



**Western Cape
Government**

Education

**NCS CAPS
SENIOR PHASE
Grades 7-9**

**CREATIVE ARTS
TEACHER ORIENTATION MANUAL
July 2013**



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

Dear Teachers

Welcome to the NCS CAPS SP Creative Arts orientation session. The intention is to give you an overview of what is required in Creative Arts as stipulated in the Curriculum and Assessment Policy Statement (CAPS). The activities will give you an overview of content and skills progression across Grades 6-10, and planning for teaching, learning and assessment.

The focus of this orientation will be on practical activities to explore the topics, content and skills in each art form. The hands-on approach to Dance, Drama, Music and Visual Arts should allow teachers to make informed decisions when selecting the art forms to be taught at schools from 2014.

The WCED is deeply indebted to the lead teachers who have spent many hours preparing for this session. We thank them for their contribution. It is not expected of lead teachers to know all the answers to questions that you may have. You are invited to address your questions via the lead teacher to your Curriculum Adviser who will provide you with an answer at a later date.

This manual is compiled by the Directorate: Curriculum GET and the support of the Curriculum Planners for Dance Studies, Music and Visual Arts in the Directorate: Curriculum FET of the Western Cape Education Department. The content of this teacher orientation manual is based on the training material developed by the national Department of Basic Education.

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Activity 8 (40 minutes)
Understanding Assessment in Creative Arts

Annexures 1 - 5



Orientation Outcomes:

By the end of this orientation you will be able to:

- Understand the **key features** of the subject Creative Arts enabling you to make an **informed decision** in selecting art forms to be followed at your school from 2014.
- Understand the **purpose** of Creative Arts.
- Identify the **topics and content** for Creative Arts in the Senior Phase for each art form.
- Analyse the **concepts** and **skills** in the topics and apply to the classroom situation.
- Articulate the **link and transition of knowledge and skills** for each art form from the Intermediate Phase to the Senior Phase and the Senior Phase to the Further Education and Training (FET) phase.
- Identify the **time allocation** per week and per annum for each art form.
- **Identify the minimum facilities and resources** required for the subject Creative Arts.
- Participate in hands-on practical activities in Dance, Drama, Music and Visual Arts to develop **skills and understanding of concepts** in the four art forms.
- Identify **resources** for effective teaching, learning and assessment.
- Understand the **programme of assessment** for Creative Arts.
- Explain the **different forms of assessment** stipulated for each art form.
- Explain how assessment in the Creative Arts subject should be **recorded**.



Overview of Creative Arts in the Senior Phase

30 min

Activity 1 Generic and Subject Overview (Annexure 1)

Facilitator Directed Discussion

Resources

- NCS Curriculum and Assessment Policy Statement (CAPS): Creative Arts



CREATIVE ARTS provides exposure to and study of a range of art forms:
DANCE, DRAMA, MUSIC and **VISUAL ARTS**
(including design and crafts) from Grade R to Grade 9.

The intention of the subject Creative Arts is to:

- develop **creative, expressive** and **innovative** individuals and teams;
- provide learners with **exposure** to and **experiences** in dance, drama, music and visual arts;
- provide **access** to **basic arts education** for all learners;
- identify and nurture **artistic talent, aptitude and enthusiasm**;
- equip learners with adequate **basic skills** to 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**; and
- develop **life skills** through the arts.

(CAPS: p 8, 9)



In Grades 7, 8 and 9, Creative Arts is allocated **two hours per week (5 day cycle)**.

Learners study only TWO art forms, but schools may offer FOUR art forms.
Each of the two art forms is allocated **one hour per week**.

This allows for depth of study and to prepare learners for arts subject choices in Grade 10 to Grade 12.

The art forms should be taught **throughout the year** and not in half-year modules.

SELECTION OF ART FORMS AT EACH SCHOOL:

- **Determined by each school**, based on the following **criteria**:
 - Availability of the minimum **facilities** and resources required for the subject
 - Availability of specialist arts **teachers** on the staff or accessible to the school (e.g. itinerant teachers, parents, community artists)
 - Learner **abilities/talents** and **preferences**

Minimum requirements per art form

ART FORM	MINIMUM FACILITIES	RESOURCES
DANCE	Dance studio/hall /double classroom (open space preferably with a sprung wooden floor)	Music system with CD player/iPod
DRAMA	Large classroom or hall	Music system
MUSIC	Normal classroom and spaces for practice	Music system, musical instruments
VISUAL ARTS	Art room or appropriate space	Visual Arts equipment, consumables

(CAPS: p9-12)

In selecting which art forms to offer, schools should be cognisant of the **DEMANDS OF THE ART FORM** when allocating or selecting learners.

Instruction

- Participants follow in the Creative Arts CAPS document according to page numbers indicated by the facilitator.
- Brief comments and discussion by participants.
- Consolidation by the facilitator.



Considering Topics and content per art form

30 min

Activity 2

In groups according to the art forms: **Dance, Drama, Music and Visual Arts**, view the OVERVIEW OF THE TOPICS in the CAPS (p13 - 22).

DANCE (CAPS p13 – 14; extended reading p23 - 34)

Discuss the statement on page 13 of the CAPS and its implications for Dance teaching at your school.

*A dance curriculum cannot address the needs of every dance form. In line with international parity, this curriculum has been written with the three most popular dance forms in South Africa in mind: **African dance, classical ballet and contemporary dance**. If other dance forms are considered, the Department of Basic Education (DBE) should be provided with details of precisely how the dance form would be adapted to fit the needs of the curriculum.*

Topic 1: Dance performance		
View a selection of some of the concepts and skills addressed in Topic 1 and complete the table to indicate how progression takes place from Grades 7 – 9. Use examples to illustrate the progression from grade to grade.		
Grade 7	Grade 8	Grade 9
Dance conventions: greeting, use of space, controls.	Dance conventions:	Dance conventions:
Warm-up:		
Steps from a South African dance.		

Transfer of weight from side to side, forward and backward.		
Cooling down and stretching		
Topic 2: Dance improvisation and composition		
What Dance elements are explored in Grades 7 - 9? Indicate in the table below.		
Grade 7	Grade 8	Grade 9
Topic 3: Dance theory		
How is Dance literacy addressed in Grades 7 – 9? Indicate in the table below.		
Grade 7	Grade 8	Grade 9
Dance literacy – own and others’; how movements convey meaning.		

DRAMA (CAPS p15 – 16; extended reading p35 - 46)

Topic 1: Dramatic skills development		
In pairs, select one exercise in either Grade 7, 8 or 9 for Vocal Development or one exercise for Physical Development. Briefly explain and/or demonstrate the exercise to your partner. Make brief notes to outline the exercise. Change partners.		
Grade 7	Grade 8	Grade 9
Vocal development		
Physical development		

Topic 2 Drama elements in playmaking		
Discuss the different focus areas of classroom drama (playmaking) in Grades 7, 8 and 9.		
Grade 7	Grade 8	Grade 9
Topic 3: Interpretation and performance of selected dramatic forms		
List the dramatic forms studied in Grades 7, 8 and 9.		
Grade 7	Grade 8	Grade 9
Topic 4: Appreciation and reflection		
Indicate how you would ensure that your learners can achieve the content and skills described in this topic.		
Grade 7	Grade 8	Grade 9
Topic 5: Media and careers		
In which grade is STEREOTYPING addressed? How is stereotyping linked to drama in this topic?		
Stereotyping		

MUSIC (CAPS P17 – 20; extended reading p47 - 62)

Topic 1: Music literacy
In this topic the emphasis is on how to read and analyse music as well as to write own music. Suggest in the table below how letter names develop into the writing of scales as indicated on page 17 (CAPS).

