	1					
• Understands canon, unison, meeting and parting, and call and response, giving and receiving weight	1					
• Uses transitions between movements appropriately	1					
• Has a working knowledge of dance elements (relationships, space, time, force)	1					
• Knows and can use the names of steps	1					
2. Composition • Displays a clear movement story	1					
• Uses choreographic devices	1					
• Shows a strong sense of partner work spatially and relationally	1					
3. Technique and composition • Shows confidence in movement	1					
• Integrates or uses steps from indigenous South African dance	1					
Total	10					

[Total: 10 marks]

Formal Assessment Task 3: (Mid-year) Written

Principles of posture and alignment terminology, dance literacy

(10 marks)

Creative Arts topic

Topic 3: Dance theory and literacy

Term and week/s

Term 2, Week 10

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Terms 1–2.

Background

- The mid-year examination focuses on all material covered in Terms 1 and 2. All questions are compulsory and they require short, direct answers that range from one word to a sentence in length (10 marks).
- Learners are expected to review the work of others in the class, using the checklist on page 86 of the Learner's Book.
- They must write a one-page review on one partner work sequence that they have assessed, as well as a half page review of their own work.

Outlining the task with the learners

- Prepare the learners in advance for the Written assignment/test (on page 87 of the Learner's Book).
- They will need to use the checklist on page 86 of the Learner's Book while watching the performances, and also make their own notes of what stands out and create an impression.
- Review the various concepts covered in the term.
- Ask them to look up theatre reviews or any other reviews that they can access to get a feel of what a review should look like.
- Tell them that they will need to write in a way that is professional and formal, also but interesting. Go through each point in the assessment criteria on page 87 of the Learner's Book for assessing the Written assignment and tell learners how you will mark their work.

The task

You will find Formal Assessment Task 3 on page 87 of the Learner's Book.

Assessing the task

Use the Term 2 Mid-year Examination: Memorandum on page 297 of this Teacher's Guide to mark the learners' work. Record your assessment on the Assessment Record Sheet (page 274).

Term and week/s

Term 3, Week 10

Resources

Learner's Book, page 147; space to work; variety of music; CD player; exercise books

Formal Assessment Task 4: PracticalTechnique, short, fast dance sequence and composition
(contrast, moods, themes)

(10 marks)

Creative Arts topic

Topic 1: Dance performance

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 3.

Background

- This is the third practical Formal Assessment Task. The learners are expected to create a simple group choreography focusing on contrast, moods and themes; using stimuli for movement inspiration; and contrasting dynamics, focusing on weight, energy, flow and space.
- The Formal Assessment Task will be done in class time as learners would have been developing the choreography over a few weeks. It would be a good idea for the learners to be briefed at least the week before about the assessment so that they can polish the dance and have it ready for presentation.
- Each performance should be about three minutes.

Outlining the task with the learners

- Prepare the learners in advance for the assessment.
- Brief them and encourage them to work together in the creation of the choreography.
- Ensure that the learners are aware of what needs to incorporate in their choreography – contrasting dynamics, kinaesthetic awareness, creative originality and strong sense of group work.
- Also remind them that their choreography needs to have a clear beginning, middle and end.
- Tell them to look at the assessment criteria so that they know exactly what they will be marked against.

The task

You will find Formal Assessment Task 4 on page 147 of the Learner's Book.

Assessing the task

Use the assessment criteria on page 243 to assess the learners. Record your assessment on the Assessment Record Sheet (page 274).

Formal assessment criteria

Technique, short, fast dance sequence and composition (contrast, moods, themes)

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
1. Terminology						
• Understanding of concepts of contrasting dynamics	1					
• Understanding of concept of safe dance practice and kinaesthetic awareness	1					
2. Group movement sequence						
• Displays a clear movement story with a theme and expression of mood/s	1					
• Uses choreographic devices	1					
• Shows a strong sense of group work	1					
3. Technique and composition						
• Displays confidence in movement	1					
• Uses fluid movements and transitions	1					
• Shows originality in creation	1					
• Uses contrasting dynamics	1					
• Shows the ability to work and move with dancers spatially and relationally	1					
Total	10					

[Total: 10 marks]

Term and week/s

Term 4, Week 9

ResourcesLearner's Book
pages 200-201;
space to work;
variety of music;
CD player; dance
journal**Formal Assessment Task 5: Practical examination**Performance of class work, group dance and composition
(stimulus, structure) (40 marks)**Creative Arts topic**Topic 1: Dance performance; Topic 2: Improvisation and
composition; Topic 3: Dance theory and literacy**Curriculum and Assessment Policy Statement
(CAPS) content**

Includes all the CAPS content covered in Terms 1–4.

Background

- This is the fifth practical Formal Assessment Task of the year. Learners would have been developing the movement sequence over a few weeks and the final performance should be done in class time.
- In the practical task, the learners are expected to create a simple group movement sequence on environmental preservation, focusing on using nature as a stimulus. Each performance should be about four minutes.
- Brief learners at least a week before about the Practical examination so that they can polish the dance and have it ready for presentation.
- The Practical examination counts 40 marks towards the final year mark.

Outlining the task with the learners

- Prepare the learners in advance for the Practical and Written examinations.
- Brief them and encourage them to work as a group to create the choreography.
- Ensure that learners are aware of what needs to be incorporated in their choreography – focusing on technique, elements of dance, maintaining a clear movement story, use of props and different rhythms, gestures and emotion.
- They must stick to the choreographic brief of environmental preservation.
- Explain that the Practical examination counts 40 marks towards the final year mark, while the Written examination counts 20 marks.

The task

You will find the Formal Assessment Task on pages 200-201 of the Learner's Book.

Assessing the task

Use the Assessment tool below to assess the learners' movement sequence. Record your assessment on the Assessment Record Sheet (page 274).

Formal assessment criteria

Performance of class work, group dance and composition (stimulus, structure)

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
1. Class work and group dance <ul style="list-style-type: none"> • Masters the dance class and pays attention to: <ul style="list-style-type: none"> - detail (2) - correct posture (2) - correct alignment (2) - safe landings from aerial movements (2) • Masters and performs a group dance sequence showing commitment to: <ul style="list-style-type: none"> - appropriate movement (2) - ability to focus (2) - musicality (2) - spatial awareness between dancers (2) 	16					
2. Improvisation and composition <ul style="list-style-type: none"> • Uses steps to compose a movement sequence (2) • Works well in a group (2) • Uses stimuli to inspire steps and movements around a theme (2) • Works with the brief/theme of environmental preservation (2) • Uses props (2) • Uses a poem, rap, song or music appropriately (2) • Composition has a structure with a beginning, middle and end (2) 	14					
3. Technique, elements of dance <ul style="list-style-type: none"> • Warms up before dancing (2) • Cools down after dancing (2) • Explores various dance elements appropriately (2) • Explores different moods through movement (2) • Explores ideas and thoughts through movement (2) 	10					
Total	40					

[Total: 40 marks]

Formal Assessment Task 6: (End-of-year)

Written examination

Comparison of different dance forms, dance literacy, dance elements, terminology, self-reflection (20 marks)

Creative Arts topic

Topic 1: Dance performance; Topic 2: Improvisation and composition; Topic 3: Dance theory and literacy

Term and week/s

Term 4, Week 10

Resources

Copy of examination paper

Curriculum and Assessment Policy Statement (CAPS) content

Content, knowledge and skills covered in Terms 1 to 4

Background

The end-of-year examination focuses on all material covered during the year. All questions are compulsory and they require short, direct answers that range from one word to a sentence in length.

Outlining the task with the learners

- At the beginning of Term 4, spend some time discussing with the learners what material will need to be covered by them in the examination.
- In Weeks 8 and 9 of Term 4, spend some time reminding learners about the format of the examination, including how much time they will be given to complete it. The Review on page 201 will help learners review the work covered in Grade 9 Dance. They should do it for homework if there is no time in class.
- Explain that the way that the examination is structured means that they will not be able to leave out any sections of work as they prepare for it. Remind them that the examination counts 20 marks towards their final Formal Assessment Task for Grade 9.

The task

You will find an end-of-year examination (Formal Assessment Task 6) that you could use on pages 279–281 of this Teacher's Guide. You may photocopy this examination.

Assessing the task

You will find a photocopiable memorandum for the End-of-year examination on page 298 of this Teacher's Guide. You may photocopy this memorandum. Record your assessment on the Assessment Record Sheet (page 274).

Creative Arts: Drama

FORM 2

Formal Assessment Task 1: Practical assessment

Classroom improvisation: Process and performance
(group work)

(10 marks)

Creative Arts topic

Topic 2: Drama elements in playmaking

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 1.

Background

- This is the first practical assessment task of the year.
- Learners have been asked to work in groups to prepare a classroom improvisation on a cultural practice and process. They have explored various topics and have selected one for this improvisation. They have worked on their performance in various class activities during the term and were expected to arrange rehearsals outside of class time.
- Allow up to 10 minutes for each performance.
- This assessment is based on observation and is scored as follows: $20 \div 2 = 10$ marks. The final mark is therefore out of 10 marks.

Outlining the task with the learners

- Learners need to time their performance during the final rehearsals to make sure that it runs for no more than 10 minutes.
- Ensure that learners are aware of the assessment criteria listed on page 33 of the Learner's Book. Learners should refer to these criteria while they are preparing and rehearsing their improvisation.
- Start the lesson with the basic warm-up routine. To make sure learners are ready to perform and do not get too anxious while waiting for their turn to perform, lead a few stretching and breathing exercises between each performance.

The task

You will find Formal Assessment Task 1 on page 33 of the Learner's Book.

Assessing the task

You can use the Term 1: Performance Observation form on page 317 of this Teacher's Guide to record your comments while watching each performance. Use the rubric on the next page to assess the learners' classroom improvisations and critical reflection skills. Record your assessment on the Assessment Record Sheet on page 274.

Term and week/s

Term 1, Week 9

Resources

Learner's Book, page 33; copies of the Term 1: Performance Observation Form on page 316 of this Teacher Guide; performance space/ stage

Formal assessment rubric

Classroom improvisation: Process and performance (group work)

Assessment criteria	10-8	6-7	4-5	1-3
1. Storyline Creates a context and storyline for the drama	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
Includes cultural practices, e.g. rituals, ceremonies and symbols	Excellent	Good	Fair	Poor
2. Time, space and structure Effective use of time	Extremely effective	Effective	Fairly effective	Not effective
Effective use of space	Extremely effective	Effective	Fairly effective	Not effective
Good structure - beginning, middle, end and climax the performance	Extremely well-structured	Well-structured	Fairly well-structured	Not very well-structured
3. Characters Develops physical characterisation	Excellent	Good	Fair	Poor
Develops vocal characterisation	Excellent	Good	Fair	Poor
4. Language Language is shaped by the situation	Excellent	Good	Fair	Poor
Appropriate to the roles and relationships of the characters	Excellent	Good	Fair	Poor
Appropriate register	Excellent	Good	Fair	Poor
5. Dramatic tension Effectively developed within a person, between people/groups of people, between people and the environment	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
6. Audience Integrated into the event as participants	Extremely well integrated	Good integration	Some integration	Little or integration
7. Critical reflection Critically reflects on peer performance	Outstanding	Good	Fair	Poor
Uses drama terminology	Excellent	Good	Fair	Poor
Overall comments				

(140 ÷ 14 × 2 = 20)

[Total: 20 ÷ 2 = 10 marks]

Formal Assessment Task 2: Practical

Performance: Poetry (individual)

(10 marks)

Creative Arts topic

Topic 3: Interpretation and performance of a choice of dramatic forms, individual performance, poetry or dramatical prose or monologue

Term and week/s

Term 2, Week 7

Resources

Learner's Book
page 102; copies
of the Term 2:
Performance
Observation Form
on page 317;
performance space/
stage

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Terms 1–2.

