

*Study & Master*

# Creative Arts

**CAPS**



**Teacher's Guide**

**Grade**

**7**

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

*Study & Master*

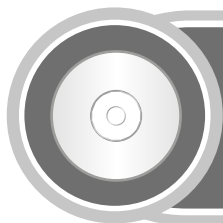
# **Creative Arts**

## **Grade 7 Teacher's Guide**

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



**CAMBRIDGE**  
UNIVERSITY PRESS



**If you would like to receive the CD that accompanies this  
Teacher's Guide, please phone us at +27 21 412 7800, fax us  
at +27 21 419 8418 or send an email to [orders@cup.co.za](mailto:orders@cup.co.za)**

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town,  
Singapore, São Paulo, Delhi, Mexico City

Cambridge University Press  
The Water Club, Beach Road, Granger Bay, Cape Town 8005, South Africa

[www.cup.co.za](http://www.cup.co.za)

© Cambridge University Press 2013

This publication is in copyright. Subject to statutory exception  
and to the provisions of relevant collective licensing agreements,  
no reproduction of any part may take place without the written  
permission of Cambridge University Press.

First published 2013

ISBN 978-1-107-25674-3

Editor: Barbara Hutton  
Proofreader: Ulla Shüler  
Typesetter: Brink Publishing & Design  
Cover image: Fotostock SA

.....  
Cambridge University Press has no responsibility for the persistence or  
accuracy of URLs for external or third-party internet websites referred to in  
this publication, and does not guarantee that any content on such websites is,  
or will remain, accurate or appropriate. Information regarding prices, travel  
timetables and other factual information given in this work are correct at  
the time of first printing but Cambridge University Press does not guarantee  
the accuracy of such information thereafter.  
.....

#### NOTICE TO TEACHERS

The photocopy masters in this publication may be photocopied or  
distributed [electronically] free of charge for classroom use within the  
school or institution which purchases the publication. Worksheets and  
copies of them remain in the copyright of Cambridge University Press  
and such copies may not be distributed or used in any way outside the  
purchasing institution.  
.....

Every effort has been made to trace copyright holders. Should any infringements have occurred,  
please inform the publishers who will correct these in the event of a reprint.  
.....

If you want to know more about this book or any other Cambridge University Press publication,  
phone us at +27 21 412 7800, fax us at +27 21 419 8418 or send an e-mail to [capetown@cambridge.org](mailto:capetown@cambridge.org)

# **Contents**

<b>1. INTRODUCTION</b>	<b>1</b>
1. Curriculum and Assessment Policy Statement (CAPS)	2
2. Creative Arts as a subject	2
3. How <i>Study &amp; Master Creative Arts</i> Grade 7 works	12
4. Grade 7 Term (teaching) Plans	14
<b>2. LESSON-BY-LESSON</b>	<b>65</b>
<b>TERM 1</b>	<b>66</b>
<b>Dance</b>	<b>66</b>
Unit 1 Dance conventions	66
Unit 2 Posture and alignment	68
Unit 3 Warm-up: Walking and running	70
Unit 4 Floor-work	72
Unit 5 Joint mobility	74
Unit 6 Transference of weight from side to side	76
Unit 7 Safe landing from movements of elevation	77
Unit 8 Simple locomotor movement combinations across space	79
Unit 9 Cool-down	80
Unit 10 The elements of dance	81
Unit 11 Formal assessment: Practical	83
<b>Drama</b>	<b>84</b>
Unit 1 Vocal and physical development	84
Unit 2 Improvised drama	88
Unit 3 Listen and concentrate, act and react	90
Unit 4 Theme and message, setting and plot	92
Unit 5 Characters	94
Unit 6 Physical relationships in space and shaping scenes	96
Unit 7 Spatial arrangements	99
Unit 8 Performing careers	102
Unit 9 Critically reflect on a professional performance	104
Unit 10 Formal assessment: Practical	106

<b>Music</b>	<b>107</b>
Unit 1 Music literacy	107
Unit 2 Body percussion and playing musical instruments	111
Unit 3 Music listening	112
Unit 4 Performing and creating music	115
Unit 5 Formal assessment: Practical	118
 <b>Visual Arts</b>	 <b>119</b>
Unit 1 Create in 2D: Observational drawings	119
Unit 2 Visual literacy: Describe and interpret artworks	122
Unit 3 Create in 3D: An African mask	124
Unit 4 Visual literacy: Communicate your thoughts and opinions	126
Unit 5 Create in 3D: Earthenware figures	127
Unit 6 Formal assessment: Practical	129
 <b>TERM 2</b>	 <b>130</b>
<b>Dance</b>	<b>130</b>
Unit 1 What have you learnt so far?	130
Unit 2 Warm-up	132
Unit 3 Floor-work	134
Unit 4 Body-part isolations and arm movements	135
Unit 5 Transference of weight: backward and forward	137
Unit 6 Jump, turn, spot	138
Unit 7 Cool-down	140
Unit 8 The dance elements	142
Unit 9 Formal assessment: Practical	143
Unit 10 Formal assessment: Written	144

<b>Drama</b>	<b>146</b>
Unit 1 Vocal and physical development	146
Unit 2 Storytelling techniques	148
Unit 3 Narrative and dialogue	151
Unit 4 Create a narrative and dialogue	154
Unit 5 Vocal modulation, expression and characterisation	155
Unit 6 Movement and physical characterisation	156
Unit 7 Vocal sound effects	159
Unit 8 Careers in the creative team	161
Unit 9 Formal assessment: Written	162
Unit 10 Formal assessment: Practical	163
 <b>Music</b>	 <b>164</b>
Unit 1 Music literacy	164
Unit 2 Music listening	167
Unit 3 Performing and creating music	169
Unit 4 African drumming	171
Unit 5 Formal assessment: Written	173
Unit 6 Formal assessment: Practical	173
 <b>Visual Arts</b>	 <b>174</b>
Unit 1 Create in 2D: A scraperboard design	174
Unit 2 Visual literacy: Still life	176
Unit 3 Create in 2D: A still life painting	177
Unit 4 Formal assessment: Practical and written	179
 <b>TERM 3</b>	 <b>180</b>
<b>Dance</b>	<b>180</b>
Unit 1 Dance forms	180
Unit 2 Floor-work	182
Unit 3 Warming up – leg extensions and brushes	185
Unit 4 Body-part isolations: Hands, arms and feet	186
Unit 5 Jumps and turns	188

Unit 6 Dance steps from a South African dance	189
Unit 7 Dance improvisation and composition	192
Unit 8 Formal assessment: Practical	194

## **Drama 195**

Unit 1 Characterisation	195
Unit 2 The relationships between characters	196
Unit 3 Characters in different environments	198
Unit 4 Careers in the support team	200
Unit 5 Drama elements in cultural and social events	202
Unit 6 Actors, audience, space and time	206
Unit 7 Costumes, props and special effects	208
Unit 8 Music and movement	211
Unit 9 Chants, call and response, dialogue	213
Unit 10 Formal Assessment: Practical	215

## **Music 216**

Unit 1 Music literacy	216
Unit 2 Music listening	219
Unit 3 Performing and creating music	221
Unit 4 Formal assessment: Practical	224

## **Visual Arts 226**

Unit 1 Create in 3D: A useful container	226
Unit 2 Visual literacy: The artist in society	228
Unit 3 Formal assessment: Practical	229
Unit 4 Create in 2D: Wet drawing media	229

## **TERM 4 231**

### **Dance 231**

Unit 1 Dance performance	231
Unit 2 Improvisation and composition	236
Unit 3 Formal assessment: Practical	237

### **Review 238**

<b>Drama</b>	<b>242</b>
Unit 1 Careers related to drama	242
Unit 2 Storytelling, narrative and dialogue	243
Unit 3 Movement	246
Unit 4 Physical characterisation	248
Unit 5 Vocal characterisation	250
Unit 6 Prepare for a dress rehearsal	251
Unit 7 Formal assessment: Practical examination (1)	253
Unit 8 Formal assessment: Practical examination (2)	253
<b>Review</b>	<b>254</b>
 <b>Music</b>	 <b>257</b>
Unit 1 Music literacy	257
Unit 2 Music listening	258
Unit 3 In-tune singing	259
Unit 4 Create own vocal music	261
Unit 5 Create own instrumental music	263
Unit 6 Formal assessment: Practical examination	264
<b>Review</b>	<b>265</b>
 <b>Visual Arts</b>	 <b>266</b>
Unit 1 Create in 2D: A life drawing	266
Unit 2 Create in 2D: Tone and texture	267
Unit 3 Create in 2D: Tonal range of colour	268
Unit 4 Create in 3D: Stick creatures	269
<b>Review</b>	<b>270</b>
Unit 5 Formal assessment: Practical and written examination	272
 <b>3. FORMAL ASSESSMENT</b>	 <b>273</b>
1. Assessment in Creative Arts in Grade 7	274
2. Programme of assessment	275
3. Formal Assessment Tasks per Creative Arts form	278
4. Recording and reporting	309
5. Photocopiable assessment resources	313



## **4. RESOURCES 333**

1. CD: List of tracks	334
2. Memoranda for Examination papers	335
3. Examples of generic assessment tools	344
4. Lesson plan template	348
5. Example lesson plans for each Creative Arts art form	349
6. Other resources	353

## **5. DOCUMENTS 355**

# 1. Introduction

---

1. Curriculum and Assessment Policy Statement (CAPS)	2
2. Creative Arts as a subject	2
3. How <i>Study &amp; Master Creative Arts</i> Grade 7 works	12
4. Grade 7 Term (teaching) Plans	14

## **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 Grade 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 is to develop learners as creative, imaginative individuals who appreciate the arts; to provide learners with 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).

In other words, 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; and
- 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 3–11.

## 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"> <li>• Dance conventions: greeting, use of space, controls</li> <li>• Warm-up: gradually building up a warm-up ritual and introduction to principles of posture and alignment</li> <li>• Floor work: limbering; joint mobility</li> <li>• Body-part isolation</li> <li>• Arm movements for coordination and mobility</li> <li>• Leg muscles and joint mobility, strengthening and control: knee bends and rises, simple leg brushes/shuffles and footwork</li> <li>• Turns: introduction to turning with 'spotting' (eye focus)</li> <li>• Transfer of weight from side to side, forward and backward</li> <li>• Preparation for aerial movement with safe landings, foot isolations, locomotor movements and steps with rhythmic variations</li> <li>• Steps from a South African dance</li> <li>• Cooling down and stretching</li> </ul>	<ul style="list-style-type: none"> <li>• Dance conventions: safe environment, code of conduct</li> <li>• Warm-up: gradually building up a warm-up ritual focusing on posture and alignment</li> <li>• Floor work: core stability, breathing, strengthening limbs, hands and arms coordination</li> <li>• Body-part isolation combining different body parts</li> <li>• Arm movements and hand gestures for coordination and control</li> <li>• 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</li> <li>• Turns on the spot and on one leg with spotting</li> <li>• Transfer of weight changing directions</li> <li>• 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</li> <li>• Steps and sequences from a social or popular dance</li> <li>• Presentation skills: eye focus, commitment to movements, memory of dance steps</li> <li>• Cooling down: flowing lyrical movements to slow, calm music with stretching</li> </ul>	<ul style="list-style-type: none"> <li>• Dance conventions: use of space, respect for others, class discipline</li> <li>• Warm-up: gradually building up a warm-up ritual with focus on safe dance practice, placement and kinaesthetic awareness</li> <li>• Floor work: core stability and side bends; hip mobility and strengthening exercises of the legs and feet</li> <li>• Body part isolation with increasing complexity and patterning</li> <li>• Arm exercises to develop fluidity</li> <li>• 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</li> <li>• Turns: travelling with spotting</li> <li>• Transfer of weight at a slow pace with control and balance</li> <li>• 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)</li> <li>• Dance steps and style from an indigenous South African culture</li> <li>• Short fast dance sequences with attention to detail, commitment to movement, focus, musicality and spatial awareness between dancers</li> <li>• Cooling down with flowing lyrical movement and relaxation imagery followed by gentle slow stretching</li> </ul>

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

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

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

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



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

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

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

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

## 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 Grade 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 7* works

### Course components

*Study & Master Creative Arts* Grade 7 consists of a:

- Learner's Book
- Teacher's Guide with a 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 written assignment or tests at the end of Term 2 and the end-of-year examination.

Formal assessment opportunities for each arts form are included in the Learner's Book where appropriate:

Term 1: Practical assessment test

Term 2: Written assignment test; and Practical assignment test

Term 3: Practical assessment

Term 4: Practical examination; and Written examination

### Teacher's Guide

The Teacher's Guide provides information and guidance on:

- Creative Arts as a subject (Section 1)
- planning for the Grade 7 year and lessons (Sections 1 and 2)
- using the units in the Learner's Book to create lessons (Section 2)
- suggested answers for 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 paper (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)
- a list of the items on the accompanying CD (Section 4)
- additional resources on all Creative Arts topics (Section 4).

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

### **Inclusivity**

An important part of teaching is to accommodate all learners, including those who experience barriers to learning. *Study & Master Creative Arts* takes into account that learners come from different backgrounds and have different abilities. So it offers learning material that learners can relate to while extending their learning and experiences. There are a variety of types of activities – activities that appeal to learners of all levels and backgrounds, and that offer opportunities to work individually, in pairs, in groups or as a whole class. This Teacher's Guide also provides consolidation and extension activities for each unit, which teachers need when they have to manage a class of diverse learners.

### **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.

<b>Steps to address barriers to learning</b>	
Step 1	Identify and list barriers to learning and to inclusivity 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 they are engaged with.
Step 5	Plan how you can encourage all learners to develop an awareness of barriers to learning, to be sensitive to the needs and abilities/challenges of others, and to 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 7 Term (teaching) Plans

The table below indicates how *Study & Master Creative Arts Grade 7* 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 ONE

#### Dance

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1	1. Dance conventions	45 minutes per week  15 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>Dance conventions: setting up a safe classroom environment (control cues, cleanliness, personal hygiene); establish conventions for entering, leaving and greeting; establish a classroom code of conduct; establish codes for required dancewear, appropriate use of space (own and others), respect for and sensitivity to other dancers, trust exercises</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>Introduction to elements of dance: space, time, energy/force, relationships</li> <li>Exploration of elements of dance: space – shape, dimension, level, direction, pathways</li> <li>Exploration of elements of dance: time – duration, tempo, accent, phrases – using rhythm-steps, e.g. stamps, claps, body percussion</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topic 1)</b></p> <ul style="list-style-type: none"> <li>Dance terminology</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book pp. 3–5</p> <p>Teacher's Guide pp. 66–68</p>
2	2. Posture and alignment	45 minutes per week  15 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>Dance conventions: setting up a safe classroom environment (control cues, cleanliness, personal hygiene); establish conventions for entering, leaving and greeting; establish a classroom code of conduct; establish codes for required dancewear, appropriate use of space (own and others), respect for and sensitivity to other dancers, trust exercises</li> <li>Introduction to principles of posture and alignment</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>Introduction to elements of dance: space, time, energy/force, relationships</li> <li>Exploration of elements of dance: space – shape, dimension, level, direction, pathways</li> <li>Exploration of elements of dance: time – duration, tempo, accent, phrases – using rhythm-steps, e.g. stamps, claps, body percussion</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topic 1)</b></p> <ul style="list-style-type: none"> <li>Dance terminology</li> <li>Importance of good posture and alignment</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book pp. 6–7</p> <p>Teacher's Guide pp. 68–70</p>



Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
3	3. Warm-up: Walking and running	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Dance conventions: setting up a safe classroom environment (control cues, cleanliness, personal hygiene); establish conventions for entering, leaving and greeting; establish a classroom code of conduct; establish codes for required dancewear, appropriate use of space (own and others), respect for and sensitivity to other dancers, trust exercises</li> <li>• Introduction to principles of posture and alignment</li> <li>• Warm-up: walking and running, interspersed with freezes that show variation in shape, direction and level</li> <li>• Introduction to floor-work for core stability, strength and flexibility: flexing and stretching feet, rounding/lengthening of the spine</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>• Introduction to elements of dance: space, time, energy/force, relationships</li> <li>• Exploration of elements of dance: space – shape, dimension, level, direction, pathways</li> <li>• Exploration of elements of dance: time – duration, tempo, accent, phrases – using rhythm-steps, e.g. stamps, claps, body percussion</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topic 1)</b></p> <ul style="list-style-type: none"> <li>• Dance terminology</li> <li>• Importance of warming-up</li> <li>• Importance of good posture and alignment</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book pp. 8–9</p> <p>Teacher's Guide pp. 70–72</p>
4	4. Floor-work	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Dance conventions: setting up a safe classroom environment (control cues, cleanliness, personal hygiene); establish conventions for entering, leaving and greeting; establish a classroom code of conduct; establish codes for required dancewear, appropriate use of space (own and others), respect for and sensitivity to other dancers, trust exercises</li> <li>• Introduction to principles of posture and alignment</li> <li>• Warm-up: walking and running, interspersed with freezes that show variation in shape, direction and level</li> <li>• Introduction to floor-work for core stability, strength and flexibility: flexing and stretching feet, rounding/lengthening of the spine</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>• Introduction to elements of dance: space, time, energy/force, relationships</li> <li>• Exploration of elements of dance: space – shape, dimension, level, direction, pathways</li> <li>• Exploration of elements of dance: time – duration, tempo, accent, phrases – using rhythm-steps, e.g. stamps, claps, body percussion</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topic 1)</b></p> <ul style="list-style-type: none"> <li>• Dance terminology</li> <li>• Importance of warming-up</li> <li>• Importance of good posture and alignment</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book pp. 10–11</p> <p>Teacher's Guide pp. 72–74</p>



Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
5	5. Joint mobility	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Dance conventions: setting up a safe classroom environment (control cues, cleanliness, personal hygiene); establish conventions for entering, leaving and greeting; establish a classroom code of conduct; establish codes for required dancewear, appropriate use of space (own and others), respect for and sensitivity to other dancers, trust exercises</li> <li>• Introduction to principles of posture and alignment</li> <li>• Warm-up: walking and running, interspersed with freezes that show variation in shape, direction and level</li> <li>• Introduction to floor-work for core stability, strength and flexibility: flexing and stretching feet, rounding/lengthening of the spine</li> <li>• Joint mobility: knee bends and rises on two legs with legs in parallel position and outwardly rotated at the hips</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>• Introduction to elements of dance: space, time, energy/force, relationships</li> <li>• Exploration of elements of dance: space – shape, dimension, level, direction, pathways</li> <li>• Exploration of elements of dance: time – duration, tempo, accent, phrases – using rhythm-steps, e.g. stamps, claps, body percussion</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topic 1)</b></p> <ul style="list-style-type: none"> <li>• Dance terminology</li> <li>• Importance of warming-up</li> <li>• Importance of good posture and alignment</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book pp. 12-14</p> <p>Teacher's Guide pp. 74-76</p>
		15 minutes per week		

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
6	6. Transference of weight from side to side	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Dance conventions: setting up a safe classroom environment (control cues, cleanliness, personal hygiene); establish conventions for entering, leaving and greeting; establish a classroom code of conduct; establish codes for required dancewear, appropriate use of space (own and others), respect for and sensitivity to other dancers, trust exercises</li> <li>• Introduction to principles of posture and alignment</li> <li>• Warm-up: walking and running, interspersed with freezes that show variation in shape, direction and level</li> <li>• Introduction to floor-work for core stability, strength and flexibility: flexing and stretching feet, rounding/lengthening of the spine</li> <li>• Joint mobility: knee bends and rises on two legs with legs in parallel position and outwardly rotated at the hips</li> <li>• Transference of weight from side to side</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>• Introduction to elements of dance: space, time, energy/force, relationships</li> <li>• Exploration of elements of dance: space – shape, dimension, level, direction, pathways</li> <li>• Exploration of elements of dance: time – duration, tempo, accent, phrases – using rhythm-steps, e.g. stamps, claps, body percussion</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topic 1)</b></p> <ul style="list-style-type: none"> <li>• Dance terminology</li> <li>• Importance of warming-up</li> <li>• Importance of good posture and alignment</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book pp. 15–16</p> <p>Teacher's Guide pp. 76–77</p>

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
7	7. Safe landing from movements of elevation	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Dance conventions: setting up a safe classroom environment (control cues, cleanliness, personal hygiene); establish conventions for entering, leaving and greeting; establish a classroom code of conduct; establish codes for required dancewear, appropriate use of space (own and others), respect for and sensitivity to other dancers, trust exercises</li> <li>• Introduction to principles of posture and alignment</li> <li>• Warm-up: walking and running, interspersed with freezes that show variation in shape, direction and level</li> <li>• Introduction to floor-work for core stability, strength and flexibility: flexing and stretching feet, rounding/lengthening of the spine</li> <li>• Joint mobility: knee bends and rises on two legs with legs in parallel position and outwardly rotated at the hips</li> <li>• Transference of weight from side to side</li> <li>• Preparation for safe landing from movements of elevation/aerial movements – small jumps from two feet landing 'toe-ball-heel-bend'</li> <li>• Simple locomotor movement combinations across space: running, skipping and galloping</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>• Introduction to elements of dance: space, time, energy/force, relationships</li> <li>• Exploration of elements of dance: space – shape, dimension, level, direction, pathways</li> <li>• Exploration of elements of dance: time – duration, tempo, accent, phrases – using rhythm-steps, e.g. stamps, claps, body percussion</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topic 1)</b></p> <ul style="list-style-type: none"> <li>• Dance terminology</li> <li>• Importance of warming-up</li> <li>• Importance of good posture and alignment</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book p. 17</p> <p>Teacher's Guide pp. 77–78</p>

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
7	8. Simple locomotor movement combinations across space	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Dance conventions: setting up a safe classroom environment (control cues, cleanliness, personal hygiene); establish conventions for entering, leaving and greeting; establish a classroom code of conduct; establish codes for required dancewear, appropriate use of space (own and others), respect for and sensitivity to other dancers, trust exercises</li> <li>• Introduction to principles of posture and alignment</li> <li>• Warm-up: walking and running, interspersed with freezes that show variation in shape, direction and level</li> <li>• Introduction to floor-work for core stability, strength and flexibility: flexing and stretching feet, rounding/lengthening of the spine</li> <li>• Joint mobility: knee bends and rises on two legs with legs in parallel position and outwardly rotated at the hips</li> <li>• Transference of weight from side to side</li> <li>• Preparation for safe landing from movements of elevation/aerial movements – small jumps from two feet landing 'toe-ball-heel-bend'</li> <li>• Simple locomotor movement combinations across space: running, skipping and galloping</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>• Introduction to elements of dance: space, time, energy/force, relationships</li> <li>• Exploration of elements of dance: space – shape, dimension, level, direction, pathways</li> <li>• Exploration of elements of dance: time – duration, tempo, accent, phrases – using rhythm-steps, e.g. stamps, claps, body percussion</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topic 1)</b></p> <ul style="list-style-type: none"> <li>• Dance terminology</li> <li>• Importance of warming-up</li> <li>• Importance of good posture and alignment</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book p. 18</p> <p>Teacher's Guide pp. 79–80</p>

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
8	9. Cool-down	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Dance conventions: setting up a safe classroom environment (control cues, cleanliness, personal hygiene); establish conventions for entering, leaving and greeting; establish a classroom code of conduct; establish codes for required dancewear, appropriate use of space (own and others), respect for and sensitivity to other dancers, trust exercises</li> <li>• Introduction to principles of posture and alignment</li> <li>• Warm-up: walking and running, interspersed with freezes that show variation in shape, direction and level</li> <li>• Introduction to floor-work for core stability, strength and flexibility: flexing and stretching feet, rounding/lengthening of the spine</li> <li>• Joint mobility: knee bends and rises on two legs with legs in parallel position and outwardly rotated at the hips</li> <li>• Transference of weight from side to side</li> <li>• Preparation for safe landing from movements of elevation/aerial movements – small jumps from two feet landing 'toe-ball-heel-bend'</li> <li>• Simple locomotor movement combinations across space: running, skipping and galloping</li> <li>• Cooling down with safe slow stretching</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>• Introduction to elements of dance: space, time, energy/force, relationships</li> <li>• Exploration of elements of dance: space – shape, dimension, level, direction, pathways</li> <li>• Exploration of elements of dance: time – duration, tempo, accent, phrases – using rhythm-steps, e.g. stamps, claps, body percussion</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topic 1)</b></p> <ul style="list-style-type: none"> <li>• Dance terminology</li> <li>• Importance of warming-up</li> <li>• Importance of good posture and alignment</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book p. 19</p> <p>Teacher's Guide pp. 80–81</p>
		15 minutes per week		

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
9	10. The elements of dance	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>Dance conventions: setting up a safe classroom environment (control cues, cleanliness, personal hygiene); establish conventions for entering, leaving and greeting; establish a classroom code of conduct; establish codes for required dancewear, appropriate use of space (own and others), respect for and sensitivity to other dancers, trust exercises</li> <li>Introduction to principles of posture and alignment</li> <li>Warm-up: walking and running, interspersed with freezes that show variation in shape, direction and level</li> <li>Introduction to floor-work for core stability, strength and flexibility: flexing and stretching feet, rounding/lengthening of the spine</li> <li>Joint mobility: knee bends and rises on two legs with legs in parallel position and outwardly rotated at the hips</li> <li>Transference of weight from side to side</li> <li>Preparation for safe landing from movements of elevation/aerial movements – small jumps from two feet landing 'toe-ball-heel-bend'</li> <li>Simple locomotor movement combinations across space: running, skipping and galloping</li> <li>Cooling down with safe slow stretching</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>Introduction to elements of dance: space, time, energy/force, relationships</li> <li>Exploration of elements of dance: space – shape, dimension, level, direction, pathways</li> <li>Exploration of elements of dance: time – duration, tempo, accent, phrases – using rhythm-steps, e.g. stamps, claps, body percussion</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topics 1 and 2)</b></p> <ul style="list-style-type: none"> <li>Dance terminology</li> <li>Importance of warming-up</li> <li>Importance of good posture and alignment</li> <li>Discussion of elements of dance: space and time</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book pp. 20–24</p> <p>Teacher's Guide pp. 81–83</p>
10	11. Formal assessment: Practical	1 hour	Technique and improvisation (space, time)	<p>Learner's Book p. 25</p> <p>Teacher's Guide p. 83</p>

## Drama

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1–2	1. Vocal and physical development	15 minutes per week (2 hours 30 minutes per term)	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises</li> <li>• Breathing exercises</li> <li>• Resonance exercises</li> <li>• Articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Release tension, loosen up and energise the body</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul>	<p><b>Recommended:</b> Drum/tambourine Learner's Book pp. 27–30 Teacher's Guide pp. 84–88</p>
1–2	2. Improvised drama	15 minutes per week  45 minutes per week (6 hours 30 minutes per term)	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises</li> <li>• Breathing exercises</li> <li>• Resonance exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Release tension, loosen up and energise the body</li> <li>• Mirror work in pairs and small groups (slow and smooth movements while one learner leads the movement and the other follows, extend to four learners in a diamond shape, facing the same direction. Person at the head of the diamond leads.)</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> <b>Playmaking/group improvisation – structure, grouping, shape, climax</b></p> <ul style="list-style-type: none"> <li>• Develop several short improvised dramas in groups of two to four learners, with a beginning, middle and end</li> <li>• Ask the questions: who, what, where and when</li> <li>• Reflection and feedback: discussion of learners' experience and exploring ways for improvement</li> </ul>	<p><b>Recommended:</b> Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking Learner's Book pp. 31–33 Teacher's Guide pp. 88–89</p>

<b>Week/s</b>	<b>Unit number and title</b>	<b>Time allocation</b>	<b>Creative Arts CAPS reference</b>	<b>Resources</b>
3	3. Listen and concentrate, act and react	15 minutes per week  45 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises</li> <li>• Breathing exercises</li> <li>• Resonance exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Release tension, loosen up and energise the body</li> <li>• Mirror work in pairs and small groups (slow and smooth movements while one learner leads the movement and the other follows, extend to four learners in a diamond shape, facing the same direction. Person at the head of the diamond leads.)</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> <b>Playmaking/group improvisation – structure, grouping, shape, climax</b></p> <ul style="list-style-type: none"> <li>• Develop several short improvised dramas in groups of two to four learners, with a beginning, middle and end</li> <li>• Ask the questions: who, what, where and when</li> <li>• Explore listening and concentrating, action and reaction (using clues from one another's reactions to build the drama together)</li> <li>• Reflection and feedback: discussion of learners' experience and exploring ways for improvement</li> </ul>	<p><b>Recommended:</b> Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking Learner's Book pp. 34–35 Teacher's Guide pp. 90–91</p>
4	4. Theme and message, setting and plot	15 minutes per week  45 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine</p> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Use imagery to warm-up the body and explore movement dynamics</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> <b>Playmaking/group improvisation – structure, grouping, shape, climax</b></p> <ul style="list-style-type: none"> <li>• Develop several short improvised dramas in groups of two to four learners, with a beginning, middle and end</li> <li>• Ask the questions: who, what, where and when</li> <li>• Explore themes of relevance to the learners</li> <li>• Group according to the characters, space, theme, message of the improvised drama</li> <li>• Reflection and feedback: discussion of learners' experience and exploring ways for improvement</li> </ul>	<p><b>Recommended:</b> Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking Learner's Book pp. 36–38 Teacher's Guide pp. 92–94</p>



Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
5	5. Characters	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises</li> <li>• Breathing exercises</li> <li>• Resonance exercises</li> <li>• Articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Release tension, loosen up and energise the body</li> <li>• Mirror work in pairs and small groups (slow and smooth movements while one learner leads the movement and the other follows, extend to four learners in a diamond shape, facing the same direction. Person at the head of the diamond leads.)</li> <li>• Use imagery to warm-up the body and explore movement dynamics</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> <b>Playmaking/group improvisation – structure, grouping, shape, climax</b></p> <ul style="list-style-type: none"> <li>• Develop several short improvised dramas in groups of two to four learners, with a beginning, middle and end</li> <li>• Ask the questions: who, what, where and when</li> <li>• Group according to the characters, space, theme, message of the improvised drama</li> <li>• Explore physical relationships in space: proximity of people to one another, using levels, point of focus in the picture</li> <li>• Reflection and feedback: discussion of learners' experience and exploring ways for improvement</li> </ul>	<p><b>Recommended:</b> Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking Learner's Book pp. 39–40 Teacher's Guide pp. 94–96</p>
		45 minutes per week		

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
6	6. Physical relationships in space and shaping scenes	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises</li> <li>• Breathing exercises</li> <li>• Resonance exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Release tension, loosen up and energise the body</li> <li>• Mirror work in pairs and small groups (slow and smooth movements while one learner leads the movement and the other follows, extend to four learners in a diamond shape, facing the same direction. Person at the head of the diamond leads.)</li> <li>• Use imagery to warm-up the body and explore movement dynamics</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> <b>Playmaking/group improvisation – structure, grouping, shape, climax</b></p> <ul style="list-style-type: none"> <li>• Group according to the characters, space, theme, message of the improvised drama</li> <li>• Exploring physical relationships in space: proximity of people to one another, using levels, point of focus in the picture</li> <li>• Shape and develop the scenes – using tableaux (frozen/picture/still image) to focus the action</li> <li>• Reflection and feedback: discussion of learners' experience and exploring ways for improvement</li> </ul>	<p><b>Recommended:</b> Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking Learner's Book pp. 41–43 Teacher's Guide pp. 96–98</p>
		45 minutes per week		