Grade 7	Grade 8	Grade 9
<p>Demonstrate how progression takes place from clapping/drumming short rhythmic phrases to reading/playing music in the keys indicated from Grades 7 - 9. Make brief supporting notes in the table below.</p>		
Grade 7	Grade 8	Grade 9
<p>Topic 2: Music listening</p> <p>A strong focus of Music is the development of a learner's aural ability. This enables learners to identify different elements, instruments and styles of music.</p> <p>How would you introduce learners to different styles of music from Grades 7 - 9? Make brief supporting notes in the table below.</p>		
Grade 7	Grade 8	Grade 9
<p>Instruments are divided into families. How would you teach learners to identify these families by listening to recorded music? Make brief notes in the table below.</p>		
Grade 7	Grade 8	Grade 9
<p>Topic 3: Performing and creating music</p> <p>Suggest how progression takes place from Grades 7 to 9 when creating own music.</p>		
Grade 7	Grade 8	Grade 9

Visual Arts (CAPS p21 – 22; extended reading p63 – 78)

<p>Topic 1: Create in 2D</p> <p>Briefly discuss how the learner’s observation and interpretation of his/her OWN visual world is expanded in the three grades. Use examples to illustrate the progression from grade to grade.</p>		
Grade 7	Grade 8	Grade 9
<p>Topic 2: Create in 3D</p> <p>Give examples of the themes that are explored in Grades 7 - 9 when creating in 3D. You may refer to the examples in the CAPS or own of experience.</p>		
Grade 7	Grade 8	Grade 9
<p>Topic 3: Visual literacy</p> <p>Indicate in the table below how the role of the artist is explored in the three grades.</p>		
Grade 7	Grade 8	Grade 9
<p>Read the following note on page 22 (CAPS), Grade 8, Topic 3:</p> <p><i>Planning and preparation: with guidance, collect resources, visual information and preliminary drawings and sketches in preparation for final projects.</i> Discuss how Topic 3 can be integrated with Topics 1 and/or 2 in a lesson activity.</p>		
Grade 8		

- Feedback by participants
 - Each group appoints a scribe and person to report back to the whole group, focusing on the content and skills described in the topics of their selected art form.
 - Consolidation by facilitator.



Progression across the Phases

30 min

Activity 3

In groups according to the art forms: **Dance, Drama, Music and Visual Arts**,

1) observe the TOPICS in each art form in the Senior Phase (table below)

2) view the list of topics of your selected art form (Annexure 2) across the phases:

- Intermediate Phase to the Senior Phase
- Senior Phase to the Further Education and Training (FET) phase

3) discuss how progression takes place within each topic, between the grades and phases.

CREATIVE ARTS: SENIOR PHASE TOPICS

DANCE	DRAMA	MUSIC	VISUAL ARTS
Topic 1 Dance Performance	Topic 1 Dramatic skills development	Topic 1 Music literacy	Topic 1 Create in 2D
Topic 2 Dance improvisation and composition	Topic 2 Drama elements in playmaking	Topic 2 Music listening	Topic 2 Create in 3D
Topic 3 Dance theory	Topic 3 Interpretation and performance of selected dramatic forms	Topic 3 Performing and creating music	Topic 3 Visual literacy
	Topic 4 Appreciation and Reflection		
	Topic 5 Media and careers		

- Feedback by participants
 - Each group appoints a scribe and person to report back to the whole group, focusing on the topics of their selected art form.
 - Consolidation by facilitator.



Activity 4

Exploring Dance concepts and content

50 min

Facilitator Directed Discussion

- The three topics, their weighting and how they are integrated to use time optimally.
- The cyclical nature of teaching dance, the need for regular practice at least twice per week to build fitness and movement memory.

Topic 1: Dance Conventions

10 min

Facilitator directed activity to demonstrate concepts and skills: control mechanism in dance

Setting freeze controls

- Walk briskly to anywhere in the room, to find empty spaces. Facilitator says 'freeze' or uses hand control (hold hand high in the air and wait for stillness and silence) after participants have walked for a short while.
- At the command of the facilitator, the participants should stop moving and freeze where they are.
- Repeat a few more times and then vary the locomotor movements and add directions, levels and shapes e.g.
 - Walk backwards, freeze using a low level.
 - Gallop sideways, freeze making a round shape.
 - Run in diagonal lines, freeze on a high level making a triangular shape, etc.

Developing spatial awareness

- Walk behind a partner, maintaining the same distance all the time.
- Walk next to a partner, keeping pace with each other; use peripheral vision, looking forward but seeing the partner by glancing to the side.
- Feedback by participants on their experience and what they learnt in the exercises.
- Consolidation of the concepts by facilitator:
 - Dance conventions provide structure for discipline in the class.
 - It is essential to set up the dance conventions and controls at the beginning of the year and to reinforce them throughout the year

- Facilitator emphasises the importance of discipline in the dance class and explains the rules of *no bumping, pushing or talking to others* in the class

Topic 1: Warming up and skill building

20 min

Spinal warm up

10 min

Instructions:

- Standing with feet parallel directly under the hips, drop your head while softening your knees. Feel the weight of your head as you roll down lower.
- When your head is down, reach your sitting-bones up to the ceiling.
- Reverse the movement, unrolling one vertebra at a time. Your head comes up last.
- Repeat the exercise twice on 8 counts, twice on 4 counts and four times on 2 counts, speeding up gradually.

Swings and lunges

5 min

- Try many different ways of swinging your arms: separately, together, forward and backwards travelling with 3 steps and from side to side.
- Make half-circles and full circles with your arms and bend the knees with each swing; you should be very relaxed.

Lunges and reaches are easy, flowing movements for warming up your muscles and joints.

Instructions:

- Stand with your feet wide apart (in second position) with feet comfortably turned out.
- Bend one knee and shift your weight over the bent knee.
- Straighten that knee and bend the other one, shifting your weight to the bent knee.
- Keep repeating these movements, smoothly transferring your weight from one knee to the other.
- Add arm movements - reach in all directions - to the front, side, back, up, down, over your head, across your body.

Knee bends and rises

5 min

Slow bending of the knees is very good for warming up all the leg muscles: the strong calf and thigh muscles and the knee and ankle joints. Knees are very vulnerable so be sure to align your knees over the middle toes so that you do not twist your knees.

Instructions:

- Stand with your feet parallel, slightly apart.
- Smoothly bend your knees, maintaining a straight back.
- Straighten your legs.
- Rise on both feet. As you rise, have a sense of pushing down against the floor; make sure you keep your weight on your big toes and keep your inside ankles in line with your big toes. One way to do this is to imagine that you are holding an orange between

your thighs.

- As you lower the heels to the ground, reach up through the head for strengthening the posture.
- Repeat this four times and then with the feet turned out in 1st and 2nd position.
- Add arm movements co-ordinated with the legs.

- Feedback by participants: Discuss why warming up is important.
- Consolidation by facilitator:
 - In every dance class make sure you do steps and travelling movements and dance combinations.

Topic 2: Improvisation: Content and Concepts **20 min**

Introducing methodology for teaching improvisation using natural movement.

Improvise with a prop **5 min**

Instruction:

- Select any prop e.g. chair / table / hat / stick / newspaper / box.
- Improvise over, under, around or in the prop.
- Use the prop as an extension of your body.
- Use the prop as if it represents something else e.g. a prison, a hiding place, clothing, a boat, etc.

Meeting and parting **5 min**

Instructions:

- In pairs start far from each other and move towards each other and then apart again. Keep the actions non-verbal.
- Add emotions or ideas e.g.
 - Meeting happily and parting angrily
 - Meeting slowly and sadly and parting quickly
 - Meeting and parting as if you are strangers/ best friends

Developing movement vocabulary: Natural gestures **10 min**

This activity is ageless and inclusive. It can be done on a chair.

Instructions:

Discuss what a natural gesture is. Explain that it is an everyday movement that expresses an idea or thought or emotion. We all use natural gestures all the time, often without awareness. We also relate to other people's gestures because we unconsciously read their body movement.

- What gestures do you use daily? (For instance waving, biting your nail, talking with your hands (gesticulating), nudging someone, stamping your foot, sighing and crossing your arms, etc.).
- Call out common natural gestures and ask learners to perform them as realistically as possible e.g.
 - wave
 - greet with a hand shake
 - cover your face
 - wipe your hand across your nose
 - twirl a strand of hair
 - scratch your head
- Select your own natural gesture that you do frequently. Practise doing it a number of times. Then begin to abstract it by:
 - exaggerating the movement
 - doing it in slow motion
 - doing it at double speed
 - changing the rhythm of the movement
- Select 2 of the movements from the above list that worked well and link them in a movement sequence. Keep practising the sequence so you won't forget.
- With a partner, combine your two compositions.
- Work out an interesting beginning and ending; try to find something you have never seen or done before.