Background

- Learners have been asked to prepare a poem to perform for assessment. However, they can also choose to perform another dramatic piece, such as prose or a monologue. They have worked on their performance in various class activities during the term and were expected to spend additional time planning and rehearsing their poem.
- Each performance should take about two minutes.
- After all the performances, allow time for learners to reflect on their own and other performances and to give each other feedback.
- This assessment is based on observation and is scored as follows: $20 \div 2 = 10$ marks. The final mark is therefore out of 10 marks.

Outlining the task with the learners

- Explain the assessment criteria on page 102 of the Learner's Book early in the term and ensure learners refer to these criteria when they select, plan and rehearse their poem or other dramatic form.
- Start the lesson with the basic warm-up routine. To make sure learners are ready to perform and do not get too anxious while waiting for their turn to perform, lead a few stretching and breathing exercises between each performance.

The task

You will find Formal Assessment Task 2 on page 102 of the Learner's Book.

Assessing the task

You can use the Term 2: Performance Observation form on page 317 of this Guide to record your comments while watching each performance. Use the rubric on the next page to assess the learner's poetry performances. Record your assessment on the Assessment Record Sheet (page 276).

Formal assessment rubric

Performance: Poem (individual)

Assessment criteria	10-8	6-7	4-5	1-3
1. Text analysis Clearly understand the meaning of the poem	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
Uses pause and emphasis appropriately	Excellent	Good	Fair	Poor
Uses rhythm appropriately	Excellent	Good	Fair	Poor
Uses tone, inflection and pitch appropriately	Excellent	Good	Fair	Poor
2. Vocal clarity Words are distinct and audible	Outstanding	Good	Fair	Poor
3. Physical effectiveness Uses movement and/or stillness appropriately	Extremely effective	Effective	Fairly effective	Not very effective
4. Emotional connection Convinces the audience of the truth of the appropriate emotions	Extremely convincing	Convincing	Fairly convincing	Not very convincing
5. Mood Creates an appropriate mood, using voice and movement	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
6. Audience contact Performance is memorable, engaging and effective	Outstanding	Good	Fair	Poor
7. Appreciation and reflection Effectively reflects on peer performances	Excellent	Good	Fair	Poor
Overall comments (Good ideas and areas to improve)				

(100 ÷ 5 = 20)

[Total: 20 ÷ 2 = 10 marks]

Formal Assessment Task 3: (Mid-year) Written

Review of a play/live performance seen (20 marks ÷ 2 = 10)

Creative Arts topic

Topic 4: Appreciation and reflection

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Terms 1–2.

Background

Learners will be taught how to review a performance piece in Unit 8. They may only view a live performance at another time in the year and should then hand in this review for marking.

Term and week/s

Term 2, Week 10

Resources

Copies for learners of the Critical reflection on a dramatic performance procedure on page 318 of this Guide

- Learners are required to take notes of the points listed on page 106 in ‘Tips for preparing to write a review’ when they view the performance. They then use this information to write the review.
- Learners should prepare a draft of the review and then improve this with feedback from a fellow learner. They then write the final review to be assessed. They should hand in their Critical reflection on a dramatic performance procedure as part of the assessment.
- This assessment is marked using an assessment rubric. It is scored as follows: $20 \div 2 = 10$ marks.

Outlining the task with the learners

Before attending the live performance, explain the following process that should be followed to the class.

- How they should prepare: Learners should spend time doing research before going to the performance, e.g. reading a synopsis of the story or the script, Internet or newspaper research on the performance, director and actors.
- What they should do before, during and after the performance: Learners should go through the notes on pages 106–107 of the Learner’s Book. They should write notes during and after the performance.
- How to write the review: Explain the structure of the review and the drafting process that learners are expected to follow. Make sure all learners know exactly what they are required to hand in for assessment and by when.

The task

You will find Formal Assessment Task 3 on pages 106–107 of the Learner’s Book.

Assessing the task

Use the assessment tool on page 319 of this Teacher’s Guide to assess the learners’ work. Record your assessment on the Drama Assessment Record Sheet (page 274).

Formal Assessment Task 4: Practical

Polished performance: Short improvised drama (group work)
with self-made technical resources (10 marks)

Creative Arts topic

Topic 2: Drama elements in playmaking; Topic 4: Appreciation and reflection

Term and week/s

Term 3, Weeks
9–10

Resources

Learner's Book,
page 166; copies
of the Term 3:
Performance
Observation Form
on page 319 of this
Guide; performance
space/stage

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Terms 1–3.

Background

- This is the third practical assessment task of the year and should be performed during class time. Arrange more time if necessary.
- Performances should run for no more than 10 minutes. Leave time at the end of the lesson for learners to reflect on their own and other performances and to give feedback.
- Learners have worked in groups to prepare a short improvised drama with self-made technical resources. They have worked on their performance in various class activities and were expected to arrange additional time to plan and rehearse.
- This assessment is based on observation and is scored as follows:
 $20 \div 2 = 10$ marks.

Outlining the task with the learners

- Explain that groups must develop a short improvised drama and give a polished performance of it for assessment. Go through the assessment criteria on page 166 of the Learner's Book when learners begin planning the improvisation. Ensure learners refer to these criteria when they create and rehearse the performance.
- Learners need to time their performance to run for no more than 10 minutes.
- Begin the lesson with the basic warm-up routine. To make sure learners are ready to perform and do not get too anxious while waiting for their turn to perform, lead a few stretching and breathing exercises between each performance.

The task

You will find Formal Assessment Task 4 on page 166 of the Learner's Book.

Assessing the task

You can use the Term 3: Performance Observation form on page 320 of this Teacher's Guide to record your comments while watching performances. Use the rubric on the following page to assess the learners' polished performances. Record your assessment on the Assessment Record Sheet (page 274).

Formal assessment rubric

Polished performance: Short improvised drama (group work) with self-made technical resources

Assessment criteria	10-8	6-7	4-5	1-3
1. Purpose of performance The purpose of the performance is clear (e.g. to educate, or enlighten, mobilise, entertain)	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
2. Target audience The target audience of the performance is clear (i.e. it is clear which age group, economic, social and political background is being targeted.)	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
3. Basic staging conventions Stage space and directions are used effectively and appropriately	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
Performance space is used effectively in terms of: • placing of actors • indicating fictional place of the drama • movement patterns	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
4. Symbols Objects are used symbolically and to reflect the deeper meaning of the play	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
5. Technical elements Use of technical elements to add meaning, mood, impact and spectacle (if relevant)	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
Costumes contribute to characterisation, add meaning and symbolism	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
Props enhance meaning, characterisation and dramatic tension in the play	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
Economical use of set pieces and objects are assigned different meanings	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
Different kinds of lights or colours are used to create different spaces, time frames, moods, meanings, contrasts Spotlights are used	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
6. Appreciation and reflection Effectively reflects on peer performances	Excellent	Good	Fair	Poor
7. Drama terminology Uses drama terminology appropriately	Excellent	Good	Fair	Poor
Overall comments				

(120 ÷ 6 = 20)

[Total: 20 ÷ 2 = 10 marks]

Formal Assessment Task 5: Practical examination

Scene work OR Radio drama

(40 marks)

Creative Arts topic

Topic 3: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio drama

Topic 4: Appreciation and reflection

Term and week/s

Term 4, Week 9

Resources

Learner's Book, page 216; copies of the Term 4: Performance Observation Form on page 320 of this Guide; performance space/stage

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Terms 1–4.

Background

- This is the final examination in Drama for Grade 9, and involves performing either scene work OR radio drama.
- Learners would have been developing their performance over a few weeks and the final performance should be done in class time.
- Each group will have a chance to do their performance for the class. Each performance should be about 10 minutes long.
- Brief learners at least a week before about the practical assessment so that they can polish the performance and have it ready for presentation.

Outlining the task with the learners

- Prepare the learners in advance for the practical and written examinations.
- Go through the assessment criteria on page 216 of the Learner's Book early in the term and ensure that everyone refers to these criteria as they develop and rehearse their performance.
- Explain that the practical examination counts 40 marks towards the final year mark and the written examination counts 20 marks.

The task

You will find Formal Assessment Task 5 on page 216 of the Learner's Book.

Assessing the task

You can use the Term 4: Performance Observation form on page 321 of this Teacher's Guide to record your comments while watching performances. Use the rubric on the next page to assess the learners' final performance. Record your assessment on the Assessment Record Sheet (page 274).

Formal assessment rubric

Practical examination: Scene work OR Radio drama

Assessment criteria	10-8	6-7	4-5	1-3
1. Characters <ul style="list-style-type: none"> • Shows appropriate character interpretation based on knowledge of the radio drama • Good vocal characterisation which communicates aspects of the character • Good vocal clarity • Distinct and audible use of voice • Connects with the emotions of the character 	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
2. Interaction <ul style="list-style-type: none"> • Listens and responds • Stays in character when not speaking • Develops relationships: understands status of characters, relationships grow, develop and change appropriately 	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
3. Sound <ul style="list-style-type: none"> • Considers impact of sound on listener • Uses voice to create atmosphere, space and time • Use pauses and builds tension by using sound • Uses sound effects and music 	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
4. Radio drama/Scene work <ul style="list-style-type: none"> • Analyses text appropriately • Expresses piece in own words • Works well with others in the performance 	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
Total marks: 40				
Overall comments				

[Total: 40 marks]

Formal Assessment Task 6: (End-of-year)

Written examination

Elements of drama (as practically explored), reflection on own and others' performance (20 marks)

Creative Arts topic

Topic 1: Dramatic skills development; Topic 2: Interpretation and performance of a choice of dramatic forms: scene work (theatre/television) or radio drama; Topic 4: Appreciation and reflection

Term and week/s

Term 4, Week 10

Resources

Copies of the written examination paper on pages 284–288

Curriculum and Assessment Policy Statement (CAPS) content

Content, knowledge and skills covered in Terms 1–4

Background

- The end-of-year examination focuses on all material covered during the year. All questions are compulsory and they require short, direct answers that range from one word to a sentence in length.
- The written examination consists of two tasks: Elements of drama (as practically explored) covered during the year, and the learners' ability to reflect on their own and others' radio dramas.
- Copies of the examination are handed out and learners have 40 minutes to complete it in class. They should work on their own, under normal test conditions.
- It is scored out of 20 marks.

Outlining the task with the learners

- In the units preceding the examinations, learners are encouraged to revise the work covered in their Learner's Book.
- Refer learners to the Review on page 217 of the Learner's Book. Explain that the activities will help review the work covered in Grade 9 Drama. They should do them for homework if there is no time in class.
- Ensure learners are aware that they have only 40 minutes for the test. They should spend approximately 20 minutes on each section and check the mark allocation in order to use their time well.

The task

You will find an End-of-year examination (Formal Assessment Task 6) that you could use on pages 283–286 of this Teacher's Guide. You may photocopy this examination.

Assessing the task

You will find a photocopiable End-of-year Written examination: Memorandum on pages 300–301 of this Teacher's Guide. You may photocopy this memorandum. Record the assessment results on the Assessment Record Sheet (page 274).

Creative Arts: Music

FORM 3

Term and week/s

Term 1, Week 10

Resources

Learner's Book, page 55; musical instruments, traditional instruments, self-made instruments, textbooks/ songbooks/ musical scores file resource with or without CD with music and/or accompaniments for songs; sound system, CDs/ DVDs; appropriate venue
Optional: keyboard, guitar, other instruments, music technology and software

Formal Assessment Task 1: Practical assessment

Solo/group work performance

(10 marks)

Creative Arts topic

Topic 3: Performing and creating music

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 1.