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
7	7. Spatial arrangements	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises</li> <li>• Breathing exercises</li> <li>• Resonance exercises</li> <li>• Articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Release tension, loosen up and energise the body</li> <li>• Mirror work in pairs and small groups (slow and smooth movements while one learner leads the movement and the other follows, extend to four learners in a diamond shape, facing the same direction. Person at the head of the diamond leads.)</li> <li>• Use imagery to warm-up the body and explore movement dynamics</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> <b>Playmaking/group improvisation – structure, grouping, shape, climax</b></p> <ul style="list-style-type: none"> <li>• Explore themes of relevance to the learners</li> <li>• Group according to the characters, space, theme, message of the improvised drama</li> <li>• Consider spatial arrangements: where/how the audience views the picture (use a variety of arrangements, e.g. end-on, in the round, into the corner)</li> <li>• Reflection and feedback: discussion of learners' experience and exploring ways for improvement</li> </ul>	<p><b>Recommended:</b> Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking Learner's Book pp. 44–46 Teacher's Guide pp. 99–102</p>
8	8. Performing careers	1 hour	<p><b>Topic 5: Careers</b> Explore performing careers including actors (theatre, film), dancers, singers, clowns, stand-up comedians, etc.</p>	<p><b>Recommended:</b> Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking Learner's Book pp. 47–49 Teacher's Guide pp. 102–104</p>
9	9. Critically reflect on a professional performance	1 hour	<p><b>Topic 2: Drama elements in playmaking</b> <b>Playmaking/group improvisation – structure, grouping, shape, climax</b> Critical reflection on professional performance, preferably live. NOTE: This can be moved elsewhere in the year, if more convenient for the school.</p>	<p>Learner's Book pp. 50–51 Teacher's Guide pp. 104–106</p>
10	10. Formal assessment: Practical	1 hour	Classroom improvisation: Process and performance (group work)	<p>Learner's Book p. 52 Teacher's Guide p. 106</p>

## Music

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1–5	1. Music literacy	15 minutes per week	<p><b>Topic 1: Music literacy</b></p> <ul style="list-style-type: none"> <li>• Treble clef</li> <li>• Letter names of notes on the treble clef</li> <li>• Duration: Concepts of all notes values:               <ul style="list-style-type: none"> <li>– semibreve</li> <li>– minim</li> <li>– crotchet</li> <li>– quaver</li> <li>– semi-quaver</li> </ul> </li> <li>• Clapping or drumming short rhythmic phrases that use crotchets, minims and quavers</li> <li>• Pitch:               <ul style="list-style-type: none"> <li>– Sight singing melodic phrases from known and unknown songs using tonic solfa</li> <li>– Follow musical scores while listening to music</li> </ul> </li> </ul>	<p><b>Recommended:</b></p> <p>Musical instruments, songbooks/file resource with or without CD with music and/or accompaniments for songs, DVDs</p> <p>Learner's Book pp. 54–59</p> <p>Teacher's Guide pp. 107–110</p>
6–9	2. Body percussion and playing musical instruments	15 minutes per week 30 minutes per week	<p><b>Topic 1: Music literacy</b></p> <ul style="list-style-type: none"> <li>• Clapping or drumming short rhythmic phrases that use crotchets, minims and quavers</li> <li>• Follow musical scores while listening to music</li> </ul> <p><b>Topic 3: Performing and creating music</b></p> <ul style="list-style-type: none"> <li>• Accompanying songs with body percussion, found or self-made instruments, traditional instruments, Orff instruments</li> <li>• Playing music from graphic scores</li> <li>• Creating instrumental music in group and solo context using:               <ul style="list-style-type: none"> <li>– rhythmic repetition through clapping or drumming;</li> <li>– rhythmic question and answer through clapping or drumming</li> </ul> </li> </ul>	<p><b>Recommended:</b></p> <p>Musical instruments, songbooks/file resource with or without CD with music and/or accompaniments for songs, DVDs; musical scores, tuned and untuned instruments</p> <p>Learner's Book pp. 60–62</p> <p>Teacher's Guide pp. 111–112</p>
1–9	3. Music listening	15 minutes per week	<p><b>Topic 2: Music listening</b></p> <ul style="list-style-type: none"> <li>• Active listening to a variety of recorded or live music by clapping or humming or moving along</li> <li>• Listening to performed music and identifying or describing:               <ul style="list-style-type: none"> <li>– Meter including duple (two beats), triple (three beats) and quadruple (four beats)</li> <li>– Instruments used in the performance</li> <li>– The story that the music is telling (sad/happy, recognising a dance, march, etc.)</li> </ul> </li> </ul>	<p><b>Recommended:</b></p> <p>Musical equipment – sound system, CDs/DVDs</p> <p>Learner's Book pp. 63–65</p> <p>Teacher's Guide pp. 112–115</p>

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1–9	4. Performing and creating music	30 minutes per week	<b>Topic 3: Performing and creating music</b> <ul style="list-style-type: none"> <li>Breathing exercises</li> <li>Developing ability to sing in tune through a repertoire of songs that include: <ul style="list-style-type: none"> <li>the National Anthem of South Africa;</li> <li>folksongs (indigenous songs, cultural songs); and</li> <li>popular music</li> </ul> </li> <li>Accompanying songs with body percussion, found or self-made instruments, traditional instruments, Orff instruments</li> <li>Playing music from graphic scores</li> <li>Creating instrumental music in group and solo context using: <ul style="list-style-type: none"> <li>rhythmic repetition through clapping or drumming;</li> <li>rhythmic question and answer through clapping or drumming</li> </ul> </li> </ul>	<b>Recommended:</b> Songbooks, musical scores, tuned and untuned instruments, CDs/DVDs Learner's Book pp. 66–69 Teacher's Guide pp. 115–118
10	5. Formal assessment: Practical	1 hour	Solo/group work performance	Learner's Book p. 70 Teacher's Guide p. 118

## Visual Arts

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1–2	1. Create in 2D: Observational drawings	2 hours	<b>Topic 1: Create in 2D</b> <ul style="list-style-type: none"> <li>Drawing and painting: exploring a variety of media and techniques – line, tone, texture, mark-making</li> <li>Art elements – line, tone, texture, shape</li> <li>Design principles – balance, contrast, emphasis</li> <li>Themes to explore – observational projects (small objects and still life arrangements)</li> <li>Variation of paper size and format</li> </ul>	<b>Recommended:</b> Art equipment, consumables, art room or appropriate space; pencils, charcoal, wax crayons, colour inks Learner's Book pp. 72–79 Teacher's Guide pp. 119–121
3	2. Visual literacy: Describe and interpret artworks	1 hour	<b>Topic 3: Visual literacy</b> <ul style="list-style-type: none"> <li>Art elements: use in description of artworks – shape, line, tone, texture, colour</li> <li>Design principles: use in description of artworks – balance, proportion, emphasis and contrast</li> <li>Emphasis on learners' personal expression and interpretation of local craft</li> <li>Discussion of similarities and differences, respect and understanding of self and community; the arts as heritage</li> <li>Communication skills: talking, listening and looking; discuss art, craft, design to engage in moral, ethical and philosophical discussions, to formulate values and to learn respect for the opinions and visual expression of others</li> </ul>	<b>Recommended:</b> Photographs in resource books and/or real examples of local craft (e.g. African masks) Learner's Book pp. 80–81 Teacher's Guide pp. 122–123

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
4–6	3. Create in 3D: An African mask	3 hours	<b>Topic 2: Create in 3D</b> <ul style="list-style-type: none"> <li>• Art elements: shape, line, tone, texture, monochromatic colour</li> <li>• Design principles: proportion, emphasis, contrast</li> <li>• Good craftsmanship: pasting, wrapping, tying, constructing, joining</li> <li>• Concern for the environment: use of recyclable materials</li> <li>• Sharing resources</li> </ul>	<b>Recommended:</b> Visual stimuli (e.g. African mask), recyclable monochromatic materials Learner's Book pp. 82–83 Teacher's Guide pp. 124–125
7	4. Visual literacy: Communicate your thoughts and opinions	1 hour	<b>Topic 3: Visual literacy</b> <ul style="list-style-type: none"> <li>• Art elements: use in description of artworks (shape, line, tone, texture, colour)</li> <li>• Design principles: use in description of artworks – balance, proportion, emphasis and contrast</li> <li>• Emphasis on learners' personal expression and interpretation of local craft</li> <li>• Communication: Express, identify/name, question and reflect through looking, talking, listening and writing about the visual world: interpret, analyse and recognise symbolic language with reference to groups of figures (e.g. musicians)</li> </ul>	<b>Recommended:</b> Visual stimuli (e.g. groups of figures: musicians) Learner's Book pp. 84–85 Teacher's Guide pp. 126–127
8–9	5. Create in 3D: Earthenware figures	2 hours	<b>Topic 2: Create in 3D</b> <ul style="list-style-type: none"> <li>• Art elements: shape/form, texture</li> <li>• Design principles: proportion, emphasis, contrast</li> <li>• Modelling techniques: pinching, rolling, joining techniques, surface texture</li> </ul>	<b>Recommended:</b> Earthenware clay, scratching tools; visual stimuli (e.g. groups of figures: musicians) Learner's Book pp. 86–87 Teacher's Guide pp. 127–129
10	6. Formal assessment: Practical	1 hour	Create in 3D: Earthenware figures	Learner's Book p. 88 Teacher's Guide p. 129

## TERM TWO

### Dance

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1	1. What have you learnt so far?	45 minutes per week 15 minutes per week	<b>Topic 1: Dance performance</b> <ul style="list-style-type: none"> <li>Consolidation of work done in Term 1</li> </ul> <b>Topic 3: Dance theory and literacy</b> <ul style="list-style-type: none"> <li>Dance terminology</li> <li>Importance of cooling-down</li> <li>Talking about own and others' dance work in class with sensitivity</li> </ul>	<b>Recommended:</b> Music system with CD player/iPod; CDs or percussion instruments Learner's Book p. 91 Teacher's Guide pp. 130–132
2	2. Warm-up	45 minutes per week 15 minutes per week	<b>Topic 1: Dance performance</b> <ul style="list-style-type: none"> <li>Consolidation of work done in Term 1</li> <li>Warm-up exercises, focusing on posture and alignment</li> </ul> <b>Topic 3: Dance theory and literacy (integrated with Topic 1)</b> <ul style="list-style-type: none"> <li>Dance terminology</li> </ul>	<b>Recommended:</b> Music system with CD player/iPod; CDs or percussion instruments Learner's Book pp. 92–93 Teacher's Guide pp. 132–133
3	3. Floor-work	45 minutes per week 15 minutes per week	<b>Topic 1: Dance performance</b> <ul style="list-style-type: none"> <li>Warm-up exercises, focusing on posture and alignment</li> <li>Floor-work for core stability, strength and flexibility: flexing and stretching feet, inward and outward rotation of the legs from the hip joints, strengthening and mobility exercises for feet, legs and hips, strengthening exercises for abdominal and spinal muscles</li> </ul> <b>Topic 3: Dance theory and literacy (integrated into Topic 1)</b> <ul style="list-style-type: none"> <li>Dance terminology</li> </ul>	<b>Recommended:</b> Music system with CD player/iPod; CDs or percussion instruments Learner's Book pp. 94–95 Teacher's Guide pp. 134–135
4	4. Body-part isolations and arm movements	45 minutes per week 15 minutes per week	<b>Topic 1: Dance performance</b> <ul style="list-style-type: none"> <li>Warm-up exercises, focusing on posture and alignment</li> <li>Floor-work for core stability, strength and flexibility: flexing and stretching feet, inward and outward rotation of the legs from the hip joints, strengthening and mobility exercises for feet, legs and hips, strengthening exercises for abdominal and spinal muscles</li> <li>Arm movements to develop mobility, co-ordination and control</li> <li>Body-part isolations: head, shoulders, torso and hips</li> </ul> <b>Topic 3: Dance theory and literacy (integrated into Topic 1)</b> <ul style="list-style-type: none"> <li>Dance terminology</li> </ul>	<b>Recommended:</b> Music system with CD player/iPod; CDs or percussion instruments Learner's Book pp. 96–97 Teacher's Guide pp. 135–137

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
5	5. Transference of weight: backward and forward	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Warm-up exercises, focusing on posture and alignment</li> <li>• Floor work for core stability, strength and flexibility: flexing and stretching feet, inward and outward rotation of the legs from the hip joints, strengthening and mobility exercises for feet, legs and hips, strengthening exercises for abdominal and spinal muscles</li> <li>• Arm movements to develop mobility, co-ordination and control</li> <li>• Body-part isolations: head, shoulders, torso and hips</li> <li>• Transference of weight forward and backward</li> <li>• Learning a short movement sequence using travelling/locomotor steps</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>• Exploration of dance elements: force – flow of energy, opposites (strong /light, jerky/smooth)</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated into Topics 1 and 2)</b></p> <ul style="list-style-type: none"> <li>• Dance terminology</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book pp. 98–99</p> <p>Teacher's Guide pp. 137–138</p>
6	6. Jump, turn, spot	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Warm-up exercises, focusing on posture and alignment</li> <li>• Floor-work for core stability, strength and flexibility: flexing and stretching feet, inward and outward rotation of the legs from the hip joints, strengthening and mobility exercises for feet, legs and hips, strengthening exercises for abdominal and spinal muscles</li> <li>• Arm movements to develop mobility, co-ordination and control</li> <li>• Body-part isolations: head, shoulders, torso and hips</li> <li>• Transference of weight forward and backward</li> <li>• Small jumps off two feet, changing direction with emphasis on safe landings (toe-ball-heel-bend)</li> <li>• Introduction to principles of spotting during turning movements</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>• Exploration of dance elements: force – flow of energy, opposites (strong/light, jerky/smooth)</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated into Topics 1 and 2)</b></p> <ul style="list-style-type: none"> <li>• Dance terminology</li> <li>• Importance of spotting during turning movements</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book pp. 100–101</p> <p>Teacher's Guide pp. 138–140</p>



Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
7	7. Cool-down	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Warm-up exercises, focusing on posture and alignment</li> <li>• Floor-work for core stability, strength and flexibility: flexing and stretching feet, inward and outward rotation of the legs from the hip joints, strengthening and mobility exercises for feet, legs and hips, strengthening exercises for abdominal and spinal muscles</li> <li>• Arm movements to develop mobility, co-ordination and control</li> <li>• Body-part isolations: head, shoulders, torso and hips</li> <li>• Small jumps off two feet, changing direction with emphasis on safe landings (toe-ball-heel-bend)</li> <li>• Cooling down with relaxation and slow stretching while sitting</li> </ul> <p><b>Topic 3: Dance theory and literacy</b></p> <ul style="list-style-type: none"> <li>• Dance terminology</li> <li>• Importance of cooling-down</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book p. 102</p> <p>Teacher's Guide pp. 140–141</p>
8	8. The dance elements	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Warm-up exercises, focusing on posture and alignment</li> <li>• Floor-work for core stability, strength and flexibility: flexing and stretching feet, inward and outward rotation of the legs from the hip joints, strengthening and mobility exercises for feet, legs and hips, strengthening exercises for abdominal and spinal muscles</li> <li>• Arm movements to develop mobility, co-ordination and control</li> <li>• Body-part isolations: head, shoulders, torso and hips</li> <li>• Transference of weight forward and backward</li> <li>• Small jumps off two feet, changing direction with emphasis on safe landings (toe-ball-heel-bend)</li> <li>• Introduction to principles of spotting during turning movements</li> <li>• Learning a short movement sequence using travelling/locomotor steps</li> <li>• Cooling down with relaxation and slow stretching while sitting</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>• Exploration of dance elements: force – flow of energy, opposites (strong/light, jerky/smooth)</li> <li>• Exploration of dance elements: relationships to the floor, other dancers, props</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topics 1 and 2)</b></p> <ul style="list-style-type: none"> <li>• Dance terminology</li> <li>• Importance of spotting during turning movements</li> <li>• Importance of cooling-down</li> <li>• Talking about own and others' dance work in class with sensitivity</li> <li>• Discussion of elements of dance: energy/force and relationships</li> </ul>	<p><b>Recommended:</b></p> <p>Music system with CD player/iPod; CDs or percussion instruments</p> <p>Learner's Book pp. 103–104</p> <p>Teacher's Guide pp. 142–143</p>

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
9	9. Formal assessment: Practical	1 hour	Technique and improvisation (force, relationships)	<b>Recommended:</b> Music system with CD player/iPod; CDs or percussion instruments Learner's Book p. 105 Teacher's Guide p. 143
10	10. Formal assessment: Written	1 hour	Test: Warming up, cooling down, elements of dance and dance terminology	Learner's Book p. 106 Teacher's Guide pp. 144–145

## Drama

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1–8	1. Vocal and physical development	15 minutes each week at the beginning of a lesson (2 hours 30 minutes per term)	<p><b>Topic 1: Dramatic skills development</b></p> <ul style="list-style-type: none"> <li>Teacher-devised warm-up routine. Develop a warm-up routine with new exercises in each of the following areas:</li> </ul> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>release tension, loosen and energise the body</li> <li>control focused movements through mirror work (class mirrors, where the class is in two rows facing one another, and each pair mirrors their opposite, creating a large group mirror)</li> <li>use imagery to warm-up the body and explore movement dynamics</li> <li>lead and follow movements in pairs, small groups and as a class</li> </ul>	<b>Recommended:</b> Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking Learner's Book pp. 108–111 Teacher's Guide pp. 146–148

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
2	2. Storytelling techniques	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b></p> <ul style="list-style-type: none"> <li>Teacher-devised warm-up routine. Develop a warm-up routine with new exercises in each of the following areas:</li> </ul> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>release tension, loosen and energise the body</li> <li>control focused movements through mirror work (class mirrors, where the class is in two rows facing one another, and each pair mirrors their opposite, creating a large group mirror)</li> <li>use imagery to warm-up the body and explore movement dynamics</li> <li>lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms: folktales or choral verse</b></p> <p><b>Interpretation and performance of choice of dramatic forms: folktales or choral verse</b></p> <p><b>Folktales (individual or group performance)</b></p> <p>Explore:</p> <ul style="list-style-type: none"> <li>storytelling techniques</li> </ul>	<p><b>Recommended:</b></p> <p>Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking</p> <p>Learner's Book pp. 112–115</p> <p>Teacher's Guide pp. 148–151</p>
3	3. Narrative and dialogue	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b></p> <ul style="list-style-type: none"> <li>Teacher-devised warm-up routine. Develop a warm-up routine with new exercises in each of the following areas:</li> </ul> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>release tension, loosen and energise the body</li> <li>control focused movements through mirror work (class mirrors, where the class is in two rows facing one another, and each pair mirrors their opposite, creating a large group mirror)</li> <li>use imagery to warm-up the body and explore movement dynamics</li> <li>lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms: folktales or choral verse</b></p> <p><b>Interpretation and performance of choice of dramatic forms: folktales or choral verse</b></p> <p><b>Folktales (individual or group performance)</b></p> <p>Explore:</p> <ul style="list-style-type: none"> <li>storytelling techniques</li> <li>narrative and dialogue</li> </ul>	<p><b>Recommended:</b></p> <p>Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking</p> <p>Learner's Book pp. 116–120</p> <p>Teacher's Guide pp. 151–153</p>

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
4	4. Create a narrative and dialogue	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b></p> <ul style="list-style-type: none"> <li>Teacher-devised warm-up routine. Develop a warm-up routine with new exercises in each of the following areas:</li> </ul> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>release tension, loosen and energise the body</li> <li>control focused movements through mirror work (class mirrors, where the class is in two rows facing one another, and each pair mirrors their opposite, creating a large group mirror)</li> <li>use imagery to warm-up the body and explore movement dynamics</li> <li>lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms:</b></p> <p>folktales or choral verse</p> <p>Interpretation and performance of choice of dramatic forms:</p> <p>folktales or choral verse</p> <p>Folktales (individual or group performance)</p> <p>Explore:</p> <ul style="list-style-type: none"> <li>storytelling techniques</li> <li>narrative and dialogue</li> </ul>	<p><b>Recommended:</b></p> <p>Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking</p> <p>Learner's Book p. 121</p> <p>Teacher's Guide pp. 154–155</p>
		45 minutes per week		

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
5	5. Vocal modulation, expression and characterisation	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b></p> <ul style="list-style-type: none"> <li>Teacher-devised warm-up routine. Develop a warm-up routine with new exercises in each of the following areas:</li> </ul> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>release tension, loosen and energise the body</li> <li>control focused movements through mirror work (class mirrors, where the class is in two rows facing one another, and each pair mirrors their opposite, creating a large group mirror)</li> <li>use imagery to warm-up the body and explore movement dynamics</li> <li>lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms: folktales or choral verse</b></p> <p>Interpretation and performance of choice of dramatic forms: folktales or choral verse</p> <p><b>Folktales (individual or group performance)</b></p> <p>Explore:</p> <ul style="list-style-type: none"> <li>storytelling techniques</li> <li>narrative and dialogue</li> <li>vocal modulation and expression: pitch, inflection, pace, pause, volume, emphasis, tone-colour</li> <li>vocal characterisation and physical characterisation: expressing the characters through body and voice</li> </ul>	<p><b>Recommended:</b></p> <p>Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking</p> <p>Learner's Book pp. 122–125</p> <p>Teacher's Guide pp. 155–157</p>

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
6	6. Movement and physical characterisation	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b></p> <ul style="list-style-type: none"> <li>Teacher-devised warm-up routine. Develop a warm-up routine with new exercises in each of the following areas:</li> </ul> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>release tension, loosen and energise the body</li> <li>control focused movements through mirror work (class mirrors, where the class is in two rows facing one another, and each pair mirrors their opposite, creating a large group mirror)</li> <li>use imagery to warm-up the body and explore movement dynamics</li> <li>lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms: folktales or choral verse</b></p> <p>Interpretation and performance of choice of dramatic forms: folktales or choral verse</p> <p>Folktales (individual or group performance)</p> <p>Explore:</p> <ul style="list-style-type: none"> <li>storytelling techniques</li> <li>narrative and dialogue</li> <li>vocal modulation and expression: pitch, inflection, pace, pause, volume, emphasis, tone-colour</li> <li>movement, using the body as a tool to tell the story: body language, facial expression and eye contact</li> <li>vocal characterisation and physical characterisation: expressing the characters through body and voice</li> </ul>	<p><b>Recommended:</b></p> <p>Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking</p> <p>Learner's Book pp. 126–127</p> <p>Teacher's Guide pp. 157–159</p>
		45 minutes per week		

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
7	7. Vocal sound effects	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b></p> <ul style="list-style-type: none"> <li>Teacher-devised warm-up routine. Develop a warm-up routine with new exercises in each of the following areas:</li> </ul> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>release tension, loosen and energise the body</li> <li>control focused movements through mirror work (class mirrors, where the class is in two rows facing one another, and each pair mirrors their opposite, creating a large group mirror)</li> <li>use imagery to warm-up the body and explore movement dynamics</li> <li>lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms: folktales or choral verse</b></p> <p>Interpretation and performance of choice of dramatic forms: folktales or choral verse</p> <p><b>Folktales (individual or group performance)</b></p> <p>Explore:</p> <ul style="list-style-type: none"> <li>storytelling techniques</li> <li>narrative and dialogue</li> <li>vocal modulation and expression: pitch, inflection, pace, pause, volume, emphasis, tone-colour</li> <li>movement, using the body as a tool to tell the story: body language, facial expression and eye contact</li> <li>vocal characterisation and physical characterisation: expressing the characters through body and voice</li> <li>using vocal sound effects as background sounds or as a sound track: integrating song where appropriate</li> </ul>	<p><b>Recommended:</b></p> <p>Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking</p> <p>Learner's Book p. 128</p> <p>Teacher's Guide pp. 159–160</p>
8	8. Careers in the creative team	1 hour	<p><b>Topic 5: Careers</b></p> <p>Explore the creative team, including: the writer, director, producer, designer, composer, and lighting designer</p>	<p>Learner's Book p. 129</p> <p>Teacher's Guide p. 161</p>

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
9	9. Formal assessment: Written	1 hour	Test: Careers and basic drama elements	<b>Recommended:</b> Drum/tambourine, pictures, newspaper articles, etc. used as stimulus in playmaking Learner's Book p. 130 Teacher's Guide pp. 162–163
10	10. Formal assessment: Practical	1 hour	Performance: Folktale (group work)	Learner's Book p. 131 Teacher's Guide p. 163

## Music

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1–8	1. Music literacy	15 minutes per week	<b>Topic 1: Music literacy</b> <ul style="list-style-type: none"> <li>• Letter names of notes on the treble clef</li> <li>• Duration: Introduction of the dotted note, also in relation to:               <ul style="list-style-type: none"> <li>– crotchets</li> <li>– quavers</li> <li>– minims</li> <li>– semibreves</li> <li>– dotted minim</li> </ul> </li> <li>• Clapping or drumming short rhythmic phrases that use crotchets, minims, quavers dotted minims and semibreves</li> <li>• Pitch:               <ul style="list-style-type: none"> <li>– Sight singing melodic phrases from known and unknown songs using tonic solfa</li> </ul> </li> </ul>	<b>Recommended:</b> Musical instruments, textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs, DVDs Learner's Book pp. 133–136 Teacher's Guide pp. 164–166



<b>Week/s</b>	<b>Unit number and title</b>	<b>Time allocation</b>	<b>Creative Arts CAPS reference</b>	<b>Resources</b>
1–8	2. Music listening	15 minutes per week	<b>Topic 2: Music listening</b> <ul style="list-style-type: none"> <li>• Active listening to a variety of recorded or live music by clapping or humming or moving along</li> <li>• Following simple musical scores while listening to music</li> <li>• Listening to a variety of recorded or live music and describing the: <ul style="list-style-type: none"> <li>– Meter of the music as duple (2 beats) or triple (3 beats) or quadruple (4 beats) time</li> <li>– Tempo (fast/slow; faster/slower)</li> <li>– Dynamics (soft/loud; softer/louder)</li> <li>– Meaning or story of the music</li> <li>– Lyrics of the music</li> </ul> </li> </ul>	<b>Recommended:</b> Music equipment – sound system, CDs/DVDs Learner's Book pp. 137–138 Teacher's Guide pp. 167–168
1–6	3. Performing and creating music	30 minutes per week	<b>Topic 3: Performing and creating music</b> <ul style="list-style-type: none"> <li>• Breathing exercises</li> <li>• Continuous development of in-tune singing through a repertoire of songs that include <ul style="list-style-type: none"> <li>– folksongs (indigenous songs, cultural songs);</li> <li>– light music;</li> <li>– rounds; and</li> <li>– part singing (songs with descants)</li> </ul> </li> <li>• Accompanying songs with body percussion, found or self-made instruments, traditional instruments, Orff instruments</li> <li>• Including instruments that learners are studying</li> <li>• Performing and composing music that uses non-conventional notation, e.g. graphic scores</li> </ul>	<b>Recommended:</b> Music equipment – sound system, CDs/DVDs Learner's Book pp. 139–141 Teacher's Guide pp. 169–171
7–8	4. African drumming	30 minutes per week	<b>Topic 3: Performing and creating music</b> <ul style="list-style-type: none"> <li>• African drumming</li> <li>• Creating own vocal and instrumental music in group and solo context: <ul style="list-style-type: none"> <li>– Melodic repetition (vocal or instrumental)</li> <li>– Melodic question and answer (vocal or instrumental)</li> <li>– Rhythmic improvisation on African drums</li> </ul> </li> </ul>	<b>Recommended:</b> Music equipment – sound system, CDs/DVDs Learner's Book pp. 142–145 Teacher's Guide pp. 171–172
9	5. Formal assessment: Written	1 hour	Music literacy activities	<b>Recommended:</b> Music equipment – sound system, CDs/DVDs Learner's Book p. 146 Teacher's Guide p. 173
10	6. Formal assessment: Practical	1 hour	Solo/group work performance	Learner's Book p. 147 Teacher's Guide p. 173

## Visual Arts

Creative Arts CAPS reference				Resources
Week/s	Unit number and title	Time allocation		
1–3	1. Create in 2D: A scraperboard design	3 hours	<b>Topic 1: Create in 2D</b> <ul style="list-style-type: none"> <li>• Art elements: shape, line, tone, texture</li> <li>• Design principles: contrast, proportion, emphasis</li> <li>• Own and wider world: still life arrangements</li> <li>• Simple etching techniques: etching, drawing, scratching</li> </ul>	<b>Recommended:</b> White wax crayons, 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 15 x 20 cm) Learner's Book pp. 149–150 Teacher's Guide pp. 174–175
4	2. Visual literacy: Still life	1 hour	<b>Topic 3: Visual literacy</b> <ul style="list-style-type: none"> <li>• Art elements: use in description of artworks – line, tone, texture, shape, colour</li> <li>• Design principles: use in description of artworks – balance, proportion, harmony, emphasis, contrast</li> <li>• Interpret, analyse and recognise symbolic language with reference to still life</li> <li>• Express, identify/name, question and reflect through looking, talking, listening and writing about still life</li> </ul>	<b>Recommended:</b> Writing instruments and paper Learner's Book pp. 151–152 Teacher's Guide pp. 176–177
5–8	3. Create in 2D: A still life painting	4 hours	<b>Topic 1: Create in 2D</b> <ul style="list-style-type: none"> <li>• Art elements: shape, line, tone, texture, complementary colour, tints and shades</li> <li>• Design principles: contrast, proportion, emphasis, unity</li> <li>• Own and wider world: Emphasis on the observation and interpretation local still life arrangements</li> <li>• Painting: colour-mixing: tonal range, shades and tints</li> </ul>	<b>Recommended:</b> Tempera paint in limited colour range and white and black; A2 paper Learner's Book pp. 153–154 Teacher's Guide pp. 177–179

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
9–10	4. Formal assessment: Practical and written	2 hours	<b>Topic 3: Visual literacy (Investigation of a local crafter)</b> <ul style="list-style-type: none"> <li>Identifying art elements and design principles in examples of local craft</li> <li>Express, identify/name, question and reflect through looking, talking, listening and writing about the visual world</li> <li>Descriptions of examples of craft: Personal meaning and recognition of images expressed in words</li> <li>Initial research skills: Investigation of local crafter/artist/artwork/style using various sources: books, libraries, internet, etc.; formal written response or class presentation (could be group work)</li> </ul>	Learner's Book pp. 155–156 Teacher's Guide p. 179

## TERM THREE

### Dance

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1	1. Dance forms	45 minutes per week  15 minutes per week	<b>Topic 1: Dance performance</b> <ul style="list-style-type: none"> <li>Consolidation of work done in Term 1 and 2</li> <li>Warm-up as before, with increasing complexity</li> </ul> <b>Topic 2: Dance improvisation and composition</b> <ul style="list-style-type: none"> <li>Response to different stimuli: themes, ideas, stories, pictures, music or props to develop movement vocabulary, utilising knowledge of elements of dance</li> </ul> <b>Topic 3: Dance theory and literacy (integrated with Topics 1 and 2)</b> <ul style="list-style-type: none"> <li>Selection of three different dance forms, viewing excerpts on DVD/live and discussion of their similarities and differences</li> </ul>	<b>Recommended:</b> Music system, CDs, percussion instruments, textbook; pictures, props, pictures of different dance forms Learner's Book pp. 159–160 Teacher's Guide pp. 180–181
2–3	2. Floor-work	45 minutes per week  15 minutes per week	<b>Topic 1: Dance performance</b> <ul style="list-style-type: none"> <li>Consolidation of work done in Term 1 and 2</li> <li>Warm-up as before, with increasing complexity</li> <li>Floor-work for core stability, strength and flexibility: articulation of the feet, increasing mobility of the ankle, knee and hip joints, strengthening exercises for feet and legs, strengthening exercises for abdominal and spinal muscles</li> </ul> <b>Topic 2: Dance improvisation and composition (integrated with Topic 1)</b> <ul style="list-style-type: none"> <li>Response to different stimuli: themes, ideas, stories, pictures, music or props to develop movement vocabulary, utilising knowledge of elements of dance</li> </ul> <b>Topic 3: Dance theory and literacy (integrated with Topics 1 and 2)</b> <ul style="list-style-type: none"> <li>Discussion of how movements may convey meaning</li> </ul>	<b>Recommended:</b> Music system, CDs, percussion instruments, textbook; pictures, props, pictures of different dance forms Learner's Book pp. 161–164 Teacher's Guide pp. 182–184