Activity 5

Exploring Drama

50 min

Facilitator Directed Discussion

- The five topics, how they are explored in the different terms from Grades 7 to 9.
- The methodology of teaching drama, the nature of progression in skills.

Topic 1: Dramatic Skills Development

Topic 3: Interpretation and Performance of Dramatic Forms 30 min

POSTURE: NEUTRAL POSITION

Stand with the feet hip distance apart, knees over the middle toes and relaxed, hips are not pushed forward or backwards, the spine is growing up towards the ceiling, the shoulders are relaxed and the arms are hanging easily at the sides, the chin is in line with the ground, the crown of the head is reaching towards the ceiling. Ensure that you are in a state of restful alertness.

BREATHING

It is the process of taking air into and expelling it from the lungs.

For the production of voice the use of the following body parts / organs are important:

- diaphragm
- intercostal muscles
- larynx
- resonators

Activity 5.1

Exercises to develop our **breathing capacity** and **control**.

- Do sigh exercise for relaxation and breathing.
- Sigh a huge sigh of relief. Feel the relief deep inside your body. Allow the breath to be replaced. Repeat sighing out.
- Imagine that you are very relaxed. It's a lovely sunny day, and you are sighing with enjoyment. Breathe in and sigh... (sigh)
- Now imagine that you are very late for something. You're going to get into big trouble. You are racing and you are very tense. You get there and find that the time has changed. You are not late after all! Sigh with relief...(sigh)
- And you've just eaten the best, most delicious meal. Sigh with pleasure at the meal you've just eaten... (sigh)"

Activity 5.2:

- Now breathe out on “fff”.
- Continue breathing out on “ffff” and alternate with the voiced “vvvv”. Now make staccato-like “f-v-f-v-f-v” sounds.
- Repeat with “ssss”.
- Add the voiced “zzzz” and then conclude with staccato “s-z-s-z”.
- Relax.

You have now exercised your diaphragm, an important muscle for breath control and you have also worked on increasing your breathing capacity.

Activity 5.3:

- In the same relaxed position, keeping your shoulders weighted down, breathe in to the count of four, hold for four and exhale counting to four slowly.
- Try saying the following group of words on one breath, on a quiet, but sustained tone:
 - **the days of the week**

ARTICULATION

(developing clear and distinct speech by focusing on correct formation of vowels and consonants)

- Organs of articulation lips, jaw, tongue, soft and hard palate

Exercises to develop flexibility of the organs of articulation:

1. Stretch the mouth and tongue and loosen the jaw: open your mouth as wide as possible. Now close it as tightly as possible and again, open B-I-I-G and repeat.
2. Now yawn, stretching your jaw and mouth and out on an “aaaahh” sound, and repeat.
3. Smile broadly. Try to stretch your mouth until you feel as if the corners of your mouth touch your ears and then blow a kiss. And relax, and repeat.
4. Now stick your tongue out as far as it will go and bring it in and shoot it out, hold it and repeat. Try to touch your left ear with your tongue and bring it back in and now to the right and repeat. Now stick your tongue out and try to touch your nose and move it down and try to touch your chin and repeat.
5. Imagine you have a large piece of bubble gum in your mouth. Start chewing it. Imagine that it is very tough and you need to use your whole mouth and all your lip muscles.

When the mouth is loosened up, we can begin to work on articulation. We will start with the lips, then move to the tongue tip and then to the back of the tongue and the soft palate.

Exercises to improve the formation of sounds (articulation)

Focusing on the lips:

babbody-bebbody-bibbody-bobbbody-bubbody

pappety-peppety-pippety-poppety-puppety

Focusing on the soft palate and back of the tongue:

gaggedy-geggedy-giggedy-goggedy-guggedy
kakkety-kekkety-kikkety-kokkety-kukkety

Focusing on the tip of the tongue:

daddedy-deddedy-diddedy-doddedy-duddedy
tattety-tettety-tittety-tottety-tuttety

English tongue twisters:

- Unique New York (repeat several times)
- Proper Copper Coffee Pot (repeat several times)
- For a month to dwell in a dungeon cell.
Growing thin and wizened in a solitary prison,
Is a poor lookout for a soldier stout who is longing for the rattle of a complicated battle.
Yes he's longing for the rattle of a complicated battle
For the rum tum tum of the military drum.
And the guns that go BOOM BOOM

Afrikaans tongue twisters (snelsêers)

- My liewe neef Louw, my neus jeuk nou, jeuk my liewe neef Louw se neus ook nou?
- Die dikke, domme Daantjie Deysel druk die dom-onnosel donkie dwarsdeur die driebubbele doringdraad.
- Sannie sê sy sal sewe sakke sout sleep, sewe sakke sout is swaar sowaar.
- Wie weet waar Willie Wouter woon? Willie Wouter woon waar die weste winde waai!

isiXhosa tongue twisters

- Amaqand'enqil'aqhumkile;
- Ndiqhele ukucheba ixhego inkqayi;
- Iqaqa laziqikaqika kuqaqaqa eqawukeni kwaqhawuk' uqhoqhoqho
- Iqaqa aliziva kunuka;
- Gqi ngomgqomo uqhutywa ngamaqheya, elinye iqheya laqhokra ngegqudu enkqayini ndaqonda ukuba liqhunyiwe;
- Ndiqhel' ukuqhuqh' amaqab'inkweth' eQamgqobowa;
- Ixhego lequmuqethu liguqe ngamadolo;
- Baxabana ooxam bexabana ngengxogxo bexakwe yingxubakaxaka
- Baxakekil'ooxam baxox' ubuxumbululu bobuxelegu,

PAUSE: a cessation of sound


Why do we pause?

- to make sense of what we are reading/saying
- to breathe
- for effect – to emphasise something, to create anticipation
- for rhythm
- used to express emotion

PROJECTION:

The following exercises **strengthen breathing** and the **tone of voice** in order for optimal projection to take place:

- Call as if from a distance – prolong vowel sounds, guard against shrillness. Visualise that your voice is a stream of paint. Decide on the colour of your voice (paint).



'Away to the woods on the wings of the wind!'

- "Paint" the person in front of you with your voice. Then breathe and "paint" five meters / 10 meters away – to the back of the room.

EMPHASIS

See how emphasis can change the meaning of one sentence in eight ways.

1. I don't know where he is (Statement of fact)
2. *I* don't know where he is (Someone else may)
3. I **don't** know where he is (Contradiction)
4. I don't **know** where he is (But I can guess)
5. I don't know **where** he is (He has quite disappeared)
6. I don't know where **he** is (I know where the others are)
7. I don't know where he **is** (I know where he was)
8. I don't know where he is? (Why, of course I do!)

TEMPO

- Divide into pairs: **A** and **B**
- **A** tells **B** in four sentences what he/she has done this morning up to this point.
- **A** tells the story at a very **fast** pace. **B** must repeat. **A** may not repeat if **B** is unsure
- **A** tells the story using a manageable and varied pace. **B** must repeat word for word adding colours. Change partners.

tone

The quality of voice produced by the speaker. Expression of feeling, emotion and mood.

Individually, participants read and interpret the extract (on the next page) aloud, paying

attention to the following:

- articulation,
- justified use of pause and emphasis,
- projection,
- tone,
- tempo and
- appropriate use of emotion/feeling and vocal tone.

PROSE EXTRACT

FIRE

First Woman was quiet for a long time. Vugiswe, her Calabash Child, sat still. Fire flickered. He needed more wood.

“Where did you get Fire, First Woman?” Vugiswe asked.

“At the end of the great drought, just before Nkulunkulu sent the rain, the earth was very dry. Rivers and water holes were empty. The earth had cried for water.

One day Lighting was teasing all the Great One’s creation. He zigzagged across the sky, this way and that and Thunder chased him and roared at him. To escape Thunder he zinged down into the woods and licked a dry msasa tree. Suddenly Fire shot from the tree in great flames, reaching into the sky higher than my arms can reach even when I stretch them. From tree to tree Fire rushed, eating up the branches in his crackling, smoking hunger. He ran across the grass, through the piles of leaves, across the grey rocks that split in his great heat, and leaped over the dry river-beds.