Background

- In this first practical assessment task learners are required to perform music, solo and in a group.
- Revise the content of Term 1 in the Learner's Book.
- Time management throughout the task is important.
- This assessment is based on observation and is scored as follows: $20 \div 2 = 10$ marks. The final mark is therefore out of 10 marks.

Outlining the task with the learners

- Talk about the Formal Assessment Task with the learners prior to Week 10.
- Read through the task on page 55 of the Learner's Book with them and answer any queries.
- Draw the learners' attention to how the task will be assessed.

The task

You will find this Formal Assessment Task on page 55 of the Learner's Book.

Assessing the task

You can adapt one of the generic performance observation forms on pages 308–311 of this Teacher's Guide to record your comments during the performances. Use the assessment tool on the following page to assess the learners' solo/group work performance. Record your assessment on the Assessment Record Sheet (page 274).

Formal assessment criteria

Solo/group work performance

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
1. Warm-up and technique • Does breathing and vocal warm-up exercises correctly and effectively (4)	4					
2. Performance • Performs with good posture and technique (2) • Performs confidently and effectively (2) • Keeps constant time and is in time and in tune (4) • Makes use of different dynamics (2) • Makes use of different articulations (2) • Performs with good feeling and interpretation (and genre-appropriateness) (4)	16					
Total	20					

[Total: 20 ÷ 2 = 10 marks]

Formal Assessment Task 2: Practical

Solo and group work

(10 marks)

Creative Arts topic

Topic 3: Performing and creating music

Term and week/s
Term 2, Week 9

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Terms 1–2.

Background

- This is the second practical assessment task of the year and should be performed during class time. Arrange more time if necessary.
- Time manage performances so that all learners have a chance. Leave time at the end of the lesson for learners to reflect on their own and other performances and to give feedback.
- This assessment is scored as follows: 20 ÷ 2 = 10 marks.

Resources

Learner's Book, pages 122; musical instruments, traditional instruments, self-made instruments, textbooks/ songbooks/ musical scores file resource with or without CD with music and/or accompaniments for songs; sound system, CDs/ DVDs; appropriate venue:
Optional: keyboard, guitar, other instruments, music technology and software

Outlining the task with the learners

- Discuss the Formal Assessment Task with the learners at the beginning of Term 2 and remind them about it throughout the term.
- Go through the assessment criteria on page 122 of the Learner's Book with learners. Ensure that learners refer to these criteria when they create and rehearse the performance.
- Learners need to time their performance to run for no more than 10 minutes.
- Begin the lesson with the basic warm-up routine.

The task

You will find this Formal Assessment Task on page 122 of the Learner's Book.

Assessing the task

Use the assessment tool below to assess the learners' performance. Record your assessment on the Assessment Record Sheet (page 274).

Formal assessment criteria

Solo and group work

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
1. Posture, breathing and warm-up <ul style="list-style-type: none">• Is proficient in warm-up exercises for the instrument and voice (2)• Is proficient at the technical exercises for the instrument and voice (2)• Performs with good technique and posture (2)	6					
2. Performance <ul style="list-style-type: none">• Performs sensitively in the group (2)• Understands and demonstrates musical role in the group (2)• Performs with confidence and good technique (2)• Performance makes use of different dynamics (2)• Performance makes use of different articulations (2)• Plays in time and in tune (4)	14					
Total	20					

[Total: 20 ÷ 2 = 10 marks]

Formal Assessment Task 3: (Mid-year) Written

Music literacy activities

(10 marks)

Creative Arts topic

Topic 1: Music literacy

Term and week/s

Term 2, Week 10

Resources

Learner's Book,
page 123

Curriculum and Assessment Policy Statement (CAPS) content

Content, knowledge and skills covered in Terms 1 and 2

Background

The mid-year written examination focuses on all material covered in Terms 1 and 2. All questions are compulsory and they require short, direct answers that range from one word to a sentence in length.

Outlining the task with the learners

- Prepare the learners in advance for the Written assignment/test (on page 123 of the Learner's Book).
- Explain to learners how you will mark their work i.e. $20 \div 2 = 10$ marks.
- Explain that they will do the Written assignment at home and hand it in (set a date) for marking. Explain that if it is not handed in, it cannot be marked and the learner will score 0.

The task

You will find Formal Assessment Task 3 on page 123 of the Learner's Book.

Assessing the task

Use the Term 2 Mid-year examination: Memorandum on page 302 of this Teacher's Guide to mark the learners' work. Record your assessment on the Assessment Record Sheet (pages 274 or 275).

Formal Assessment Task 4: Practical Assessment

Solo and group work

(10 marks)

Creative Arts topic

Topic 3: Performing and creating music

Term and week/s

Term 3, Week 10

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Terms 1–3.

Background

- This is the third practical assessment task of the year and should be performed during class time. Arrange more time if necessary.

Resources

Learner's Book, page 178; musical instruments, traditional instruments, self-made instruments, textbooks/ songbooks/ musical scores file resource with or without CD with music and/or accompaniments for songs; sound system, CDs/ DVDs; appropriate venue
Optional: keyboard, guitar, other instruments, music technology and software

- In this task learners are required to perform solo and group work.
- Time manage performances so that all learners have a chance. Leave time at the end of the lesson for learners to reflect on their own and other performances and to give feedback.
- This assessment is scored as follows: $20 \div 2 = 10$ marks.

Outlining the task with the learners

- Discuss the Formal Assessment Task with the learners at the beginning of Term 3 and remind them about it throughout the term.
- Go through the assessment criteria on page 178 of the Learner's Book with learners. Ensure that learners refer to these criteria when they create and rehearse the performance.
- Learners need to time their performance to run for no more than 10 minutes.
- Begin the lesson with the basic warm-up routine.

The task

You will find this Formal Assessment Task on page 178 of the Learner's Book.

Assessing the task

Use the assessment tool below to assess the learners' performance. Record your assessment on the Assessment Record Sheet (pages 274 or 275).

Formal assessment criteria

Solo and group work

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
1. Warm-up and technique <ul style="list-style-type: none">• Does breathing and vocal warm-up exercises correctly and effectively (4)	4					
2. Performance <ul style="list-style-type: none">• Performs with good posture and technique (2)• Performs confidently and effectively (2)• Works sensitively with others (2)• Keeps constant time (2)• Is in time and in tune (2)• Makes use of different dynamics (2)• Makes use of different articulations (2)• Performs with good feeling and interpretation (2)	16					
Total	20					

[Total: $20 \div 2 = 10$ marks]

Formal Assessment Task 5: Practical examination

Solo and group work; playing and improvising (40 marks)

Creative Arts topic

Topic 3: Performing and creating music

Term and week/s

Term 4, Week 9

Resources

Learner's Book, pages 229; appropriate venue or space to do the assessments without any interruptions; learners must have access to all the equipment needed for the performances

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Terms 1–4.

Background

- This is the final practical assessment for Grade 9 Music.
- Learners would have been developing their solo and group work performance over a few weeks and the final performance should be done in class time.
- Brief learners at least a week before about the practical assessment so that they can polish the performance and have it ready for presentation.
- The practical assessment counts 40 marks towards the final year mark.

Outlining the task with the learners

- Prepare the learners in advance for the practical and written examinations.
- Go through the assessment criteria on page 229 of the Learner's Book early in the term and ensure that everyone refers to these criteria as they develop and rehearse their performance.
- Explain the scoring system to learners – that the practical examination counts 40 marks towards the final year mark and the written examination counts 20 marks.

The task

You will find Formal Assessment Task 5 on page 229 of the Learner's Book.

Assessing the task

Use the rubric below to assess the learners' performances. Record your assessment on the Assessment Record Sheet (pages 274 or 275).

Formal assessment criteria

Solo/group performance

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
1. Warm-up <ul style="list-style-type: none">• Good standing posture, breathing and vocal warm-up• Performs technical exercises for instrument or voice	10					
2. Solo and group work <ul style="list-style-type: none">• Performs sensitively in group context• Performs confidently in solo context• Performs with good posture and technique	10					
3. Improvisation and performance <ul style="list-style-type: none">• Performance includes rhythmical and melodic improvisation on an ostinato or riff• Performance is technically correct (good tempo, dynamics and articulation)• Keeps constant time and is in tune	20					
Total	40					

[Total: 40 marks]

Formal Assessment Task 6: (End-of-Year)

Written examination

General music knowledge and music theory

(20 marks)

Creative Arts topic

Topic 1: Music literacy

Term and week/s

Term 4, Week 10

Resources

Copy of
examination paper

Curriculum and Assessment Policy Statement (CAPS) content

Content, knowledge and skills covered in Terms 1–4

Background

The end-of-year examination focuses on all material covered during the year. All questions are compulsory and they require short, direct answers that range from one word to a sentence in length.

Outlining the task with the learners

- At the beginning of Term 4, spend some time discussing with the learners what material the examination will cover.
- In Week 7 of Term 4, remind learners about the format of the written examination, including how much time they will be given to complete it.
- Explain that the way that the examination is structured means that they will not be able to leave out any sections of work as they prepare for it.

The task

You will find an End-of-year examination (Formal Assessment Task 6) that you could use on pages 288–290 of this Teacher’s Guide. You may photocopy this examination.

Assessing the task

You will find a photocopiable End-of-year: Memorandum on pages 303–304 of this Teacher’s Guide. You may photocopy this memorandum.

Creative Arts: Visual Arts

FORM 4

Formal Assessment Task 1: Presentation

Visual literacy: The role of the artist in global society (20 marks)

Creative Arts topic

Topic 3: Visual literacy

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 1.

Background

- From the beginning of Unit 4 tell learners that they are going to do research and then present their research project on the role of the artist in global society to the class for their Formal Assessment Task.
- Create a space in your classroom where learners can display their work.

Outlining the task for the learners

- Go through the assessment criteria on page 70 of the Learner's Book with learners so that they know how their presentation will be assessed.
- Explain that they need to demonstrate that they have done research into an artist and chosen artwork that demonstrates the artist's way of working. They should be able to express their personal opinion about the artwork and show understanding of the art elements and design principles in the artist's work.
- Remind them to speak and communicate clearly when presenting their research.
- Give each learner a set amount of time to do their presentation, for example five minutes.
- Create a list of when each learner will do her or his presentation so that they have time to prepare themselves.

The task

You will find Formal Assessment Task 1 on page 70 of the Learner's Book.

Assessing the task

Use the assessment tool on the next page to assess each learner's presentation. Record your assessment on the Assessment Record Sheet (pages 274 or 275).

Term and week/s

Term 1, Week 9–10

Resources

Learner's Book, page 70; craft and artworks, books, magazines, popular culture, libraries, galleries, museums, etc. for research project on the role of the artist in society; learners' research findings

Formal assessment criteria

Visual literacy: The role of the artist in global society

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3
1. Choice of artist/artwork • Chooses a South African artist to research and chooses at least five artwork pieces by this artist (2½)	2½			
2. Visual presentation • Presents information about the artist and visuals of the artwork pieces (2½)	2½			
3. Verbal presentation • Describes the artworks (5) • Explains own interpretation of the artworks, drawing on art elements, design principles and artist's own explanation (5) • Explains the role of the artist in global society as contributor, observer and social commentator of global/wider issues (5)	15			
Total	20			

[Total: 20 marks]

Formal Assessment Task 2: Practical assignment

Create in 3D: Marquette for South African public space (10 marks)

Creative Arts topic

Topic 2: Create in 3D

Term and week/s
Term 2, Weeks 1–4

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Terms 1–2.