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
4	3. Warming up – leg extensions and brushes	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Consolidation of work done in Term 1 and 2</li> <li>• Warm-up as before, with increasing complexity</li> <li>• Floor-work for core stability, strength and flexibility: articulation of the feet, increasing mobility of the ankle, knee and hip joints, strengthening exercises for feet and legs, strengthening exercises for abdominal and spinal muscles</li> <li>• Body-part isolations: hands, arms and feet</li> <li>• Leg extensions, brushes, circular leg movements and kicks</li> </ul> <p><b>Topic 2: Dance improvisation and composition (integrated with Topic 1)</b></p> <ul style="list-style-type: none"> <li>• Response to different stimuli: themes, ideas, stories, pictures, music or props to develop movement vocabulary, utilising knowledge of elements of dance</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topics 1 and 2)</b></p> <ul style="list-style-type: none"> <li>• Discussion of how movements may convey meaning</li> </ul>	<p><b>Recommended:</b></p> <p>Music system , CDs, percussion instruments, textbook; pictures, props, pictures of different dance forms</p> <p>Learner's Book pp. 165–166 Teacher's Guide pp. 185–186</p>
5	4. Body-part isolations: Hands, arms and feet	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Consolidation of work done in Term 1 and 2</li> <li>• Warm-up as before, with increasing complexity</li> <li>• Floor-work for core stability, strength and flexibility: articulation of the feet, increasing mobility of the ankle, knee and hip joints, strengthening exercises for feet and legs, strengthening exercises for abdominal and spinal muscles</li> <li>• Body-part isolations: hands, arms and feet</li> <li>• Leg extensions, brushes, circular leg movements and kicks</li> <li>• Combinations of locomotor movements with co-ordinating arm movements</li> </ul> <p><b>Topic 2: Dance improvisation and composition (integrated into Topic 1)</b></p> <ul style="list-style-type: none"> <li>• Response to different stimuli: themes, ideas, stories, pictures, music or props to develop movement vocabulary, utilising knowledge of elements of dance</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topics 1 and 2)</b></p> <ul style="list-style-type: none"> <li>• Discussion of how movements may convey meaning</li> </ul>	<p><b>Recommended:</b></p> <p>Music system , CDs, percussion instruments, textbook; pictures, props, pictures of different dance forms</p> <p>Learner's Book pp. 167–168 Teacher's Guide pp. 186–187</p>

<b>Week/s</b>	<b>Unit number and title</b>	<b>Time allocation</b>	<b>Creative Arts CAPS reference</b>	<b>Resources</b>
6	5. Jumps and turns	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>Consolidation of work done in Term 1 and 2</li> <li>Warm-up as before, with increasing complexity</li> <li>Body-part isolations: hands, arms and feet</li> <li>Simple half and full turns with spotting</li> <li>Small jumps off two feet landing on one foot and off one foot landing on one foot focusing on safe landing</li> <li>Combinations of locomotor movements with co-ordinating arm movements</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>Response to different stimuli: themes, ideas, stories, pictures, music or props to develop movement vocabulary, utilising knowledge of elements of dance</li> <li>Exploration of the importance of eye contact and eye focus</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topics 1 and 2)</b></p> <ul style="list-style-type: none"> <li>Discussion of how movements may convey meaning</li> </ul>	<p><b>Recommended:</b></p> <p>Music system, CDs, percussion instruments, textbook; pictures, props, pictures of different dance forms</p> <p>Learner's Book pp. 169–170 Teacher's Guide pp. 188–189</p>
7–8	6. Dance steps from a South African dance	45 minutes per week  15 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>Consolidation of work done in Term 1 and 2</li> <li>Warm-up as before, with increasing complexity</li> <li>Combinations of locomotor movements with co-ordinating arm movements</li> <li>Learning dance steps from a South African dance</li> <li>Cooling down and leg stretches – lying down</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>Response to different stimuli: themes, ideas, stories, pictures, music or props to develop movement vocabulary, utilising knowledge of elements of dance</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topics 1 and 2)</b></p> <ul style="list-style-type: none"> <li>Discussion of how movements may convey meaning</li> </ul>	<p><b>Recommended:</b></p> <p>Music system, CDs, percussion instruments, textbook; pictures, props, pictures of different dance forms</p> <p>Learner's Book pp. 171–172 Teacher's Guide pp. 189–192</p>

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
8–9	7. Dance improvisation and composition	45 minutes per week	<p><b>Topic 1: Dance performance</b></p> <ul style="list-style-type: none"> <li>• Warm-up as before, with increasing complexity</li> <li>• Floor-work for core stability, strength and flexibility: articulation of the feet, increasing mobility of the ankle, knee and hip joints, strengthening exercises for feet and legs, strengthening exercises for abdominal and spinal muscles</li> <li>• Body-part isolations: hands, arms and feet</li> <li>• Leg extensions, brushes, circular leg movements and kicks</li> <li>• Simple half and full turns with spotting</li> <li>• Small jumps off two feet landing on one foot and off one foot landing on one foot focusing on safe landing</li> <li>• Combinations of locomotor movements with co-ordinating arm movements</li> <li>• Learning dance steps from a South African dance</li> <li>• Cooling down and leg stretches – lying down</li> </ul> <p><b>Topic 2: Dance improvisation and composition</b></p> <ul style="list-style-type: none"> <li>• Response to different stimuli: themes, ideas, stories, pictures, music or props to develop movement vocabulary, utilising knowledge of elements of dance</li> <li>• Exploration of the importance of eye contact and eye focus</li> </ul> <p><b>Topic 3: Dance theory and literacy (integrated with Topics 1 and 2)</b></p> <ul style="list-style-type: none"> <li>• Discussion of how movements may convey meaning</li> </ul>	<p><b>Recommended:</b></p> <p>Music system, CDs, percussion instruments, textbook; pictures, props, pictures of different dance forms</p> <p>Learner's Book pp. 173–174 Teacher's Guide pp. 192–193</p>
10	8. Formal assessment: Practical	1 hour	Technique and improvisation (short movement sentence around a theme)	Learner's Book p. 175 Teacher's Guide p. 194

## Drama

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1	1. Characterisation	15 minutes per week (2 hours, 30 minutes per term)	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine. Build on the warm-up routine of Term 2 adding new exercises in each area.</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Physical loosening up and energising of the body</li> <li>• Trust exercises in partners and small groups</li> <li>• Mirror work (using slow, controlled mirroring of narrative mime sequences)</li> <li>• Use imagery to warm-up the body and explore movement dynamics</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> Focus on character observation, imitation and imagination in several short improvised dramas in groups of two to four learners:</p> <ul style="list-style-type: none"> <li>• Listening and concentration; action and reaction</li> <li>• Characterisation: <ul style="list-style-type: none"> <li>– making clear character choices (voice and body)</li> <li>– relationships between different characters</li> <li>– characters in different environments</li> </ul> </li> </ul>	<p><b>Recommended:</b> Drum/tambourine, textbook, examples of cultural and social events, e.g. wedding ceremony and opening ceremony Learner's Book pp. 177–178 Teacher's Guide pp. 195–196</p>
2	2. The relationships between characters	15 minutes per week  45 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine. Build on the warm-up routine of Term 2 adding new exercises in each area.</p> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Mirror work (using slow, controlled mirroring of narrative mime sequences)</li> <li>• Trust exercises in partners and small groups</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> Focus on character observation, imitation and imagination in several short improvised dramas in groups of two to four learners:</p> <ul style="list-style-type: none"> <li>• Listening and concentration; action and reaction</li> <li>• Characterisation: <ul style="list-style-type: none"> <li>– relationships between different characters</li> </ul> </li> </ul>	<p><b>Recommended:</b> Drum/tambourine, Learner's Book pp. 179–181 Teacher's Guide pp. 196–198</p>

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
3	3. Characters in different environments	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine. Build on the warm-up routine of Term 2 adding new exercises in each area.</p> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Mirror work (using slow, controlled mirroring of narrative mime sequences)</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> Focus on character observation, imitation and imagination in several short improvised dramas in groups of two to four learners:</p> <ul style="list-style-type: none"> <li>• Listening and concentration; action and reaction</li> <li>• Characterisation: <ul style="list-style-type: none"> <li>– characters in different environments</li> </ul> </li> </ul>	Copies of the mime cards on pp. 314–315 in the Teacher's Guide Learner's Book pp. 182–183 Teacher's Guide pp. 198–200
4	4. Careers in the support team	1 hour	<p><b>Topic 5: Careers</b> Explore the support team, including the stage manager, stage hands, make-up artists, costume mistress, props mistress, lighting and sound technicians and front of house</p>	Additional information on careers in the support team Learner's Book pp. 184–186 Teacher's Guide pp. 200–201



<b>Week/s</b>	<b>Unit number and title</b>	<b>Time allocation</b>	<b>Creative Arts CAPS reference</b>	<b>Resources</b>
5	5. Drama elements in cultural and social events	15 minutes per week  45 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine. Build on the warm-up routine of Term 2 adding new exercises in each area</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Physical loosening up and energising of the body</li> <li>• Trust exercises in partners and small groups</li> <li>• Mirror work (using slow, controlled mirroring of narrative mime sequences)</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> Focus on drama elements in cultural and social events, compared to their use in theatre, and create a drama using a cultural or social event as stimulus:</p> <ul style="list-style-type: none"> <li>• Actors (the people involved in the activity who have specific roles to fulfil)</li> <li>• Audience (the people watching or participating from the sidelines)</li> <li>• Space (arrangement of the space to accommodate all the participants/audience)</li> <li>• Time (certain times only; of a particular duration)</li> </ul>	Forest Scene story on page 201 of this Teacher's Guide Learner's Book pp. 187–189 Teacher's Guide pp. 202–205
6	6. Actors, audience, space and time	15 minutes per week  45 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine. Build on the warm-up routine of Term 2 adding new exercises in each area.</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Physical loosening up and energising of the body</li> <li>• Trust exercises in partners and small groups</li> <li>• Mirror work (using slow, controlled mirroring of narrative mime sequences)</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> Focus on drama elements in cultural and social events, compared to their use in theatre, and create a drama using a cultural or social event as stimulus:</p> <ul style="list-style-type: none"> <li>• Actors (the people involved in the activity who have specific roles to fulfil)</li> <li>• Audience (the people watching or participating from the sidelines)</li> <li>• Space (arrangement of the space to accommodate all the participants/audience)</li> <li>• Time (certain times only; of a particular duration)</li> </ul>	Scarves, belts or ties for blindfolds; large pieces of paper; koki pens Learner's Book pp. 190–192 Teacher's Guide pp. 206–208

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
7	7. Costumes, props and special effects	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine. Build on the warm-up routine of Term 2 adding new exercises in each area.</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Physical loosening up and energising of the body</li> <li>• Mirror work (using slow, controlled mirroring of narrative mime sequences)</li> <li>• Use imagery to warm-up the body and explore movement dynamics</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> Focus on drama elements in cultural and social events, compared to their use in theatre, and create a drama using a cultural or social event as stimulus:</p> <ul style="list-style-type: none"> <li>• Costumes (to make a particular impact and to differentiate participants in the event)</li> <li>• Props (objects used by participants in the event, given significance)</li> <li>• Special effects (use of technology to create impressive visual or aural displays)</li> </ul>	Learner's Book pp. 193–194 Teacher's Guide pp. 208–210
8	8. Music and movement	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine. Build on the warm-up routine of Term 2 adding new exercises in each area.</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Physical loosening up and energising of the body</li> <li>• Mirror work (using slow, controlled mirroring of narrative mime sequences)</li> <li>• Use imagery to warm-up the body and explore movement dynamics</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> Focus on drama elements in cultural and social events, compared to their use in theatre, and create a drama using a cultural or social event as stimulus:</p> <ul style="list-style-type: none"> <li>• Music or accompaniment (including instruments, song)</li> <li>• Movement or choreography (including processions, or the use of simultaneous gesture)</li> <li>• Chants or use of call and response, dialogue</li> </ul>	Learner's Book p. 195 Teacher's Guide pp. 211–213

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
9	9. Chants, call and response, dialogue	15 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine. Build on the warm-up routine of Term 2 adding new exercises in each area.</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Physical loosening up and energising of the body</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> Focus on drama elements in cultural and social events, compared to their use in theatre, and create a drama using a cultural or social event as stimulus:</p> <ul style="list-style-type: none"> <li>• Chants or use of call and response, dialogue</li> </ul>	Learner's Book p. 196 Teacher's Guide pp. 213–215
10	10. Formal assessment: Practical	1 hour	Polished performance: A short improvised drama (group work)	Learner's Book p. 197 Teacher's Guide p. 215

## Music

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1–9	1. Music literacy	15 minutes per week	<p><b>Topic 1: Music literacy</b></p> <ul style="list-style-type: none"> <li>• Treble and bass clef</li> <li>• Letter names of notes on the treble and bass clef</li> <li>• Duration: consolidation of content learned</li> <li>• Pitch: Sight singing melodic phrases from known and unknown songs using tonic solfa</li> <li>• Clapping or drumming rhythms that use crotchets, minims, quavers, dotted minims and semibreves, introducing the concept of polyrhythm</li> </ul>	<p><b>Recommended:</b></p> <p>Musical instruments</p> <p>Learner's Book p. 199–203 Teacher's Guide pp. 216–219</p>
1–9	2. Music listening	15 minutes per week	<p><b>Topic 2: Music listening</b></p> <ul style="list-style-type: none"> <li>• Active listening to a variety of recorded or live music by clapping or humming or moving along</li> <li>• Listening to a variety of recorded or live music and describing the: <ul style="list-style-type: none"> <li>– Meter of the music as duple or triple or quadruple time</li> <li>– Tempo (fast/slow)</li> <li>– Dynamics (soft/loud)</li> <li>– Meaning or story of the music</li> <li>– Lyrics of the music</li> <li>– Texture of the music</li> </ul> </li> <li>• Creating a graphic score (sound picture) of a musical piece listened to, e.g. storm, rain</li> </ul>	<p><b>Recommended:</b></p> <p>Music equipment – sound system, CDs/DVDs, Learner's Book pp. 204–205 Teacher's Guide pp. 219–220</p>

<b>Week/s</b>	<b>Unit number and title</b>	<b>Time allocation</b>	<b>Creative Arts CAPS reference</b>	<b>Resources</b>
1–9	3. Performing and creating music	30 minutes per week	<p><b>Topic 3: Performing and creating music</b></p> <ul style="list-style-type: none"> <li>• Breathing exercises</li> <li>• Continuous development of in-tune singing through a repertoire of songs that include               <ul style="list-style-type: none"> <li>– folksongs (indigenous songs, cultural songs);</li> <li>– light music;</li> <li>– rounds; and</li> <li>– part singing (songs with descants; soprano/soprano; soprano/alto; soprano/baritone)</li> </ul> </li> <li>• Accompanying songs with body percussion, found or self-made instruments, traditional instruments, Orff instruments</li> <li>• Performing music that uses non-conventional notation, e.g. graphic scores</li> <li>• African drumming</li> <li>• Create own vocal and instrumental music in group and solo context:               <ul style="list-style-type: none"> <li>– Melodic repetition</li> <li>– Melodic question and answer</li> <li>– Rhythmic improvisation on an ostinato or riff by clapping or drumming</li> <li>– Vocal or melodic improvisation on an ostinato or riff</li> <li>– Creating a sound picture based on a story or poem using the voice or instrument</li> </ul> </li> </ul>	<p><b>Recommended:</b> Songbooks, musical scores, tuned and untuned musical instruments Learner's Book pp. 206–210 Teacher's Guide pp. 221–224</p>
10	4. Formal assessment: Practical	1 hour	Solo and ensemble work	<p>Learner's Book p. 211 Teacher's Guide pp. 224–225</p>

Visual Arts			Creative Arts CAPS reference		Resources
Week/s	Unit number and title	Time allocation			
1–4	1. Create in 3D: A useful container	4 hours	<b>Topic 2: Create in 3D</b> <ul style="list-style-type: none"> <li>• Art elements: shape, line, tone, texture, shape, colour</li> <li>• Design principles – proportion, emphasis, contrast (construction and modelling techniques)</li> <li>• Craftsmanship – pasting, cutting, wrapping, tying, stitching using a variety of materials</li> <li>• Pattern-making – creates own experiments with art elements and design principles in pattern-making as surface</li> <li>• decoration; repeat pattern</li> <li>• Use of tools – safety, consideration of others, sharing resources</li> </ul>		
5	2. Visual literacy: The artist in society	1 hour	<b>Topic 3: Visual literacy</b> <ul style="list-style-type: none"> <li>• Art elements and design principles: use in the description of artworks (e.g. buildings)</li> <li>• The role of the artist in society: role of artist as contributor to society</li> <li>• Emphasis on learners' personal expression and interpretation of architecture</li> <li>• Social development: similarities and differences, respect and understanding of self and community; the arts as heritage</li> <li>• Values development: respect for the opinions of others; investigate and understand the contribution of the arts to heritage</li> <li>• Communication skills: express, identify/name, question and reflect through looking, talking, listening and writing about buildings</li> </ul>		
6–8	3. Formal assessment: Practical	3 hours	<b>Topic 1: Create in 2D: A paper cut collage</b> <ul style="list-style-type: none"> <li>• Paper cut collage: buildings as heritage</li> <li>• Art elements: shape, geometric and organic, line, tone, texture (colour to include monochromatic colour)</li> <li>• Design principles: balance, contrast, harmony, proportion</li> <li>• Pattern-making – in collages, designs (exploration of various repeat methods)</li> <li>• Emphasis on the interpretation buildings in paper cut collage – cutting, layering, pasting, monochromatic colour</li> <li>• Variation of paper size and format: different scale and degrees of detail</li> </ul>		
			<b>Recommended:</b> Photographs in resource books (e.g. buildings), recyclable papers in a limited range of colours from found sources; white paper in unusual format: circle, thin rectangle, etc; glue, cardboard strips for applying glue, scissors Learners' Book pp. 218–219 Teacher's Guide p. 229		

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
9–10	4. Create in 2D: Wet drawing media	2 hours	<b>Topic 1: Create in 2D</b> <ul style="list-style-type: none"> <li>• Art elements – shape, line, tone, texture</li> <li>• Design principles – contrast, proportion, emphasis</li> <li>• Emphasis on the observation and interpretation of the small objects</li> <li>• Variation of paper size and format – different scale and degrees of detail</li> <li>• Drawing – observational drawing (small objects, wet drawing media)</li> </ul>	<b>Recommended:</b> Visual stimuli/real objects; small brushes, dipping implements (sharp sticks, pieces of cane, etc.) of various thicknesses, waterproof ink or food colouring; A5 paper Learners' Book pp. 220–222 Teacher's Guide pp. 229–230

## TERM FOUR

### Dance

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1–7	1. Dance performance	45 minutes per week	<b>Topic 1: Dance performance (45 minutes per week/lesson)</b> <ul style="list-style-type: none"> <li>• Consolidation of class-work covered in Terms 1 – 3 in preparation for formal assessment</li> <li>• Mastering and performing a short group dance for formal assessment</li> </ul> <b>Topic 3: Dance theory and literacy (integrated into Topics 1 and 2)</b> <ul style="list-style-type: none"> <li>• Revision of dance theory and literacy topics from Terms 1, 2 and 3 for formal assessment</li> </ul>	<b>Recommended:</b> Music system, CDs, percussion instruments, textbook; pictures, props, pictures of different dance forms Learner's Book pp. 225–229 Teacher's Guide pp. 231–235
1–7	2. Improvisation and composition	15 minutes per week	<b>Topic 2: Dance improvisation and composition (15 minutes per week/lesson)</b> <ul style="list-style-type: none"> <li>• Composition in small groups (3–4 dancers) of a short dance sequence based on a South African picture, photograph or theme for formal assessment</li> </ul> <b>Topic 3: Dance theory and literacy (integrated into Topics 1 and 2)</b> <ul style="list-style-type: none"> <li>• Revision of dance theory and literacy topics from Terms 1, 2 and 3 for formal assessment</li> </ul>	<b>Recommended:</b> Music system, CDs, percussion instruments, textbook; pictures, props, pictures of different dance forms Learner's Book pp. 230–231 Teacher's Guide pp. 236–237

<b>Week/s</b>	<b>Unit number and title</b>	<b>Time allocation</b>	<b>Creative Arts CAPS reference</b>	<b>Resources</b>
9	3. Formal assessment: Practical	2 hours	Performance of class work, group dance sequence and composition (South African theme)	<b>Recommended:</b> Music system, CDs, percussion instruments, textbook; pictures, props, pictures of different dance forms Learner's Book p. 232 Teacher's Guide p. 237
10	Review	Homework	Prepare for written examination	<b>Recommended:</b> Music system, CDs, percussion instruments, textbook; pictures, props, pictures of different dance forms Learner's Book p. 233 Teacher's Guide pp. 238–241

## Drama

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1	1. Careers related to drama	1 hour	<p><b>Topic 5: Careers</b> Explore the related fields of study, including the drama teacher, drama therapist, drama life coach, voice and speech therapist, movement therapist, radio and television presenters, master-of-ceremonies and agent</p>	Learner's Book pp. 235–237 Teacher's Guide pp. 242–243
2–3	2. Storytelling, narrative and dialogue	<p>15 minutes per week</p> <p>45 minutes per week</p>	<p><b>Topic 1: Dramatic skills development</b> Consolidation of warm-up exercises to establish the flow of a warm-up and to prepare for dress rehearsals</p> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms: folktales or choral verse (depending on the selection in Term 2)</b> Learners prepare for final assessment through one interpretative piece (the choral verse or the performance of the folktale). One of these pieces has been developed earlier in the year. The focus is to prepare learners for the final assessment on:</p> <ul style="list-style-type: none"> <li>• Focus and concentration in performance</li> <li>• Confidence and preparation</li> <li>• Relationship with the audience</li> <li>• Vocal and physical interpretation</li> <li>• Group work</li> <li>• Use of space</li> </ul> <p>The following skills should be the focus when exploring these dramatic forms:</p> <p><b>Folktales (individual or group performance):</b></p> <ul style="list-style-type: none"> <li>• Storytelling techniques</li> <li>• Narrative and dialogue, different kinds of narrating voice (pitch, pace, volume, tone-colour, pause, emphasis) and vocal sound effects</li> </ul>	<p><b>Recommended:</b> Drum/tambourine; examples of a variety of folktales Learner's Book pp. 238–239 Teacher's Guide pp. 243–245</p>



Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
4–5	3. Movement	15 minutes per week  45 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Consolidation of warm-up exercises to establish the flow of a warm-up and to prepare for dress rehearsals</p> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms: folktales or choral verse (depending on the selection in Term 2)</b> Learners prepare for final assessment through one interpretative piece (the choral verse or the performance of the folktale). One of these pieces has been developed earlier in the year. The focus is to prepare learners for the final assessment on:</p> <ul style="list-style-type: none"> <li>• Focus and concentration in performance</li> <li>• Confidence and preparation</li> <li>• Relationship with the audience</li> <li>• Vocal and physical interpretation</li> <li>• Group work</li> <li>• Use of space</li> </ul> <p>The following skills should be the focus when exploring these dramatic forms:</p> <p><b>Folktales (individual or group performance):</b></p> <ul style="list-style-type: none"> <li>• Storytelling techniques</li> <li>• Movement, using the body as a tool to tell the story, body language, facial expression and eye contact</li> <li>• Vocal characterisation and physical characterisation – showing the characters vocally and physically</li> <li>• Reflection and feedback</li> </ul>	Learner's Book pp. 240–241 Teacher's Guide pp. 246–248

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
6	4. Physical characterisation	15 minutes per week 45 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Consolidation of warm-up exercises to establish the flow of a warm-up and to prepare for dress rehearsals</p> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms: folktales or choral verse (depending on the selection in Term 2)</b> Learners prepare for final assessment through one interpretative piece (the choral verse or the performance of the folktale). One of these pieces has been developed earlier in the year. The focus is to prepare learners for the final assessment on:</p> <ul style="list-style-type: none"> <li>• Focus and concentration in performance</li> <li>• Confidence and preparation</li> <li>• Relationship with the audience</li> <li>• Vocal and physical interpretation</li> <li>• Group work</li> <li>• Use of space</li> </ul> <p>The following skills should be the focus when exploring these dramatic forms:</p> <p><b>Folktales (individual or group performance):</b></p> <ul style="list-style-type: none"> <li>• Storytelling techniques</li> <li>• Movement, using the body as a tool to tell the story, body language, facial expression and eye contact</li> <li>• Vocal characterisation and physical characterisation – showing the characters vocally and physically</li> <li>• Reflection and feedback</li> </ul>	Learner's Book pp. 242–243 Teacher's Guide pp. 248–249

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
7	5. Vocal characterisation	15 minutes per week  45 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Consolidation of warm-up exercises to establish the flow of a warm-up and to prepare for dress rehearsals</p> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms: folktales or choral verse (depending on the selection in Term 2)</b> Learners prepare for final assessment through one interpretative piece (the choral verse or the performance of the folktale). One of these pieces has been developed earlier in the year. The focus is to prepare learners for the final assessment on:</p> <ul style="list-style-type: none"> <li>• Focus and concentration in performance</li> <li>• Confidence and preparation</li> <li>• Relationship with the audience</li> <li>• Vocal and physical interpretation</li> <li>• Group work</li> <li>• Use of space</li> </ul> <p>The following skills should be the focus when exploring these dramatic forms:</p> <p><b>Folktales (individual or group performance):</b></p> <ul style="list-style-type: none"> <li>• Storytelling techniques</li> <li>• Movement, using the body as a tool to tell the story, body language, facial expression and eye contact</li> <li>• Vocal characterisation and physical characterisation – showing the characters vocally and physically</li> <li>• Reflection and feedback</li> </ul>	Learner's Book pp. 244–245 Teacher's Guide pp. 250–251

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
8	6. Prepare for a dress rehearsal	15 minutes per week 45 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Consolidation of warm-up exercises to establish the flow of a warm-up and to prepare for dress rehearsals</p> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms: folktales or choral verse (depending on the selection in Term 2)</b> Learners prepare for final assessment through one interpretative piece (the choral verse or the performance of the folktale). One of these pieces has been developed earlier in the year. The focus is to prepare learners for the final assessment on:</p> <ul style="list-style-type: none"> <li>• Focus and concentration in performance</li> <li>• Confidence and preparation</li> <li>• Relationship with the audience</li> <li>• Vocal and physical interpretation</li> <li>• Group work</li> <li>• Use of space</li> </ul> <p>The following skills should be the focus when exploring these dramatic forms:</p> <p><b>Folktales (individual or group performance):</b></p> <ul style="list-style-type: none"> <li>• Reflection and feedback</li> <li>• Rehearsal and performance as a final practical assessment</li> </ul>	Learner's Book pp. 246–247 Teacher's Guide pp. 251–252
9	7. Formal assessment: Practical examination (1)	15 minutes per week 45 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Consolidation of warm-up exercises to establish the flow of a warm-up and to prepare for dress rehearsals</p> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms: folktales or choral verse (depending on the selection in Term 2)</b> Learners prepare for final assessment through one interpretative piece (the choral verse or the performance of the folktale). The following skills should be the focus when exploring these dramatic forms:</p> <p><b>Folktales (individual or group performance):</b></p> <ul style="list-style-type: none"> <li>• Reflection and feedback</li> <li>• Rehearsal and performance as a final practical assessment</li> </ul>	Learner's Book p. 248 Teacher's Guide p. 253

<b>Week/s</b>	<b>Unit number and title</b>	<b>Time allocation</b>	<b>Creative Arts CAPS reference</b>	<b>Resources</b>
9	8. Formal assessment: Practical examination (2)	15 minutes per week  45 minutes per week	<p><b>Topic 1: Dramatic skills development</b> Consolidation of warm-up exercises to establish the flow of a warm-up and to prepare for dress rehearsals</p> <p><b>Topic 3: Interpretation and performance of choice of dramatic forms: folktales or choral verse (depending on the selection in Term 2)</b> The following skills should be the focus when exploring these dramatic forms:  <b>Folktales (individual or group performance):</b> <ul style="list-style-type: none"> <li>• Storytelling techniques</li> <li>• Narrative and dialogue, different kinds of narrating voice (pitch, pace, volume, tone-colour, pause, emphasis) and vocal</li> <li>• sound effects</li> <li>• Movement, using the body as a tool to tell the story, body language, facial expression and eye contact</li> <li>• Vocal characterisation and physical characterisation – showing the characters vocally and physically</li> <li>• Reflection and feedback</li> <li>• Rehearsal and performance as a final practical assessment</li> </ul> </p>	Learner's Book p. 249 Teacher's Guide p. 253
10	Review	Homework	Prepare for the written examination	Learner's Book p. 250 Teacher's Guide p. 254–256

## Music

Week/s	Unit number and title	Time allocation	Creative Arts CAPS reference	Resources
1–8	1. Music literacy	15 minutes per week	<p><b>Topic 1: Music literacy</b></p> <ul style="list-style-type: none"> <li>• Treble and bass clef</li> <li>• Letter names of notes on the treble and bass clef</li> <li>• Duration</li> <li>• Clapping or drumming short rhythmic phrases that use crotchets, minims, semibreves, quavers and semiquavers</li> <li>• Pitch: Sight singing melodic phrases from known and unknown songs using tonic solfa</li> <li>• Clapping or drumming polyrhythmic phrases</li> </ul> <p><i>This should be done through the songs and instrumental pieces that learners are performing as well as the active listening to music played by others.</i></p>	<p><b>Recommended:</b></p> <p>Musical instruments, textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs; DVDs</p> <p>Learner's Book pp. 252–254 Teacher's Guide pp. 257–258</p>
1–8	2. Music listening	15 minutes per week	<p><b>Topic 2: Music listening</b></p> <ul style="list-style-type: none"> <li>• Active listening to a variety of recorded or live music by clapping or humming or moving along</li> <li>• Listening to a variety of recorded or live music and describing the: <ul style="list-style-type: none"> <li>– meter of the music as duple or triple or quadruple time</li> <li>– tempo (fast/slow)</li> <li>– dynamics (soft/loud)</li> <li>– timbre</li> <li>– meaning or story of the music</li> <li>– lyrics of the music</li> <li>– texture of the music</li> </ul> </li> <li>• Creating a graphic score of a musical piece that has been listened to</li> </ul>	<p><b>Recommended:</b></p> <p>Music equipment – sound system, CDs/DVDs</p> <p>Learner's Book p. 255 Teacher's Guide p. 258</p>

<b>Week/s</b>	<b>Unit number and title</b>	<b>Time allocation</b>	<b>Creative Arts CAPS reference</b>	<b>Resources</b>
1–5	3. In-tune singing	30 minutes per week	<p><b>Topic 3: Performing and creating music</b></p> <ul style="list-style-type: none"> <li>• Breathing exercises</li> <li>• Continuous development of in-tune singing through a repertoire of songs that include               <ul style="list-style-type: none"> <li>– folksongs (indigenous songs, cultural songs)</li> <li>– light music and rounds</li> </ul> </li> <li>• Accompanying songs with body percussion, found or self-made instruments, traditional instruments, Orff instruments</li> <li>• Performing music that uses non-conventional notation, e.g. graphic scores</li> <li>• African drumming</li> <li>• Playing music from graphic scores</li> </ul>	<p><b>Recommended:</b></p> <p>Songbooks, musical scores, tuned and untuned musical instruments, CDs/DVDs</p> <p>Learner's Book pp. 256–258</p> <p>Teacher's Guide pp. 259–261</p>
6–7	4. Create own vocal music	30 minutes per week	<p><b>Topic 3: Performing and creating music</b></p> <ul style="list-style-type: none"> <li>• Creating own vocal and instrumental music in group and solo context:               <ul style="list-style-type: none"> <li>– Rhythmic and melodic improvisation on an ostinato or riff</li> <li>– Sound pictures based on a story or poem using the voice or instruments</li> <li>– Writing own four-line song lyrics and melody based on a social issue</li> </ul> </li> </ul>	<p>Learner's Book pp. 259–261</p> <p>Teacher's Guide pp. 261–262</p>