A cloud of smoke hid Sun from our eyes and then just when we thought we must surely die, Nkulunkulu sent the rain.

The earth hissed and sizzled, the black dust ran down our thatch and the rivers flowed black water. Rain is stronger than fire so we knew that we were saved. But before Fire died First Man caught a sliver of his flame and flung it beneath the cooking pot.

We now have Fire to warm us and to cook our food, but never Vugiswe, never let Fire out of your sight. He is mischievous and cannot be trusted. He will lick up the grass and eat the trees. Keep him chained to one place and he is your greatest friend.”

From: *The Calabash Child*, African folk tales adapted and retold by Diane Pitcher, published by David Philip.

TOPIC 2: DRAMA ELEMENTS IN PLAYMAKING

20 min

Instruction

- Facilitator discusses the key stages to develop a classroom drama as indicated in **Annexure 3**.
- Groups are tasked to use the guideline below and discuss and practically demonstrate the following:
 - Research and stimulus to develop a classroom drama,
 - Isolating a topic,
 - Shaping and structuring the improvisation,
 - Exploring dramatic tension,
 - Character development,
 - Styles of scenes,
 - Language of the drama,
 - Target audience and purpose of the drama,
 - Symbols,
 - Basic stage conventions.
- Feedback by participants
- Consolidation by facilitator.



Activity 6

Exploring Music

50 min

The elements that make up music include:

- Rhythm – pattern of sounds in time and beats
- Meter – beats in a bar (2, 3, 4, beats etc.)
- Pitch - lowness or highness of sound
- Tempo - slow or fast
- Texture - number of layers as well as the type of layers used in a musical work
- Texture may be monophonic (single melodic line), polyphonic (two or more melodic lines) and homophonic (a main melody accompanied by chords).
- Timbre - tone colour (instruments)
- Beat and Meter - regular rhythmic pattern. Meter may be in duple (2 beats in a measure), triple (3 beats in a measure), quadruple (4 beats in a bar)
- Dynamics - loudness or softness

Activity 6.1

Aims: Identification of musical style, rhythm, meter, texture, style, repetition, instruments.

Listen to *The Quest* performed by Heavy Spirits (CD).

The participants answer the following questions:

- What is the style of the music?
- Tap on your desk while the music is playing and identify how many beats are in the bar (meter).
- Sing/hum/whistle the repetitive pattern played by the bass guitar.
- List two outstanding characteristics of the song.
- Name three instruments that you hear in this song.
- What do we call the repetitive pattern in the bass?
- How would you describe the melodies played by the solo instruments above the repetitive bass?
- How would you describe the texture of the piece?

Activity 6.2

Aims: Introduction to Western Classical music genres (type of work). Identification of imitation, instrumentation and reading of simple rhythmic patterns.

Listen to Beethoven's Symphony No. 5.

Divide the class into five groups

Group 1: Hand drums

Group 2: Tambourines

Group 3: Triangles
Group 4: Cymbals
Group 5: Clapping

The groups practise the following rhythmic pattern through rote learning or reading the notation.



Play the few bars of the Beethoven symphony with the participants playing the above rhythmic pattern along.

Questions:

- What is the style of this piece?
- What rhythmic pattern is prominent in this piece?
- Of what does this rhythmic pattern remind you?
- What is the meter (beats in the bar) of the piece?
- Which instruments play this pattern?
- Give your own description of the symphony.
- Give an appropriate name for this symphony.

Activity 6.3

Aim: To introduce the participants to rhythmic improvisation.

In the first jazz piece we have experienced repetition as well as improvisation. Participants can create their own improvisations on a repetitive pattern (ostinato in classical music or riff in jazz or popular music).

Teach the following riff/ostinato to the participants:



Provide participants with non-melodic instruments and individual participants (solo's) create their own improvisations above the pattern at the signal of the facilitator.



Activity 7

Exploring Visual Arts

50 min

Topic 3: Visual Literacy (PowerPoint Presentation, Annexure 4)

(20 min)

In groups

- Introduction to teaching visual literacy (still life) according to:
 - description,
 - discussion (analysis) and
 - meaning/message.
- Feedback by participants
- Consolidation by facilitator

Topic 2: Create in 2D

(30 min)

Drawing:

- Freely divide the page in three horizontal or vertical bands.
- Trace the shape of your hand at least two times on the paper. They should overlap in places.
- Transform these hands into fantasy plants by adding leaves, spikes, stylized flowers, etc.
- The different shapes can now be filled in. The following are guidelines/pointers for pencil:

Line:

- Write your name over and over in block letters to fill a shape.
- Do the same in another shape, but use cursive writing.
- Scribble to cover a shape with lines.
- Start by making a flowing, waving line in a shape.
- Repeat the line over and over to create an Op Art effect in a shape.

Tonal values

- Fill a few blocks with tonal values going from light to dark.
- Use different techniques such as hatching, cross-hatching, stippling, etc.

Texture

- Do a few rubbings over coarse surfaces to cover a few shapes.
- Try to imitate interesting textures in a few blocks e.g. hair, bark, etc.

Pattern

- Use different patterns to cover a few shapes. See the examples below.
- Start to consider the over-all effect. See how you can create a unity of composition e.g. outlining certain shapes, repeating certain areas, etc. Try to create a focal point and carefully consider the contrasts between dark and light areas.
- You can also start to use pen and/or Koki in certain areas to give sharpness to the work. The project

works with a variety of media – from drawing to painting.

- When introducing colour, it would be a good idea to restrict colours to two colours. You do not want a 'patchwork' effect.



Inspiration for patterns:

See Zentangle boards on Pinterest.

The following visual example is from a learner's art work. Learners had to create their own Wonderland for Alice. The hands were used as basis for the plants. The tree was black ink blown through a straw and then changed into a tree. They had to use a lot of patterns and textures in the background. They could include other elements from the Alice story.



Mixed media - Black and white acrylic paint, Koki, pencil, black ink, photocopies

- Feedback by participants
- Consolidation by facilitator



Assessment

40 min

Activity 8

Facilitator Directed Presentation

Resources: Creative Arts CAPS, Section 4: p79 - 91

Power Point presentation on assessment requirements for Creative Arts. See **Annexure 5**.

Instruction

- Groups are allocated to each art form – Dance, Drama, Music and Visual Arts
- Each group identifies and summarises the assessment requirements for their art form
- Groups are referred to Creative Arts CAPS, Section 4
- Feedback by participants
- Consolidation by facilitator