Background

Make sure that you have enough equipment for the lesson so that each learner will have enough equipment to work with.

Resources

Learner's Book pages 125-127; visual stimuli appropriate for chosen theme; paper mâché, off-cut; cardboard for armature; own additional choice of materials; magazines, books, images from the Internet; recyclable materials; masking tape; starch; kettle; glue; scissors/craft knife; newspaper; paint; paint brushes; mixing tray; water bottle; varnish; pencil and paper

Outlining the task with the learners

- Go through the unit with learners explaining public sculptures and what a marquette is (a model made to scale but much smaller than the artwork piece).
- Explain the practical assessment task on pages 126-127.
- Go through the assessment criteria on page 127 of the Learner's Book.
- Make sure that all learners understand the instructions, as well as the concepts, skills and techniques that they will use to create their artwork piece.
- Once learners have completed their marquettes, they can display them in class.

The task

You will find Formal Assessment Task 2 on pages 125–127 of the Learner's Book.

Assessing the task

Use the assessment tool below to assess the learners' marquettes. Record your assessment on the Assessment Record Sheet (pages 274 or 275).

Formal assessment criteria

Create in 3D: marquette for South African public space

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3
1. Art elements and design principles <ul style="list-style-type: none">• Uses art elements in own work (1)• Uses design principles in own work (1)	2			
2. Construction and modelling techniques <ul style="list-style-type: none">• Shows good craftsmanship (1)• Uses unfamiliar and familiar techniques (pasting, cutting, modelling, wrapping, tying, stitching, joining, scoring and other) (1)	2			
3. Spatial awareness <ul style="list-style-type: none">• Works with shapes and space in the construction and modelling process (2)	2			
4. Imaginative representation <ul style="list-style-type: none">• Shows imaginative representation of marquette (1)• Develops an understanding of plane, depth and visual perspective (1)	2			
5. Environment <ul style="list-style-type: none">• Shows concern for the environment: use of recyclable materials (2)	2			
Total	10			

[Total: 10 marks]

Formal Assessment Task 3: (Mid-year) Written

Written reflection on own artwork

(10 marks)

Creative Arts topic

Topic 3: Visual literacy

Term and week/s

Term 2, Week 8

Resources

Learner's Book,
page 129

Curriculum and Assessment Policy Statement (CAPS) content

Content, knowledge and skills covered in Terms 1–2

Background

This mid-year written assignment focuses on the material covered in Terms 1 and 2 in the topic of Visual Literacy. It is important for learners to be able to reflect on their own artwork pieces, and on the art elements and design principles they have used. This is good practise for the final Formal Assessment Task for Grade 9 Visual Arts.

Outlining the task with the learners

- At the beginning of Term 2, spend some time discussing with the learners what material will be covered in the written assignment.
- Discuss the format of the assignment, including the fact that they can start it in class and finish it at home if they run out of time. But they must hand it in for marking (give them a deadline for this).
- Explain that the marks will go towards their final year mark for Visual Arts.

The task

You will find Formal Assessment Task 3 on page 129 of the Learner's Book.

Assessing the task

You will find a photocopiable memorandum for the mid-year assignment on page 305 of this Teacher's Guide. Record your assessment on the Assessment Record Sheet (pages 274 or 275).

Formal Assessment Task 4: Practical assessment

Create in 2D: Personal example of popular culture (10 marks)

Creative Arts topic

Topic 1: Create in 2D

Term and week/s

Term 3, Weeks
7–10

Resources

Learner's Book, pages 187-188; CD covers from the previous activity; own choice of appropriate media; A4 paper, pencil, pen, eraser, kokis, water colour paints, inks; small brushes; coloured paper

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 3.

Background

Make sure that you have enough equipment and materials for all your learners and that you are organised.

Outlining the task for the learners

- Explain that learners will experiment with using art elements and design principles in a personal example of popular culture, a CD cover.
- Go through the unit with learners and through the assessment criteria on page 188 of the Learner's Book.
- Make sure that all learners understand the instructions (read through each step with learners), the concepts, skills and techniques that they will use in creating their CD covers.
- Once learners have completed their CD covers, they can display them in class.
- Remind learners that they also need to hand in their preliminary drawings and sketches they made in preparation for the final project.
- Ask learners to give each other constructive feedback on their work, for example what they like about the work and how they think it could be improved or strengthened. Remind them to respect the opinions and visual expression of others.

The task

You will find Formal Assessment Task 4 on pages 187–188 of the Learner's Book.

Assessing the task

Use the assessment tool on the following page to assess the learners' CD covers. Record your assessment on the Assessment Record Sheet (pages 274 or 275).

Formal assessment criteria

Create in 2D: Personal example of popular culture

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3
1. Design <ul style="list-style-type: none"> • Experiments with art elements (1) • Consciously uses design principles (1) • Manipulates a variety of materials (1) 	3			
2. Planning and preparation <ul style="list-style-type: none"> • Works independently, collects resources and visual information (1) • Makes preliminary drawings and sketches in preparation for the final project (1) 	2			
3. Overall layout and design <ul style="list-style-type: none"> • Visually appealing design (1) • Clear and easy to read (1) • Lettering and images work well together (1) • Good choice of different mediums (1) • Looks neat and professional (1) 	5			
Total	10			

[Total: 10 marks]

Term and week/s

Term 4, Weeks 9–10

Resources

Learner's Book, pages 238-239; images/ideas collected from magazines, books or the Internet; appropriate visual resources, for example quality book illustrations, photographs for symbolic personal expression of belonging in the global world; paper or card; paint, pastels, pencil crayons, kokis; off-cuts of paper, small paint brushes; water bottle; mixing tray

Formal Assessment Task 5: Practical examination

Life drawing with written reflection on use of art elements and design principles or global theme

(10 marks)

Creative Arts topic

Topic 1B: Create in 2D

Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 4.

Background

- This is the final practical Formal Assessment Task for Grade 9 Visual Arts.
- From the beginning of Term 4, brief learners about the final practical assessment which counts 40 marks towards the final year mark.

Outlining the task with the learners

- Prepare the learners in advance for the practical assessment and written Formal assessment examination.

- Go through the assessment criteria on pages 237–238 of the Learner’s Book early in the term and ensure that everyone refers to these criteria as they create their 2D artwork piece.
- Explain the scoring system to learners and how the practical examination together with the written reflection on the use of art elements and design principles count 60 marks towards the final year mark.
- Refer learners to the Review on page 239 of the Learner’s Book. Explain that the activity will help them revise work covered in Grade 9 Visual Arts, specifically reflecting on their use of art elements and design principles in their artwork pieces. They should do the Review for homework if there is not enough time in class.

The task

You will find Formal Assessment Task 5 on pages 238-239 of the Learner’s Book.

Assessing the task

Use the rubric below to assess each learner’s 2D artwork piece.

Formal assessment rubric

Practical examination: Create in 2D: Your vision of yourself in a global world

Assessment criteria	10-8	6-7	4-5	1-3
1. Design • Uses art elements appropriately • Uses design principles appropriately	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
2. Planning and preparation • Shows evidence of planning and observation	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
3. Interpretation • Uses personal expression and interpretation	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
4. Technical competence • Deepens and extends various approaches to drawing (line, tone, texture, mark marking) • Explores a variety and combination of mixed media (drawing and painting)	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
5. Written reflection • Describes and explains topic/theme of artwork • Explains and describes art elements used • Provides examples of art elements • Explains and describes design principles used • Provides examples of design principles	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
6. Process • Describes process and materials used to create artwork and explain how they were used	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations

[Total: 60 marks]

Formal Assessment Task 6: (End-of-year)

Written examination

Art elements and design principles

Creative Arts topic

Topic 3: Visual literacy

Term and week/s

Term 4, Week 10

Resources

Copy of
examination paper

Curriculum and Assessment Policy Statement (CAPS) content

Content, knowledge and skills covered in Terms 1–4

Background

The end-of-year examination focuses on all material covered during the year. All questions are compulsory and they require short, direct answers that range from one word to a sentence in length.

Outlining the task with the learners

- At the beginning of Term 4, spend some time discussing with the learners what material will be covered in the examination.
- In Week 7 of Term 4, spend some time reminding learners about the format of the examination, including how much time they will be given to complete it.
- Explain that the way that the examination is structured means that they will not be able to leave out any sections of work as they prepare for it.

The task

You will find an End-of-year examination (Formal Assessment Task 6) that you could use on pages 292–293 of this Teacher’s Guide. You may photocopy this examination.

Assessing the task

You will find a photocopiable End-of-year examination: Memorandum on pages 306–307 of this Teacher’s Guide.

4. Recording and reporting

The results of all Formal Assessment Tasks should be recorded and are used for reporting on learners' performance each term. The Programme of Assessment (pages 234–236) details how learner's Creative Arts mark for each term is arrived at.

The following photocopiable assessment recording tools are provided in this guide:

- Record sheet for Creative Arts Form 1: Formal Assessment Tasks Terms 1, 2, 3 and 4.
- Record sheet for Creative Arts Form 2: Formal Assessment Tasks Terms 1, 2, 3 and 4
- Creative Arts annual Recording Schedule

Reporting on learners' progress in Creative Arts should be done using the following rating codes and descriptors:

Rating code	Description of competence	Percentage
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

Checklist: Analysis of own and others' dances

	Possible marks	Dance 1: Name of dancers:	Dance 2: Name of dancers:	Dance 3: Name of dancers:	Dance 4: Name of dancers:
a. What did you like or dislike about the composition or choreography?	1				
b. Was the storyline clear?	1				
c. Was there a clear beginning, middle and end?	2				
d. How was their dance technique, e.g. posture and alignment?	2				
e. Give examples of how dance elements were used, e.g. space, shape, relationship, force and time.	5				
f. Give examples of how transitions, travelling and weight transfer were used.	3				
g. Did learners use appropriate and correct dance terminology?	6				

[Total: 10 marks]

Term 4 End-of-year Written examination

CREATIVE ARTS: DANCE

Memorandum on page 298

Comparison of different dance forms, dance literacy, dance elements, terminology, self-reflection

Time: 40 minutes

Marks: 20 marks

Instructions: Work on your own. Answer all the questions.

Question 1: Comparison of different dance forms

Choose two dance forms to compare, for example classical ballet, contemporary modern dance, South African dance, classical Indian dance, hip hop, tap dance, or your own examples. Use the table below to compare these dance forms.

Name of dance form	Origin of dance form	Culture it comes from	Type of movements
1			
2			

10 marks

Question 2: Dance literacy

Explain the following concepts or terms in relation to dance: safe landings, composition structures, principles of posture and alignment

6 marks

Term 2 Mid-year Written examination

CREATIVE ARTS: DRAMA

Memorandum on
page 299

Review of a play/live performance seen

Time: 40 minutes

Marks: $20 \div 2 = 10$ marks

Instructions: Work on your own. Answer all the questions.

Review of a live performance

You will need to go and watch a play or live performance by yourself or with other learners.

1. Write a draft review of the production that you have watched.
Follow this structure:
 - a. Include production details from the notes you took while watching the performance (e.g. full name of the performance, venue, date it was seen, information about the production company, director and leading actors).
 - b. Describe the plot of the play/performance (e.g. type or genres, and provide a summary that does not give away the ending).
 - c. Write down what you thought of the performance (e.g. evaluate the dramatic elements in the performance, give feedback about the quality of different aspects of the performance).
 - d. Describe what you thought of the overall production (e.g. give your personal opinion on the production and give recommendations for improvement).
2. Let another learner read your review and give you constructive feedback.
3. Write the final version of your review and hand it in for assessment.