<b>Week/s</b>	<b>Unit number and title</b>	<b>Time allocation</b>	<b>Creative Arts CAPS reference</b>	<b>Resources</b>
8	5. Create own instrumental music	30 minutes per week	<p><b>Topic 3: Performing and creating music</b></p> <ul style="list-style-type: none"> <li>• Breathing exercises</li> <li>• Continuous development of in-tune singing through a repertoire of songs that include               <ul style="list-style-type: none"> <li>– folksongs (indigenous songs, cultural songs)</li> <li>– light music and rounds</li> </ul> </li> <li>• Accompanying songs with body percussion, found or self-made instruments, traditional instruments, Orff instruments</li> <li>• Performing music that uses non-conventional notation, e.g. graphic scores</li> <li>• African drumming</li> <li>• Playing music from graphic scores</li> <li>• Creating own vocal and instrumental music in group and solo context:               <ul style="list-style-type: none"> <li>– Rhythmic and melodic improvisation on an ostinato or riff</li> <li>– Sound pictures based on a story or poem using the voice or instruments</li> <li>– Writing own four-line song lyrics and melody based on a social issue</li> </ul> </li> </ul>	Learner's Book pp. 262–264 Teacher's Guide pp. 263–264
9	6. Formal assessment: Practical examination	1 hour	Solo and group work: playing and improvising	Learner's Book p. 265 Teacher's Guide p. 264
10	Review	Homework	Prepare for the written examination	Learner's Book p. 266 Teacher's Guide p. 265



## Visual Arts

Visual Arts			Creative Arts CAPS reference		Resources
Week/s	Unit number and title	Time allocation			
1–2	1. Create in 2D: A life drawing	2 hours	<b>Topic 1: Create in 2D</b> <ul style="list-style-type: none"> <li>• Art elements: line, shape</li> <li>• Design principles: contrast, proportion, balance, emphasis, direction</li> <li>• Drawing: life drawing on large scale in line only</li> <li>• Exploration of media</li> </ul>		<b>Recommended:</b> Visual stimuli, e.g. model draped in shawl/sheet/blanket; charcoal; large sheets of paper (A1) Learner's Book pp. 268–269 Teacher's Guide pp. 266–267
3–4	2. Create in 2D: Tone and texture	2 hours	<b>Topic 1: Create in 2D</b> <ul style="list-style-type: none"> <li>• Art elements: tone, texture</li> <li>• Design principles: contrast, proportion, balance, emphasis</li> <li>• Emphasis on the observation and interpretation of tone in a measured block within the format of the life drawing</li> </ul>		<b>Recommended:</b> Visual stimuli (e.g. drawing from previous lesson), ruler; 2B/3B pencil, charcoal Learner's Book p. 270 Teacher's Guide p. 267
5–6	3. Create in 2D: Tonal range of colour	2 hours	<b>Topic 1: Create in 2D</b> <ul style="list-style-type: none"> <li>• Art elements: tonal range of colour</li> <li>• Design principles: contrast, balance, emphasis</li> <li>• Emphasis on the interpretation of a tonal range of colour in a measured block within the format of the life drawing</li> </ul>		<b>Recommended:</b> Visual stimuli (e.g. drawing from previous lesson), ruler; pencil crayons Learner's Book p. 271 Teacher's Guide p. 268
7–9	4. Create in 3D: Stick creatures	3 hours	<b>Topic 2: Create in 3D</b> <ul style="list-style-type: none"> <li>• Design: experiments with art elements and design principles in metamorphosis of a common recyclable object</li> <li>• Craft skills: good craftsmanship, unfamiliar and familiar techniques (pasting, cutting, modelling, wrapping, tying, stitching, joining, scoring and other)</li> <li>• Spatial awareness: conscious experience of working with shapes in the construction process</li> <li>• Concern for the environment: use of recyclable materials</li> <li>• Manipulation of a variety of materials</li> <li>• Use of tools: safety, consideration of others, sharing resources</li> </ul>		<b>Recommended:</b> Appropriate visual stimuli (e.g. metamorphosis of a common recyclable object); common recyclable object, appropriate recyclable materials Learner's Book pp. 272–273 Teacher's Guide pp. 269–270
7–9	Review	Homework	Prepare for the written examination		Learner's Book p. 274 Teacher's Guide pp. 270–271
10	5. Formal assessment: Practical and written examination	1 hour	Life drawing and painting with written reflection on use of art elements and design principles		Learner's Book p. 275 Teacher's Guide p. 272

## 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.

### TERM 1

Dance	66
Drama	84
Music	107
Visual Arts	119

### TERM 2

Dance	130
Drama	146
Music	164
Visual Arts	174

### TERM 3

Dance	180
Drama	195
Music	216
Visual Arts	226

### TERM 4

Dance	231
Drama	242
Music	257
Visual Arts	266

# DANCE

## Unit 1

### Dance conventions

Learner's Book pages 3–5

Duration: 1 hour

**Term and week/s**  
Term 1, Week 1

#### Resources

Learner's Book pages 3–5; different coloured felt-tip pens; cardboard or big sheets of paper (A1) old magazines; Prestik

#### New words and concepts

dance conduct; personal hygiene; dance conventions; safe classroom environment

**Topics:** 1. Dance performance (45 mins/lesson); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated with Topics 1 and 2)

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Preparation

- Although the learners are meant to bring magazines and pictures to class, it would be a good idea to have some on standby.
- Also have some coloured pens that they could use and Prestik to put up the charts.
- You will need to get chart paper as well.
- 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

#### Lesson 1 (Week 1)

Ensure that you control the discussion and help the learners to decide which rules are important, which ones are obvious and which ones they need to be reminded of constantly. They need to write up the rules that they feel are most important. It would be pointless to paste lots and lots of rules all around the room as learners will stop noticing them. Put up a few important ones. Ensure that the learners make these rules as visible as possible. Finally, remind the learners to use their notes.

### **Activity 1: Set up a safe classroom environment**

- Learner's work in pairs to evaluate how safe their classroom is for dance.
- Through marking off a checklist, learners think about practical ways of making their dance space safe.
- This checklist could be used before each lesson until it becomes part of their dance routine.
- Learners' initial analysis of the class should prompt them to think carefully about the state of their dance space.
- Sum up the previous discussion and then ask: What does the term, 'dance conventions' mean? Allow discussion.

### **Activity 2: Decide on how to work together**

- It is important to allow the learners the opportunity to come up with the rules themselves.
- Guide them but do not dictate the rules. There needs to be a sense among the class that these are their rules and this is what they have come up with.
- Guide the process and gently steer learners back on track if they get distracted. Use as little intervention as possible. Allow them the creativity to come up with their own ideas.

## **Answers**

### **Activity 1**

There are no answers but learners should assess their dance space using a checklist. They discuss what they have discovered and ways to make the space safer to move in.

### **Activity 2**

- This activity is open to free discussion and there is no incorrect way of managing it.
- This activity is subject to the opinions of learners and the rules they consider necessary for a dance class to function well.
- You could remind learners about personal hygiene. Remind them that they will sweat a lot in a dance class therefore they need to wash their clothes regularly, wash or shower after the class and use deodorant.
- Use of the dance space is important. It needs to be clean and the floors free of anything that could hinder movement or cause injury.
- Learners should discuss why absenteeism is a problem not just for the person who misses class but for the rest of the class. They should discuss late-coming in the same manner.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activity 2:** This is an informal assessment and would not involve any marking. In the assessment itself you follow through on the maintenance of the rules and regulations that the learners have set up themselves. The culmination of the activity is the completion of the charts with the rules for the dance class. Leave a blank sheet of paper up on the wall so that new rules that become necessary can be noted. This would be an on-going activity throughout the year.

## Consolidation

- Quickly review some of the rules at the beginning of each class.
- Engage all learners equally. It is important to create a space where every learner feels safe to express him/herself as this filters into the creativity and expression of dance.

## Extension

Learners who complete this task with time to spare, could focus on decorating their charts, making them attractive and eye-catching and including any further aspects.

# Unit 2

## Posture and alignment

Learner's Book pages 6–7

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/lesson); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated with Topics 1 and 2)

**Term and week/s**  
Term 1, Week 2

### Resources

Learner's Book pages 6–7; space to work; variety of music; CD player; full length mirror

### New words and concepts

body alignment; posture; agility; duet

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Master good posture and alignment yourself, before you teach this lesson. This will give you some experience in adjusting the posture and alignment of the learners.

## Teaching the unit

### Lesson 1 (Week 2)

- Clearly explain to the learners what the concepts of alignment and posture entail.

- Work through the theory and review the concepts until the learners fully understand them.
- Then move onto the application of the theory.

### Activity 1: Check your posture and alignment

- It is important to use a full length mirror for this activity as it will give the learners a keen sense of what aspects of their alignment needs adjusting.
- Explain to them that softening their knees means to hold them in a naturally relaxed position, not holding them tightly or locked.
- Ask other learners to adjust the positions of those that need it, for example, gently pushing their shoulders back. When this happens, it means that the learners are getting the idea of what the body looks like if it maintains good posture and alignment.

## Answers

### Activity 1

There are no answers here. Learners need to work on their ability to adjust their body positioning so as to maintain good posture. Use the picture of the dancer with good posture as an example of what makes dance graceful, beautiful and flowing.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Check that the learners are able to fully understand the dynamics of holding the body in good alignment.

They should automatically hold their shoulders back, lengthen their spine and tuck in their tummy.

They should have the ability to identify areas of the body that need to be adjusted. They should be able to do this by themselves and assist others if necessary.

### Consolidation

- It will help if you can adjust the posture of the learners while they are standing so that they can understand what good posture and alignment are.
- Ask learners to stand against a straight wall with their heads against the wall. Their shoulders should be aligned to their knees and ankles. While keeping this position, they should take a step forward. This is what good alignment should be. Note that their shoulders are pulled back and not drooping forward. This is a common mistake of poor posture.

### Extension

- Learners who have mastered posture and alignment could practice moving while maintaining good alignment.
- They could begin by simply walking around the room and then slowly adding other movements, such as arm swings or leg extensions.

- They can be as creative as they like but should constantly look in the mirror to ensure that they hold their posture correctly.
- Other learners could watch and assist with adjusting posture in motion.

## Unit 3

# Warm-up: Walking and running

Learner's Book pages 8–9

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/lesson); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated with Topics 1 and 2)

**Term and week/s**  
Term 1, Week 3

### Resources

Learner's Book pages 8–9; space to work; variety of music; CD player

### New words and concepts

warm-up; heart rate

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 fully understand the reason for warming-up the body and the function that it serves.

## Teaching the unit

### Lesson 1 (Week 3)

Warm-up is a crucial aspect of dance and learners need to remember this at all times. Warming-up the body is an ideal way to prevent injuries and to prepare the body for dance. It serves many functions, one of which is to preserve the movement functions of the body so that dancers can dance for many years to come.

#### Activity 1: Walk, run, freeze

- Play a warm-up game with the learners. Get them to move around the space. Tell them to walk slowly around the room and then 'freeze'.
- Then get them to move faster while using their arms to make big shapes and then 'freeze'.
- Follow this with other fun instructions that will allow learners to enjoy themselves and warm-up at the same time.

#### Activity 2: Create a warm-up routine

- Learners explore how to create a warm-up routine. This is basically putting together a series of different warm-up exercises that target the different muscle groups and joints.

- The learners should first use the example in Table 1.2.1 so that they can identify the different muscles or body parts that will be warmed-up.
- Learners need to put the warm-up exercises in a sequence that will create flow and make it easy for them to shift from one exercise to the next.

## **More warm-up activities**

### **Simon says**

- Play a simple game like *Simon says*, but use only movements that will warm up the body.
- *Simon says* works like an instruction game, where instructions are given to the class, e.g. *Simon says*, 'Shake your body' or 'Nod your head'. When you give an instruction without first saying 'Simon says', the learners should ignore the instruction. This is meant to be done deviously, so the learners cannot anticipate what you are going to say.
- Instead of eliminating a learner who gets caught in the game, simply have the other learners point him or her out, and then allow everyone to continue.
- You could say: Simon says, 'Jump on one leg on the spot', or 'Gallop forward for three steps and back for three', or 'Skip around the room', or 'Do five arm swings'.

### **Grab the ball**

- Let the learners stand in a circle and place a ball in the centre.
- Let the learners jog slowly around the ball in the circle.
- Then, at random, shout, 'Grab!' They all run into the circle to try to grab the ball.
- Once the ball has been grabbed by a learner, they all run out of the circle to avoid being tapped with the ball by the person who has it.
- Once the person with the ball has tapped another learner, the learners form a circle again, and the game restarts.

### **Copy and add**

- Let the learners stand in a circle.
- Ask one learner to begin with a movement. All the learners copy that movement.
- Do this until all the learners have had a chance to begin with a movement.
- Then play this game again: After the first learner has done his or her movement, a second learner copies the movement, but also adds his or her movement, to form a sequence. Then everyone copies the sequence of movements. Then a third learner copies the sequence, but also adds his or her movement to the sequence. The game continues in this way until everyone has had a chance.
- Make sure the learners stick to the same movements they did in the first round.



## Answers

### Activity 1

There are no answers here, but watch for learner's creativity of movement, their ability to follow instructions and also look at their posture and alignment (as you did in the previous lesson). This exercise will make for good follow-through from the last lesson.

### Activity 2

Learners need to formulate a warm-up sequence that is fun, targets all the major muscle groups and flows from one exercise to the next. They should also choose music that is lively and enhances the entertainment of the warm-up.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 2:** Ensure that the learners have created a lively and fun warm-up routine with a good selection of music. Their routine needs to warm up the whole body.

### Consolidation

- Learners should focus on identifying the muscle groups that need to be warmed-up.
- Then they should focus on a few exercises that could target these muscles.
- Let them work with a few exercises first before they create the whole routine.

### Extension

Learners can work towards adding more to the routine and targeting more specific muscles with some exercises. They can also create a combination to target more than one muscle group at a time.

## Unit 4

## Floor-work

Learner's Book pages 10–11

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/lesson); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated with Topics 1 and 2)

**Term and week/s**  
Term 1, Week 4

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

**Resources**

Learner's Book  
pages 10–11; space  
to work; some soft,  
slow music; exercise  
book

**New words  
and concepts**

core muscles; core  
stability; stable;  
flexibility

**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 three floor-work exercises so that you are able to explain to learners what they should experience when they do the exercises.

**Teaching the unit****Lesson 1 (Week 4)**

- Ask the learners to lie flat on their backs on the floor and ask them to feel their core muscles in their abdomen and stomach in the front of the pelvis.
- Ask them to turn over and identify the core muscles in their lower back and back of the pelvis.
- This will help them understand which are their core muscles and which muscles they will be exercising.
- When learners understand where the core muscles are located, they learn to understand how their body is supported by these muscles and how to use them in dance.

**Activity 1: Flex and stretch your feet**

- Follow the instructions and look at the photograph to help you with the exercise.
- Ask learners to note in which part of the body they feel tension.
- Remind them that tension is not pain. So if they feel pain, then something is wrong. Stop the exercise and check that learners are doing it correctly.

**Activity 2: Round and lengthen your spine**

- Follow the instructions and look at the photograph to help you with the exercise.
- Ask learners to note in which part of the body they feel tension.
- Remind them that tension is not pain. So if they feel pain, then something is wrong. Stop the exercise and check that learners are doing it correctly.

**Activity 3: Exercise your core muscles**

- Follow the instructions and look at the photograph to help you with the exercise.
- Ask learners to note in which part of the body they feel tension.
- Remind them that tension is not pain. So if they feel pain, then something is wrong. Stop the exercise and check that learners are doing it correctly.

**Answers****Activities 1-3**

Learners should practise the exercises, ensure that they are doing them correctly and that the core muscles are targeted.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activities 1–3:** The learners should be able to do and complete the exercises. They should be able to identify and work their core muscles. They should also be able to breathe into the movements so that their muscles are well oxygenated. This will prevent injury and cramping.

## Consolidation

Learners could be assisted by other learners to master at least two of the three exercises.

## Extension

Learners could add on more exercises that target the core muscles. These exercises should be an extension of ones that they had covered. Here again, breathing into the movements is important.

# Unit 5

## Joint mobility

Learner's Book pages 12–14

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/lesson); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated with Topics 1 and 2)

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- You should practise the three joint mobility exercises so that you are able to explain to the learners what they should experience when they do the exercises.
- Also master the turn-out and positions of dance as you will need to demonstrate these to the learners as well as adjust their positions when they do them.

**Term and week/s**  
Term 1, Week 5

### Resources

Learner's Book pages 12–14; space to work; some soft, slow music; exercise books

### New words and concepts

extend; rotate; mobility; joint mobility; turnout; recover

## Teaching the unit

### Lesson 1 (Week 5)

- A good starting point is for learners to identify their joints and move them to the full range of movement so that they are aware of what their limitations are. (Note that this will change with exercise as the range of movement will be extended over time).
- Explain clearly that mobilising the joints is important as it allows for smooth, flowing movement in dance without causing strain or injury.
- Since the joints are used very differently in dance as opposed to everyday activities, the joints need to be prepared for these activities first.

#### Activity 1: Warm up your joints

- Follow the instructions and look at the photographs for help with the exercise.
- Ask learners to note in which part of the body they feel tension.
- Remind them that tension is not pain so if they feel pain, then something is wrong. Stop the exercise and check that learners are doing it correctly.

#### Activity 2: Knee bends and rises on two legs

- Follow the instructions and look at the photographs for help with the exercise.
- Ask learners to note in which part of the body they feel tension.
- Remind them that if they feel pain, then something is wrong, Stop the exercise and check that they are doing it correctly.

## Answers

### Activity 1

Learners should practise the exercise. Ensure that they are doing it correctly and that they are moving their joints to their full, natural range of movement.

### Activity 2

Learners should practise the exercise. Ensure that they are doing it correctly. They should target their hip, knee, ankle and arm joints.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 2:** Learners should be able to master both first and second positions of the feet in dance. They need to show turn-out from the hip. They need to show a smooth transition from turn-out to parallel position.

### Consolidation

Learners who have mastered turn-out and parallel position should assist those who are finding it difficult. This cannot be compromised as it is one of the basic building blocks in dance.

### Extension

Learners may continue to practise exercises in parallel and turn-out so as to further strengthen the joints and allow a greater range of movement.

## Unit 6

# Transference of weight from side to side

Learner's Book pages 15–16

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/lesson); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated with Topics 1 and 2)

### Term and week/s

Term 1, Week 6

### Resources

Learner's Book pages 15–16;  
space to work; soft shoes; house music; exercise books

### New words and concepts

weight transfer; choreography

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Try to learn the movements of the dance and identify where and how weight is transferred in the movements.

### Teaching the unit

#### Lesson 1 (Week 6)

- Discuss weight transfer and why it is important to moving as a dancer. Dance is essentially about transferring weight.
- Ask learners to demonstrate simple ways to transfer their weight to create a movement.
- Once they understand what weight transfer is, they can move onto the activity.

#### Activity 1: Perform the steps in pantsula

- This involves a small sequence of the pantsula dance.
- Read the instructions and ask learners who know some pantsula to help teach the movements.
- Follow the instructions and do the movements slowly. Once the sequence is mastered the pace can be increased.

## Answers

### Activity 1

Learners need to focus on weight transfer and show that they are able to use weight transfer to engage in a dance sequence.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Watch the learners' use of weight transfer and an ability to show rhythm in movement. The sequence does not have to be mastered but they need to show skill in transferring weight.

### Consolidation

Use another sequence to show weight transfer, even if created by the learner.

### Extension

Learners who have mastered the pantsula steps can add on to this sequence, by adding more movements and showing the transference of weight.

## Unit 7

## Safe landing from movements of elevation

Learner's Book page 17

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/lesson); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated with Topics 1 and 2)

### Term and week/s

Term 1, Week 7

### Resources

Learner's Book page 17; space to work; music; exercise book

### New words and concepts

aerial/elevation movement; balls of the feet

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 the different locomotor movements described, as the difference between them are at times subtle.
- Also practise the safe landings so that you can demonstrate them.

## Teaching the unit

### Lesson 1 (Week 7)

#### Activity 1: Land safely

- Guide the learners through the safe landing process.
- This is another crucial element of dance and although it involves conscious learning, with time it should be internalised and come naturally to all dancers.
- Read out the instructions on how to land and then ask learners to do them slowly. Instead of using an elevated movement, have them stand on their toes and slowly transfer the weight from toes to balls of feet to heel and finally to bend their knees and absorb the impact.
- Once they understand this sequence of motion they can practise it using elevated movements.
- Ensure that they are able to swiftly and smoothly transfer their weight in the landing movement.

## Answers

### Activity 1

Learners should be able to transfer their weight appropriately when they land.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Observe that the learners are able to land safely from elevated movements. They need to accurately follow the procedure to land given in the Learner's Book.

### Consolidation

Learners who have mastered the safe landing can assist those who are struggling. Do not compromise as safe landing is crucial to dance and required for safe dance practice.

### Extension

Learners could create short sequences with elevated movements and practise their landings. This will allow them to internalise the safe landings and to use it appropriately in the motion of dance.

# Unit 8

## Simple locomotor movement combinations across space

Learner's Book page 18

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/lesson); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated with Topics 1 and 2)

### Term and week/s

Term 1, Week 7

### Resources

Learner's Book page 18; space to work; music; exercise book

### New words and concepts

locomotor movement; balls of the feet

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 the different locomotor movements described, as the difference between them are at times subtle.
- Also practise the safe landings so that you can demonstrate them.

### Teaching the unit

#### Lesson 1 (Week 7)

- Explain and demonstrate the concept of locomotor movements.
- Explain why it is important to land safely from elevated movements. Explain the injuries and why the impact on the ankle and knees should be reduced.
- Note that this does not come easily and will need much practice.

#### Activity 1: Move across space

- Work on the locomotor movements given. Read each movement out to the class and ask them to do it.
- You will need to go slowly so that learners are able to process what the movements entail. Some may come naturally but others get complicated, as learners are thinking about the movements and then trying to do them.

### Answers

#### Activity 1

- Ensure that learners understand what locomotor movements are.
- They should be able to execute your instructions and understand the differences in the locomotor movements you describe to them.
- Check that they exercise control and balance when engaging in these movements.



**Topics:** 1. Dance performance (45 mins/lesson); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated with Topics 1 and 2)

### Term and week/s

Term 1, Week 8

### Resources

Learner's Book page 19; space to work; slow, relaxing music; exercise book

### New words and concepts

cooling down

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 unit

#### Lesson 1 (Week 8)

- Clearly explain to the learners why cooling down is important.
- Explain how it prevents injury, how it relaxes the muscles and how it decreases the body functions to normal so that they are able to operate as usual.
- Explain clearly what stretching is, how it is important to stretch slowly and hold stretching positions.
- Make sure the music is suitable for relaxation.

#### Activity 1: Create a cool-down routine

- Learners select about five exercises from their warm-up routine and slow down the pace to perform them at. For example, if running is your warm-up then walking slowly will be your cool-down.
- Learners need to create a cool-down sequence with these few exercises.
- They should note that their breathing slows down during this process and eventually returns to normal.
- Then they need to add some stretching exercises to have a complete cool-down routine.

## Answers

### Activity 1

Learners need to show that they are able to create a simple but effective cool-down routine. They need to show that they understand what this process entails and that they can adequately stretch their muscles.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Observe the learners to ensure that they are able to create a cool-down sequence using appropriate exercises and some effective stretching. Their cool-down needs to show that they are relaxed and their movements should be slow and smooth.

### Consolidation

Learners can practise two simple exercises to use to cool-down. This could be, for example walking briskly and then gradually decreasing the pace until they reach a slow walk.

### Extension

- Learners practise and perfect their cool-down routine.
- They may add more stretching exercises and work toward effectively bringing the functions of the body back to normal.

## Unit 10

## The elements of dance

Learner's Book pages 20–24

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/lesson); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated with Topics 1 and 2)

### Term and week/s

Term 1, Week 9

### Resources

Learner's Book pages 20–24; space to work; variety of music – different rhythms and beats; exercise book

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- There is a lot to absorb in this unit and lots of terminology to explain, so learners may find this difficult. You may need to simplify the terms so that it is easier for the learners to grasp.

## Teaching the unit

### Lesson 1 (Week 9)

- This lesson involves a lot of dance terminology but try to translate the terms into movement. Learners must be able to eventually use these terms.
- Improvisation is an exploration of creative movement with limited structure, but elements and choreographic rules are added to this to create dance.

#### Activity 1: Move freely to music

- Learners explore improvisation.
- Use at least two different forms of music so that learners can explore different ways to move.
- After their improvisation draw out the elements that learners unknowingly used. For example, music with a fast beat will inspire big movements where lots of space will be used. It will also usually inspire a high level of performance.

#### Activity 2: Explore space and time

- This activity is similar to Activity 1 except here the learners explore the element of space in dance as well as direction, pathways, shapes and levels.
- While they are moving you need to give them instructions that will enable them to use the different elements, such as faster, slower, low movements, etc. Get them to explore the variety of movements that they are able to do with their bodies.
- Finally, they need to discuss how they used the elements and write down their experiences.

#### Activity 3: Create a dance

- This is the first dance choreography that the learners create. They create a short dance of about two minutes, about their experiences on the playground at lunch.
- This activity is to show their understanding of the elements of dance and their ability to use these in movement.

## Answers

### Activity 1

Learners need to discuss how the music made them feel and how they translated their feelings into movement. Using their experiences, draw out the elements of dance.

### Activity 2

Learners explore their creativity while incorporating the elements of dance. They need to be able to adequately document their experiences of how they used the elements.

### Activity 3

Learners need to use as many of the elements of dance as possible. Their work needs to show a clear storyline with a beginning, middle and ending. It also needs to show creativity in movement and originality.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 2:** Learners present a written submission of their experiences in exploring the elements of dance. You will need to mark this submission.

### Consolidation

Learners focus on three basic dance elements, with space and levels being the main two and one other of their choice.

### Extension

Learners practise innovative ways to combine the elements in their choreography. They rehearse and master the movements and practise their presentation.

## Unit 11

### Formal assessment: Practical

Learner's Book page 25

Duration: 1 hour

**Term and week/s**  
Term 1, Week 10

**Resources**  
Learner's Book  
page 25

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Formal assessment

For guidance on how to assess learner's dance performance, please see pages 278–279 in this Teacher's Guide.

# DRAMA

## Unit 1

### Vocal and physical development

Learner's Book pages 27–30

Duration: 15 mins/week

**Topic:** 1. Dramatic skills development

**Term and week/s**  
Term 1, Weeks 1–2

#### Resources

Learner's Book  
pages 27–30; drum  
or tambourine;  
open space in  
classroom, school  
hall or outside

#### New words and concepts

vocal; warm-  
up; resonance;  
articulation;  
posture; alignment;  
physical; energise;  
synchronise

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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)

- Introduce the lesson by explaining that learners will learn about the importance of warming up and how to do a basic warm-up routine that can be used at the beginning of every drama class.
- Ask: Why is it important to warm up your body and voice well before performing? 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: *What is vocal development?* Explain resonance and articulation by referring to the glossary.

#### Activity 1: Do relaxation exercises

- Demonstrate *Reach for the stars*.
- Let learners practice it individually following your instructions.

### Instructions for *Reach for the stars*

The first warm-up exercise is called *Reach for the stars*. This will stretch your spine and improve your posture.

- a) Stand with your legs hip-width apart. Think about how your body feels. Do you have tension anywhere? Do you feel stressed at all? Take a deep breath in and out.
- b) Now breathe in and reach straight up, stand on tiptoes and use all your strength to stretch further upwards. Try to touch the ceiling! Try to touch the sky! Touch the stars!
- c) Then drop your feet flat on the floor and bring your arms down to your sides.
- d) Stand up straight and breathe in and out deeply, three times.

- Demonstrate *Rag-doll*.
- Let learners practise it following your instructions.

### Instructions for *Rag-doll*

Now you are going to do the *Rag-doll*. A rag-doll is a floppy doll made out of material with soft stuffing.

- a) Start by standing up straight with your feet hip-width apart. Keep your knees soft, don't lock them.
- b) Now let your body sag forward, bending at the waist. Let your arms hang loosely down in front of you. Relax your head, neck and shoulders. You don't need to touch the floor, just hang downwards like a floppy rag-doll.
- c) Gently flop around until you feel all the tension leaving your body. Remember to keep breathing in and out. Gently shake your arms and hands to remove all tension.
- d) Now come up slowly to a standing position again. Roll up slowly and gently until you are standing up straight again. Breathe in and out a few times.

- Ask learners to do the exercises twice, alternating smoothly from one to the other, i.e. *Reach for the stars* – *Ragdoll* – *Reach for the stars* – *Rag-doll*. Repeat the instructions as they do it.
- Explain how correct posture and alignment improves vocal and physical performance and helps open up the chest to breathe properly. A good posture immediately gives performers a better stage presence. Refer to pages 6–7 of the Learner's Book for more information on the importance of posture and alignment.

### Activity 2: Practise relaxation and breathing exercises

- Explain the standing posture as described on page 28 in the Learner's Book.
- Ask learners to get into the standing posture. Walk around and adjust learners so everyone is properly aligned. Check that everyone's shoulders and heads are straight and their chins are not jutting out.

- Use the instructions on page 28 in the Learner's Book to explain and demonstrate how to do *Air in the ball*.
- Ask learners to follow your instructions as they do *Air in the ball* five times.

### Activity 3: Do resonance exercises

- Remind learners what resonance refers to. Explain that when we hum, the sound is made in the air spaces in our heads and vocal passages.
- Let the learners walk around the room and hum for about two minutes so they can feel the sounds resounding in their head and throat.
- Ask learners to try to hum the specific sounds: ah, eh, ee, oh and ooh. They should feel the resonance in different parts of their mouth and throat. Remind learners to keep their mouths closed when they hum.

### Activity 4: Do articulation exercises

- Say the word 'ar-ti-cu-la-tion' very clearly so learners understand that it means to pronounce words crisply and clearly.
- Let learners make the sounds in the exercise to warm up your lips.
- Write this sentence on the board: The teeth, the lips, the tip of the tongue ... Ask learners to find their centre of balance and repeat it five times.
- Go through the information under: *What is physical development?* Releasing tension, relaxing and loosening the body may sound contrary to energising it. Explain how a body that is relaxed, flexible and stress-free has more energy and is ready to jump into action and perform.
- Now go onto Unit 2 and begin the section: *What is improvisation in drama?* (Teacher's Guide page 88).

## Lesson 2 (Week 2)

### Activity 5: Practise *march/stroll*

- The march/stroll is fairly difficult to do properly. There is a lot to think about and it requires physical co-ordination. Learners will need to focus and concentrate carefully to master the four different movements, mood, timing and breathing. Introduce one aspect at a time.
- First practice the four physical movements – march, halt at attention, stroll and stand casually. Call out instructions as learners do the movements.
- Practise adding expression and attitude to create different moods. For example, march with determination, halt at attention with a completely neutral expression, stroll casually without a care in the world, stand in a casual position as if at a party or just chatting.
- Now add the timing. Clap or beat on a drum or tambourine to keep a slow, steady rhythm of four beats. Let learners practice each movement, with attitude, to the time of four beats. You can

also count to guide them, e.g. 'March, two, three, four, halt, two, three, four, stroll, two, three, four, stand, two, three, four'. Go slightly faster as they improve.