Dance: p 82 - 83

Drama: p 83 - 84

Music: p 85 - 86

Visual Arts: p 86 - 87

DANCE: ASSESSMENT REQUIREMENTS

Terms	Grade 7	Grade 8	Grade 9
Term 1			
Term 2			
Term 3			
Term 4			

DRAMA: ASSESSMENT REQUIREMENTS

Terms	Grade 7	Grade 8	Grade 9
Term 1			
Term 2			
Term 3			
Term 4			





MUSIC: ASSESSMENT REQUIREMENTS

Terms	Grade 7	Grade 8	Grade 9
Term 1			
Term 2			
Term 3			
Term 4			

VISUAL ARTS: ASSESSMENT REQUIREMENTS

Terms	Grade 7	Grade 8	Grade 9
Term 1			
Term 2			
Term 3			
Term 4			

Annexure 1

 <p>Western Cape Government Education</p> <h2 style="text-align: center;">OVERVIEW</h2> <h3 style="text-align: center;">IMPLEMENTING THE NCS GR R-12 CURRICULUM AND ASSESSMENT POLICY STATEMENTS (CAPS)</h3>	<p>Minister Motshekga' committee to recommended that we should...</p> <ul style="list-style-type: none"> • Develop ONE Curriculum and Assessment Policy Statement for every subject • Reduce teacher's workload w.r.t. administrative requirements and planning • Train teachers • Simplify and streamline Assessment • Centralise the quality assurance of textbooks –DBE • Reduce the no. of LAs in the IP to 6 • Introduce FAL in Gr. 1 
<p>Government Gazette 34600...</p> <h3 style="text-align: center;">THE NATIONAL CURRICULUM STATEMENT GRADES R - 12</h3> <div style="display: flex; justify-content: space-around; text-align: center;"> <div style="border: 1px solid black; border-radius: 10px; padding: 5px; background-color: #00a0e3; color: white;"> <p>Curriculum and Assessment Policy Statements for all approved subjects for Grades R – 12 (CAPS)</p> </div> <div style="border: 1px solid black; border-radius: 10px; padding: 5px; background-color: #76b82a; color: white;"> <p>National Policy pertaining to the Programme and Promotion Requirements of the National Curriculum Statement Grades R -12 (NPPPPR)</p> </div> <div style="border: 1px solid black; border-radius: 10px; padding: 5px; background-color: #76b82a; color: white;"> <p>National Protocol for Assessment Grades R -12 (NPA)</p> </div> </div> 	<p>These principles in the CAPS will guide us...</p> <ul style="list-style-type: none"> • Active and critical learning in schools • Social transformation • High knowledge and high skills • Progression • Human rights, inclusivity, environmental and social justice • Valuing indigenous knowledge systems • Credibility, quality and efficiency 
<p>The format of the CAPS ?</p> <div style="border: 1px solid black; padding: 10px; background-color: #f0f0f0;"> <p>Section 1</p> <h3 style="text-align: center;">INTRODUCTION</h3> <ul style="list-style-type: none"> • Background • Overview • General Aims • Time allocation </div>	<div style="border: 1px solid black; padding: 10px; background-color: #f0f0f0;"> <p>Section 2</p> <h3 style="text-align: center;">About the Subject</h3> <ul style="list-style-type: none"> • Purpose • Aims • Time • Resources </div>
<div style="border: 1px solid black; padding: 10px; background-color: #f0f0f0;"> <p>Section 3</p> <h3 style="text-align: center;">Annual teaching plan</h3> <ul style="list-style-type: none"> • WHAT should I teach ? • WHEN should I teach it? • HOW should I teach it? </div>	<div style="border: 1px solid black; padding: 10px; background-color: #f0f0f0;"> <p>Section 4</p> <h3 style="text-align: center;">Assessment</h3> <ul style="list-style-type: none"> • Informal assessment • Formal Assessment • Requirements • Examinations • Recording & reporting • Moderation </div>

Annexure 2

CREATIVE ARTS: SUMMARY OF TOPICS GRADES R - 9

Foundation Phase	Intermediate Phase	Senior Phase
Performing Arts has 2 Topics	Performing Arts has 4 topics	Dance 3 topics
		Drama 4 topics
		Music 3 topics
Visual Arts has 3 topics	Visual Arts has 3 topics	Visual Arts has 3 topics

CREATIVE ARTS: INTERMEDIATE PHASE TOPICS

Visual Arts	Performing Arts
1. Create in 2D	1. Warm up and play
2. Create in 3D	2. Improvise and create
3. Visual literacy	3. Read, interpret and perform
	4. Appreciate and reflect

CREATIVE ARTS: SENIOR PHASE TOPICS

Dance		Drama	Music	Visual Arts
<ul style="list-style-type: none"> African dance Classical ballet and Contemporary dance. 	Topic 1 Dance Performance	Topic 1 Dramatic skills development	Topic 1 Music literacy	Topic 1 Create in 2D
	Topic 2 Dance improvisation and composition	Topic 2 Drama elements in playmaking	Topic 2 Music listening	Topic 2 Create in 3D
	Topic 3 Dance theory	Topic 3 Interpretation and performance of selected dramatic forms	Topic 3 Performing and creating music	Topic 3 Visual literacy
		Topic 4 Appreciation and Reflection		
	Topic 5 Media and careers			

A dance curriculum cannot address the needs of every dance form. In line with international parity, this curriculum has been written with the three most popular dance forms in South Africa in mind.

FET ARTS SUBJECTS' TOPICS

DANCE STUDIES	DRAMATIC ARTS	MUSIC	DESIGN	VISUAL ARTS
Dance Performance	Personal resource development	Musical performance and improvisation	Design process and factors influencing the process. Design in a business context.	Conceptualising through the development and realisation of creative ideas.
Dance composition	Acting and Performance	Music literacy	Design production, time management and safe practice.	Making of creative artworks, management of process and presentation, following safe practice.
Dance history and literacy	Performance texts in context	General music knowledge and analysis	Design theory: <ul style="list-style-type: none"> • history of design • design literacy • design in a socio-cultural/ environmental and sustainable context 	Visual culture studies: emphasis on visual literacy.
	Theatre and/or film production			

Annexure 3

TOPIC 2: DEVELOP A SHORT DRAMA FOR PRESENTATION

1. Research and discussion

Do research in groups. Consult different sources and identify a **theme** related to a social, environmental, etc. issue for the drama:

- statistics about any relevant issue
- anecdotal research
- own experiences
- newspaper and magazine articles
- poems, songs, slogans
- videos and films
- taped interviews with friends, community members, etc.

2. Isolating a topic

The research concluded, devise, a **topic** for your classroom drama.

The following should emerge as you continue:

What: **What** is happening, what is my story line, how will it develop, what will be the beginning, middle and end? What will be the climax? Is the story interesting, is there dramatic tension?

Who: **Who** are the characters? What is their relationship to each other? How will it be shown through body and voice? What is the attitude and function of each of the characters? How will a specific role be characterised, does he/she have any specific mannerisms, speech patterns? What is the history of the character? Age? Physical attributes?

Where: **Where** is the action taking place? What is the location? What effect will it have on the way learners will act? Is it at the school, in the church?

When: **When** does the story take place? Is it late at night, in the past?

Who to: Who will be the **audience**? Friends and people of our own age? Parents and familiar adults? Young people? Street crowds?

3. Shaping and structuring of the improvisation

As group members, learners tell the story of the drama **ONE SENTENCE AT A TIME**. In the work books, they draw a mind map in which they give answers to the following:

- What are the important events in the story?
- What happens at the beginning of the story?
- How does it end?
- What are the key moments or scenes with conflict in the story?

In groups, learners make three tableaux (frozen statues, using the body and facial expression) one for the beginning of the story, one for the climax of the story and one for the end of the story.

- Show the action points (the beginning, the climax and the end of the story) clearly through your tableau.
- Make sure to depict the setting of the story (e.g. if it was set in a cave, you might all be huddled together because of lack of space, etc.)
- Other factors to include and discuss when developing the tableaux are:
 - proximity of people to one another,

- use of levels,
 - point of focus in the picture,
 - spatial arrangement in terms of where/how the audience views the picture (end-on, in the round, into the corner etc.)
- As a group, discuss what must happen to develop the drama from the first tableau, then to the second and finally to the end.
 - Now improvise each of these action points. Make sure that you show just the most important elements of the action point.
 - In learner books, write down what each tableau is communicating.

Re-enact the improvisation – more than once if necessary.

Monitors (those who are not in that specific scene) watch and discuss the following in order for scenes to take shape and develop:

- The most important moments/highlights
- Particularly effective words or dialogue
- Crucial movements
- Any symbols that emerge
- All dialogue is audible
- All unnecessary or confusing words and movements must be cut out in order to establish:
 - Clear focus
 - The piece should be long enough to develop tension, but not too long that it loses it.

At this stage, learners record the improvisation as summarising notes or as a script in their workbooks, so that it can be developed further.

4. Explore dramatic tension (the force that drives drama - you cannot touch it, you can only feel it.)

Learners identify and develop any of the following sources of dramatic tension by asking the key questions:

Was there a **difficult, hard, or important task** to be done in the drama (e.g. finding a solution to a difficult problem, etc.)?

Is there **funny/ humorous** action in the drama?

Is there an element of **surprise** in the drama?

Is there an element of **suspense** in the drama?

Is there **mystery** in the drama?

Do the characters **misunderstand** each other?

Is there a **ceremony** (wedding/prize giving/funeral/birthday party) in the drama?

Is there **conflict** amongst the characters?

Do the characters experience a **dilemma** that must be solved?