[Total: $20 \div 2 = 10$ marks]

Term 4 End-of-year Written examination

CREATIVE ARTS: DRAMA

Memorandum on pages 300–301

Elements of drama (as practically explored), reflection on own and other's performance

Time: 40 minutes

Marks: 20 marks

Instructions: Work on your own. Answer all the questions.

Section 1: Elements of drama

Question 1

Give two examples of symbols that can be used in drama. Explain how each example is used symbolically.

2 marks

Question 2

Explain how lighting can be used to create different spaces, time frames, moods or meanings in drama.

2 marks

Term 2 Mid-year Written examination

CREATIVE ARTS: MUSIC

Memorandum on
page 302

Music literacy activities

Time: 40 minutes

Marks: $20 \div 2 = 10$ marks

Instructions: Work on your own. Answer all the questions.

Write your impressions of a musical style

1. Identify a Kwaito, African Jazz, R&B or Reggae song that you like.
2. Explain and write your impressions of the musical style. Include answers to these questions.
 - a. What is the musical style and name of the piece? (2)
 - b. Who is the artist/s? What do you know about this artist? (4)
 - c. Where does this music come from? (2)
 - d. What influences can you hear (give examples)? (2)
 - e. What special features are there in the music in terms of:
 - rhythms
 - tempo
 - instruments
 - voices? (4)
 - f. What do you think of the story of the music or the lyrics?
What message is the artist trying to give? (4)
 - g. What do you like or not like about the music? (2)

[Total: $20 \div 2 = 10$ marks]

Term 4 End-of-year Written examination

CREATIVE ARTS: MUSIC

Memorandum on
pages 303–304

General music knowledge and theory

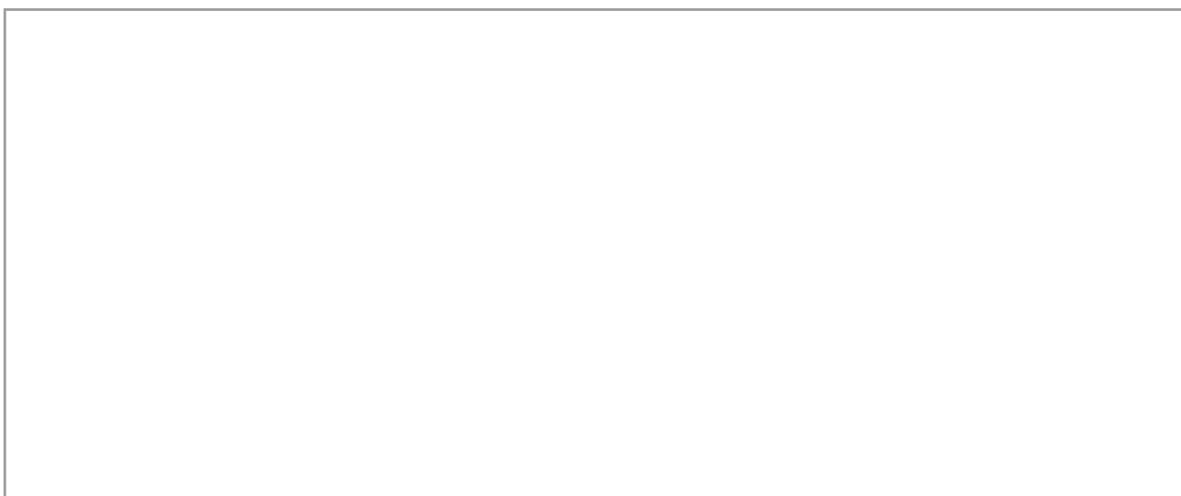
Time: 40 minutes

Marks: 20 marks

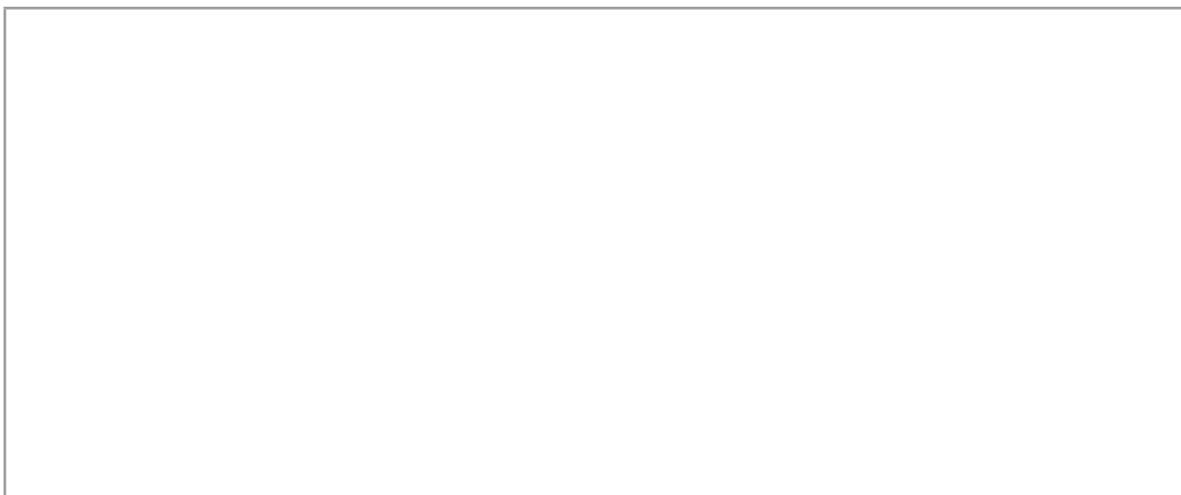
Instructions: Work on your own. Answer all the questions.

Question 1

- Write your own short melodies for two of the following scales C, G, D or F major, in treble and bass clefs, making use of the note values you have learnt. Four bars are enough.
- Draw the staves and ledger lines if necessary.



5 marks



5 marks

[10 marks]

Question 4

Fill in the missing information in the table below.

Family of instruments	How sound is produced (2 marks each)	What affects the sound? (2 marks each)
Strings/Chordophone		
Woodwinds/Aerophone		
Brasses/Aerophone		
Percussion/ Membranophone	2	5-8
Percussion/Idiophone	2	5-8

[20 marks]

(10 + 5 + 5 + 20 = 40 ÷ 2 = 20)

[Total: 20 marks]

Term 2 Mid-year Written examination

CREATIVE ARTS: VISUAL ARTS

Memorandum on
page 305

Written reflection on an artwork piece

Time: 40 minutes

Marks: 10 marks

Instructions: Work on your own. Answer all the questions.

Visual literacy

In the last few weeks you have worked on creating a 2D still life painting which makes a comment about something that is happening in your world. You will now write about your artwork piece. This task counts 10 marks towards your written Formal Assessment Task for this term.

Reflect on your 2D still life artwork painting

Write a one-page reflection of your 2D still life painting. Your reflection should answer the following questions.

1. What is the topic or theme of your work? (1)
2. Why did you decide on this topic or theme? (1)
3. What objects did you include in your still life piece? Why? (1)
4. Is your still life realistic or abstract? Explain. (1)
5. How did you use your artwork to make a public comment on the issue or topic? (2)
6. What art elements and design principles did you use (give examples)? (2)
7. How did you work with the paint (for example how did you extend your colour-mixing and brush manipulation skills)? (2)

[Total: 10 marks]

Term 4 End-of-year Written examination

CREATIVE ARTS: VISUAL ARTS

Memorandum on pages 306–307

Art elements and design principles

Time: 40 minutes

Marks: 10 marks

Instructions: Work on your own. Answer all the questions.

Question 1: Art elements

In Column 1 of the table, list the seven art elements.

($\frac{1}{2}$ mark each = $3\frac{1}{2}$)

In Column 2, give a brief explanation of each. (1 mark each = 7)

In Column 3, draw an example. (1 mark each = 7)

Art element	Explanation	Example

$17\frac{1}{2}$ marks

Question 2: Design principles

In Column 1 of the table, list the eight design principles.

($\frac{1}{2}$ mark each = 4)

In Column 2, give a brief explanation of each. (1 mark each = 8)

In Column 3, draw an example. (1 mark each = 8)

Design principles	Explanation	Example

(20 marks)

Question 3

Choose one design principle and briefly describe how you used or created it in your own life drawing or your artwork on a global theme.

($2\frac{1}{2}$ marks)

[Total: $40 \div 2 = 20$ marks]

4. Resources

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1. CD: List of tracks

This Teacher's Guide comes with a CD that provides music tracks for some of the Music and Dance lessons.

Here is a summary list of the tracks on the CD.

Track number	Track name or title of song
1.	Gumboot dance music
2.	African drumming music
3.	Rap music
4.	Orchestral music
5.	Rock music
6.	Classical chamber music
7.	String quintet music
8.	Hip hop music
9.	Electronic music
10.	Kwaito music
11.	Rhythm & Blues
12.	Kwassa kwassa music
13.	Indian pop music
14.	Western pop music: <i>Give it Up</i>
15.	Siyahamba
16.	<i>Amazing Grace</i>
17.	<i>Somagwaza</i>
18.	<i>Hey Motswala</i>
19.	Reggae music
20.	African jazz music
21.	Music from a musical
22.	Opera music
23.	National Anthem
24.	<i>Shosholoz</i>
25.	Warm-up: high beat music
26.	Warm-up: sequence 1
27.	Warm-up: sequence 2
28.	Cool-down: music 1
29.	Cool-down: music 2
30.	Cool-down: music 3
31.	Pantsula dance music
32.	Breakdance music
33.	Kwela music
34.	Zulu war dance music

2. Memoranda of Examination papers

Term 2 Mid-year Written examination: Memorandum

CREATIVE ARTS: DANCE

Examination on
pages 277–278

Marking memorandum	Marks
<ul style="list-style-type: none">Learner has described the storyline and provided an opinion about whether or not there was a clear beginning, middle and end. <i>Give 2 marks for the description of the storyline (e.g. displays/does not display a clear movement story; uses choreographic devices.)</i>	4
<ul style="list-style-type: none">Learner has focused on posture and alignment. <i>Give 1 mark for description of posture and 1 mark for description of alignment.</i>	2
<ul style="list-style-type: none">Learner has provided examples of how dance elements were used. <i>Give $\frac{1}{2}$ mark for each dance element mentioned and $\frac{1}{2}$ mark for each correct example provided.</i>	5
<ul style="list-style-type: none">Learner has provided examples of how transitions, travelling and weight transfer were used. <i>Give 1 mark for each correct example.</i>	3
<ul style="list-style-type: none">Learner has used appropriate and correct dance terminology. <i>Give 1 mark for each term used correctly and appropriately.</i>	6
Total	20 ÷ 2

[Total: 20 ÷ 2 = 10 marks]