- Once learners have perfected this and are moving easily, add the breathing. They should breathe in when they march, hold their breath when they halt, breathe out when they stroll and not breathe when they stand casually. They should try to fill and empty their lungs more each time.

### **Activity 6: Lead and follow in pairs, groups and as a class**

- Explain that lead and follow activities improve focus and concentration. They also improve the communication between performers.
- Learners first do the *March/stroll* in pairs. The learner following must try to copy the leader's movements and attitude as closely as possible and synchronise the movements.
- Learners do the *March/stroll* in a small group of about four. They should face the leader and do the movements on the spot to keep the diamond shape. They should copy the leader's movements and attitude exactly and synchronise the routine.
- Finally, learners do the *March/stroll* as a class lead and follow. Make sure learners have enough space for this routine and do the march and halt with military precision. This will prevent it becoming too chaotic.
- Tell learners that they now know the seven exercises that make up the basic vocal and physical warm-up routine that will be done at the beginning of each class. Explain that other exercises will be added to this routine.
- If there is time, go through the basic vocal and physical warm-up routine.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### **Informal assessment**

**Activities 1–6:** Observe the learners to identify those who need extra help with a particular exercise. 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**

These warm-up exercises are repeated throughout the year so it is important for learners to understand all the movements they are aiming for even if they cannot achieve them all yet. Assist learners as much as necessary during the warm-up exercises through demonstration, further instructions or adjustments or slowing down the pace.



### Extension

- Select learners who can do the *March/stroll* well to lead in the pair, group and class in Activity 6.
- Ask all learners to practise the warm-up activities in their own time. They can follow the instructions in their Learner's Book to do this.

## Unit 2

### Improvised drama

Learner's Book pages 31–33

Duration: 1 hour

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

**Term and week/s**  
Term 1, Weeks 1–2

#### Resources

Learner's Book  
pages 31–33

#### New words and concepts

facial expressions;  
improvisation;  
react; structure;  
characters; climax

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 unit

#### Lesson 1 (Week 1)

- Introduce this section of the lesson by explaining how drama is all about telling stories and that improvisation is about making up stories as you go along.
- You will have done the warm-up exercises in Unit 1, so now go straight onto the information under the heading: *What is improvisation in drama?* Talk about the importance of the story structure and what typically happens in each section.
- Ask learners to give you examples from stories to check whether they have grasped the concept of story structure.

#### Activity 1: Do your basic warm-up

- Make sure everyone has done the seven exercises in the basic warm-up routine from *Reach for the stars*, *Rag-doll* (Learner's Book page 27); *Standing posture*, *Air in the ball*, *Hum*, *Warm up your lips* (Learner's Book page 28); and *March/stroll* (Learner's Book page 29).
- Demonstrate the ten steps in the face warm-up on pages 31–32. Let learners copy each step as you demonstrate.
- Then go through the ten steps again as a flowing routine.

### Activity 2: Explore themes that are important to you

- Divide the class into small groups. Four is the ideal group size.
- Let the groups do steps 1–3 of the activity.
- Go through the box with ‘Tips for improvisation’.
- Let the group do Step 4.

Go through the information under the heading: *Why is it important to ask the questions: who, what and when?*

### Lesson 2 (Week 2)

Begin this lesson by completing the activities in Unit 1.

### Activity 3: Discuss who, where, what and when

- Let the group complete the activity. Walk around and assist the groups.
- Groups should act out their improved stories after the discussion.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher’s Guide.

### Informal assessment

**Activity 1:** Check that learners who did not participate well in the Unit 1 warm-ups are now participating. If not, speak to them again to find out why they are not participating and encourage them to do so in the next lesson.

**Activities 2 and 3:** Learners will be in the same improvisation group for the whole term. So check 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 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.

### Consolidation

- Demonstrate any warm-up exercises that learners are not doing correctly. Look out for correct posture and alignment and correct breathing in the *March/stroll*.
- At home, ask learners to think about two stories they know well and to work out how they are structured in terms of a beginning, middle and end.

### Extension

- Select learners who do the *March/stroll* well to lead others in Activity 2.
- If there is time, ask some groups to volunteer to do their improvisation for the class.
- Groups should arrange a time to continue working on and rehearsing their improvisation between lessons.

# Unit 3

## Listen and concentrate, act and react

Learner's Book pages 34–35

Duration: 1 hour

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

**Term and week/s**  
Term 1, Week 3

**Resources**  
Learner's Book  
pages 34–35

**New words and concepts**  
mirror work;  
observation;  
concentration;  
action; reaction;  
non-verbal; gesture

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 unit Lesson 1 (Week 3)

- Explain how communicating well with other actors is always important but is essential in improvisation. Explain that mirror work is a good way to practise this.
- Go through the section with the heading: *What is mirror work?* Explain that one person leads and the other person is the 'mirror' and that the aim is to do it so perfectly that no one can tell who is leading and who is mirroring.
- Ask everyone to find a partner and to decide who will lead first. Select one pair and ask the leader to read from the box, 'Tips for the leader'. Then let the other learner read from the box, 'Tips for the 'mirror'.'
- Discuss Figures 1.3.1A and 1.3.1B. Make sure everyone is aware of how actions are reversed in the mirror.

### Activity 1: Warm up with mirror work

- Let learners face their partners, about 1–2 m away. Slowly give the instructions for the first half of the basic warm-up routine from *Reach for the stars*, *Rag-doll* (Learner's Book page 27), and *Standing posture*, *Air in the ball* (Learner's Book page 28)
- Let learners swap roles so the leaders become mirrors. Continue with the rest of the basic warm-up routine from *Hum*, *Warm up your lips* (Learner's Book page 28) and *March/stroll* (Learner's Book page 29).
- Give learners three minutes to reflect on the activity.

### Activity 2: Improvise with mirror work

- Learners should work with the same partner as before.
- They should each have about one minute to lead. Advise learners to only use smooth arm and head movements at this stage and to maintain eye-contact throughout. The aim is to work together as a unit and so they must not try to trick or confuse their partner.
- The leader should use similar smooth movements when they work in a group of four.

Go through the information under the heading: *How can you build a drama in a team?* on page 35 in the Learner's Book. Ask learners to share ideas they learnt from the mirror work exercises, for example, keep eye-contact, show change of direction with slight head nod or blink.

### Activity 3: Build a machine

- Explain the activity by discussing Figure 1.3.2. Stress that there is to be no talking. Learners may only use non-verbal communication or gestures.
- Divide the class into groups of about eight to ten learners. Make sure each group has enough open space to work in.
- Let the groups begin making the machine. When everyone is involved, tell them to speed up the machine and later tell them to slow it down and begin stopping the machine one learner at a time.
- Give the group about five minutes to discuss their performance and answer the questions.
- Then let them build the same machine again; speed it up, slow it down and stop it bit by bit.
- Let each group perform for the class.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 3:** Observe the groups and see how they manage to solve problems of communication and work together. The second time they build the machine should be more successful, if not, assist the group by discussing how they can do it better for the class performance.

### Consolidation

- If a learner battles to grasp the concept of mirror work, work with the learner individually. Begin by mirroring the learner. Then swap over and talk them through each movement you make.
- Suggest that learners practise mirror work during break or with friends after school.

### Extension

Ask groups with very simple or uninteresting machines to add more complex movements or sound effects. They could also change the rhythm or speed of the machine to make it more interesting.

# Unit 4

## Theme and message, setting and plot

Learner's Book pages 36–38

Duration: 1 hour

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

### Term and week/s

Term 1, Week 4

### Resources

Learner's Book pages 36–38; exercise books or blank paper

### New words and concepts

imagery; setting; plot; climax; characters; events; elements of drama

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 reading the story of a seed growing into a tree so you can read it with expression.

### Teaching the unit

#### Lesson 1 (Week 4)

- Explain how the elements of drama are like the ingredients used to make a drama, just as we use different ingredients to make a cake.
- The first activity uses imagery to warm up the imagination. All actors need to use their imaginations to act out the various roles they play. They need to learn to become less self-conscious in order to express their feelings through movement.

#### Activity 1: Imagine a seed growing into a tree

- Ask learners to sit quietly with their eyes closed. They should relax and focus on their breathing as the class settles down.
- Once all the learners are in position, explain that they are to imagine that they are the seed in the story. Read the story out loud.

### A seed growing into a big tree

I have been in the dark for a long, long time. Lying completely still for months and months. Then out of the nothingness, I become aware of a strange sound above me: a tapping and pattering, and then silence again. I feel something wet sliding over me, making me damp and soggy.

Later on it starts to get warm again and I feel quite strange - I have an urge to move, there is energy inside of me wanting to get out. I wriggle a bit and feel my cover splitting and slipping off.

I feel a bit nervous as I tentatively start to uncurl. My limbs start to move, my arms reach for the light and my legs dig deeper into the earth on a quest to find some water.

Suddenly my head bursts out into the blinding light. I am surprised to see there is a whole world full of life above the darkness. I reach up further, shyly at first but then with more confidence.

The wind starts to blow and I wave from side to side as I don't feel very sturdy. I continue to grow and become stronger and stronger. One day two little birds come to live on my elbow. I watch them flying backwards and forwards, bringing sticks and mud to build their nest.

One day a woodpecker flies onto my chest and begins pecking like crazy under my arm. It is very, very ticklish. I try my best to keep still and not laugh out loud and frighten it away.

The years pass and I have become really tall and strong. I stand firmly in all weather and only my fingers blow in the wind. I look around slowly and smile at the other tall trees around me. We have all been through the same experience and this has brought us closer together.

We stand solidly to form a canopy that protects everything in the forest below.

- Let learners have some time to think about how they can express the seed's transformation through body shapes, actions and movements at different levels from the floor and facial expressions.
- Read the story again as learners act it out.
- Take learners through the section: *What are the elements of drama?* on page 36 in the Learner's Book.
- Explain how a story map can be used to answer the questions, where, when, who, what and how.

### Activity 2: Map a story

- Let learners work individually to develop their own story maps by answering the questions and creating a story map like the one in Figure 1.4.2.
- Use Figure 1.4.3 to demonstrate how learners should share their story maps.
- Let learners share their story maps with a partner. Encourage learners to ask their partner questions and to give constructive feedback on the story map.
- Take learners through the section: *How can you develop the structure, setting, plot and climax?* on page 38 in the Learner's Book.
- Explain how a story map can be used to answer the questions, where, when, who, what and how.

### Activity 3: Map your improvised word story

- Learners must work in their improvisation groups for this activity.
- Observe the groups as they work. Monitor the discussion and check that the story maps are completed well.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activity 2:** Check that learners have completed a story map with the information shown in Figure 1.4.2.

**Activity 3:** Observe the groups to see that everyone is participating in developing the story map. Check that the completed story maps are clear and make sense.

## Consolidation

If learners struggle understanding spoken English you can either read the story again before learners begin acting or replace the difficult words in the story with easier alternatives, e.g. aware of – notice, limbs – arms and legs, urge – need, tentatively – shyly, quest – search, sturdy – solid/strong, canopy – cover/shelter.

## Extension

If any groups finish Activity 3 early, ask them to mime their story using only non-verbal communication such as gestures and facial expressions.

# Unit 5

## Characters

Learner's Book pages 39–40

Duration: 1 hour

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

**Term and week/s**  
Term 1, Week 5

### Resources

Learner's Book pages 39–40; small book for character journal

### New words and concepts

build/develop a character; in character; personality; appearance; character journal

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Write the eight main questions from the box: *Questions for building a character* on the board (Learner's Book page 40).
- Think of a character that learners know to use as an example for character building questions. It can be anyone from Modjadji the Rain Queen to Garfield.



## Teaching the unit

### Lesson 1 (Week 5)

- Begin by leading learners through the warm-up routine. Do the *March/stroll* as mirror work in pairs and then as a lead and follow in groups of four. End with the imagery warm-up of a seed growing into a tree from the last lesson.
- Hold a class discussion on the importance of characters to the success of a performance. Compare the photos of Charlize Theron and ask learners if they know other actors who have changed their appearance or learnt new skills for a role.
- Then go on to the section: *How do you develop a character?* Ask for suggestions on how actors can see the world through the eyes of their character.

#### Activity 1: Develop a character for an improvisation

- Describe the situation and the variety of characters that could be buying tickets for a music concert. Make the situation more real by asking learners to suggest musicians they would like to see in concert and describe a ticket outlet in a setting that everyone knows or can imagine.
- Use the questions from the box: *Questions for building a character* to describe the familiar character you have prepared.
- Learners must first work alone to conceptualise their character.
- Then they work in pairs to practise acting in character.
- Learners do not have to work in their improvisation group this time. Randomly select groups of about eight or more learners.
- Give the learners five minutes to wait in the queue before it starts to move forward.
- After the improvisation, give the groups ten minutes to reflect on their performance and how it could have been improved.

#### Activity 2: Develop your character in the improvised word story

- Let learners work on Activity 2 in their improvisation groups for the rest of the lesson. Assist the groups to build their characters by asking the eight questions from the box: *Questions for building a character*.
- At the end of the lesson, remind learners to start their character journal and to write about their ticket queue character and their improvisation character.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

#### Informal assessment

**Activity 1:** Observe learners during the ticket queue improvisations and notice whether they are able to stay in character throughout the improvisation.

**Activity 2:** Observe how the groups are working together. Check that everyone is participating fully.



### Consolidation

Assist learners who are struggling to build a character. Demonstrate how they could move or use their voice and suggest particular mannerisms that would make their character an individual.

### Extension

Advise advanced or enthusiastic learners to use their character journal to write about and develop other characters.

## Unit 6

# Physical relationships in space and shaping scenes

Learner's Book pages 41–43

Duration: 1 hour

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

**Term and week/s**  
Term 1, Week 6

### Resources

Learner's Book pages 41–43;  
an end-on stage (if available);  
performance space for each improvisation group; string or chalk to mark the positions on stage; furniture of different heights to demonstrate levels

### New words and concepts

positions on stage; upstage; centre; downstage; wing; apron; audience; blocking; proximity; level (height of the actor); point of focus/focal point

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Use string or chalk to mark the different positions on a stage. If you do not have an end-on stage at your school, mark up a performance space and let learners imagine that it is a real stage.
- Arrange a performance space for each improvisation group. You could use the school hall or an area outside if there is not enough space in your classroom.
- Arrange furniture of different heights so learners can experiment with acting on different levels, for example, cushions, low stool, chair, high stool, table, etc.
- Plan ways to include learners with disabilities that restrict their mobility or movement.

## Teaching the unit Lesson 1 (Week 6)

- Go through the introduction text with learners and discuss Figure 1.6.1. Then show learners the positions on stage that you have marked up. Ask some learners to move to different positions on stage until everyone is familiar with the various areas.

- Lead learners through the basic warm-up routine. You can include some stage directions in the warm-up if you like.
- Explain that this lesson is about three important aspects of using physical space and shaping scenes: positions on stage, using different levels and developing scenes using tableaux. They will only learn about each one in the lesson and the groups will complete the activities in their own rehearsal time. Groups should appoint a director to be responsible for these aspects of their performance.

### **Activity 1: Explore the positions on a stage**

- Learners work in their improvisation groups. They should use string or chalk to mark up the positions on their stage or performance area.
- Give the groups only ten minutes to start the activity now and five minutes to reflect on their decisions.
- Once you are sure all the groups know what to do, you should move on to the next part of the lesson. They must continue working on their blocking in their own rehearsal time.
- Ask learners to look at Figure 1.6.2 on page 42 in the Learner's Book. Discuss the use of levels and how this adds interest and meaning to the performance.
- Ask some learners to put themselves on different levels using the furniture you have set up. Include learners with disabilities that restrict their mobility so they can also begin to experiment with using levels. Ask: How do you feel when you are sitting on the floor bending forward? What do you think this position will tell the audience about your character?

### **Activity 2: Explore different levels**

- Let learners experiment for a short while with using different levels in their improvisation and reflecting on the effect it has.
- Once everyone understands the activity, tell them to continue working on levels in their own rehearsal time.
- Go through the information under the heading: *How are scenes shaped and developed?*
- Explain the concept and use of tableau (singular)/tableaux (plural) in drama. Use the information in the interest box on page 43 of the Learner's Book to do this.
- Check that all learners are clear about what it means to improvise. Refer back to page 32 of the Learner's Book to revise this if necessary.

### **Activity 3: Shape and develop the scene**

- Learners can do this activity in their improvisation groups.
- After learners have completed question 1, discuss the answers as a class.
- Explain what tableaux are frozen pictures or displays and then let the groups continue the activity. Walk around and assist the groups to get into the correct positions and to freeze the action.

#### Activity 4: Use tableaux

- Improvisation groups should then create tableaux of the most important moment in their own improvisation. Do not let them spend too long on deciding which moment to freeze.
- Explain that the groups should experiment with tableaux during their rehearsals. They should make sure that all the important moments in their story make an interesting picture with a clear focal point.

### Answers

#### Activity 3

1. a. There is no right or wrong answer. Learners answers will differ but could include:  
The story is set in a [place: school/playground/sports field] in about [when: anytime in the 21<sup>st</sup> century]. The picture shows people surrounding a central figure/girl and offering her fruit/apples. The characters are girls and boys.  
b. The main character is in the centre of the circle; three characters are close to her in the circle; three are surrounding them and have their hands joined; and two others are outside the circle but looking at the main character.  
c. The spaces between the actors tell us about their relationship to each other. We can assume that the three characters nearest the main characters are closest to her; and the ones outside the circle are the least close to her.  
d. It appears that all the actors are on the same level, except for those outside the circle, but there is a distinct feeling that the most important character is the one in the middle of the circle.  
e. The point of focus is the main character in the centre of the circle.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

#### Informal assessment

**Activities 1–4:** Observe the learners to notice whether they all seem to understand the concepts of using the following: positions on stage, different levels and spaces between actors, tableaux and focal points.

#### Consolidation

- For learners who battle with left-right orientation, point out that the positions on stage are marked from the actors' point of view when they are facing the audience and not from the audience point of view. It may help for them to view Figure 1.6.1 holding their books upside down.
- If the concept of a focal point is not clear, bring in more pictures to show learners how the lines or spaces draw the eye to a particular point.

#### Extension

Encourage learners to use the names for positions on stage during their rehearsals and during other class activities from now on.

# Unit 7

## Spatial arrangements

Learner's Book pages 44–46

Duration: 1 hour

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

### Term and week/s

Term 1, Week 7

### Resources

Learner's Book pages 44–46; performance spaces for each group; string or chalk to mark out the positions on stage

### New words and concepts

proscenium (end-on) stage; thrust stage; area stage (theatre-in-the-round); flexible stage; promenade stage; wings; props; sets; apron; house; light and sound booth

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 performance spaces and string or chalk for each group to mark out their spaces.

## Teaching the unit

### Lesson 1 (Week 7)

- Begin the lesson with the basic warm-up routine.
- Then go through the different stage layouts in the section: *What spaces are used for a performance?* Just read through the text and let learners look at Figures 1.7.1–1.7.5 as you read.

### Activity 1: Set up and perform on different stages

- Divide the class into six new groups for this activity. They will not work in their improvisation groups for this lesson.
- Give the groups time to discuss each type of stage. Check if there are any questions before you go onto Step 2.
- Allocate one type of stage to each group and let them set up or select the space for the stage and prepare a short improvisation on any theme of interest.
- The class should move from stage to stage to view the performances. Do not let any groups perform for more than three minutes. After each performance, let the stage manager speak about the advantages and disadvantages of the stage. You can add additional points if necessary. Then let the director talk about the blocking used. Let everyone give feedback before moving onto the next performance.

To end the lesson, ask the improvisation groups to decide on the best stage for their improvisation and to arrange time to rehearse their blocking on this type of stage. They have only three more weeks to rehearse before their final performance.

## Answers

### Activity 1

4. Some advantages and disadvantages that stage managers can mention after each performance:

#### Proscenium (end-on stage)

##### *Advantages*

- Can take a large or a small cast but it is very good for productions with a big cast.
- Many props and different scenery can be used.
- Curtains hide the stage when props are moved and sets changed.
- Backdrops, lighting and special effects can be used without being visible to the audience.
- The actors only have to play to an audience in one direction.
- Entrances and exits are easy through the wings.
- It is easy to surprise the audience using the curtain and wings.

##### *Disadvantages*

- It can be an expensive space to hire for a small production.
- The stage may look bare unless there are big sets and lots of props. These can be expensive to make or buy.
- The actors may seem lost on the big stage.
- The audience is quite far away from the action.

#### Thrust stage

##### *Advantages*

- The stage can take a large or a small cast.
- There is more intimacy between the performers and the audience as the performers are closer to the audience.
- Less scenery is needed.

##### *Disadvantages*

- Actors have to play to an audience on three sides, so the blocking has to be carefully thought out so that the audience can see all the action.
- Entrances and exits may be more difficult.
- Props and sets must not block the audience's view.

#### Combination proscenium-thrust stage

Some of the advantages and disadvantages mentioned above.

#### Arena stage (theatre-in-the-round)

##### *Advantages*

- It is good for productions with a small cast.
- Smaller theatres can fit a bigger audience into the space.
- It feels similar to watching a real life situation.
- The audience is quite close to the action and so feel more involved.
- The actors can easily interact with the audience.
- The audience can see each other and react to each other during the performance.

- It is good for high energy productions as actors can run on and off in different directions.
- Less money is needed for sets and props and fewer stage hands and storage rooms are needed.

#### *Disadvantages*

- Actors always have their backs to some of the audience. So they must not face one direction or a long time or some of the audience will feel left out.
- Actors need to speak more clearly so that those behind them can also hear.
- Backdrops and curtains cannot be used.
- Sets or props may block the audience's view and must therefore be limited or selected carefully. For example, a high-backed chair could easily block the view.
- The audience can see the sets being set up or taken down unless this is done before the performance or during interval.
- Lighting is more difficult as actors need to be lit on all sides but the lights must not blind the audience.
- Making surprise entrances is very difficult.

### **Flexible stage**

#### *Advantages*

- A flexible stage can take any form to suit the performance.
- The audience and performers can remain separate or be intermingled.
- The configuration of the stage can change during the course of the performance.
- Plus other points from an arena stage.

#### *Disadvantages*

- Building a stage for just one production is expensive.
- Audience may not be expecting an unconventional stage.
- Plus other points from an arena stage.

### **Promenade stage**

#### *Advantages*

- Any existing building or environment can be used as a performance area.
- The element of surprise can be high.
- The audience can be involved in the performance.

#### *Disadvantages*

- The unconventional nature of the 'stage' can bewilder the public who are in the space.
- Some members of the audience may not wish to become involved.
- The performance may be different (good or bad) each time it is given.
- It is more challenging to distinguish actors from members of the public/audience.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activity 1:** Listen carefully to the stage managers to see if they have grasped the advantages and disadvantages of each type of stage and to the directors to see if they considered the stage and the audience's view when they planned the blocking.

## Consolidation

Ask learners to observe the types of stages that are used when they next watch television programmes with a live audience.

## Extension

If there is time, let the groups do their improvisations on a different type of stage to see the adjustments they need to make in terms of entrances, blocking and exits.

# Unit 8

## Performing careers

Learner's Book pages 47–49

Duration: 1 hour

**Topic:** 5. Careers

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 of examples of performers that interest your learners: actors, singers, dancers or musicians. Find out about their careers so you can discuss them with learners during the lesson.
- Unless you are able to record and show a TV programme in class you need to get the name, channel and screening times of an appropriate TV programme for learners to watch before the next lesson. They will need to have seen a programme to do the activities in Unit 9.
- Make photocopies of the performing careers worksheet on page 322 of this Teacher's Guide.

**Term and week/s**  
Term 1, Week 8

**Resources**  
Learner's Book pages 47–49; copies of the performing careers worksheet on page 322 of this Teacher's Guide



### New words and concepts

career; acting; performing; main/lead/starring/principal actor; co-star; supporting actor; understudy/stand-in; bit player; walk-on actor; background artist/extra; voice actor/artist; commercial actor; educational actor; mime actor; photo double; stunt actor/double; body double; versatile; contemporary; dancer; singer; musician; comedian/clown; rewards

## Teaching the unit

### Lesson 1 (Week 8)

- Explain that this term you are going to look at performers in different areas of the performing arts. In the next terms you will look at other careers in the performing arts and in fields related to the performing arts.
- Tell learners that there are both acting and other performance careers.
- Go through the section: *Acting careers*. Discuss each career and make sure learners understand the role of each type of actor.

#### Activity 1: Explore acting careers

- Hand out a copy of the worksheet from page 322 of this Teacher's Guide to each learner.
- Once learners have completed their discussion and compiled a list of the skills needed, let each group give a short report back to the class.
- Let learners complete the matching activity with a partner and then discuss the acting careers that interest them most.
- Check their answers and ask a few learners to share their interests.
- Go through the section: *Other performing careers*. Discuss the information on being a dancer, singer, musician or comedian/clown. In each case, explain how having these additional skills can make actors more versatile and so open up the range of roles they can play.
- Ask learners if any of them are interested in these careers and whether they will do them exclusively or as well as acting.

#### Activity 2: Explore performing careers

- Learners should select the performing career that interests them most of all. They should form groups with others who are interested in this career to do the activity.
- If you have access to a DVD player and TV at school you can record and play a short TV show for learners in the next lesson. If not, you need to ask learners to watch a particular show on TV at home. If possible select one that is shown more than once between now and the next lesson. Also make sure it is on a channel that all your learners have at home. This way, learners won't have an excuse to miss it. Stress that it is vital that they watch the show or they will not be able to participate in the next lesson. Take them through Steps 1 and 2 of Activity 1 on page 50 in the Learner's Book so they know what to do when they watch it.
- Remind learners that they have only two weeks left to rehearse their improvisation. They must arrange times outside of class to rehearse. Advise them to check the assessment criteria in the table on page 52 to make sure that they are on track for their final performance.



## Answers

### Activity 1

(Worksheet on page 322 of this Teacher's Guide)

1 = j; 2 = d; 3 = c; 4 = l; 5 = g; 6 = e; 7 = b; 8 = n; 9 = f; 10 = h; 11 = k; 12 = m; 13 = a; 14 = i

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 2:** Check that each group has completed a list of skills required for each performing career. Provide feedback on each list. You can suggest additional points if necessary.

### Consolidation

If learners have struggled with the matching exercise, you should consolidate the new terms in the next lesson. You can do this by:

- giving each learner a card with a kind of actor written on it, e.g. stunt actor, photo double. They then ask each other questions to find out what type of actor each learner has on their card.
- making a word search or cross-word puzzle (e.g. [www.puzzle-maker.com](http://www.puzzle-maker.com))
- holding a pop quiz in the next lesson.

### Extension

Enthusiastic learners can be encouraged to do further research into the performing career they are interested in.

## Unit 9

## Critically reflect on a professional performance

Learner's Book pages 50–51

Duration: 1 hour

**Topic 2:** Drama elements in playmaking

### Term and week/s

Term 1, Week 9

### Resources

Learner's Book pages 50–51;  
DVD/video player and TV (if showing the programme in class)

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.

**New words and concepts**

professional;  
critically  
reflect; spatial  
arrangements;  
theme and message;  
plot; setting; set;  
props; characters;  
roles; physical  
relationships in  
space; costumes;  
hair; make-up;  
lighting; sound;  
special effects;  
action

- Watch the TV programme you will be showing in class or the programme you asked your learners to watch. Check that you have the information you need for the 'Critical reflection on a professional performance' form on page 51 of the Learner's Book.

**Teaching the unit****Lesson 1 (Week 9)**

- Explain that you will be taking learners to see a live professional performance during the year and that the lesson today will prepare them to critically reflect on a professional performance.
- Show the TV programme or check that everyone has managed to watch it at home.

**Activity 1: Watch a television programme**

- If you are showing the programme in class, make sure learners know what to do while they are watching. If they have already seen the programme at home they should have done the activity or at least Steps 1 and 2.
- Complete Activity 1 in class. Make sure all learners have answered the questions on the form on page 51 on their own before they join a group to pool their ideas.

**Activity 2: Critically reflect on a television programme**

- Let learners work in fairly small groups of three or four to reflect on the programme and combine the information they have to complete the form on page 51 and make a detailed sketch of the set or sets.
- Once all the groups have completed Steps 1 and 2, give each group a chance to present their work.
- Make sure everyone is aware that the final performance of their improvisation for assessment will take place in the next lesson. Make sure all groups have arranged enough time for rehearsals. Ask learners to read through Units 1–7 in the Learner's Book to make sure they have taken everything into consideration.
- Go through Activity 1 in Unit 10 (Learner's Book page 52) and ask learners to shape and develop their drama during the final rehearsals. They need to be completely ready to perform in the next lesson.

**Answers****Activity 2**

Ensure that the groups critically reflect on both the positive and negative aspects of the performance. Some may find it hard to find fault with professional actors while others may find it easier to be completely negative about everything. Learners need to find a reasonable, balanced approach to evaluating drama productions. Encourage them to give constructive suggestions on how things could have been done better.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activity 1:** You should check that learners have managed to answer most of the questions on page 51 on their own. They should have given reasons for their answers. Ask open ended questions to encourage learners to give more detailed responses and learn to be more confident about forming and expressing their opinion.

**Activity 2:** Observe the groups to check that everyone is participating and sharing their ideas.

## Consolidation

- Divide learners into mixed ability groups for Activity 2.
- Ask learners who struggled to be critical to watch and reflect on other programmes on TV. They could also practise answering the questions on the 'Critical reflection on a professional performance' form on page 51.

## Extension

If any groups complete Activity 2 early, they can quietly walk around and observe the other groups. They may not participate at all though, just watch, listen and learn.

# Unit 10

## Formal assessment: Practical

Learner's Book page 52

Duration: 1 hour

**Term and week/s**  
Term 1, Week 10

**Resources**  
Learner's Book  
page 52

**New words and concepts**  
shape; tableaux;  
assessment  
criteria; group  
dynamics; spatial  
arrangements;  
physical  
relationships; plot;  
climax; characters

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term (teaching) Plans' on pages 14–64 in the Introduction of this Teacher's Guide for the topics for this unit.

## Formal assessment

For guidance on how to assess learner's performance, please see pages 287–288 in this Teacher's Guide.

# MUSIC

## Unit 1

### Music literacy

Learner's Book pages 54–59

Duration: 15 mins/week

**Topic:** 1. Musical literacy (15 mins/week)

**Term and week/s**  
Term 1, Weeks 1–5

#### Resources

Learner's Book pages 54–59; CD player and music, or any instruments to demonstrate/ play pieces for the learners to listen to; have different music scores to show the learners what a score looks like – choir music, piano music; percussion instruments (e.g. cymbals, bells, triangles, shakers)

#### New words and concepts

pulse; rhythm; note, stave; bar; music score; notation; duration; note value; pitch; semitone; clef; treble clef; tonic solfa; 'by ear'

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 the lesson and make sure that they are intact and working (e.g. CD player) and that you are familiar with using the equipment.
- When listening to music the learners must be quiet. Encourage learners to actively listen to the music.
- Be prepared to demonstrate music through voice or an instrument.

#### Teaching the unit

Divide the unit into five 15 minute lessons as follows:

Lesson	Week	Pages	Activities
1	1	54-55	1
2	2	56-57	2
3	3	57-58	3
4	4	59	4-5
5	5	59	6

#### Lesson 1 (Week 1)

This lesson focuses on pulse in music and rhythms. Read through the text on pages 54 and 55 with the learners. Make sure they understand the concept of pulse (being the regular beat in the music), and rhythm (the way we put beats together).