5. Character development

Activity 1: Waking up ritual

- Consider the character in the classroom drama.
- Learners imagine themselves in the character's bedroom, waking up. They perform the character's early morning ritual.
- Explore the way the character might dress, walk, talk and interact with others.
- Teacher adds suggestions as learners go through the process.
- Learners discuss afterwards what they explored about their characters during this activity.

Activity 2: The Waiting Game

- Decide on a location where various kinds of people could be waiting, for example, a bus stop, a hospital, a dentist's waiting room, a job interview.
- In turn, each learner enters the space as his or her character.
- Vocal and physical character choices should be clear. The characters interact.
- On a signal, all the characters freeze.
- Teacher gives an instruction such as "When you come to life again, your characters will be faced with an emergency. The building is on fire (or the bus has broken down, or the person who was interviewing you for the job has themselves been fired etc.)."
- How does their behaviour change under pressure? Discuss afterwards whether all characters were clearly depicted and what relationships were created.

Activity 3: Hot Seat Activity.

Building a character through the *Hot-Seating* exercise:

- The learner who will create the character sits surrounded by other members of the group. She/he is in the "hot-seat".
- One at a time, the other learners ask him/her questions. Each learner must think of a different question. From his/her answers, a character gradually emerges.
- The questions become more original and creative and delve deeper as the character takes shape.
- The learner in the hot seat starts with no preconceived ideas (except what she/he knows of the scenario or storyline). The character only develops from the questions and answers.
- In this way, the whole group helps to build the character.

Activity 4:

To be able to portray a character's physicality, learners are instructed to make use of their *observational* skills by looking at people around them and imitating certain physical traits that they might find appropriate to their character.

- Respond, in character, to the various cues given by the teacher.
- Teacher (direct instruction): In character (whether you are a famous pop star, a very old lady, a dynamic politician), do the following actions:
 - Torso: Take a cold shower, battle in a hailstorm
 - Emotion: Show despair, confidence, anxiety, ecstasy
 - Costume: Walk as if you are wearing: too big shoes, too small shoes, a cloak, evening dress/evening suit
 - Feet and legs: Walk barefoot over thorny grass, on a hot road, in the sea knee-deep
 - Hands and arms: Touch fur, scrape cold porridge out of a pot with your hands, cut your finger, put your hand on a jelly fish
 - Gestures: Express in character:
 - "Bring that here"
 - "How could you!"
 - "I love you"
 - "Look there"
 - "Come here immediately"

6. Styles of scenes

Each group performs their scenes in different ways:

- **Movement and Narrator:** the narrator tells a story of the scene in the third person, while the characters mime the action.
- **Movement alone:** enact the scene with no words at all. Movements could be made more symbolic: use a drum or appropriate music to help. Use a prop to denote focus of discussion, use different levels to show changing status.
- **A specialised style:** turn the scene into a fairy story, a melodrama, a musical song and dance show, a puppet show, a television soap opera, an animation comic!
- **Changing the location or time:** re-enact your story in an entirely different place or time, but one where it may have happened: the Stone Age, in the future on a distant planet.
- **Changing the frame:** enact the story as if told by a psychiatrist, social worker, the principal with flashbacks; or treat it as a legend, being retold by descendants.

7. Language: explore how dramatic language is shaped by the situation, the roles and relationships of the character

The appropriate register of each character consists of:

- the words said by the characters
- the way the words are said
- body language and gesture

8. Target Audience and Purpose of the Drama:

Consider the following while developing the drama:

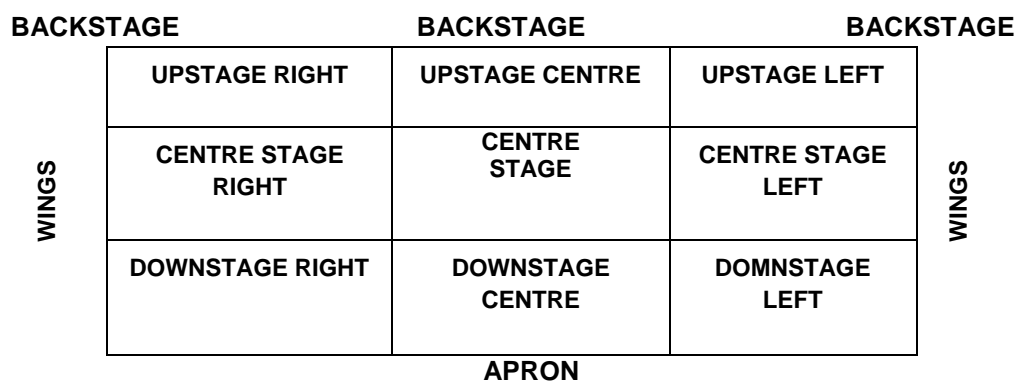
- Who will be the **audience**? What context would they represent with regard to:
 - Age group / Economical background / Social background / Political background
- What **purpose** would the classroom drama hold for the audience?
 - To educate / To enlighten / To entertain / To mobilise / To inform/ To make aware

9. Symbols (objects may be symbolic and reflect on the deeper meaning of the play)

- Consider how the use of symbols might be staged to bring across the deeper meaning in the text.
- Explore the use of props, costumes, set pieces, etc. as symbols to deepen the meaning and message of the classroom drama.

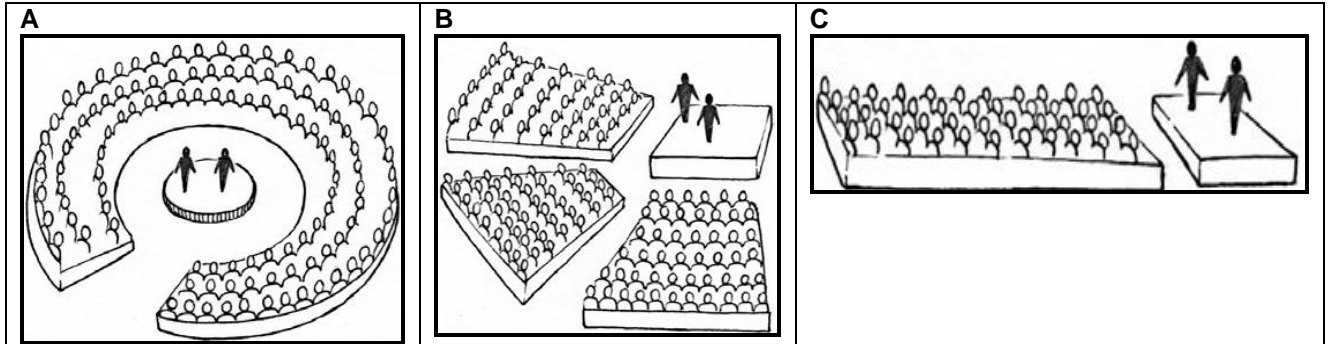
10. Basic staging conventions:

- Explore stage space, e.g. centre stage, upstage, downstage, etc.
- Use of performance space: placing of actors, indicating fictional place of the drama, designing movement patterns, etc.
- Blocking: patterns of movement on stage.



- Placement of the audience in relation to the type of stage.
- Consider how the space should be set up in order for the audience to best enjoy the drama.
- Make sure that learners understand that the audience needs to see the action clearly and that key moments should be highlighted for their attention.
- Teacher gives learners different suggestions around use of space, e.g.

A. *“Theatre in the round” is where the audience is seated on all sides of the action. Despite the term, the acting space may be circular, square or any other shape.*



B. *“Into the corner” staging is similar to a thrust stage, where there is a back to the performance area (the two walls of the corner), allowing for scenery to be placed there. The audience sits on two or three sides of the action.*

C. *“End-on” staging is similar to a proscenium arch stage, where the audience sits in rows facing the action, and there is a division between the actors and the audience.*

Annexure 4

CREATIVE ARTS – TEACHING VISUAL LITERACY SKILLS

'Literacy' usually means the ability to read and write, but it can also refer to the ability to 'read' different kinds of signs other than words, such as images. The proliferation of images in our culture – in newspapers and magazines, in advertising, on television, and on the Web – makes visual literacy (the ability to read images) a vital skill.