Term 4 End-of-year Written examination: Memorandum

CREATIVE ARTS: DANCE

Examination on pages 279–281

Marking memorandum	Marks
<p>Question 1: Comparison of different dance forms Answers will vary depending on the dance form chosen. Make sure that learners name:</p> <ul style="list-style-type: none"> • two different dance forms (2) • their origins (2) • what culture each comes from (4) • give examples of the type of movements used (2) 	10 marks
<p>Question 2: Dance literacy Safe dance practice: This refers to performing or executing movements safely and with awareness. Warming-up is an important and basic safe dance practice, and so is maintaining good posture and body alignment. (2)</p> <p>Composition structures: In dance this refers to the storyline in a movement sequence or dance, with its beginning, middle and end, and often with a climax usually near the end or a twist. (2)</p> <p>Principles of posture and alignment: Correct posture and alignment ensures that you carry yourself correctly, with your centre or core raised, your spine maintaining the natural curve of the back, and your feet, ankles, knees, hips and spine in proper position to prevent injuries. (2)</p>	6 marks
<p>Question 3: Dance elements</p> <ol style="list-style-type: none"> a. Contrasting dynamics is the use of two opposing forms of movement together, to create a particular feeling a dance, for example, moving slowly and then moving very fast; running and then stopping; heavy and then light movements. (2) b. Natural gestures are those everyday gestures we all use, such as waving, scratching our noses, yawning. In dance, these can be varied through exaggeration or overstating them; slow motion; or repetition. (3) c. Learners should be able to name the following movements: lead and follow; meeting and parting; call and response; positive and negative shapes; blind and guide; giving and receiving weight. (5) d. Musicality is the ability to understand and respond to music through movement. (2) e. Contact improvisation is the relationship between two bodies and the communication between them through movement and touch. (2) f. Kinaesthetic awareness is the correct placing of the body in space in relation to other bodies, without having to look. (2) 	16 marks
<p>Question 4: Self-reflection The self-reflections will differ. Learners should include:</p> <ol style="list-style-type: none"> a. What they accomplished and what they need to improve. (4) b. The use of dance terminology appropriately, with understanding and confidence. (4) 	8 marks
Total	40 marks

[Total: 40 ÷ 2 = 20 marks]

Term 2 Mid-year Written examination: Memorandum

CREATIVE ARTS: DRAMA

Review a play/live performance (individual work with peer support)

Marking memorandum	Marks
Production details are provided <ul style="list-style-type: none"> • Full name of the performance (1) • Venue where it was performed (1) • Date it was seen (1) • Information on the production company, director and leading actors (1) 	4
The plot is described: <ul style="list-style-type: none"> • Type or genre of the performance (e.g. comedy, tragedy) (1) • Summary that does not give away the ending (1) 	2
An opinion is given about the performance <ul style="list-style-type: none"> • Evaluation of dramatic elements in the performance (1) • Feedback on the quality of different aspects of the performance (1) 	2
An opinion is give about the overall production <ul style="list-style-type: none"> • Personal thoughts on the production (4) • Justified recommendations (2) • An opinion is give about the overall production • Personal thoughts on the production (4) • Justified recommendations (2) 	12
Total marks	20
Overall comments	

[Total: 20 ÷ 2 = 10 marks]

Term 4 End-of-year Written examination: Memorandum

CREATIVE ARTS: DRAMA

Examination on pages 283–286

Marking memorandum	Marks
<p>Section 1: Drama elements</p> <p>Question 1 Learners should give two examples of how objects can be used symbolically in drama. They must show an understanding of how objects can reflect the deeper meaning of the piece. <i>1 mark for each example that is explained well, $\frac{1}{2}$ mark for examples that are not well explained</i></p>	2
<p>Question 2 Learners should draw on their own experiences of using lighting and their observation of other performances to answer this question. Answers should address at least two of the aspects mentioned: spaces, time frames, moods or meanings. Excellent answers will give practical examples of how lighting can be used to create different effects. <i>0 marks for little, no or incorrect understanding, 1 mark for some understanding and 2 marks for excellent understanding</i></p>	2
<p>Question 3 Learners should use drama terminology in their answers. They should refer to:</p> <ul style="list-style-type: none"> • the role of vocal characterisation in telling the story • the role of clarity in terms of being both audible and distinct • the importance of characterisation and clarity for the audience. <p><i>0 marks for little, no or incorrect understanding, 1 mark for some understanding, 2 marks for good understanding and 3 marks for excellent understanding</i></p>	3
<p>Question 4 Learners are expected to define dramatic tension using words such as suspense, uncertainty, anticipation, climax etc. Answers should include examples of how it can be created and sustained. Excellent answers will refer to dramatic tension within a character, between characters and between characters and the environment or other outside forces. <i>0 marks for little, no or incorrect understanding, 1 mark for some understanding, 2 marks for good understanding and 3 marks for excellent understanding</i></p>	3
Subtotal:	10

Mark each answer using the criteria below:

Assessment criteria	Maximum marks
Section 2: Reflection on own and others' performance Questions 1 and 2	
At least two positive aspects are identified and reasons given.	4
At least two negative aspects are identified and reasons given.	4
Useful ideas or suggestions are provided for ways in which the performance could be improved.	1
The learner shows the ability to reflect on the performance in a constructive and sensitive manner.	1
Sub-total:	10

[10 + 10 = 20 marks]

Term 2 Mid-year Written examination: Memorandum

CREATIVE ARTS: MUSIC

Examination on
page 287

Marking memorandum	Marks
An explanation and impression of a song in a particular musical style is given, focusing on:	
a. the musical style and name of the piece (2)	2
b. name of the artist (2) information about the artist (2)	4
c. where the music comes from (2)	2
d. examples of influences that can be heard in the music (2)	2
e. special features in the music: - rhythms (1) - tempo (1) - instruments (1) - voices (1)	4
f. the message or story the artist is telling (2) reasons for this opinion (2)	4
g. opinion about likes and dislikes about the music (2)	2
Total	20

[20 ÷ 2 = 10 marks]

Term 4 End-of-year Written examination: Memorandum

CREATIVE ARTS: MUSIC

Examination on pages 288–290

Marking memorandum	Marks
<p>Question 1 Learners will write different melodies. Ensure the following for each scale:</p> <ul style="list-style-type: none"> • the correct scale is used (1) • the treble and bass clef are used correctly (1) • there are at least four bars (1) • the staff is drawn correctly, with five lines and four spaces, and ledger lines are added above or below the staff if necessary (1) • the note values are written correctly and create an interesting rhythm (1) <p style="text-align: right;">[5 marks each]</p>	5 × 2 = 10
<p>Question 2 Answers should include the following ideas:</p> <ul style="list-style-type: none"> • A triad is a three-note chord where three notes are played at the same time, each a third apart from the previous ones. (2) • Chord I is a chord that is built on the first note of the scale. (1) • Chord IV is built on the fourth note of the scale. (1) • Chord V is built on the fifth note of the scale. (1) 	5
<p>Question 3 Opinions will differ, but learners need to correctly explain what a musical and opera are. Their explanation should include:</p> <ul style="list-style-type: none"> • A musical is a form of theatrical performance. It is like a play, but the story is told through the music, song and dance. (1) • An opera is a form of theatrical performance which combines singing with drama. The focus is also on the music and the songs. (1) <p>Learners should also give an example of each musical form (1) Learners should justify or give a reason for their answer. (2)</p>	5
Sub-total	20

Question 4: Answers should include the following ideas:

Family of instruments of the orchestra	How sound is produced	What affects the sound?
Strings/ Chordophones	Sound is made using a vibrating string which is stretched tightly across the instrument. (2)	The type of material used for the string affects the sound. A long string will make a low note, and a short string will make a high note. (2)
Woodwinds/ Aerophones	When air passes through a wind instrument, the instrument vibrates and this creates sound. (2)	The length and thickness of the tube through which air is blown determines the pitch of the sound. A long tube will make a low sound, and a short, small tube will make a high sound. (2)
Brasses/Aerophones	The players create vibrations with their lips and this is then amplified by the instrument. (2)	The instrument or parts of it are shaped (often into a tube or set of tubes) so that the vibrations will be a particular length, and so a particular pitch. (2)
Percussion/ Membranophones	Membranophones make sound by vibrating a tight skin (often from an animal) stretched across a resonator. Sound is made when the instrument is struck with a hand or mallet, beater or stick. (2)	The shape of the resonating body can affect the sound produced. (2)
Percussion/ Idiophones	Idiophones make sound when they themselves vibrate. (2)	What you do with the idiophone to make it vibrate affects the sound, for example, hit it with sticks, shake it, clash two together, rub, scrape, stamped on the ground, or pluck it. (2)
Subtotal	10	10

$$(20 + 10 + 10 = 40)$$

[Total: 40 ÷ 2 = 20 marks]

Term 2 Mid-year Examination: Memorandum

CREATIVE ARTS: VISUAL ARTS

Examination on
page 291

Marking memorandum	Marks
Write a reflection on your 2D still life painting	
1. The topic or theme of the work is given.	1
2. An explanation for the topic or theme is supplied.	1
3. The objects included in the still life are described and an explanation for their inclusion is given.	1
4. An explanation about whether the still life is realistic or abstract is supplied.	1
5. An explanation is given about how the artwork is used to make a public comment on the issue or topic.	2
6. Art elements and design principles are identified and examples given.	2
7. An explanation is given about paint techniques used (e.g. colour mixing and brush manipulation skills).	2
Total	10

[Total: 10 marks]

Term 4 End-of-year Written examination: Memorandum

CREATIVE ARTS: VISUAL ARTS

Examination on pages 292–293

Marking memorandum	Marks
Question 1: Art elements • Give $\frac{1}{2}$ mark for each correctly named art element. ($\frac{1}{2} \times 7 = 3\frac{1}{2}$) • Give 1 mark for each correct explanation. ($1 \times 7 = 7$) • Give 1 mark for each appropriate example drawn. ($1 \times 7 = 7$)	17 $\frac{1}{2}$
Question 2: Design principles Give $\frac{1}{2}$ mark for each correctly named design principle. ($\frac{1}{2} \times 8 = 4$) Give 1 mark for each correct explanation. ($1 \times 8 = 8$) Give 1 mark for each appropriate example drawn. ($1 \times 8 = 8$)	20
Question 3: Reflection Answers will differ. Give marks for correct description of how a certain art element was used or design principle was created.	2 $\frac{1}{2}$
Total	40

[Total: 40 ÷ 2 = 20 marks]

Answers

Question 1: Art elements

Art element	Explanation	Example
Line	A continuous mark on a page, created using a pen, pencil or brush.	All examples will differ but check that they are appropriate.
Tone	The lightness or darkness of a colour.	
Texture	How something feels or was created using line, colour or shape.	
Shape	A 2D or flat space that is enclosed by a line.	
Form	A 3D shape that has height, width and thickness.	
Space	The area around, between and within the images of a picture. Can be positive or negative.	

Art element	Explanation	Example
Colour	Created when light strikes an object and the image and light are reflected back to the eye. The primary colours are those which cannot be mixed - red, blue, and yellow. Secondary colours are mixed from primary colours - green, orange and purple. Tertiary colours are a mix of primary colour with a secondary colour.	

Question 2: Design principles

Design principles	Explanation	Example
Balance	Balance is created in an artwork using elements of line, shape and colour. It can be symmetrical where both sides are the same, or asymmetrical where each side is different but equal, or radial, coming out from a central point.	All examples will differ but check that they are appropriate.
Contrast	Used when different elements are put next to each other to make something easier to see. Or can be used to describe differences in shape or form.	
Emphasis	Used to make certain parts of the picture stand out so that it becomes the focal point.	
Proportion	The size or position of an object compared to another, e.g. an object in the foreground needs to be much larger than one in the background.	
Pattern	A repeated line, shape or colour.	
Rhythm	Created when you repeat art elements and create patterns.	
Unity	When the different parts of an artwork feel as though they fit and work together.	
Variety	Created by making something in the artwork look different from the rest.	

3. Generic assessment tools

On the pages which follow are examples of practical assessment tools or instruments which you can adapt and use for particular tasks in the various art forms.