### Activity 1: Listen and clap to different rhythms

- Find contrasting pieces to play, either on CD or if you can play an instrument, play pieces of music on the instrument of your choice.
- Let the learners listen and then find the pulse of the music by clapping.

### Lesson 2 (Week 2)

- This lesson focuses on musical notation, duration and writing down rhythms, pitch and treble clef.
- Read through the text under the heading, *What is musical notation?* with learners.
- Write the notes on the board, on a stave.
- Read through the text under the heading, *Duration and writing down rhythms* with learners.
- Make sure learners understand the concept of duration and note value, and the rules for writing different rhythms.

### Activity 2: Clap or drum short rhythmic phrases

- If learners cannot remember the names of each note, they can refer back to page 56 in the Learner's Book.
- Repeat the exercise a few times until the learners can name the notes without having to refer back to the previous page.
- Hand out instruments, demonstrate playing the rhythms and let learners copy you. If there are not enough or no instruments available, use other methods or equipment to execute rhythms on (tables or desks, rulers, etc.).
- Repeat numerous times so that learners can play the rhythms with confidence.

### Lesson 3 (Week 3)

Go through the notes under the heading, *What are the letter names or notes on the treble clef?* with learners; and *What is the treble clef?*

### Activity 3: Name the letter names of notes

- Do this activity only after the learners are familiar with the note names on page 57 in the Learner's Book.
- Let every learner fill in their own activity with pencil.
- Redo it again if necessary, this time in pen.

### Lesson 4 (Week 4)

- In this unit, learners sight sing melodic phrases from known and unknown songs using tonic solfa. Good time management is essential to ensure there is enough time for practise and performance.
- Explain tonic solfa, giving examples.

### Activity 4: Practise 'doh', 'so', 'me'

- Follow the steps set out in the activity to teach tonic solfa.
- If you are uncertain how to pitch the doh, so or me, make use of a melodic instrument (recorder, piano, guitar) to regulate or find the right pitch.

## Explanation of tonic solfa

- Use 7 note names of a scale (do, re, mi, fa, so, la, ti) with a hand sign for each pitch.
- This means learners do not need to know how to read words or music to be able to learn songs in solfa.
- By learning solfa and practising patterns ('drills') learners can learn to sing 'in tune'.
- In South Africa, we use a movable doh/do. This means the do can start on any pitch. Do can be C or G.
- To indicate a lower pitch (octave lower), you use subscript: d<sub>1</sub> or d<sub>2</sub>.
- To indicate a higher pitch (octave higher) you use the superscript: d<sup>1</sup> or d<sup>2</sup>.

## Activity 5: Sing the pattern

- Help learners find the right pitch for the doh, so and me, making use of a melodic instrument (recorder, piano, guitar).
- This activity can be done in groups or in pairs.
- Give learners enough time to come up with new patterns of tonic solfa.
- Give learners the opportunity to perform their new patterns to the rest of the class.

## Lesson 5 (Week 5)

### Activity 6: Identify the pitches

- Be very familiar and confident with playing and singing to the class.
- If unsure, rather construct and write out the patterns before presenting them to the learners.

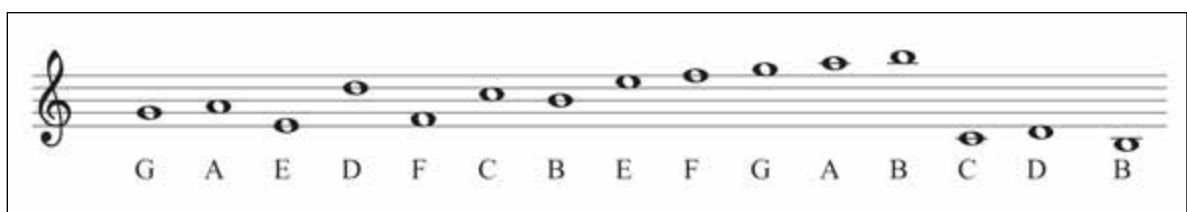
## Answers

### Activity 2

- a. crotchet, crotchet, minim
- b. minim, minim, semibreve
- c. crotchet, crotchet, 4 x quavers
- d. 4 x quavers, crotchet, crotchet
- e. minim, 4 x quavers

### Activity 3

1. G F C E F D A E G B D Middle C A
2. Draw the notes on the staff using pencil the first time. Discuss and then rub out. Then redo in pen.



For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher’s Guide.

## Informal assessment

**Activity 1:** This is a practical assessment, either individually or in groups.

**Activity 2:** This is a practical assessment, either individually or in groups. Each learner can also write the answers in their books to be handed to you. Allocate an individual mark to each learner.

**Activity 3:** This activity can be marked by learners swapping their books.

**Activity 5:** This activity can be assessed in pairs by learners themselves, or you can assess the learners individually.

## Consolidation

- Compile similar exercises to those in the three activities to make sure that learners internalise the note names and values.
- Let the stronger learners pair up with the struggling learners and then do more of the same activities in pairs.
- Do the activities in smaller groups or pairs to enable weaker learners to be assisted by the other learners.
- Repeat the activities, using different dohs.

## Extension

- When learners are listening to the music in Activity 1, they can also demonstrate the pulse by making sounds other than just clapping. They can beat on the desks, tap with their feet or make sounds with their voices.
- Learners can bring their own examples of music to listen to and find the pulse.
- Each learner can make their own flashcards with individual notes on them and then let the rest of the class name the notes as they are being flashed.
- The same can be done with Activities 2 and 3.
- More advanced learners or learners taking extra-mural music, can be given the opportunity to present their own version of Activity 6.
- Activity 6 can also be done in pairs, pairing stronger learners with weaker learners.

## Unit 2

# Body percussion and playing musical instruments

Learner's Book pages 60–62

Duration: 45 mins/week

**Topics:** 1. Musical literacy (15 mins/week); 3. Performing and creating music (30 mins/week)

**Term and week/s**  
Term 1, Weeks 6–9

### Resources

Learner's Book pages 60–62; a spacious venue or outside where you can make a noise and have enough room for movement; using mostly body percussion

### New words and concepts

body percussion; metronome; solo

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Look at the order that the content will be presented in.
- There are many activities in this lesson so it is important to keep good time management. Do not get stuck on any activity for too long. This lesson focuses on applying previously learnt concepts and new concepts.
- Prepare the learners for the activities by sharing and teaching the given content in the lesson, but also if need be, by recapping on content from previous lessons.
- Guide the learners from a distance, but do not limit their creativity.
- Do not interrupt with talking and instructions – try and keep the beat going and the activities flowing.

### Teaching the unit

In this unit, learners use their bodies to make sounds. They play music from graphic scores and create instrumental music in a group and solo context. Good time management is essential to ensure that there is enough time for the creative process, for practise and performance. You can substitute the body percussion with percussion instruments (shakes, djembe drums and Orff instruments or any self-made or found instruments).

### Lesson 1 (Weeks 6–7)

#### Activity 1: Practise three body percussion sounds

Introduce the learners to the three body percussion movements by going through and demonstrating the text on page 60 of the Learner's Book. Then work through the three steps in Activity 1 with learners. End this activity by going through Table 1.2.1.



## Lesson 2 (Week 8)

### Activity 2: Create rhythmic repetition through clapping or drumming

- Repeat the six patterns in this activity several times.
- Work in pairs, groups and then as a whole class.

## Lesson 3 (Week 9)

### Activity 3: Create rhythmic question and answer through clapping and drumming

- Learners work in two groups to practise the body percussion techniques to perform the beats in Activity 2. Follow Step 1 in Activity 3.
- Learners then work in pairs to practise Step 1.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 3:** Assess the performance of the learners. Look at their presentation and execution of the rhythms through body percussion.

### Consolidation

Ask learners to work in pairs to read the text on Keith Terry. They can try to copy the body percussion movements in the photographs.

### Extension

- Do the different body percussion activities standing or sitting in different formations, e.g. making two lines facing each other or standing in a circle.
- Add movement by walking or jumping while doing the body percussion techniques; and/or add levels to the movements (high, low).
- Together with the learners think of more ways of using body percussion.

## Unit 3

## Music listening

Learner's Book pages 63–65

Duration: 15 mins/week

**Topic:** 2. Music listening

**Term and week/s**  
Term 1, Weeks 1–9

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide in the topics in this unit.

### Resources

Learner's Book pages 63–65; CD player; examples of music pieces in different tempos or an instrument to play pieces in different tempos; examples of performed music; music score of one music piece

### New words and concepts

tempo; mood; metronome markings; meter; duple time; triple time; quadruple time; instrumentation; strings; woodwinds; brass; percussion; keyboard; quartet

## 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 intact and working (e.g. CD player) and that you are familiar with using the equipment.
- When listening to music the learners must be quiet. Encourage active listening.
- Choose the appropriate music examples to demonstrate the difference in tempo, mood and meter.
- Choose appropriate music to demonstrate the different instruments, rhythms, meters, tempos, mood and stories.

## Teaching the unit

Divide the unit into nine 15 minutes lessons as follows:

Lesson	Week	Pages	Activities
1	1	63	1
2	2	63	2
3	3	64	3
4	4	65	3
5	5	65	4
6	6	65	4
7	7	65	5
8	8	65	5
9	9	65	5

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

### Lesson 1 (Week 1)

#### Activity 1: Identify the meter

- Play your examples a few times and encourage learners to actively listen.
- Play each example and ask learners to clap each piece, and say what the meter the music is in, each time.

### Lesson 2 (Week 2)

This lesson focuses on tempo, mood and meter. Go through the text under the heading: *What story is the music telling?*

#### Activity 2: Identify the tempo

- Explain the two ways to show and measure music.
- Then play your examples a few times.
- Identify tempo in each example as a group.
- Go through the text on page 63–64 in the Learner's Book with learners about showing and measuring tempo in written music.

### Lesson 3 (Weeks 3-4)

#### Activity 3: Identify the story the music is telling

- Play your examples a few times so that struggling learners have enough time to find the answers.
- Discuss the answers as a group.
- Now with the correct answers in mind, ask learners to listen to the music again.
- Repeat this lesson in Week 4 using different music.
- Go through the text under the heading: *What is meter?* with learners.
- Demonstrate the different meters ( $\frac{2}{4}$ ;  $\frac{3}{4}$ ;  $\frac{4}{4}$ ) either by clapping or on a instrument. Encourage learners to copy the meter each time.

### Lessons 5-6 (Weeks 5-6)

- These lessons focus on instrumentation, and reinforces rhythm, meter, tempo, mood and story.
- Time management throughout the lesson is important – allow enough time for each activity.

#### Activity 4: Categorise the instruments

- Discuss the different categories of musical instruments using the illustrations of musical instruments provided in the Learner's Book.
- Help learners to list as many musical instruments and then to group them into one of the six categories under the headings listed in the Learner's Book.
- Repeat this lesson in Week 6 using different music.

### Lessons 7-9 (Weeks 7-9)

#### Activity 5: Identify the instruments used in a performance

- Play the music pieces and hand out the music score of at least one of the pieces for the learners to follow while they listen.
- Read through the questions in the Learner's Book and play the music again.
- Learners answer these questions first on their own.
- Learners discuss their answers with the class. Play the music again.
- Repeat this lesson in Weeks 8 and 9 using different music.

### Answers

#### Activity 4

The learners will no doubt mention many instruments, but here are some possible answers:

Strings	Woodwinds	Brass	Percussion	Keyboard
guitar	flute	trombone	cymbals	piano
sitar	clarinet	trumpet	drums, e.g. djembe, snare, bass, etc.	organ
mandolin	recorder	tuba	triangle	electric keyboard

Strings	Woodwinds	Brass	Percussion	Keyboard
violin	penny whistle	bugle	castanets/shakers	harpsichord
harp	oboe	French horn	marimba	accordion
double bass, etc.	saxophone		kalimba, etc.	synthesizer, etc.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 3:** Observe and assess how learners clap each piece and identify what the meter is in.

**Activities 4 and 5:** Observe and check that learners are able to categorise the different instruments. Ensure that they actively listen to the music in Activity 5 and can clap the rhythms, identify the meter, instrumentation, tempo and mood.

### Consolidation

- Listening to as many possible music examples and repetition of Activities 1–3 will ensure that all learners will get the 'feel' of the tempo, mood and meter of the music.
- Repeat Activity 5 with a different music piece.

### Extension

- Learners can sing songs that they know as examples to identify different tempo, mood and meters.
- One learner sings a song and the other learners identify the meter.
- Repeat Activity 5 with more complicated music pieces.

## Unit 4

## Performing and creating music

Learner's Book pages 66–69

Duration: 30 mins/week

### Topic 3: Performing and creating music

**Term and week/s**  
Term 1, Weeks 1–9

#### Resources

Learner's Book pages 66–69; songbooks; musical scores; tuned and untuned musical instruments; CD/ DVDs

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Preparation

- Familiarise yourself with the material in this unit by reading through the information and the activities in the Learner's Book.
- Practise the warm-up exercises and other material in preparation for the lesson.
- Choose a variety of songs for Activity 4.

**New words  
and concepts**

posture; tone/  
timbre; resonance;  
intonation;  
enunciation; lyrics;  
graphic score

**Teaching the unit**

- There are many practical activities in this unit that involve sound, rhythm and/or movement. Allow learners freedom to express themselves, but monitor the group so that it does not get out-of-hand.
- Make sure that the learner's 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 as not to limit their creativity.
- Divide this unit into nine 30 minute lessons as follows:

Lesson	Week	Pages	Activities
1	1	66	1
2	2	67	2
3	3	67	3
4	4	68	4
5	5	68	4
6	6	69	5
7	7	69	5
8	8	69	6
9	9	69	6

**Method for teaching a song**

- Break up the song into smaller parts (two bars at a time).
- Sing the smaller part to the learners.
- Learners respond by echoing the part.
- Sing 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 singing it as a whole.

**Lesson 1 (Week 1)**

- Always start singing lessons 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.
- Go through: *Why is posture important?* on page 66 of the Learner's Book. Show learners how to stand with good posture and body alignment. Explain how this improves singing.

**Activity 1: Practise the standing position**

- Follow the Learner's Book instructions.
- Make sure that all the learners are doing the activities correctly.
- These activities lay the basis for all singing activities to come.

## **Lesson 2 (Week 2)**

Go through: *Why is good breathing important?* with learners, and explain the concepts of tone and timbre.

### **Activity 2: Practise correct breathing**

- Follow the Learner's Book instructions.
- Make sure that all the learners are doing the activities correctly.
- These activities lay the basis for all singing activities to come.

## **Lesson 3 (Week 3)**

Go through: *Why is it important to warm up?* with learners.

### **Activity 3: Warm-up your singing muscle**

- Follow the Learner's Book instructions from 1 to 7.
- Make sure that all the learners are doing the activities correctly.
- These activities lay the basis for all singing activities to come.

## **Lessons 4-5 (Weeks 4-5)**

- Always start the singing lessons 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 techniques acquired through the exercises.
- Go through: *How can you master in-tune singing?* with learners. Make sure they understand the concepts of intonation and enunciation.

### **Activity 4: Sing a variety of songs**

- Follow the Learner's Book instructions.
- Play some popular music to learners and give them the musical score and lyrics to follow.
- Make sure they sing with good posture, breathing, tone, intonation and enunciation.
- Go through: *What is a graphic score?* and the example of symbols in Figure 1.4.1.

## **Lessons 6-7 (Weeks 6-7)**

### **Activity 5: Sing from a graphic score**

- Follow the Learner's Book instructions.
- Make sure that the learners are doing the activity correctly.

## **Lessons 8-9 (Weeks 8-9)**

### **Activity 6: Invent your own graphic score**

- Follow the Learner's Book instructions.
- Encourage the learners to be creative.
- Remind learners to read through Units 1–4 in preparation for the Formal Assessment Task in Unit 5.
- Go through Unit 5 with them so that they know what will be expected of them.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activities 1–3:** Observe whether the learners can apply the techniques correctly.

**Activities 4–6:** Observe learners singing techniques when they perform the activities.

### Consolidation

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

### Extension

Adapt the content and activities from Unit 2 pages 6–7 of the Dance section of the Learner's Book.

## Unit 5

### Formal assessment: Practical

Learner's Book page 70

Duration: 1 hour

**Term and week/s**  
Term 1, Week 10

**Resources**  
Learner's Book  
page 70

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Formal assessment

For guidance on how to assess learner's performance, please see pages 297–298 in this Teacher's Guide.

# VISUAL ARTS

## Unit 1

### Create in 2D: Observational drawings

Learner's Book pages 72–79

Duration: 2 hours

**Topic:** 1. Create in 2D

#### Term and week/s

Term 1,  
Weeks 1–2

#### Resources

Learner's Book  
pages 72–79;  
a variety of cut  
plants, try to make  
sure that there are  
leaves of different  
size and shapes; a  
variety of shells;  
photographs of  
shells, you can find  
these in books or  
on the Internet

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

#### New words and concepts

art elements; line; tone; texture; shape; two-dimensional; form; three-dimensional; space; tint; tone; hue; intensity; value; design principles; balance; symmetrical; asymmetrical; radial; contrast; emphasis; focal point; proportion; foreground; background; middle ground; pattern; rhythm; unity; variety; mark-making

#### 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 examples of plants and shells, or source photographs of both from books and from the Internet.
- Prepare the classroom for the lesson, making sure that you have enough equipment for all of your learners. If you need to order or buy equipment, do this the week before your lesson. Cut the paper/card to the correct size before your lesson begins. The better organised you are, the better your lesson will be.
- 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

- Use this unit to refer to when teaching art elements and principles of design.
- Tell learners that they should refer to it when creating artwork pieces, to ensure that they are using the art elements and design principles.
- Give plenty of examples of each art element and design principle.

Divide the unit into two one hour lessons as follows:

Lesson	Week	Pages	Activities
1	1	76–77	1
2	2	78–79	2

### Lesson 1 (Week 1)

#### Activity 1: Create an observational drawing of plants

- Hand out paper, pencil and charcoal. You may wish to predraw the circle onto the paper before you hand it out. This will save you some time and will give the learners a little longer to work on their drawing.
- Make sure that there are enough plants on each table, so that learners can see them easily.
- Spend a bit of time introducing the lesson, looking at the plants, their size, shape and placement of leaves.
- Learners should begin their drawing by selecting one plant to draw. Remind them to draw it in as much detail as possible, observing the details as closely as possible.
- You may wish to give your learners a spare piece of paper, so that they can experiment with mark making, tone and texture before they begin.
- Discuss how the pencil can make different kinds of marks to the charcoal.
- Encourage your learners to experiment with as many different kinds of mark making as possible, emphasising that mark making can create tone and texture.

### Lesson 2 (Week 2)

#### Activity 2: Create an observational drawing of shells

- Make sure that you have your shells or photographs of shells ready before you begin the lesson.
- Cut enough paper and have it ready for your class.
- Make sure that you have enough wax crayons and have set out the ink. If you do not have ink, you can use food colouring as a cheaper option. You may wish to use a patty pan for the ink colours. One patty pan in the centre of a table is enough for a group of four learners. Each group should also have a water bottle. Each learner should have a small brush. If you do not have brushes, you could use an ear bud to add the colour.
- Spend some time looking at and discussing the shells. Focus on shape and patterns.

- Ask learners to begin their drawing by focusing on one shell. Remind them not to draw it too small. If the first drawing is a little small, encourage them to draw the next one a little larger. You will need to move around the room to give learners feedback on what they are doing.
- When the page is full of shell drawings, the composition is complete. Encourage your learners to touch all four sides of their page with their design.
- Remind learners to use more than one colour per shell and to try to create a balance of colour.
- The background can be left white.

### Informal assessment

**Activity 1:** Assessment is not necessary for this activity, although you may wish to display learners work once the work is complete. Ask your learners to choose a piece of work that they like and to give a reason for what they like about it. You can also ask them to look at their own work and choose something that they like and something that they would change/do better in the future. The aim with these activities is to build confidence in their art making abilities so feedback should be positive and supportive. If a learner has struggled with

this activity, try to find something positive about their work, that they will be able to build on in the next activity.

**Activity 2:** Pin the learner's shell drawing next to their plant drawing.

Ask the learners to decide which of their drawings they like the best. Ask them to give a reason. Ask your learners what they would do differently and what they would do the same if they had to repeat the exercise. Remind them that everything takes practise and time to learn. Learning how to draw well can take as much practise as learning how to play a musical instrument.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Consolidation

- Suggest that learners have a visual diary which they can take home and continue to create observational drawings. These drawings could be of any objects found in and around their home and could be created with pencil, pencil crayon, ballpoint, charcoal, fineliner or koki. The aim here is to encourage learners to draw as much as possible and to learn how to observe.
- This would help learners who struggle as well and act as an extension for learners who wish to develop their drawing skills.

### Extension

Learners who draw quickly and with confidence and who may finish their drawing before others in the class, could add lettering/words around the circle. These words could describe plants, for example, stem, leaves, roots. Ask learners to create double letters, i.e. the letter has a space inside it which could be decorated. These letters could then be decorated with tone and texture. They could also add a border to their picture by choosing two shell designs that they like and, using a pencil create a pattern by repeating the shell shapes. They can add tone and texture if they have time.

## Unit 2

# Visual literacy: Describe and interpret artworks

Learner's Book pages 80–81

Duration: 1 hour

**Topic:** 3. Visual literacy

**Term and week/s**  
Term 1, Week 3

### Resources

Learner's Book pages 80–81; any other pictures or photographs of African masks from books or the Internet

### New words and concepts

ceremonies; rituals; ancestors; symbolic; heritage

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 your photographs and pictures of the African masks ready before your lesson begins. Try to find a variety of examples, including different mediums and decorative techniques.

### Teaching the unit

#### Lesson 1 (Week 3)

- Discuss why people from different cultures across the world create and use masks.
- Go through the introduction to the unit (pages 80–81) with learners.

#### Activity 1: Describe African masks

- Pin up the pictures/photographs of masks so that all of your learners can see them. If you have a very big class, you may wish to give each group a selection of pictures, instead of pinning them up.
- Ask your learners to look at the pictures, read through the questions in Activity 1 and answer the questions as group. Each group should nominate someone to write down their answers. Remind them to write in full sentences with capital letters and full stops.

## Answers

### Activity 1

1.
  - a. Yes, people across the world still make masks for rituals and ceremonies, although this now usually happens in rural areas and not so much in urban areas.
  - b. This will depend on the group members.
  - c. Modern masks are still made for rituals and ceremonies and are also made to sell to tourists as a way of generating income.
  - d. Masks were used in ceremonies and rituals as symbols, so that the wearer took on the energy or form of what he/she was asking for/celebrating. They are used as a way of connecting with the spirits or ancestors, with the mask wearer often going into a trance and dancing to traditional music.
  - e. The mask maker was an expert in the use of symbols on the mask he was making. The symbols and decorations would allow the wearer/dancer/performer to go into a trance and take on the qualities of the mask, for that particular ceremony. The designs and symbols of the mask were/are often passed down from father to son. Most mask makers are male, and an very important part of the village.
  - f. Answer depends on what the group chooses.
  - g. Answer depends on the group but may include things like wirework, ceramics, wood carving and papier-mâché.
2. Learners should be able to give a reason for their answer.
3. As above.
4. This is a reflect and feedback activity after the group work. Encourage your learners to be honest and to acknowledge if there is something that they need to improve on for next time.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Observe learners while they work in their groups. Ensure that everyone participates.

### Consolidation

Ask each learner to choose one mask. They should write one paragraph describing the mask, using examples of art elements and design principles.

### Extension

Ask learners to turn to read about the dance work, 'Tranceformations' in the Dance module in the Learner's Book.

# Unit 3

## Create in 3D: An African mask

Learner's Book pages 82–83

Duration: 3 hours

**Topic:** 2. Create in 3D

**Term and week/s**  
Term 1, Weeks 4–6

### Resources

Learner's Book  
pages 82–83;  
pictures of masks

### New words and concepts

facial features;  
exaggerate;  
recyclable materials

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 materials and equipment for your class (see page 82 of the Learner's Book).
- Make sure that you have everything set out and organised before your lesson begins.

### Teaching the unit

#### Lesson 1 (Weeks 4–6)

- Go through the introductory paragraph and the section: *How do you create a mask* (page 82) with learners.
- Make sure that learners understand the techniques of craftsmanship.

#### Activity 1: Create your own African mask

- If possible, arrange your learners in groups of four or six, this will make the sharing of materials easier.
- Make sure that there are enough materials on each table for the learners to use.
- Before you begin, tell your learners what materials they will be working with. This allows them to start getting an idea in their minds of what they will do, as you are talking.
- Hand out cardboard and black wax crayons. Demonstrate to your learners that if they draw softly with the wax crayon, they can draw over it if they make a mistake. Try not to hand out endless pieces of cardboard, rather encourage your learners to work with their mistakes, adapting them into 'happy accidents'.
- Introduce the concept of symmetry, i.e. what happens on one side, happens on the other.

- Ask your learners to create a simple oval shape for the face. It should fill most of the page, perhaps leaving a little space to add decorations around the face, e.g. ears, horns, beards, hair, patterns. Once complete, the mask should touch all sides of the page.
- Ask your learners to create simple shapes for the eyes, nose, mouth. Once they have completed this, they can add other elements such as eyebrows, eyelashes and patterns.
- Encourage your learners to use geometric shapes as patterns. Geometric shapes are shapes that are found in maths, e.g. circles, squares and triangles. Organic shapes are shapes that remind us of nature.
- Once the design is complete, learners can use the black wax crayons to make some of the shapes black. They can also work with the white wax crayons to pattern some areas. They will not be able to see the white patterns at this point, but once they add ink to their design, the white will stand out.
- Hand out black ink and brushes. You may also wish to add a couple of drops of black ink to some water to create a grey wash. Learners may now choose certain areas on their design to paint in black and grey.
- Once the ink is complete, learners can add bits of newspaper and brown paper to their design to create further decorations.
- Hair and extra decorations can be added with wool, cardboard or paper.
- Rolling a piece of paper from corner to corner, i.e. diagonally, will create a strong paper stick to use for the mask.
- Encourage your learners to share the equipment and to help each other if and when needed.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Ask learners to fill in the table on page 83 in the Learner's Book.

### Consolidation

Learners who are struggling with the pattern and design of the mask, may wish to use a piece of scrap paper to brainstorm some ideas. Make sure that they don't spend too long on this as they may not finish their mask. Keep encouraging learners who struggle by giving them suggestions and ideas that they can choose from. Never work directly on a learner's work.

### Extension

- If a learner has completed the project before the others, additional patterns can be added by scraping a design/pattern into the thick areas/shapes in black wax crayon. Learners can use a sosati stick or toothpicks to do this.
- Learners could create a drawing of their mask and write a description of it, or plan a dance or series of movements in order to perform with their mask.

# Unit 4

## Visual literacy: Communicate your thoughts and opinions

Learner's Book pages 84–85

Duration: 1 hour

**Topic:** 3. Visual literacy

**Term and week/s**  
Term 1, Week 7

**Resources**  
Learner's Book  
pages 84–85

**New words  
and concepts**  
portrait; social  
historian

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- You may wish to do some more research on George Pemba in books or on the Internet. It would be interesting for learners to see other work by this artist. Go to: [www.georgepemba.co.za](http://www.georgepemba.co.za) for more information on the artist.

### Teaching the unit

#### Lesson 1 (Week 7)

- Ask learners if they have ever heard of the artist, George Pemba – who was he, what kind of artist?
- Read through the information on George Pemba with the learners.

#### Activity 1: Write about the visual world

Ask learners to answer the questions on page 85 individually. Once they are complete, they can compare answers with a partner.

### Answers

#### Activity 1

1. *Uhuru* – Celebration of Independence; and Three Musicians
2. *Uhuru* – Celebration of Independence 1992; Three Musicians 1970
3. oil on board
4. Learners will choose different aspects to illustrate the art elements in Unit 1. They can refer to the art elements (pages 72–76) for help. Make sure that they are able to say why a particular part of the painting illustrates an art element for example, tone.
5. As above.
6. Learners should show an understanding of what happened during the Apartheid era and how artists used their artwork as a means of expressing how they felt about what was happening.

7. Learners should be able to express a personal opinion and back it up with examples from the artwork.
8. Personal opinion with reasons.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Learners discuss their answers in pairs and give feedback to each other.

### Consolidation

- Encourage those learners who are struggling to voice their own opinion, to write their opinion with a reason. Answers should be in full sentences with capital letters and full stops.
- Move around the classroom while learners are answering the questions so that you can assist by asking questions to guide them towards discovering the answer for themselves.

### Extension

Learners who have enjoyed this part of the process could do more research on Pemba and look at some of his other work, giving their opinion about what they have discovered.

## Unit 5

## Create in 3D: Earthenware figures

Learner's Book pages 86–87

Duration: 2 hours

**Topic:** 2. Create in 3D

### Term and week/s

Term 1,  
Weeks 8–9

### Resources

Learner's Book pages 86–87, any other pictures of musicians and musical instruments from books, magazines or the Internet

### New words and concepts

slip; kiln; fired

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 clay for each learner to have a grapefruit-sized ball for each musician.
- Organise your classroom with newspaper to cover the tables before you begin the lesson.



- Make sure that the clay is divided into balls before you begin, so that your learners do not have to wait while you divide it up.
- Make sure you have enough scratching and decorating tools for your learners.
- Mix the slip before you begin the lesson. Divide a ball of clay into small pieces. Place these pieces into a container and add a fair amount of water. Adding a tablespoon of vinegar will cause the clay to dissolve more easily. Stir the clay and water together until it looks like peanut butter.
- Have your pictures ready before you begin the lesson.

## **Teaching the unit**

### **Lesson 1 (Weeks 8-9)**

- Go through pages 86–87 with learners.
- Show your learners pictures of musicians playing various musical instruments. Look at the body and how the musician holds the instrument.
- Demonstrate the joining technique to your learners so that they make sure that every piece that is joined to their model is secure.
- Look at body proportions, i.e. how long the legs and arms are.

### **Activity 1: Create a group of musicians**

- Divide your clay into grapefruit-sized balls. Each learner should get two balls, one for each musician.
- Tell learners that these 3D earthenware figures will be used for formal assessment this term. Go through page 88 in the Learner's Book with them.
- It may be easier for your learners to make seated figures. If they make standing figures, they need to ensure that the legs are sturdy so that the figure can stand.
- Once the figures have been created, give the learners an extra piece of clay to model the instrument.
- Remind your learners as they are working, that they need to focus on the art elements of shape, form and texture and the design principles of balance, proportion, emphasis and contrast. Refer them to Unit 1 (pages 74–75) if necessary.
- Learners can add facial features, hair and clothing details by adding bits of extra clay, or by scratching into the existing model.
- Make sure that models are well wrapped in plastic between lessons, so that they do not dry out.
- When the learners have completed the first model, they can begin on the second. Ask them to think about how the two figures will work together. Ask your learners to try to find a way to join the two figures together. This will make them more stable and will make it easier when they are fired.
- Let the models dry in a safe place for a couple of days before they are fired. If you do not have access to a kiln, you can create a simple sawdust kiln and fire them yourself. Look on the Internet for instructions on how to create a sawdust kiln.

- If you do not have access to an ordinary kiln and cannot create a sawdust kiln, a layer of varnish over the models once they are dry, will make them a little bit more durable.

### Formal assessment

For the assessment criteria, see page 88 in the Learner's Book.

### Consolidation

- If learners' models become too flat, i.e. they are pressing down too hard onto the table, encourage them to work with their model in their hands instead of on the table.
- If the model starts to dry out or crack, the learners can wet one hand and add a little water to the model. Try to avoid them adding too much water and making it slimy.

### Extension

Learners who complete their model quickly and easily could add extra details for clothing, e.g. patterning, with extra clay. They could also make a drawing of their model and write about it.