The first level of visual literacy is simple **knowledge**: basic identification of the subject or elements in a photograph, work of art, etc. But while accurate observation is important, **understanding** what we see and **comprehending** visual relationships are at least as important. These higher level visual literacy skills require critical thinking and they are essential in understanding any content area where information is conveyed through visual formats such as charts and maps. It is therefore important to equip learners with tools or skills to read these 'images'. Remember, teaching is a process – a grade 7 learner will not answer on the level of a grade 12 learner.

So after they have some knowledge of these elements which is re-enforced with their practical work they need some sort of **guide/recipe** to look at artworks.

HOW TO LOOK AT AN ARTWORK AND DISCUSS IT

The following is a guide ("**recipe**") on how one can discuss an artwork.

1. LABEL INFORMATION

- Artist, title of work, medium, date, size.

2. DESCRIPTION

- Identify things that you can see – name and describe them. Ensure that your description is not evaluating, opinionated or interpreting – say only what you see.
- Briefly describe the main objects in the artwork and their position in relation to each other e.g. the cow is below the tree. Only mention what you can see with your eyes as if describing the work to a blind person.
- Subject matter e.g. landscape, still life, portrait, etc.
- Does the work belong to a specific art movement?

3. DISCUSSION (Analysis)

- Technique
- Style e.g. naturalism, abstract, expressionism, etc.
- Formal elements – line, shape, form, colour, texture, tone, pattern, space.
- Composition and focal points
- Composition/Design principles such as emphasis, contrasts, scale, proportion, balance, rhythm, etc.

(Remember – to concentrate on the outstanding elements and principles in an artwork.)

4. INTERPRETATION, MEANING AND MESSAGE

- In discussing all of the above points, the viewer will come to a closer understanding of an art work. However, the viewer is not the artist and we may never know the full intention of the artist, but we form our **own informed opinion** provided that the opinion is substantiated.
- **Contextual factors** - the **context** of the work plays a big role in determining meaning – the biography of the artist, political and social situations, historical factors and/or physical place e.g. a work created during Apartheid South Africa.

- Use the information gathered from your DESCRIPTION and DISCUSSION (ANALYSIS) to help you identify the **CONTENT** of works (what the artwork tells of the human experience). This is to do with the **MESSAGE** of the work.
- Defend your hypothesis with **evidence** from other sources such as art history, past experiences the work reminds you of, or presumed purposes: to praise, criticise, predict, record an event, make a political or social statement, ridicule, and so on.
- Look at the symbolic meanings where possible e.g. a dove meaning peace.

ACTIVITY 1



William Heda, *Breakfast with Blackberry Pie*, oil on canvas, 1631

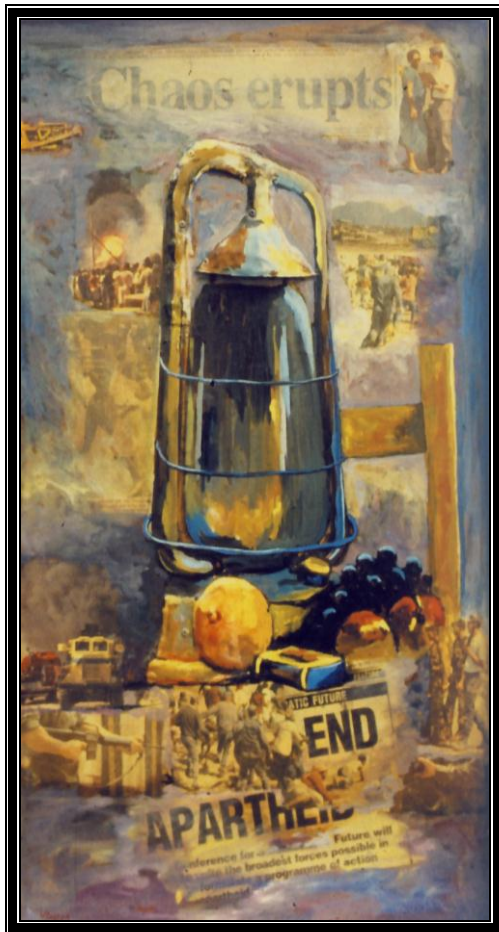
BACKGROUND INFORMATION: During the Baroque period paintings were eagerly collected by the rich Dutch citizens to display in their homes. By 1640 the basic type of Dutch still life had been established. The composition would usually consist of a table against a blank background with the objects placed in a general upward and diagonal direction. The table contents would commonly be glasses, silver plates, and the remains of a sumptuous meal conveying the idea of vanity and the transience of human life.

The following is a guide to use in teaching visual literacy using Heda's painting. It is important to ask questions to guide the learners' responses.

- What is the media?
- Briefly describe the scene in the painting.
- Describe any lines you see in this work.
- Describe the colours used in this work. (Are they bright, dull, etc.?)
- Discuss the tonal values and textures in this painting.
- Discuss the application of the paint. Is it blended, flat or do you see clear brush strokes?
- Composition means how people, buildings and/or other elements are arranged within the space or format of a painting. Take a pen and mark the main shapes in the work.

- What is the main focal point in the painting and how is it achieved?
- Is the painting cluttered, close up or claustrophobic, or are there open spaces?
- Is there a sense of balance and/or rhythm in the work and how is this achieved?
- Is there depth in this work? How was it achieved?
- What is the style of this painting?
- Do you think the people that these objects belonged to were rich or poor? Give reasons for your answer.
- Would you have enjoyed their breakfast? Give reasons for your answer.
- Why do you think Heda showed two glasses on their side?
- Do you think there is a deeper message to this painting?

ACTIVITY 2



Willie Bester is a South African artist whose art evolved out of his own bitter experiences during apartheid. The feeling of being trapped and denied basic human rights formed his artistic expression. He uses art to comment on social and political injustices in South Africa.

- Set 10 questions on this painting to guide learners. (Use the recipe/guide to structure your questions.)

Willie Bester, ***Still life with Chair and Paraffin lamp***, Mixed media, 1991

ANNEXURE 5: UNDERSTANDING ASSESSMENT IN CREATIVE ARTS

SCHOOL-BASED ASSESSMENT (SBA)			ASSESSMENT IN THE SENIOR PHASE USING THE 7 POINT RATING SCALE														
Phase	SBA %	End-of-year examination %	RATING CODE	DESCRIPTION OF COMPETENCE	PERCENTAGE												
Foundation Phase	100%	0	7	Outstanding achievement	80 – 100												
Intermediate Phase	75%	25%	6	Meritorious achievement	70 – 79												
Senior Phase	40%	60%	5	Substantial achievement	60 – 69												
FET	25%	75%	4	Adequate achievement	50 – 59												
			3	Moderate achievement	40 – 49												
			2	Elementary achievement	30 – 39												
			1	Not achieved	0 - 29												
NPA:5																	
FORMAL ASSESSMENT			FORMAL ASSESSMENT: COGNITIVE LEVELS														
<p>Practical work: Assessment track progress through class observation of practical work and build up to a final practical assessment task in each art form in the term 4.</p> <p>Written work: Due to the shortage of time, written assessments are limited to one written assignment/test per art form per year and an end-of-year written examination paper.</p> <p style="text-align: right;">CAPS: 80</p>			<table border="1"> <thead> <tr> <th>COGNITIVE LEVELS</th> <th>ACTIVITY</th> <th>% OF TASK</th> </tr> </thead> <tbody> <tr> <td>LOW</td> <td>Repetitive skills in each art form</td> <td>30%</td> </tr> <tr> <td>MEDIUM</td> <td>Application of skills. Analysis of artworks. Written assignments requiring comprehension.</td> <td>40%</td> </tr> <tr> <td>HIGH</td> <td>Creative work. synthesis of skills and knowledge into arts works; evaluation of arts works</td> <td>30%</td> </tr> </tbody> </table>			COGNITIVE LEVELS	ACTIVITY	% OF TASK	LOW	Repetitive skills in each art form	30%	MEDIUM	Application of skills. Analysis of artworks. Written assignments requiring comprehension.	40%	HIGH	Creative work. synthesis of skills and knowledge into arts works; evaluation of arts works	30%
COGNITIVE LEVELS	ACTIVITY	% OF TASK															
LOW	Repetitive skills in each art form	30%															
MEDIUM	Application of skills. Analysis of artworks. Written assignments requiring comprehension.	40%															
HIGH	Creative work. synthesis of skills and knowledge into arts works; evaluation of arts works	30%															
Programme of Assessment																	
Formal assessments (SBA during the year)			End-of-year examination														
40%			60%														
<ul style="list-style-type: none"> Assessment of practical work in two art forms 30% Assignment/written test in two art forms 10% 			<ul style="list-style-type: none"> Performance/presentation in each art form 40% Written examination paper/s with questions from each selected arts form 20% 														
Assessment per term																	
Term 1	Term 2	Term 3	Term 4														
Practical assessment	Written assignment or test	Practical assessment	Practical examination														
Art form 1: 10 marks (5%) Art form 2: 10 marks (5%)	Art form 1 10 marks (5%) Art form 2 10 marks (5%)	Art form 1: 10 marks (5%) Art form 2: 10 marks (5%)	Art form 1: 40 marks (20%) Art form 2: 40 marks (20%)														
	Practical assignment/test		Written examination														
	Art form 1: 10 marks (5%) Art form 2: 10 marks (5%)		Art form 1: 20 marks (10%) Art form 2: 20 marks (10%)														
Total 10%	Total 20%	Total 10%	Total 60%														
Practical class work throughout the year should lead up to the final practical examinations in the two art forms.																	