Example 1: Observation Form

Assessment criteria	Learner 1	Learner 2	Learner 3	Learner 4
1. Terminology and literacy				
Understands and uses terminology and concepts appropriately				
Demonstrates importance of concepts and content				
Shows concern for others, and for the environment				
2. Group work				
Works well with others in a group				
Develops communication skills - listens, focuses, participates in discussions				
3. Performance				
Improvises/composes/designs				
Explores own skills, knowledge and values				
Explores use of different elements and/or media/instruments				
Performs solo				
Performs as part of a group				
4. Critical reflection				
Critically reflects on own and others' work, using appropriate terminology				
Reflects and provides feedback about own and others' work with sensitivity				
Overall comments (good ideas, things to improve)				

Example 2: Observation Form

Assessment criteria	Learner 1	Learner 2	Learner 3	Learner 4
1. Develops own talent/aptitude/enthusiasm for art form				
2. Develops an awareness of arts across diverse cultures				
3. Develops an understanding of a range of careers in the arts				
4. Develops arts literacy and appreciation				
5. Develops life skills through the arts				
6. Learns new concepts and skills				
7. Increases vocabulary in the arts form				
8. Increases the ability to listen well, respond to instructions and work with others				
9. Increases skill in the arts form				
10. Increases confidence, self-discipline, focus and creativity				

Example 3: Practical assessment instrument

Assessment criteria	Possible marks	Learner 1	Learner 2	Learner 3
1. Classwork				
• Memory of exercises	2			
• Safe use of space/environment/tools/equipment	4			
• Level of complexity reached	2			
2. Group work				
• Works well as part of a team	2			
• Develops communication skills	2			
• Listens and focuses	2			
3. Performance				
• Practices/rehearses	2			
• Uses art form elements and structures	2			
• Confidence in performing	2			
Total marks	20			

Example 4: Rubric for a performance and corresponding assessment instrument

Assessment criteria	10–8	6–7	4–5	1–3
1. Art form development Does vocal/physical warm-up/ uses elements or principles of art form/rehearses/practises	Outstanding	Good	Average	Poor
2. Develops creativity Shows creativity, originality and innovation	Extremely interesting, clear	Interesting, clear	Fairly interesting, clear	Not very interesting, not clear
Gives personal interpretation (using appropriate terminology)	Extremely interesting, clear and well- structured	Interesting, clear and well- structured	Fairly interesting, clear and fairly well- structured	Not very interesting, clear and not well- structured
3. Communication skills Listens to others, concentrates, acts and reacts	Excellent	Good	Fairly interesting, clear and fairly well- structured	Not very interesting, clear and not well- structures
4. Art work piece/performance Follows brief; work is delivered confidently, with good techniques	Exceeds expectations	Meets expectations	Partially meets expectations	Does not meet expectations
6. Reflection and feedback Critically reflects on own and others work, using appropriate terminology	Excellent	Good	Fair	Poor
Reflects on and provides feedback about own and others work with sensitivity	Excellent	Good	Fair	Poor
7. Performance Explores own skills, knowledge and values through improvisation/ performance/work	Exceeds expectations	Meets expectations	Partially meets expectations	Does not meet expectations
Works on own/solo	Outstanding	Good	Fair	Poor
Works well as part of a group and contributes to the success of the group work	Exceeds expectations	Meets expectations	Partially meets expectations	Does not meet expectations
Subtotal (100 ÷ 5 = 20) Total (20 ÷ 2 = 10 marks)				

* Use the rubric to allocate marks for each learner

Example 5: Assessment instrument to go with Example 4 (for individual learners)

Assessment criteria	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
1. Art form development Does vocal/physical warm-up/uses elements or principles of art form/rehearses/practises					
2. Develops creativity Shows creativity, originality and innovation					
Gives personal interpretation (using appropriate terminology)					
3. Group dynamics Works well as part of a group and contributes to the success of the group work					
Listens to others, concentrates, acts and reacts					
4. Art work piece/performance Follows brief; work is delivered confidently, with good techniques					
5. Reflection and feedback Critically reflects on own and others work, using appropriate terminology					
Reflects on and provides feedback about own and others work with sensitivity					
6. Performance Explores own skills, knowledge and values through improvisation/performance/work					
Works on own/solo					
Subtotal (100 ÷ 5 = 20) Total (20 ÷ 2 = 10 marks)					

* Refer to the rubric to allocate marks for each learner

Example 6: Checklist for teacher or peer assessment

Criteria	Yes	Maybe/ sometimes	No
Was the brief followed?			
Was the purpose of the work clear?			
Were elements/principles used appropriately?			
Was the quality of work good?			
Did the learner work well with others?			
Did the learner work well alone?			
Did the learner work safely?			
Did the learner show sensitivity to others and towards the environment?			
Was the learner confident?			

4. Lesson plan template

Topic of lesson:	
Time:	
CAPS Annual Teaching Plan content:	
Resources:	
The lesson	
Introduction:	
Main part of lesson:	
Conclusion:	
Informal assessment:	

5. Lesson plan examples

Sample lesson plan for Dance Grade 9

Topic of lesson:	Unit 3 Compose a movement sequence (Weeks 1-4)
Time:	Term 4: Week 2: 1 hour
CAPS Annual Teaching Plan content:	<p>Topic 1: Dance performance (45 minutes per week) 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.</p> <p>Mastery and performance of a group dance sequence showing commitment to movement, focus, musicality and spatial awareness between dancers, for formal assessment.</p> <p>Topic 2: Improvisation and composition (15 minutes per week) 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.</p>
Resources:	<p>Music system with CD player/iPod, CDs or percussion instruments, props, rap songs, poems, songs</p> <p>Plans for inclusivity and diversity: Partner boys and girls; physically challenged with able-bodied learners.</p>
The lesson	
Introduction: (10 mins)	<p>Recap on last lesson by asking learners to quickly remind you about the steps used in choreography (page 193 of the Learner's Book), and to give examples of each.</p> <p>Remind learners that last lesson they worked in small groups on Activity 1 (page 194 of the Learner's Book). They will continue working in these groups for the rest of the term.</p>
Main part of the lesson: (45 mins)	<p>Warm-up routine (15 minutes) Ask learners to do their warm-up routine. Make sure that each one pays attention to detail, correct posture, alignment, and safe landings from aerial movements. Correct those learners who have not yet mastered the routine.</p> <p>Activity 1 Develop a storyline (20 minutes) Learners work in their small groups, continuing with Activity 1. Remind them that they should have finished up to point 4 and should now be ready to experiment with dance steps or movements for their short movement story. Remind them to use the eight steps for composing a movement sequence.</p> <p>Cool-down routine (5 minutes) Take learners through the cool-down routine.</p>
Conclusion:	<p>Summarise the lesson: (2 minutes) Reiterate that their movement sequence should incorporate composition structures, movements, focus and spatial awareness between dancers.</p> <p>Summarise tasks: (3 minutes) Learners are to practise their dance performance and movement sequence after school. Remind learners to bring music, poetry, rap, body percussion or drumming instruments to the next lesson to use in their movement sequence.</p>
Informal assessment:	<p>Warm-up: Help learners who need extra assistance to focus on aspects of the warm-up routine, e.g. posture and alignment.</p> <p>Activity 1: Observe that each learner participates in the working on the dance steps and movements. Ensure that the groups incorporate composition structures.</p>

Sample lesson plan for Drama Grade 9

Topic of lesson:	Unit 1 Vocal clarity
Time:	Term 2: Week 2 (1 hour)
CAPS Annual Teaching Plan content:	<p>Topic 1: Dramatic skills development Teacher-devised warm-up routine focusing on the following:</p> <p>Vocal development As in term 1, with addition of exercises to develop phonation and resonance.</p> <p>Physical development As in term 1, with addition of exercises to create an environment through the body.</p> <p>Topic 3: Interpretation and performance of a choice of dramatic forms, individual performance: poetry or dramatized prose or monologue Develop interpretation and presentation skills by focusing on the following: Poetry (performed by an individual) • Vocal clarity - speak distinctly and audibly</p>
Resources:	<p>Poetry compilations</p> <p>Plans for inclusivity and diversity: Partner boys and girls; physically challenged with able-bodied learners.</p>
The lesson	
Introduction:	Ask learners what they understand by 'vocal clarity' and to demonstrate examples. Read the introductory paragraph of Unit 2, and the paragraph: 'What is vocal clarity?' on page 92 of the Learner's Book to learners.
Main part of the lesson:	<p>Activity 1: Do your vocal warm-up (15 minutes) Set up the classroom by having the chairs in a circle. Work as a class. Lead learners in the basic warm-up routine, including exercises to develop phonation and resonance (done in Week 1). Work in small groups to continue with points 2-4 of Activity 1. Ask learners to do point 5 at home. Make sure that all learners understand the instructions.</p> <p>How do you read a poem with vocal clarity? (15 minutes) With learners, read through the steps in the box on page 92 and Table 2.1.2 on page 93 of the Learner's Book.</p> <p>Activity 2: Read with vocal clarity (15 minutes) Read through the instructions with all learners and set up the activity.</p>
Conclusion:	<p>Summarise the lesson: (2 minutes) Remind learners about vocal clarity, phonation and resonance; and about using the steps on page 92 of the Learner's Book for reading and performing poetry.</p> <p>Summarise tasks: (3 minutes) Learners must do point 5 of Activity 1 at home. They can use the poem <i>How to Eat a Poem</i> (page 93 of the Learner's Book).</p>
Informal assessment:	<p>Activity 1: Observe that each learner listens to the buzzing in their vocal passages; focuses on the different vowel sounds; uses expression in reading.</p> <p>Activity 2: Observe that learners use the steps on page 92 of the Learner's Book to read the poem, and that they give each other constructive feedback.</p>

Sample lesson plan for Music Grade 9

Topic of lesson:	Unit 1: Music literacy Unit 2: Music listening: Groove Unit 3: Performing and creating music
Time:	Term 2: Week 6: 1 hour
CAPS Annual Teaching Plan content:	<p>Topic 1: Music literacy Music terminology</p> <ul style="list-style-type: none"> • Revised music terminology <p>Topic 2: Music listening</p> <ul style="list-style-type: none"> • Listen 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 <p>Topic 3: Performing and creating music</p> <ul style="list-style-type: none"> • Breathing and technical exercises suitable for the instrument or voice
Resources:	<p>Musical instruments, songbooks/file resource with or without CD with music and/or accompaniments for song, sound system, Kwaito CDs/DVDs</p> <p>Plans for inclusivity and diversity: Partner physically challenged with able-bodied learners.</p>
The lesson	
Introduction:	Explain to learners that this lesson draws on all three music topics - music literacy, music listening, and performing and creating music.
Main part of the lesson:	<p>Unit 1: Music literacy (p. 109 Learner's Book) (15 minutes) Ask learners what they remember about rhythm and pitch. Add to the discussion by reading through the first two paragraphs on page 109.</p> <p>Activity 1: Perform the rhythms</p> <ul style="list-style-type: none"> • Read through the instructions to with learners. Ask them to work in pairs on question 1 only. Take feedback from learners. <p>Unit 2: Music listening: Groove (p. 114 Learner's Book) (15 minutes)</p> <ul style="list-style-type: none"> • Read through the first two paragraphs of Unit 2 on page 114 with learners. • Ask learners what they know about Kwaito. Then read and discuss the information about Kwaito, on page 114. <p>Activity 1: Write your own impression of the music (p. 117 Learner's Book)</p> <ul style="list-style-type: none"> • Go through the instructions with learners. • Play an example of Kwaito to learners. Ask them to write their own impressions of Kwaito, following the questions in the activity. <p>Unit 3: Performing and creating music (p. 119 Learner's Book) (30 minutes) Read through the first two paragraphs of Unit 3 on page 119 of the Learner's Book with learners.</p> <p>Activity 1: Breath and warm-up your voice (p. 119 Learner's Book) Lead learners in Part 1 of the breathing exercise.</p> <p>Activity 2: Sing the songs (p. 120 Learner's Book) Lead learners in the activity. Remind them of the hand signals you will use when singing the canons.</p>
Conclusion:	<p>Summarise the lesson: (2 minutes) Remind learners that in this lesson you covered rhythms, groove, Kwaito, breathing and canons.</p> <p>Summarise tasks: (3 minutes) Ask learners to go through and finish the work they covered in the lesson.</p>
Informal assessment:	<p>Activities 1-3: Learners can be assessed on their:</p> <ul style="list-style-type: none"> • skill and knowledge of reading phrases • written impressions of Kwaito • practising their breathing exercises • singing the canons.