## Unit 6

## Formal assessment: Practical

Learner's Book page 88

Duration: 1 hour

**Term and week/s**  
Term 1, Week 10

**Resources**  
Learner's Book  
page 88

**New words  
and concepts**  
consolidation of  
terms used  
during units

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Formal assessment

For guidance on how to assess learner's 3D earthenware figures, please see pages 303–304 in this Teacher's Guide.

# DANCE

## Unit 1

### What have you learnt so far?

Learner's Book page 91

Duration: 1 hour

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

**Term and week/s**  
Term 2, Week 1

#### Resources

Learner's Book  
page 91; space to  
work; variety of  
music; CD player;  
exercise books

#### New words and concepts

dance conduct;  
personal hygiene;  
dance conventions;  
safe classroom  
environment

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

#### Preparation

- Read through the units from the previous term as you will need to recap the content of them with the learners.
- 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

##### Lesson 1 (Week 1)

- Encourage the learners to read through the units from the previous terms and identify the key concepts that they learnt.
- Also let them refer to their exercise books and read through some of the notes they wrote.
- Gradually work through the concepts highlighted in Activity 1.

##### Activity 1: Consolidate work done in Term 1

- This is a revision activity of the work covered in the previous term.
- Learners need to practise their warm-up and cool-down routines, as well as describe and demonstrate principles of dance that they learnt.
- While learners do this they must identify the muscles and joints that are being warmed up or cooled down.

#### Answers

##### Activity 1

Learners should show a clear understanding of the various concepts and be able to demonstrate each one.

1. This will vary according to the group.

2. It is important to warm-up because it:
  - prepares the muscles to work harder than normal
  - improves your posture and alignment
  - prevents injuries
  - increases the heart rate
  - makes the blood flow quickly to the muscles, providing them with more oxygen for heavier or harder movement.
3. *Posture*: The way you carry your body.  
*Alignment*: The even position of your body when you are standing.  
*Joint mobility*: The ease with which you can move the point where two bones meet.
4. *Core muscles*: These are the muscles in your abdomen, stomach, lower back and pelvis. They help your core stability, keeping your posture stable or balanced.
5. *Weight transfer*: This is when you shift your weight from one side of the body to another.
6. *Improvisation*: Free movement that is not planned.  
*Symmetry*: To create a balanced effect.  
*Asymmetry*: To create an unbalanced effect.
7. Space in dance refers to the area you dance in.
8. Elements included in space are the direction, the pathway you move in, the shapes you create, the dimensions of the dance and the level you dance at.
9. Time in dance refers to how quickly you move.
10. The elements included in time are duration, tempo, accent and phases or beats.
11. The meaning of the following terms are:  
*Stamina*: Your ability to dance without tiring.  
*Fluency*: How easily you can communicate through dance and move from one step to another.  
*Energy*: The force you use.  
*Turn-out*: Move outwards across the floor.  
*Balance*: When you can hold any movement without falling over.  
*Weight*: Using the appearance of heaviness/lightness in dance.  
*Gravity*: The pull of the earth on our bodies.
13. Cooling down the body is important because it:
  - helps your heart rate and breathing return to normal.
  - can prevent fainting and dizziness.
  - prepares your muscles for your next exercise session.
  - removes waste products from your muscles.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Learners should be able to demonstrate knowledge of the concepts as well as adequately demonstrate them. They should be able to reflect on the rules and code of conduct for dance and be able to review these and adapt where necessary.

### Consolidation

Learners could work with other learners who have mastered the concepts. They could also work with the Learner's Book to try to acquire a working knowledge of the concepts.

### Extension

Learners could explore other elements of dance and create a short sequence in which all the concepts and terms in Activity 1 are incorporated. Learners could also rework their warm-up and cool-down routine.

## Unit 2

### Warm-up

Learner's Book pages 92–93

Duration: 1 hour

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

#### Term and week/s

Term 2, Week 2

#### Resources

Learner's Book pages 92–93; space to work; variety of music; CD player; exercise books; magazines; scissors; pen; crayons; glue

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 unit

#### Lesson 1 (Week 2)

- Remind the learners about the importance of good posture and alignment.
- Also have the learners give their own reasons for why good posture is necessary in dance.
- Review the need to warm-up the body and have the learners explain the importance of this and what function it serves.

#### Activity 1: Do exercises to improve posture and alignment

- These are a series of exercises for the learners that will improve posture and alignment.
- You will need to guide them through this process and demonstrate when and where necessary.
- View pictures to guide you through the exercises.

## Activity 2: Focus on your posture and alignment

- This is basically creating a new warm-up routine for the term.
- Some aspects that worked well in the previous term could be incorporated here.
- Try to add new things and even incorporate the elements of dance as well as exercises that improve posture and alignment.
- Get learners to identify the parts of the body that need to be warmed-up and the exercises you could do to warm-up these body parts. Direct them to the template of the table given on page 93 of the Learner's Book.
- Encourage them to use fast-paced music with a good beat. The routine should be fun.
- Then learners need to document the warm-up routine in a picture board.

## Answers

### Activity 1

Learners will need to do these exercises to improve posture and alignment. Check to ensure that posture is maintained through this series of exercises.

### Activity 2

Learners need to show a fun and creative warm-up routine that targets the major muscle groups of the body. Their table also needs to show that they are aware of which parts of the body to target. Finally there needs to be evidence of them documenting their routine using pictures.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activity 1:** Learners need to demonstrate a fun warm-up routine that can be repeated at the start of each class. They also need to show documentation of this in pictures and you will need to mark this.

## Consolidation

Learners can create a simple warm-up routine using about five exercises that target the major muscles groups and repeat these until the body is warm.

## Extension

Learners can add more complex sequences to their warm-up routine and create a combination of exercises that could target more than one body part at a time.

# Unit 3

## Floor-work

Learner's Book pages 94–95

Duration: 1 hour

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

**Term and week/s**  
Term 2, Week 3

**Resources**  
Learner's Book  
pages 94–95; space  
to work; variety of  
music; CD player;  
exercise book

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 and ensure that you are aware of where tension is felt and which muscles are targeted.
- Make sure you clearly identify and show learners where the core muscles are.

### Teaching the unit

#### Lesson 1 (Week 3)

- This lesson involves demonstrating the six exercises to the class.
- Ask the learners to explain the importance of the core muscles and why strengthening them is important.
- Go through pages 94–95 with learners, demonstrating each exercise.
- Have the learners lie on their backs and identify the core muscles of their abdomens. Then have them turn over and identify the core muscles of their lower backs.
- It is important that they know exactly where to locate these, as they will need to know which muscles the exercises are targeting and where tension should be experienced.
- Explain to the learners that floor work is necessary as some muscles cannot be warmed up adequately when we exercise standing up. Sometimes we need to lie on our backs or sit down to work certain muscle groups, like the core muscles, effectively.
- Also explain to the learners that dancing on the floor or at a low level is common in dance, so it should not be surprising that floor work can be used to warm up and cool down as well.
- Assist the learners with these exercises and adjust their posture and alignment throughout the process. It is important that the learners get into the habit of always remembering posture and alignment in whatever dance-related activities they do.

### Activity 1: Add floor-work to your warm-up

- Learners practise each exercise with your assistance/guidance.
- As a class they need to settle on names for these exercises and make a note of these names.
- They will need to add these to their warm-up routine and document the additions in their exercise books.
- In doing so, learners must ensure that exercises work together and are not just randomly put in. They need to show flow from one exercise to the next.

### Answers

#### Activity 1

Learners must show that they understand the concept of core stability and how to maintain good posture and alignment through the entire warm-up process.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** You will need to review learner's books to see the amendments made to the warm-up routine that they have documented. Also they will need to show that they target all the major muscle groups in their warm-up and that they maintain good posture and alignment through the warm-up process.

### Consolidation

Learners can work on a simple warm-up routine and add two of the floor work exercises given.

### Extension

Learners can add combinations of movement, they can add new and different exercises to their warm-up and add new floor-work exercises.

## Unit 4

# Body-part isolations and arm movements

Learner's Book pages 96–97

Duration: 1 hour

### Term and week/s

Term 4, Week 4

### Resources

Learner's Book pages 96–97; space to work; variety of music; CD player; exercise book

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

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 unit

### Lesson 1 (Week 4)

- Show the learners how the different parts of their body can be mobilised on their own. Explain that this is important because it ensures that each part of the body gets equal attention in warm-up and all the parts are well prepared for dance.
- This lesson is more practical than theoretical.
- It demonstrates the simple principle of body-part isolations which is encapsulated in the activity and will be simple for the learners to grasp.
- Explain that body parts isolations are important as they focus on the warming up of specific body parts.

### Activity 1: Do isolation exercises

- Read out the body-part isolation exercises to the learners.
- Once they learn each exercise, they can speed up and add the sequence to their warm up.

### Activity 2: Practise arm movements

- Demonstrate the arm movement exercises to the learners as they may need assistance with these.
- Once they learn the exercises they can speed up and add the sequence to their warm-up.

## Answers

### Activities 1 and 2

The body-part isolation exercises need to be added to the warm-up routine and about two of the arm exercises. Learners need to maintain good posture and alignment through these exercises.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activities 1 and 2:** Check that the warm-up routine flows from one exercise to the next and does not appear to be a series of independent exercises just thrown together. Also ensure that posture and alignment are maintained throughout. Learners need to be constantly aware of these.

### Consolidation

Learners should focus on the body-part isolation exercises and on mastering the isolations of the different body parts.

### Extension

Learners add other exercises that show the isolation of the different body parts. They add these to their warm-up routines.

## Unit 5

# Transference of weight: backward and forward

Learner's Book pages 98–99

Duration: 1 hour

**Term and week/s**  
Term 2, Week 5

#### Resources

Learner's Book  
pages 98–99; space  
to work; variety of  
music; CD player;  
exercise book

**Topics:** 1. Dance performance (45 mins/week); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated into Topics 1 and 2)

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 try to learn how to moonwalk backward and forward.

### Teaching the unit

#### Lesson 1 (Week 5)

- This lesson is about the transfer of weight first backward and then forward.
- It is about carrying your weight using just the feet.
- Essentially this is done through the moonwalk that learners will do as part of their activity.
- Explain and demonstrate weight transfer. Let the learners stand on both feet, then on one. Explain to them that they have transferred their weight from two feet to one.

#### Activity 1: Learn to backward moonwalk

- Pair up the learners and have one read out the instructions to the moonwalk and have the other do it. They will swap later on.
- There may be some learners who already know how to do this so they could assist other learners who don't know it.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Activity 2: Learn to forward moonwalk

- Pair up the learners and have one read out the instructions to the moonwalk and have the other do it. They will swap later on.
- There may be some learners who already know how to do this so they could assist other learners who don't know it.
- Although this is the same as the previous exercise, sometimes it is found to be more difficult.

## Answers

### Activity 1

Learners need to show the smooth transfer of weight from one foot to the other while moving backward. There needs to be a clear display of weight transfer in the motion of dance.

### Activity 2

Learners need to show the smooth transfer of weight from one foot to the other while moving forward. There needs to be a clear display of weight transfer in the motion of dance.

## Informal assessment

**Activity 1:** Watch the learners for a smooth transfer of weight from one foot to the next in the motion of the backward moonwalk.

## Consolidation

Learners who cannot do the moonwalk should try to work with learners who can do it. They only need to do the backward motion. However, they should be able to show a smooth transfer of weight.

## Extension

Learners could add the moonwalk to other sequences where weight is transferred off the foot in backward or forward motions.

# Unit 6

## Jump, turn, spot

Learner's Book pages 100–101

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/week); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated into Topics 1 and 2)

**Term and week/s**  
Term 1, Week 6

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

**Resources**

Learner's Book  
pages 100–101;  
space to work;  
variety of music;  
CD player;  
exercise book

**New words  
and concepts**

elevation; aerial;  
spotting

**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 spotting as it is not the simplest motion to master, especially as we are naturally inclined to move our heads first when turning.
- Try to source a video of dance where spotting is used to show learners how it is done.

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

- Remind learners of the safe landing procedure they learnt in Term 1.
- Perhaps have them talk through it and practice it once or twice.
- Then have them practise their safe jumps and turns.
- Spotting will be a little more complex for them and they will need to move their head only when they can no longer keep it fixed in their position that they have.
- Learners should also review the elements of space and time as they will need to use it when choreographing their short dance.
- Explain that spotting is important so that they don't get dizzy while doing full turns. It is also important to remind them that the control of the head and neck shows the ability to control movement in dance.

**Activity 1: Practise safe jumps and turns**

Watch that the learners are able to do the small jumps in different directions and that they are able to land safely from these jumps.

**Activity 2: Turn and spot**

Learners do turns with spotting here. They need to ensure that they do not move their head until the very last moment when they can no longer keep it fixed.

**Activity 3: Learn a short movement sequence**

- This is where learners get to work on their own creating a short dance work using jumps, turns spotting and the elements of space and time.
- They will need to select some music that is appropriate and use it for their short choreography.

**Answers****Activity 1**

Learners need to follow the safe landing process here from their aerial movements.

**Activity 2**

Watch that the learners are focused on a spot and that they can turn using spotting.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Activity 3

The learners need to show an understanding of the concepts requested and an ability to translate these into movement. There should be a smooth flow from one movement to the next.

#### Informal assessment

**Activity 3:** Here you will watch for the following:

- creativity in movement
- turns using spotting
- use of the elements of space and time
- small jumps with change of direction.

#### Consolidation

Learners could practise spotting until they perfect it and work with other learners to practise the safe landing from elevated movements.

#### Extension

Learners could work further on their choreography and experiment with locomotor movements and swifter changes in direction.

## Unit 7

### Cool-down

Learner's Book page 102

Duration: 1 hour

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

#### Term and week/s

Term 2, Week 7

#### Resources

Learner's Book page 102; space to work; variety of music; CD player; exercise book

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- You may include other simple relaxation exercises that you have instead of the one given.

#### Teaching the unit

##### Lesson 1 (Week 7)

- Ask the learners why cooling down is important.
- Ask them what it does for the body after they exercise.
- Ask them why stretching is important.

- The learners should be able to address these with the knowledge they gained in the previous term.
- Discuss the focusing of the mind and the importance of slow and deep breathing when cooling down.

### **Activity 1: Cool-down with stretching**

This involves the simple task of identifying exercises from the warm up that will enable the learner to stretch their legs, arms, spine and core. If they choose about six of these they can slow down the pace and use them to create a cool-down routine.

### **Activity 2: Cool-down with relaxation**

This activity involves relaxation. The key factor here is for the learners to focus their minds and come to a space of mental and physical rest before they can engage in other activities. Follow the instructions for the simple breathing exercise.

## **Answers**

### **Activity 1**

Check that all the muscle groups are exercised in the cool-down and that they include some basic stretching of the arms, legs, spine and core.

### **Activity 2**

Watch that the learners are focusing their minds on relaxation, that they are breathing deeply and that they are not distracted by anything in their surroundings.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## **Informal assessment**

**Activity 1:** Watch that the learners have managed to isolate a few appropriate exercises from their warm-up routine that could be used for the cool-down.

They also need to have used stretching exercises focusing on the arms, legs, spine and core.

## **Consolidation**

Learners should focus on the stretching of the body with cool down and a few simple exercises to aid the cool down process. Even if it is as simple as walking.

## **Extension**

Learners could add on more stretching exercises or could explore other relaxation exercises. They could also work on their cool down routine.

# Unit 8

## The dance elements

Learner's Book pages 103–104

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/week); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated into Topics 1 and 2)

### Term and week/s

Term 2, Week 8

### Resources

Learner's Book  
pages 103–104;  
space to work;  
variety of music;  
CD player;  
exercise book

### New words and concepts

energy; transition;  
staccato;  
constructive

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Refresh your memory on what the elements of dance are and on what relationship and energy in dance is and how it could be used in performance.

### Teaching the unit

#### Lesson 1 (Week 8)

- Demonstrate energy/force in dance and how it could be used.
- Also speak of relationship in dance which is also tied to time.
- In terms of relationship, emphasise to the learners that they need to always be aware of their space when moving and the space of other using the same area.
- Once they understand the matter of space they will understand the relationship between bodies in space.
- Explain that it is important to be aware of the placement of bodies in the space you share when dancing.

#### Activity 1: Match the flow of energy with the photo

In this simple activity the learners look at the two pictures given and identify the use of energy in them.

#### Activity 2: Reflect on your relationship with other dancers

- These are some simple questions which the learners need to address so that they can see if they are able to understand the concept of relationship in dance as well as the manner in which they relate to others in class.
- It is also a way of exploring how to give and receive constructive criticism.

## Answers

### Activity 1

Learner's answers will differ. They could mention that Picture A shows lighter, weaker, and more restricted flow movements than Picture B, which has very strong, heavy and free flow movements.

### Activity 2

This is open to the opinions of the learners but you will need to guide their responses so that they are aware that nothing should be done in spite of jealousy. They need to be open to criticism and they need to think carefully about how they give feedback as well. Even professional dancers have a feedback session after their performances. This is to help them to improve or to identify areas where they need to put in more effort or movements that need to be corrected.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 2:** Ensure that the learners understand the concept of feedback in dance and why it is so important to give it in a good manner, and to take it to improve and not be upset by it.

### Consolidation

Ask learners to read the section on force again and work with other students on demonstrating these.

### Extension

Learners who understand these concepts could role play giving and receiving feedback in dance. They could also play around with working with energy and relationship in choreography.

## Unit 9

## Formal assessment: Practical

Learner's Book page 105

Duration: 1 hour

### Term and week/s

Term 2, Week 9

### Resources

Learner's Book page 105; space to work; variety of music; CD player; exercise book

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Formal assessment

For guidance on how to assess learner's dance, please see pages 281–282 in this Teacher's Guide.



### Term and week/s

Term 2, Week 10

### Resources

Learner's Book page 106; a big sheet of cardboard; old magazines; glue; koki pens; scissors; pencil crayons

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on page 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Answers

- **Warm-up** – prepares the muscles for hard work, helps you not hurt yourself, makes your heart rate go up, gives more oxygen to the body, improves your posture.
- **Elements of dance** – are tools used in the creation of dance. They could be made up of time, space, level, energy/force, relationship. They are used in dance to create variation in movements and to add emotion and feeling to the work.
- **Posture** – refers to the position of the body. Good posture: will improve your balance, will give you agility so that you are able to move better in dance, will improve and maintain the health of your bones and especially your spine, will make your dance look beautiful when you move.
- **Relationships** – refers to the connection between the dance elements, the dancer and the space, the music and other dancers in the space.
- **Core muscles** – the muscles of your abdomen, back and pelvis. These muscles keep the body stable.
- **Cool down** – helps your heart rate and breathing slowly return to normal, helps avoid fainting or dizziness which can happen when you just suddenly stop exercising, it prepares you and your muscles for your next exercise session, it removes any wastes product from your muscles that may have accumulated there during the work out.
- **Locomotor movement** – refers to a movement that helps your whole body travel across space.
- **Spotting** – is used when turning. It is the practice of keeping one's head locked in a position until it is completely necessary to turn the head, at which point it should be done swiftly and the head should focus on the point it was at prior to the turn.
- **Safe landing** – is important when using elevated movements in dance. Landing safely will reduce the impact on knees and ankles thereby protecting the body. When landing from an elevated movement land on the toes, slowly transfer the weight to the ball of the foot, then the heels and then bend the knees to absorb the impact.

- **Force** – is a push. The harder you push, the more rapidly the momentum changes. The longer you push, the greater the total change in momentum. If you don't push on something, its speed and/or its direction of travel does not change. If you push on something you can change its speed and/or direction of travel.

Ensure that the learner has a fair knowledge and understanding of the terminology and is able to demonstrate this in picture form.

Also look for creativity and neatness of the work presented.

Ensure that all terms are addressed.

### **Formal assessment**

For guidance on how to assess this activity, please see pages 279–280 in this Teacher's Guide.

# DRAMA

## Unit 1

## Vocal and physical development

Learner's Book pages 108–111

Duration: 15 mins/week

**Topic:** 1. Dramatic skills development

**Term and week/s**  
Term 2, Weeks 1–8

### Resources

Learner's Book  
pages 108–111;  
space for all learners  
to stretch and move

### New words and concepts

spine; spinal  
curl; resonance;  
articulation;  
scrunch; imagery;  
imaginary character

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 unit

#### Lesson 1 (Weeks 1–4)

- Welcome learners to Term 2 and explain that this term they will work in small groups to create and perform a folktale. They will develop storytelling techniques and continue to develop their vocal and physical skills.
- Go through the section: *Why do you warm-up your voice and body?* Check what learners can remember about the importance of warming-up from Term 1.
- Explain that you are going to teach learners two new warm-up exercises in this lesson.

#### Activity 1: Practise relaxation and breathing exercises

- Explain and demonstrate how to do the spinal curl properly. Let learners follow the pictures and instructions in their Learner's Book.
- Let learners have some time to reflect and consider feedback after each new exercise.
- Explain and demonstrate the next three exercises in the same way (body swings, body shakes and the face warm-up). Let learners follow the pictures and instructions in their Learner's Book. The face warm-up can look quite funny but ask learners to avoid watching each other and to focus on doing the exercises correctly.

- Remind learners to use diaphragm breathing. Their stomachs should expand as they breathe in and contract as they breathe out.

### **Activity 2: Practise articulation and resonance**

- Lead learners through the articulation exercises. They should say the names of the letters in Step 1c. and make the sounds of the vowels in Step 1d.
- Emphasise that learners should practise the sentences and tongue twisters on their own whenever they have a chance.
- Explain that humming is a good way to become aware of the empty spaces in the head and vocal tract where sounds resonate.
- Then show learners how to do the wander hum. Let them do it slowly and sadly at first and then change to do it more quickly and cheerfully.

### **Lesson 2 (Weeks 5-8)**

- Begin the lesson by going through Activity 1 and 2 that learners learnt in the last lesson.
- Revise diaphragm breathing and make sure all learners understand how it works.

### **Activity 3: Create a large group mirror**

- Arrange learners in two straight rows facing each other for the class mirror work exercise. Select a row of learners to lead and the others should mirror.
- Demonstrate a slow, repetitive movement sequence that learners are familiar with, e.g. washing dishes. Do not make it too complicated. Stand in a place where only the leaders can see you, e.g. on a raised area behind the mirrors. The leaders should copy you and then continue on their own. The mirrors must copy the learner opposite them.
- Then let learners swap roles and do a similar sequence, e.g. washing clothes. Remind them not to trick the mirror at all. They must try to get the movements perfectly synchronised as in a mirror.

### **Activity 4: Use imagery to warm up**

- Let learners work in groups of four. Explain the activity to learners.
- Each learner in a group should choose one character and think about how they are going to move as this character.
- Learners should then stand in a diamond shape facing each other and let the others mirror their movements for 30 seconds. You can time the 30 seconds for the group.
- If there is time, let the learners do their movements twice each.

### **Activity 5: Lead and follow to make a rainstorm**

- Arrange learners in a circle with you. Teach learners how to make a rainstorm by demonstrating Steps 1a.–e. **WARNING:** This can be a noisy activity and may disturb other classes nearby.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

- Let learners work in groups of six to make their own rainstorms as a lead and follow exercise. They should stand in a V-formation behind the leader.
- If there is time, let other learners have a chance to lead their groups or try to get the groups to work in time. It sounds fantastic when everyone is in sync.

Explain that this is the basic warm-up routine for this term. See the box at the bottom of page 111 in the Learner's Book. Learners should practise these warm-ups on their own during the week so they can do them properly.

### Informal assessment

**Activities 1–5:** Observe to check that all learners are doing the warm-up exercises correctly. Explain or demonstrate the exercise again to the whole class, a group or a particular learner.

### Consolidation

Work with the groups/individuals who need additional guidance from you.

### Extension

Learners should practise these warm-ups on their own between each lesson.

## Unit 2

## Storytelling techniques

Learner's Book pages 112–115

Duration: 1 hour

**Topics:** 1. Dramatic skills development (15 mins/week);  
3. Interpretation and performance of choice of dramatic forms (45 mins/week)

**Term and week/s**  
Term 2, Week 2

**Resources**  
Learner's Book  
pages 112–115;  
examples of a  
variety of folktales

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 examples of a variety of different folktales to bring to class.
- Practise reading the summary of the story in Activity 2 out loud with good expression.

### New words and concepts

storytelling techniques; folktale; word-of-mouth; moral; hero; villain; mission; engaging the audience; minds; hearts; senses; mimed; recorded; filmed; neutral

## Teaching the unit

### Lesson 1 (Week 1)

- Spend the first 15 minutes of this lesson on doing the warm-up exercises in Activity 1 and 2 in the previous unit.
- Then start Unit 2. Introduce the lesson by explaining that telling stories is a universal human activity that has been going on for thousands of years. Folktales are the traditional stories that have been passed down from generation to generation by storytellers. Folktales include stories like fairy tales, ghost stories, religious tales, animal fables, myths and legends from ancient cultures, traditional folklore and a range of more modern stories. Folktales try to explain and understand the world we live in, an aspect of human life or things that happen in nature. They show our lives in a way that entertains and educates us. There are folktales from all over the world and these often reflect the culture and values of the community they come from. So folktales allow us to explore the similarities and differences of people around the world. As the themes often deal with universal, common human experiences they can be enjoyed by anyone. In modern times, many folktales have been preserved in books or captured in films.
- Go on to the section: *What are the elements of a folktale?* The details of a folktale may be changed by each storyteller, but the core of the story usually remains the same. Explain that although they are imagined stories about things that never actually happened, folktales can be found in the non-fiction section of the library. This is because the stories have a moral lesson with some truth or wisdom and they give us information about the cultures from which they come. As you go along, let learners give you some examples of folktales they know.

### Activity 1: Explore the elements of a folktale

- Create groups of between six to eight learners. Tell learners that this is the folktale performance group they will work in this term and in Term 4.
- Explain that ancient and modern folktales almost all have the same elements and follow a similar pattern. They deal with universal themes and by overcoming a problem the hero teaches the listeners something important about life. Discuss Figure 2.2.1 with learners.
- Give the groups time to complete Activity 1. Assist the groups as necessary.
- Read the summary of the story in Activity 2 out loud. Read with expression so the learners become excited about the story. Explain that this is how their folktale should start.

### Activity 2: Ideas for your folktale

Let learners do Activity 2. They should read the story again and refer to Figure 2.2.2 to brainstorm ideas for their folktale. They may need to continue this activity in their own time.

## Lesson 2 (Week 2)

- Spend the first 15 minutes of this lesson revising the warm-up activities you taught last week and teaching the warm-up exercises in Activities 3–5 of Unit 1.
- Go through the section: *How is drama used to tell stories?* Stress the importance of engaging the audience.

### Activity 3: Different ways of telling stories

Let the folktale groups do Activity 3. Assist the groups as necessary.

### Activity 4: Map your folktale

- Remind learners how to do a story map (see Learner's Book page 37).
- Then let the group work through Activity 4 together. They will need to continue this activity in their own time.

Remind learners that they must arrange to meet for an hour each week to prepare and rehearse their drama performance. This week they must spend time completing all the activities in Unit 2. They must have done this before the next lesson.

## Answers

### Activity 3

Suggested answers for Table 2.2.1.

Story	Who tells it	Drama elements
Memorised story	storyteller: friend, family or community member	performance area; props; actions; gestures; facial expressions; dialogue; different voices or accents; songs; questions to the audience; lighting; special effects; sound effects
Picture book	librarian, teacher, volunteer	performance area; pictures; props; actions; gestures; facial expressions; dialogue; different voices or accents; songs; written words (book); questions to the audience; sound effects
Street mime	mime artists	performance area; props; costumes; make-up; actions; gestures; facial expressions; special effects; blocking
Radio-play	voice artists	dialogue; different voices or accents; songs; written words (script); questions to the audience; music; sound effects
Theatre performance	actors	stage; sets; props; costumes; make-up; actions; gestures; facial expressions; dialogue; different voices or accents; songs; written words (script); questions to the audience (sometimes); lighting; special effects; music; sound effects; stage directions; blocking
Film	actors	sets; locations (or studio); props; costumes; make-up; actions; gestures; facial expressions; dialogue; different voices or accents; songs; written words (script); questions to the audience (rare); lighting; special effects; music; sound effects; stage directions; blocking

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activity 4:** Check that groups have produced a satisfactory story map. It should be complete, make sense and clearly describe the elements of the folktale they have started creating. If necessary, give groups suggestions on how to improve their story.

## Consolidation

Assist groups who are struggling with any of the activities. Make sure that all the groups know how to complete the activities in their own time.

## Extension

- Groups must spend time completing the activities before the next lesson.
- Encourage learners to read some folktales during the week. They should identify the elements in each one and get more ideas for their own folktales.

# Unit 3

## Narrative and dialogue

Learner's Book pages 116–120

Duration: 1 hour

**Topics:** 1. Dramatic skills development (15 mins/week);  
3. Interpretation and performance of choice of dramatic forms (45 mins/week)

**Term and week/s**  
Term 2, Week 3

### Resources

Learner's Book  
pages 116–120;  
blank paper; Prestik

### New words and concepts

oral; narrator;  
narrative; dialogue;  
script; Middle-  
Eastern; postpone;  
monologue; scenes;  
scene sheets; stage  
set; storyboard;  
speech bubbles

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 reading the first paragraph of *Aladdin's wonderful lamp* on page 117 in the Learner's Book.



## Teaching the unit

### Lesson 1 (Week 3)

- Lead learners in the warm-up routine from page 111 in the Learner's Book. Spend 15 minutes of the lesson on this.
- Check that all the groups met and have completed the activities from Unit 2.
- First go through the information in the section: *What are narrative and dialogue?*
- Only read the first paragraph of the Narrator in *Aladdin's wonderful lamp*. Then explain Activity 1.

#### Activity 1: Explore narrative and dialogue

- Create groups of four so each learner has a role in *Aladdin's wonderful lamp*.
- Explain the whole activity and let learners do it on their own. Tell them to call you if they get stuck at all.
- Once learners are working on Activity 1, you can check the story maps from each folktale group.
- Go through the answers with the group. Let each group have a turn to give an answer and then add to this yourself using the answers below.

Explain that the groups will not have enough time in class to complete Activities 2 and 3. You will explain the activities and learners must make sure they know what they need to do to complete them together in their own time before the next lesson.

Go through the section: *How do you divide your folktale into scenes?* Use Figure 2.3.2 to explain the scene sheets you would like the groups to create.

#### Activity 2: Divide your folktale into scenes

- Learners must work in their folktale groups for the next two activities.
- Explain Activity 2 and let learners begin working on this for a while.
- You can go around and check how they are doing. You can also give the groups some feedback on their story maps at this time.
- Stop the groups once you can see they are all on the right track.

Go through the section: *Create a storyboard*.

#### Activity 3: Create a storyboard of your folktale

- Explain the activity and let learners begin working on their storyboard.
- Go around and check that all the groups know what to do.
- Stop the groups just before the end of the lesson.

Check that all the groups know that they must complete Activities 2 and 3 before the next lesson. They can also work on improving their story maps in line with the feedback you have given them.