EXAMPLE: CREATIVE ARTS MARKSHEET

	Term 1		Total Term 1	%	Term 2				Total Term 2	%	Term 3		Total Term 3	%	SBA 80 (÷2=40)	Term 4				Total Term 4	%	EXAM 120 (÷2=60)	Final %		
	Art form 1	Art form 2			Art form 1 Practical	Art form 1: Written	Art form 2: Practical exam	Art form 2: Written exam			Art form 1	Art form 2				Art form 1: Practical exam	Art form 1: Written exam	Art form 2: Practical exam	Art form 2: Written exam						
Learner	10	10	20		10	10	10	10	40		10	10	20		80	40	20	40	20	120		200	100		
1.																									
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SBA 40%

EXAM 60%

The NATIONAL CODES together with EITHER THE DESCRIPTORS or PERCENTAGES OR BOTH should be used for recording and reporting learner performance in Grades 7-9. Comments should be used to qualify learner performance. (NPA:14)

Summary of Subject Assessment Programmes

Subject	Grades	Term 1	Term 2	Term 3	Term 4	Total no. of Tasks
Home Language	7	Task 1: Oral Task 2: Writing Task 3: Test	Task 1: Oral Task 2: Test Task 3: Mid-year Exam	Task 1: Oral Task 2: Writing Task 3: Test	Task 1: Oral Task 2: End of year Exam	11
	8	Task 1: Oral Task 2: Writing Task 3: Test	Task 1: Oral Task 2: Writing Task 3: Mid-year Exam	Task 1: Oral Task 2: Writing Task 3: Test	Task 1: Oral Task 2: End of year Exam	11
	9	Task 1: Oral Task 2: Writing Task 3: Test	Task 1: Oral Task 2: Writing Task 3: Mid-year Exam	Task 1: Oral Task 2: Writing Task 3: Test	Task 1: Oral Task 2: End of year Exam	11
First Additional Language	7	Task 1: Oral Task 2: Writing Task 3: Test	Task 1: Oral Task 2: Test Task 3: Mid-year Exam	Task 1: Oral Task 2: Writing Task 3: Test	Task 1: Oral Task 2: End of year Exam	11
	8	Task 1: Oral Task 2: Writing Task 3: Test	Task 1: Oral Task 2: Writing Task 3: Mid-year Exam	Task 1: Oral Task 2: Writing Task 3: Test	Task 1: Oral Task 2: End of year Exam	11
	9	Task 1: Oral Task 2: Writing Task 3: Test	Task 1: Oral Task 2: Writing Task 3: Mid-Exam	Task 1: Oral Task 2: Writing Task 3: Test	Task 1: Oral Task 2: End of year Exam	11
Mathematics	7	Test Assignment	Test Exam Investigation	Test Assignment Project	Assignment Investigation Final exam	10 + 1 end of year exam
	8	Test Assignment	Test Exam Investigation	Test Assignment Project	Assignment Investigation Final exam	10 + 1 end of year exam
	9	Test Assignment	Test Exam Investigation	Test Assignment Project	Assignment Investigation Final exam	10 + 1 end of year exam
Life Orientation	7	Written task	Mid-year Exam	Project	Exam	4
		PET	PET	PET	PET	+ 4 x PET
	8	Written task	Mid-year Exam	Project	Exam	4
		PET	PET	PET	PET	+ 4 x PET
	9	Written task	Mid-year Exam	Project	Exam	4
		PET	PET	PET	PET	+ 4 x PET
Natural Sciences	7	1x Test 1x Practical Task / Investigation	1x Test 1x Practical Task / Investigation 1x Exam	1x Test 1x Practical Task / Investigation	1x Practical Task / Investigation 1x Project 1x Exam	10
	8	1x Test 1x Practical Task / Investigation	1x Test 1x Practical Task / Investigation 1x Exam	1x Test 1x Practical Task / Investigation	1x Practical Task / Investigation 1x Project 1x Exam	10
	9	1x Test 1x Practical Task / Investigation	1x Test 1x Practical Task / Investigation 1x Exam	1x Test 1x Practical Task / Investigation	1x Practical Task / Investigation 1x Project 1x Exam	10

Subject	Grades	Term 1	Term 2	Term 3	Term 4	Total no. of Tasks	
Social Sciences (History and Geography) RECOMMENDED (NOT SPECIFIED IN THE SP CAPS DOCUMENT)	7	Project (G) Source-based, paragraph and essay (H)	Mid-year examination (G) Mid-year examination (H)	Data-handling (G) Source-based, paragraph and essay writing (H)	End of year examination (G) End of year examination (H)	8	
	8	Map skills (G) Source-based, paragraph and extended writing (H)	Mid-year examination (G) Mid-year examination (H)	Project (G) Source-based, paragraph and essay writing (H)	End of year examination (G) End of year examination (H)	8	
	9	Map skills (G) Source-based, paragraph and extended writing (H)	Mid-year examination (G) Mid-year examination (H)	Test / case study (G) Oral History Project (H)	End of year examination (G) End of the year examination (H)	8	
Economic and Management Sciences	7	Assignment Controlled test	Case study Mid-year examination	Project Controlled test	Final examination	6+1 end of year exam	
	8	Data response Controlled test	Project Mid-year examination	Case study Controlled test	Final examination	6+1 end of year exam	
	9	Assignment Controlled test	Class test/ Data response Mid-year examination	Project Controlled test	Final examination	6+1 end of year exam	
Creative Arts	7	Art form 1*	1 X Practical	1 X Written/test 1 X Practical/test	1 X Practical	1X Practical exam 1X Written exam	6 (end of year exam included)
		Art form 2*	1 X Practical	1 X Written/test 1 X Practical/test	1 X Practical	1X Practical exam 1X Written exam	6 (end of year exam included)
	8	Art form 1*	1 X Practical	1 X Written/test 1 X Practical/test	1 X Practical	1X Practical exam 1X Written exam	6 (end of year exam included)
		Art form 2*	1 X Practical	1 X Written/test 1 X Practical/test	1 X Practical	1X Practical exam 1X Written exam	6 (end of year exam included)
	9	Art form 1*	1 X Practical	1 X Written/test 1 X Practical/test	1 X Practical	1X Practical exam 1X Written exam	6 (end of year exam included)
		Art form 2*	1x Practical	1 X Written/test 1 X Practical/test	1x Practical	1X Practical exam 1X Written exam	6 (end of year exam included)
Technology	7	1x Test 1x Mini-PAT	1x Test/Exam 1x Mini-PAT	1x Test 1x Mini-PAT	1x Mini-PAT and Final Exam	7+1 end of year exam	
	8	1x Test 1x Mini-PAT	1x Test/Exam 1x Mini-PAT	1x Test 1x Mini-PAT	1x Mini-PAT and Final Exam	7+1 end of year exam	
	9	1x Test 1x Mini-PAT	1x Test/Exam 1x Mini-PAT	1x Test 1x Mini-PAT	1x Mini-PAT and Final Exam	7+1 end of year exam	