Sample lesson plan for Visual Arts Grade 9

Topic of lesson:	Unit 2 Create in 2D: A scraperboard image
Time:	Term 3, Week 2 (1 hour of 4 hours)
CAPS Annual Teaching Plan content:	<p>Topic 1: Create in 2D</p> <ul style="list-style-type: none"> • Art elements and design principles: exploration in own scraperboard • Simple etching techniques, e.g. scraperboard: etching, drawing, scratching • Variation of paper size and format: encourage working in different scale and degrees of detail
Resources:	Learner's Book pages 183-184; white wax crayon, black waterproof ink, black tempera paint, small amount of dishwashing liquid, simple etching tools (sharp found objects: nails, pins, compass points, etc.), stiff paper/board (approximately 30 cm × 40 cm); appropriate visual stimuli; collect old magazines, pictures for learners to use.
The lesson	
Introduction:	Explain that over the next four weeks learners will create their own scraperboard and use basic etching techniques. Read the first two paragraphs of page 183 of the Learner's Book.
Main part of the lesson:	<p>Activity 1: Create your own scraperboard 'This is my world'</p> <ul style="list-style-type: none"> • Read through all the instructions with learners. • Get learners to collect images that symbolise or represent their world as they would like to show it. • Let learners start to make their scraperboard. • Help them mix the black powder paint, ink and dishwashing liquid. • Demonstrate the steps (up to step 4). • Ask learners to work on step 5.
Conclusion:	<p>Summarise the lesson: (2 minutes) Remind learners of what they have achieved in the lesson: they have created their own scraperboard; collected images that represent their life and world, and started creating a rough sketch of their design.</p> <p>Summarise tasks: (3 minutes) Ask learners to complete the rough sketch of their design.</p>
Informal assessment:	<ul style="list-style-type: none"> • Ensure that learners work neatly and wash their brushes. • Observe that they follow the steps in creating their own scraperboard, covering the card with a thick layer of white wax crayon and then painting the black ink over it.

6. Performance Observation Forms

Term 1: Performance Observation Form

Classroom improvisation: Process and performance (Group work)

Assessment criteria	Group 1	Group 2	Group 3	Group 4
1. Storyline				
Creates a context and storyline for the drama				
Includes cultural practices, e.g. rituals, ceremonies and symbols				
2. Time, space and structure				
Effective use of time				
Effective use of space				
Good structure: beginning, middle, end and climax the performance				
3. Characters				
Develops physical characterisation				
Develops vocal characterisation				
4. Language				
Language is shaped by the situation				
Appropriate to the roles and relationships of the characters				
Appropriate register				
5. Dramatic tension				
Effectively developed within a person, between people/groups of people, between people and the environment				
6. Audience				
Integrated into the event as participants				
7. Critical reflection				
Critically reflects on peer performance				
Uses drama terminology				
Overall comments (Good ideas and areas to improve)				

Term 2: Review of a play/live performance seen

Structure of the review of a play/live performance seen

Component	Marks
Completed form: <i>Critical reflection on a dramatic performance</i>	5
Production details <ul style="list-style-type: none">• Full name of the performance ($\frac{1}{2}$ mark)• Venue where it was performed ($\frac{1}{2}$ mark)• Date it was seen ($\frac{1}{2}$ mark)• Information on the production company, director and leading actors ($1\frac{1}{2}$ marks)	3
Summary of the performance/plot <ul style="list-style-type: none">• Type or genre of the performance (e.g. comedy, tragedy) (1 mark)• Summary of plot that does not give away the ending (2 marks)	3
Analysis and interpretation of the performance <ul style="list-style-type: none">• Evaluation of dramatic elements in the production (3 marks)• Feedback on the quality of different aspects of the performance (3 marks)	6
Conclusion <ul style="list-style-type: none">• Personal thoughts on the performance (2 marks)• Justified recommendations (1 mark)	3
Total	20

[Total: 20 ÷ 2 = 10 marks]

Term 3: Performance Observation Form

Polished performance: short improvised drama with self-made technical resources (Group work)

Assessment criteria	Group 1	Group 2	Group 3	Group 4
1. Purpose of performance The purpose of the performance is clear (e.g. to educate, or enlighten, mobilise, entertain)				
2. Target audience The target audience of the performance is clear (i.e. it is clear which age group, economic, social and political background is being targeted.)				
3. Basic staging conventions Stage space and directions are used effectively and appropriately Performance space is used effectively in terms of: <ul style="list-style-type: none"> • placing of actors • indicating fictional place of the drama • movement patterns 				
4. Symbols Objects are used symbolically and to reflect the deeper meaning of the play				
5. Technical elements Use of technical elements to add meaning, mood, impact and spectacle (if relevant) Costumes contribute to characterisation, add meaning and symbolism Props enhance meaning, characterisation and dramatic tension in the play Economical use of set pieces and objects are assigned different meanings Different kinds of lights or colours are used to create different spaces, time frames, moods, meanings, contrasts Spotlights are used				
6. Appreciation and reflection Effectively reflects on peer performances using drama terminology appropriately				
Overall comments (good ideas, things to improve)				

Term 4: Performance Observation Form

Practical examination: Radio drama (Groups)

Assessment criteria	Group 1	Group 2	Group 3	Group 4
1. Characters <ul style="list-style-type: none"> Shows appropriate character interpretation based on knowledge of the play Good vocal characterisation which communicates aspects of the character Good vocal clarity - distinct and audible use of voice Connects with the emotions of the character 				
2. Interaction <ul style="list-style-type: none"> Listens and responds Stays in character when not speaking Develops relationships - understands status of characters, relationships grow, develop and change appropriately 				
3. Sound <ul style="list-style-type: none"> Considers impact of sound on listener Uses voice to create atmosphere, space and time Use pauses and builds tension by using sound Uses sound effects and music 				
3. Radio drama/scene work <ul style="list-style-type: none"> Analyses text appropriately Expresses piece in own words Works well with others in the performance 				
Overall comments (good ideas, things to improve)				

7. Photociable resources

Term 4: Radio drama script

HAVE YOU GOT TALENT?	
Scene 1 - INT. CLASSROOM - DAY	
SFX	A TEACHER WALKS UP AND DOWN IN THE CLASSROOM, TALKING TO HER CLASS.
TEACHER	...So as you can hear, it's very exciting. You're all very talented, so think about it and decide what you want to do for 'You've got talent!' You've got a few days to work it out.
SFX	SCHOOL BELL RINGS AND EVERYONE GETS UP AND LEAVES.
Scene 2 - EXT. PLAYGROUND - LATER	
SFX	THREE LEARNERS SIT AROUND WITH THE BIRDS CHIRPING IN THE BACKGROUND.
LEARNER 1	So, what do you guys think? Shall we do something together?
LEARNER 2	Definitely. We could win this thing. Does anyone know what the prize is?
LEARNER 3	Let's now worry about that now. How can we put all our talents together?
LEARNER 1	I don't know...but I can tell you I've been working on this song. Tell me if you like it.
	LEARNER 1 STARTS TO SING SOMETHING THAT SHE HAS MADE UP. WHEN IT'S FINISHED THERE IS SILENCE.
LEARNER 2	Seriously? Did you make that up?
LEARNER 1	I'm still working on it. But we don't have to use it.
LEARNER 3	Don't be crazy! It's brilliant! I can't believe you can make things up like that.
LEARNER 2	Sing it again but listen, this time I'll put one of my beats with it.
	LEARNER 1 STARTS TO SING THE SONG OVER AGAIN BUT THIS TIME LEARNER 2 DOES SOME 'BEATBOXING' TO MAKE IT MORE FUNKY. AT THE END OF IT EVERYONE STARTS CLAPPING, BUT THEN THE BELL RINGS.
LEARNER 2	Awesome guys! Let's carry on after class and see if we can get even better.
SFX	EVERYONE WALKS AWAY AND FADES TO SILENCE.

HAVE YOU GOT TALENT?	
Scene 3 - INT. CORRIDOR - LATER	
LEARNER 3	Hey! Hey! Wait up!
LEARNER 2	Hey, sorry I had my headphones on.
LEARNER 3	That's cool.
LEARNER 2	Is everything okay?
LEARNER 3	Sure. Definitely. (silence) Actually, not really ... I ... I don't know how to say this.
LEARNER 2	It's cool. Whatever it is ... Just tell me.
LEARNER 3	(deep breath) Okay, don't laugh ... but I'm really not a very good singer. I can't rap and I can't play an instrument. Basically, music isn't my thing ...
LEARNER 2	Come on, we've been in the same class for, like, 5 years or something. Do you think I don't know that?
SFX	THEY BOTH LAUGH NERVOUSLY.
LEARNER 3	So the thing is ... I really wanna be with you in the Have You Got Talent show, but I'm worried that I'm just going to ruin it.
LEARNER 2	Don't stress about it. I've got an idea.
Scene 4 - INT> A HOME IN THE SUBURBS - EVENING	
SFX	A KNOCK ON THE DOOR.
LEARNER 4	Who is it?
SFX	The door opens
A MOM	It's two of your friends from school. I told them you were doing homework but they said they really need to speak to you urgently.
LEARNER 4	It's cool, mom. Thanks.
SFX	MOM EXITS.
LEARNER 4	What's up guys?
LEARNER 3	Hey, what's up?
LEARNER 2	We just had an idea that we wanted to run by you. You know about the <i>Have You Got Talent?</i> Competition, right?
LEARNER 4	I heard something about it.
LEARNER 2	So we've started working on a really nice song but we think it might not be good enough.
LEARNER 4	How do you mean not good enough?
LEARNER 2	These days it's not enough to have something that sounds good. People want something to look at too.
LEARNER 4	You mean modelling?
LEARNER 2	Dancing.
LEARNER 3	Hey, I'm a pretty good dancer!
LEARNER 2	I know. And if the two of you did something together ... I reckon we'd be awesome!!!
LEARNER 4	That's cool. I was thinking of doing my own dance but ... lemme hear the song and I'll think about it.

8. Other resources

You can use this section to file any additional resource material:

- List of useful websites
- Printouts of material from the Internet
- Copies of newspapers and magazines
- List of useful books

5. Documents

You can use this section to file the Curriculum and Assessment Policy Statement (CAPS) for Creative Arts (Grades 7–9) as well as other documentation received from the Department of Basic Education.

Creative Arts

Study & Master Creative Arts has been especially developed by an experienced author team for the Curriculum and Assessment Policy Statement (CAPS). This new and easy-to-use course helps learners to master essential content and skills in Creative Arts.

The comprehensive Learner's Book:

- includes hundreds of good-quality illustrations, photographs and diagrams in full-colour
- offers extended contents pages for easy daily planning
- explains key concepts as well as dance, drama, music and visual arts terminology in accessible language
- includes a complete glossary
- provides for frequent consolidation in its Review and Assessment tasks sections.

The innovative Teacher's Guide includes:

- guidance on the teaching of each lesson of the year and on assessment
- answers to all the activities in the Learner's Book
- photocopiable tests and examinations
- photocopiable templates and resources for the teacher
- photocopiable consolidation, extension and revision activities
- a CD with recordings to support the Dance and Music topics.

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