## Answers

### Activity 1

1. *Advantages:* don't have to act out the whole story, have another point of view, can give opinions on the story  
*Disadvantages:* can interrupt and make the story stop and start if not done properly, can take the focus away from the actors and the action, may disrupt the dramatic tension
6.
  - a. The narrator introduces the story and tells us what happened before the first scene and then goes on to tell us what happens after the scene.
  - b. She is an observer with her own opinions on the character's personalities, e.g. Aladdin is lazy and selfish, and the magician is evil.
  - c. The dialogue shows Aladdin's personality and how manipulative and deceitful the magician can be. It also helps to direct the action in the story, e.g. 'Hey you, boy, come here!' and 'Run home and tell your mother ...'
  - d. It is a monologue as Rashid has already run off stage and Aladdin is not singing for or to the magician.
  - e. The words of the song show that Aladdin does not see the value of work or of obeying one's parents and belittles those who do.
  - f. The narrator tells us that Aladdin is lazy, selfish and unhelpful and refuses to do what his mother asks him to do, i.e. work.
  - g. The dialogue with Rashid tells us that Aladdin does not respect his mother or think it is good for others to obey their parents either. He tries to persuade, or bully, Rashid to get him to stay and hang out with him. He then belittles Rashid's attitude in the song he sings, calling him a mommy's boy and a jerk who can't say no. In his dialogue with the magician, we see that he obeys and reacts quite politely to a strong command from a strange man. He seems less brave in front of the magician and is then quite gullible as he is very impressed by wealth.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Ask each group how they have done once you have gone through the answers with them.

### Consolidation

Assist any groups that are battling to do the scene sheets and storyboards.

### Extension

Ask learners to read some play scripts during the week to see how the narrative and dialogue helps to tell the story.

# Unit 4

## Create a narrative and dialogue

Learner's Book page 121

Duration: 1 hour

**Topics:** 1. Dramatic skills development (15 mins/week);  
3. Interpretation and performance of choice of dramatic forms (45 mins/week)

### Term and week/s

Term 2, Week 4

### Resources

Learner's Book  
page 121;  
blank paper

### New words and concepts

dialogue;  
personality; point  
of view; feelings;  
humour; conflict;  
tension; purpose;  
lively; contractions;  
conversation;  
monologue; aside

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 unit

#### Lesson 1 (Week 4)

- Lead learners in the warm-up routine from page 111 in the Learner's Book.
- Check that all groups managed to complete Activities 2 and 3 from Unit 3. You can check their work when they are doing the activity.
- Go through the section: *What is the purpose of the dialogue?* Let different learners read out each bullet point to make it more interesting.

#### Activity 1: Write a narrative and dialogue

- Learners should work in their folktale groups to do this activity.
- After Step 1, they should break into pairs to work on the scenes they have been allocated.
- Finally the group should run through all the narrative and dialogue to see how it flows. They must continue to write and improve the script in rehearsal time after class. The script must be completely written by the next lesson.

Make sure that all the groups have arranged times to meet before the next lesson. They need to spend at least an hour preparing and rehearsing together each week. They also need to spend time on their own learning their lines, doing written assignments and revising for tests.

If there is time now, groups can draw up a schedule with rehearsal dates and times for the rest of the term. If not, they must draw up their schedule by the next lesson.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activity 1:** Observe learners as they work in pairs to write the script for different scenes. Check that they are following the 'Tips for writing a good dialogue' on page 121.

## Consolidation

Assist individuals and pairs to make the dialogue sound natural and real. Encourage them to read it out loud to see how it sounds.

## Extension

Encourage learners to read more play scripts so they can see different ways of writing narrative and dialogue.

# Unit 5

## Vocal modulation, expression and characterisation

Learner's Book pages 122–125

Duration: 1 hour

**Topics:** 1. Dramatic skills development (15 mins/week);  
3. Interpretation and performance of choice of dramatic forms (45 mins/week)

### Term and week/s

Term 2, Week 5

### Resources

Learner's Book pages 122–125; colour pens for marking up scripts; board and chalk/markers

### New words and concepts

vocal/voice modulation; vocal expression; vocal characterisation; modulation; modulation technique; pitch; tone; inflection; pace; pause; volume; emphasis; tone-colour; robot; suspense

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 saying the examples provided to illustrate the different vocal techniques.
- Write some lines of a script on the board that you can use to explain how to mark-up a script in Activity 3.

## Teaching the unit

### Lesson 1 (Week 5)

- Lead learners in the warm-up routine from page 111 of the Learner's Book.
- Check that all groups managed to complete writing their script and have completed all the activities from previous units. Check their scripts while the groups are doing Activities 2 and 3 in this lesson.

- Go through the section: *What is voice modulation?*
- Go through Table 2.5.1 and read the examples using the technique being illustrated. Let learners copy how you say the examples. Check that everyone understands the different techniques.
- Look at the pictures in Figure 2.5.2 and let learners say the words in the speech bubbles.
- Explain that learners are now going to practise using voice modulation and expression.

### Activity 1: Practise voice modulation and expression

Arrange learners in pairs and let them do the activity.

Go through the section: *What is vocal characterisation?*

### Activity 2: Develop vocal characterisation

- Learners should work in their folktale groups for the next two activities.
- Let the groups do the activity while you walk around and check how they are managing. Make suggestions where appropriate and use this opportunity to check the scripts.

Read through the section: *How do you mark-up voice modulation and expression in a script?* Use the board to show learners how they can use the different marks.

### Activity 3: Mark-up the script

- Let learners work in their folktale groups to mark-up their scripts.
- Check that they are managing to do it properly. You can continue to check the quality of their scripts during this activity.

Learners should develop, practise and rehearse their voice modulation, expression and characterisation this week. Everyone must have marked-up all their lines by the next lesson.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher’s Guide.

### Informal assessment

**Activity 1:** Listen to check all learners understand and can use the voice modulation techniques listed.

**Activity 2:** Listen to check that the groups are developing appropriate, unique and interesting voices for each character.

**Activity 3:** Check that learners are using the mark-up symbols correctly.

### Consolidation

- Learners who are struggling to mark-up their scripts should ask others in their group to help them with this.
- The group should help those with major parts to develop their vocal modulation, expression and characterisation.

### Extension

- The groups need to develop vocal characterisation for all their folktale characters.
- Learners must mark-up all their lines to indicate the voice modulation and expression they will use.

## Unit 6

# Movement and physical characterisation

Learner's Book pages 126–127

Duration: 1 hour

**Topics:** 1. Dramatic skills development (15 mins/week);  
3. Interpretation and performance of choice of dramatic forms (45 mins/week)

**Term and week/s**  
Term 2, Week 6

**Resources**  
Learner's Book  
pages 126–127

**New words and concepts**  
movement; physical characterisation; tool; challenge; eye contact; body language; gestures; stage directions; brackets or italics

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 unit

#### Lesson 1 (Week 6)

- Plan your timing for this lesson carefully, e.g. Warm-up: 10 minutes, Activity 1: 30 minutes, Activity 2: 10 minutes, Activity 3: 10 minutes. Learners can complete Activities 2 and 3 in their own rehearsal time.
- Lead learners in the warm-up routine from page 111 of the Learner's Book.
- Check that all learners managed to complete the vocal modulation, expression and characterisation for their folktale character and have marked-up all their lines. Check their mark-ups while the groups are doing Activities 2 and 3 in this lesson.
- Go through the section: *How can you use movement to tell a story?*

#### Activity 1: Use movement to tell a story

- Learners should work in fairly big groups of eight or more learners. Create an even number of groups so they can watch each other perform. This will save time swapping the groups later on.

- Explain the activity and the maximum time allowed:

Prepare	10 minutes
Group A perform for Group B	5 minutes
Feedback to Group A	5 minutes
Group B perform for Group A	5 minutes
Feedback to Group B	5 minutes

- Refer to Figure 2.6.1 for groups to select a situation for their story. They must mainly focus on showing the answers to the questions in Step 2.
- Remind the groups that they are not allowed to use words or sounds, just movements.

Go through the section: *How can you develop physical characterisation?*

### Activity 2: Develop the physical characterisation of your characters

- Learners should work in their folktale groups for the next two activities.
- Explain the whole activity.
- Let the learners do Step 1 and begin Step 2 in class. They should complete the activity in their own rehearsal time.

### Activity 3: Develop stage directions

- Explain the whole activity.
- Let the groups do Steps 1 and 2 in class. They should complete the activity and develop the other scenes of their folktale during rehearsal time.

Check that learners have set a time for rehearsals this week and know what to do to complete Activities 2 and 3.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Observe the groups to make sure they are reflecting on the performances and are giving constructive feedback on what they have seen.

**Activity 3:** In the next lesson, you can check that groups have completed the activity in their rehearsal time by checking that there are now stage directions in the scripts.

### Consolidation

If learners struggle to give constructive feedback ask them to list two things that they liked and two things that they think could be improved and how they could be improved. They can then use these lists to help them to give feedback.



### Extension

Encourage advanced learners to move out of their comfort zone when they are developing physical characterisation. For example, they could try to move in different ways, create new facial expressions or a more complicated set of mannerisms for their characters.

## Unit 7

### Vocal sound effects

Learner's Book page 128

Duration: 1 hour

**Topics:** 1. Dramatic skills development (15 mins/week);  
3. Interpretation and performance of choice of dramatic forms (45 mins/week)

#### Term and week/s

Term 2, Week 7

#### Resources

Learner's Book  
page 128

#### New words and concepts

vocal sound effects;  
instrument (voice);  
plosives; fricatives

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 making the plosive and fricative sounds as well as a range of interesting sound effects with your voice.

### Teaching the unit

#### Lesson 1 (Week 7)

- Check that all learners managed to complete the activities from last week on developing physical characterisation and stage directions for their folktale. Briefly check that all groups have included stage directions in their scripts.
- Lead learners in the warm-up routine from page 111 of the Learner's Book.
- Go through the introduction to Unit 7 and the section: *How can you add to your vocal warm-up?*

#### Activity 1: Make plosives and fricatives

- Do this activity together with your learners. Demonstrate the different sounds and ask learners to copy you.
- In Step 3, slide smoothly from one sound to the other.
- Help learners to identify sounds that they found difficult to produce. For example, the sounds p, b, t, d, k, g are all plosives in English. There may be differences in learner's home languages that create the difficulty, e.g. in isiZulu 'b' is implosive as air is drawn



into the mouth (*ubaba* – father, *ukubala* – to count) while ‘bh’ is explosive (*ukubhala* – to write). In this case, you could tell learners that they should feel a little puff of air coming out of their mouth when they produce these sounds in English.

- Help the class, groups or individual learners to produce all the sounds clearly.

### Activity 2: Make sound effects

- Let learners work in groups of four.
- They should do the activity and have fun creating weird and wonderful vocal sound effects.
- Once they have improved and played around with these sound effects let each group do the three best sounds for the class.

If there is still time let learners work in the folktale groups to produce vocal sound effects for their performance. They can continue with this during their rehearsals this week.

Also tell learners that they will be writing a test on the elements of drama in two weeks’ time. They can start revising the work they have covered in Drama this year. You will give them more details on exactly what to revise next week.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher’s Guide.

### Informal assessment

**Activity 1:** Listen carefully to individual learners and make sure that everyone is able to make these sounds by the end of the lesson.

### Consolidation

Assist learners who are struggling to form the plosive and fricative sounds.

### Extension

- Ask learners to work on producing more vocal sound effects in their own time.
- Challenge learners to learn how to make various clicking sounds and whistles (e.g. click to get a horse moving, whistle with their fingers, make bird calls with their hands and so on)

# Unit 8

## Careers in the creative team

Learner's Book page 129

Duration: 1 hour

Topic: 5. Careers

### Term and week/s

Term 2, Week 8

### Resources

Learner's Book page 129; copies of job advertisement for a producer on page 320 of this Teacher's Guide

### New words and concepts

creative team; producer; director; writer/playwright; composer; set designer; sound designer; projection designer; costume designer; lighting designer

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 sources of information on the different careers in the creative team.
- Read through the requirements for the Part 1 and Part 2 of the test on page 130 of the Learner's Book.

## Teaching the unit

### Lesson 1 (Week 8)

- This lesson has three main aims:
  1. To introduce the creative team and explore the different careers in this team.
  2. To explain Part 1 of the test: Write an advertisement.
  3. To give guidance on what to revise for Part 2 of the test: Drama elements.
- Begin the lesson by leading a short vocal warm-up based on the sounds learnt in Unit 7.
- Check that the folktale groups managed to include vocal sound effects in their performance.
- See if any learners have developed new sound effects they would like to demonstrate to the class.
- Go through the section: *Who is part of the creative team?* Discuss the careers in Figure 2.8.1.
- Hand out copies of the advert for a Producer (Teacher's Guide page 314) and go through it with your learners. Explain that for Part 1 of the test, they need to write a job advertisement for one of the other careers in the creative team (not the producer!)

### Term and week/s

Term 2, Week 9

### Resources

Learner's Book  
page 130

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Careers and basic drama elements

#### Test (Part 1): Write an advert

Refer learners to Unit 9, on page 130. Explain that this advertisement counts 5% towards their year mark. Explain the assignment and tell them that they have to:

- write a draft of the advertisement by the next lesson
- work with a partner in the next lesson to give and get feedback on the draft advertisements
- improve and write the final advertisement out neatly
- hand in the final advertisement for you to mark by (set a date).

Explain that learners will also write Part 2 of the test in the next lesson.

#### Prepare for the test (Part 2)

- Refer learners to Unit 9, on page 130. Explain that Part 2 of the test, the written test, will be conducted in class in the next lesson. It also counts 5% towards their year mark. Explain the drama elements they need to focus on in their revision this week.
- Check that learners are aware that they need to do the following this week:
  - rehearse with their folktale group
  - produce a draft of their advertisement on a creative career
  - revise for the written test on drama elements.

### Consolidation

Make sure everyone understands what it means to be a designer. Some of the creative team only designs aspects of the production, i.e. they plan and create the ideas for the production. They may not actually be involved in a hands-on way in making their ideas a reality on stage. So for example, there is a costume designer and a costume master/mistress, a lighting designer and lighting technicians, a composer and musicians, and so on. Learners will find out more about the technical and support teams next term.

### Extension

Encourage learners to do more research on the careers they are interested in.

### Formal assessment

For guidance on how to assess the final advertisement, please see page 320 in this Teacher's Guide.

For guidance on how to assess the written tests, please see pages 289–291 in this Teacher's Guide.

## Unit 10

### Formal assessment: Practical

Learner's Book page 131

Duration: 1 hour

**Term and week/s**  
Term 2, Week 10

#### Resources

Learner's Book  
page 131

#### New words and concepts

group dynamics;  
spatial  
arrangements;  
physical  
relationships;  
narrative;  
dialogue; vocal  
characterisation;  
vocal sound effects;  
observation

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Formal assessment

For guidance on how to assess the folktale performances, please see pages 291–292 in this Teacher's Guide.

# MUSIC

## Unit 1

### Music literacy

Learner's Book pages 133–136

Duration: 15 mins/week

**Topic:** 1. Music literacy

#### Term and week/s

Term 2, Weeks 1–8

#### Resources

Learner's Book pages 133–136; metronome; clock; percussion instruments; exercise books; instrument to play solfa on; board to write on/white board or paper to put solfa up onto the wall; Prestik to put paper up on the wall

#### New words and concepts

dotted note; new solfa names: doh, me, so, ray; sight singing

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 rhythm patterns in Activity 2 before teaching them.

#### Teaching the unit

There are many practical activities in this unit that involve sound and movement. Allow the learners some freedom to express themselves freely, but monitor the groups so that the lessons do not become chaotic.

#### Lesson 1 (Week 1)

This lesson focuses on dotted notes.

Divide the unit into eight 15 minute lessons as follows:

Lesson	Week	Pages	Activities
1	1	133	1
2	2	134	2
3	3	134	2
4	4	135	3
5	5	135	4
6	6	135	4
7	7	136	5
8	8	136	5

### **Activity 1: Identify the duration**

- Work in pairs. Let stronger learners pair off with struggling learners.
- Work together to find answers.
- Check the answers with the rest of the class.

### **Lessons 2-3 (Weeks 2-3)**

This lesson focuses on clapping or drumming short rhythmic phrases.

### **Activity 2: Clap or drum short rhythmic phrases**

- This activity will take some time for every learner to understand and grasp it, so be patient and spend enough time on it.
- Read each of the rhythmic phrases with the learners. Help them to identify the letter names of the notes on the treble clef.
- Clap or drum each rhythmic phrase. Then ask learners to clap or drum with you.
- Ask learners to divide into six groups and to play the six phrases on percussion instruments or by using body percussion.
- Do no. 1–3 in Week 2 and no. 4 in Week 3.

### **Lesson 4 (Week 4)**

- In this unit, learners focus on how to add to their tonic solfa range.
- There are many practical activities in the unit that involve sound and movement. Allow the learners freedom to express themselves.
- Ensure that you understand the new concepts before teaching them to the learners.

### **Activity 3: Find 'me' and 'so'**

Guide the learners towards the answer through this listening activity.

### **Lessons 5-6 (Weeks 5-6)**

- Write 'doh', 'me', 'so' and 'doh1' on the board and sing the notes.
- Let learners sing these notes as you point to them.
- Sing the first pattern for learners and let them then do the rest.
- Do no. 3 in Week 6.
- Make sure learners can hear the new note 'ray'.

### **Activity 4: Sing the patterns**

Guide the learners in performing the solfa pattern accurately.

### **Lessons 7-8 (Weeks 7-8)**

#### **Activity 5: Sing melodic phrases using tonic solfa**

- Guide the learners in performing the solfa pattern accurately.
- Write D, R, M, S, D1 on the board. Let learners sing the notes as you point to them.
- Let learners sing the patterns in the Learner's Book.
- In Week 8 learners sing a melody using tonic solfa. Let the learners first read the notes and then sing the melody.

## Answers

### Activity 1

1. a. 3; b. 1; c. 3; d. 6; e. 6; f. 2
3. G G G F E D A D D F E

### Activity 2

1. a. F F C F F C F F C F F C  
b. F C F F F C repeat  
c. F F C F F C repeat  
d. C F C  
e. F F C A C repeat  
f. F C C F C F C C A C

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Assess learners on the written answers in their exercise books.

**Activity 2:** Assess learners' performances.

**Activity 3:** Observe the learners during the group work. Assess whether any of the groups require your assistance with completing the activity.

**Activities 4 and 5:** Listen to the learners singing patterns and melodic phrases using tonic solfa. Provide additional assistance to learners who require it.

### Consolidation

- Use the copy cat method to help struggling learners: pair fast learners with struggling learners. Let the strong learner do the phrase and the struggling learner can then copy it.
- If learners are struggling with the tonic solfa refer them back to Term 1, Unit 1 on pages 58–59 in the Learner's Book.

### Extension

- Add flavour to Activity 2 by performing the rhythmic phrases at different tempos.
- Find new ways of body percussion to perform the phrases.
- Encourage learners to create their own dotted note phrases.
- Encourage learners to create their own solfa patterns.
- Find other simple melodies and work out the solfa names.

# Unit 2

## Music listening

Learner's Book pages 137–138

Duration: 15 mins/week

**Topic:** 2. Music listening

### Term and week/s

Term 2, Weeks 1–8

### Resources

Learner's Book pages 137–138; CD player; choose several appropriate pieces of music to demonstrate different dynamics; have a score of the music pieces for each learner

### New words and concepts

musical elements: rhythm, meter, tempo, mood, dynamics

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Preparation

- Refer back to other units for information about mood, meter, tempo and rhythm.
- 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.
- Look at the order that the unit is presented in.
- There are many activities in this lesson so it is important to look at good time management. Do not get stuck on any activity too long. This lesson is focused on applying previously learnt concepts and new concepts.
- Prepare the learners for the activities by sharing and teaching the given content in the lesson, but also recapping on content from previous lessons if necessary.

### Teaching the unit

- In this unit, learners focus on musical elements such as rhythm, meter, tempo and dynamics.
- Introduce learners to listening skills. Explain the following to them:
  - 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.
  - To cut the listening short you will not abruptly switch the music off. You will fade out the music gently by turning down the volume.
- Learners can close their eyes while listening or lie with their heads on their crossed arms.

### Lesson 1 (Week 1)

#### Activity 1: Experiment with mood

In this activity learners can be very creative. Let them experiment freely.



## **Lesson 2 (Week 2)**

### **Activity 2: Analyse dynamics**

Choose a variety of contrasting pieces that clearly demonstrate all the concepts in the unit.

## **Lessons 3-4 (Weeks 3-4)**

### **Activity 3: Listen to a variety of music**

- Choose a variety of contrasting pieces that clearly demonstrate all the concepts in the unit.
- Repeat this activity with different musical scores over two weeks.

## **Lessons 5-8 (Weeks 5-8)**

### **Activity 4: Compose and perform music that uses graphic scores**

- In this activity, learners can be very creative. Give them the opportunity to experiment freely.
- Learners do this activity over four weeks: Week 5 (no. 1 and 2); Week 6 (no. 3 and 4); Week 7 (no. 5 and 6) and Week 8 (no. 7).
- Take them through each step in the Learner's Book so that they can successfully perform each piece for the class.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### **Informal assessment**

**Activity 1:** Carefully observe the learners in this activity because they need to experiment with mood by applying the skills of articulation and different rhythms, instrumentation, dynamics and tempo.

**Activities 2 and 3:** Use these activities to assess whether the learners understand dynamics.

Observe the learners during the activities and assess whether they are doing the exercises in the correct ways.

Observe whether the learners have selected movements that reflect the dynamics used. These activities also provide an opportunity to assess the learners' knowledge of the C major scale.

**Activity 4:** Assess how successful the creation and performance is in demonstrating the concepts of this unit.

### **Extension**

- Let learners bring some of their favourite music along and give them an opportunity to listen to each others music.
- Discuss respectfully the different taste that learners have for music.

# Unit 3

## Performing and creating music

Learner's Book pages 139–141

Duration: 30 mins/week

**Topic:** 3. Performing and creating music

### Term and week/s

Term 2, Weeks 1–6

### Resources

Learner's Book pages 139–141; found and self-made instruments, traditional or Orff instruments; venue with enough space for lying down and standing comfortably; song, *Thula baba, thula sana*

### New words and concepts

good posture; breathing; part singing; descant; round/canon; Orff instruments

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Prepare the song *Thula baba, thula sana* well in advance, making sure that all four parts can be sung with confidence so that learners can be led and guided while learning their parts.

### Teaching the unit

#### Method for teaching a song

- Break up the song in smaller part (two 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.

Divide the unit into four 30 minute lessons as follows:

Lesson	Week	Pages	Activities
1	1–2	137	1
2	3	138	2
3	4	138	3
4	5	138	4

### Lesson 1 (Weeks 1–2)

This lesson focuses on how to increase your deep breathing, part singing and a round or canon.

### Activity 1: Do new breathing exercises

- Give a practical demonstration of the breathing exercises to the learners rather than explaining them in words.
- Take them through the steps.
- Repeat the exercises several times.
- When repeating, walk amongst the learners, helping and correcting posture.

### Lesson 2 (Week 3)

#### Activity 2: Practise part singing

- First explain the concepts of part singing and descant.
- Divide the learners into four groups.
- Take them through the steps of the activity.

### Lesson 3 (Week 4)

#### Activity 3: Practise singing a round

- Follow the steps in the activity.
- Repeat several times, starting on different doh's.

### Lessons 4 (Weeks 5-6)

This lesson focuses on singing a folksong as a round.

#### Activity 4: Sing *Thula baba, thula sana*

- The best way of teaching new parts is through imitation.
- The teacher sings smaller parts of the melody and the learners imitate these directly afterwards.
- Repeat each part a few times, before moving on to the next part.
- This method is similar to a call and response method, except that it is the same part being repeated.
- In Week 6 you can add some instruments (Orff and self-made instruments) as accompaniment to the song, creating a performance piece.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activities 1 and 2:** Measure each learner's progress in breathing by counting how the length of breath increases and expands.

This is a good exercise to do on a weekly basis and noting down the learners improvement.

**Activity 4:** The end product can be presented as a performance of the song to an audience, e.g. for another class or even at a weekly gathering of the whole school.

It can be used at a school concert where learners and parents are present.

### Consolidation

Place weaker learners amongst stronger learners so that they can assist each other.

### Extension

Activity 2 uses many different doh's to practise the part singing. Add in dynamics like loud (forte) and soft (piano) or gradually going louder (crescendo) and gradually going softer (decrescendo), to make the activity more fun and interesting.

## Unit 4

## African drumming

Learner's Book pages 142–145

Duration: 30 mins/week

**Topic:** 3. Performing and creating music

### Term and week/s

Term 2,  
Weeks 7–8

### Resources

Learner's Book  
pages 142–145;  
any African drums,  
self-made drums  
or other objects to  
make drum-sets  
with, like desks,  
rulers or pencils

### New words and concepts

djembe; bass; tone;  
slap; improvisation;  
chord; solo

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Preparation

- There are many practical activities in this unit that involve sound and movement. Allow the learners freedom to express themselves, but monitor the groups so that the lesson does not become chaotic.
- 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, but do not limit their creativity.

### Teaching the unit

- It is important to keep discipline when drumming.
- Do not allow in-between drumming.
- Set up the classroom by having the chairs in a circle.
- Have a drumming sign/sound to indicate when learners need to stop playing.
- Familiarise and practise the three basic sounds on a drum.

Divide the unit into two 30 minute lessons as follows:

Lesson	Week	Pages	Activities
1	7	142–144	1–2
2	8	145	3–4

## Lesson 1 (Week 7)

This lesson focuses on how to play the African djembe drums and the sounds you can make on these drums.

### Activity 1: Say and play the patterns (melodic repetition)

- Make sure that the learners know which speaking sound goes with which sound on the drum.
- Now proceed to practise each rhythm pattern from a–f until all the learners know it well.

### Activity 2: Drum melodic/rhythmic question and answer

- Follow the instructions.
- Start off by doing easy question and answer patterns.

## Lesson 2 (Week 8)

This lesson focuses on improvisation.

### Activity 3: Improvise in $\frac{4}{4}$ time on African drums

- Follow the instructions in this activity.
- Create a safe environment for learners to experiment in with their solo playing.
- No learner is to belittle any improvisation of another learner.

### Activity 4: Play the same rhythm

- Follow the instructions in this activity.
- Create a safe environment for learners to experiment in with their solo playing.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activities 1–3:** Learners can be assessed on their:

- skill of mastering the three drum techniques
- creativity of their question and answer rhythms
- solos that they play.

## Consolidation

Some learners take longer to master the drumming techniques. Let a stronger learner take them aside and practise with them, either at another time or in another venue.

## Extension

- When learners know the basic drum techniques and rhythm patterns, progress to more complicated rhythms.
- Let learners also experiment with playing along with different styles of music on CD and backtracks.

## Unit 5

### Formal assessment: Written

Learner's Book page 146

Duration: 1 hour

**Term and week/s**  
Term 2, Week 9

**Resources**  
Learner's Book  
page 146

**New words  
and concepts**  
Go through all  
the information in  
Term 2

#### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

#### Formal assessment

For guidance on how to assess learner's music literacy knowledge, please see page 298 in this Teacher's Guide.

## Unit 6

### Formal assessment: Practical

Learner's Book page 147

Duration: 1 hour

**Term and week/s**  
Term 2, Week 10

**Resources**  
Learner's Book page  
147; all instruments  
that are available:  
drums, piano, self-  
made and found  
instruments

**New words  
and concepts**  
Go through all  
the information in  
Term 2

#### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

#### Formal assessment

For guidance on how to assess learner's music performance, please see page 299 in this Teacher's Guide.

# VISUAL ARTS

## Unit 1

### Create in 2D: A scraperboard design

Learner's Book pages 149–150

Duration: 3 hours

**Topic:** 1. Create in 2D

**Term and week/s**  
Term 2, Weeks 1–3

#### Resources

Learner's Book  
pages 149–150; any  
pictures of musical  
instruments

#### New words and concepts

etching;  
scraperboard;  
negative spaces;  
collage

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- You can use the pictures of musical instruments that you collected for the clay musician lesson. Divide them amongst the learners so that they can see them easily. You may wish to make photocopies of some of your pictures so that there are enough to go around. It is important that the learners are able to see the pictures clearly so that they can easily make their observational drawings.

### Teaching the unit

#### Lesson 1 (Weeks 1–3)

##### Activity 1: Prepare a scraperboard

- Make sure that there is enough cardboard and paint for your class. Cut the card to size and mix the paint mixture before you begin the lesson. You can help your learners to create the mixture. If you would like them to have a little longer to work on their design, you can make the mixture yourself.
- The mixture goes quite far. For a class of 40 learners, use two cups of tempera paint. Add the black drawing ink to the paint until the mixture is smooth and creamy – there should be no lumps. When this is complete, add about half a cup (a really good squeeze) of the dishwashing liquid). The mixture should be thin enough so that it spreads easily but not so thin that the wax crayon shows through it.
- Hand out the card and wax crayons. Make sure that your learners create a thick layer with the white wax crayon. The crayon should cover the card entirely, from edge to edge.

- Once the wax is complete, learners can cover it with a smooth layer of the black paint mixture.
- This process should take just under half an hour or a little less. While the boards are drying, you can introduce the lesson by looking at the pictures of the musical instruments and discussing the art elements and design principles that your learners will be using. The boards will dry fairly quickly and should be ready to use by the time you have finished explaining the lesson. If any part of the board is shiny, the paint is not quite dry.
- Hand out the kebab sticks and scratching implements. Ask your learners to choose one instrument and to create an observational line drawing of the instrument, focusing on details and proportions. Once the first drawing is complete, they can go onto the second drawing.

### **Activity 2: Create a musical instrument scraperboard design**

- Hand out the kebab sticks and scratching implements. Ask your learners to choose one instrument and to create an observational line drawing of the instrument, focusing on details and proportions. Remind them to look at the shape and form of the musical instruments.
- Once the first drawing is complete, ask learners to choose another instrument to draw. Show learners how their design can contain white lines as well as white shapes (they create the white shapes by drawing the shape and then scratching the black out of the middle of the shape).
- The second instrument should touch the first, so that a strong collage-like design is created.
- Once the designs are created, find a space where you can display the work. Put all of the work up, not just the ones your think are good. Encourage your learners to find something positive about each piece of work, to say what they like about their work and what they would improve on the next time. Always encourage your learners to give positive constructive feedback.

### **Consolidation**

- If learners are struggling to draw the instruments, help them break the instrument down into simple shapes and draw it one section at a time.
- If learners start by drawing a very small instrument, encourage them to make the second drawing a bit larger. The instruments do not have to be in proportion to each other.

### **Extension**

Learners can add lettering into the negative spaces created between the instruments. These words could describe the instruments.



## Unit 2

# Visual literacy: Still life

Learner's Book pages 151–152

Duration: 1 hour

**Topic:** 3. Visual literacy

### Term and week/s

Term 2, Week 4

### Resources

Learner's Book  
pages 151–152;  
examples of still life  
artwork from books  
or the Internet

### New words and concepts

still life; symbolic  
language

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 of your examples and pictures ready before the lesson begins.

### Teaching the unit

#### Lesson 1 (Week 4)

#### Activity 1: Discuss and write about still life paintings

- Use the pictures in the text book as well as pictures that you may have found of various still life artwork.
- Divide your learners into groups of four or five, making sure they have paper/visual diaries and pencil/pen. Remind them that each person must get a chance to talk. Each learners should write down the answers in his/her visual diary.

### Answers

#### Activity 1

Answers will vary depending on which still life the group has chosen. The answers to identifying the art elements and design principles should reflect learners' understanding of the elements and principles, i.e. this artwork includes the design principle of balance because the artist creates a feeling of symmetry in his vase of flowers.

### Informal assessment

**Activity 1:** Ask the learners to give feedback on their answers to the class.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Consolidation

If learners are struggling to identify the art elements and design principles, let them use the examples on pages 72–75 of the Learner's Book to help them identify the elements and principles. You may wish to help them by using a separate still life painting to demonstrate how they would go about identifying them.

## Unit 3

### Create in 2D: A still life painting

Learner's Book pages 153–154

Duration: 4 hours

**Topic:** 1. Create in 2D

#### Term and week/s

Term 2, Weeks 5–8

#### Resources

Learner's Book  
pages 153–154;  
objects for still life

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 the objects for the still life before your lesson begins. These could include a pot plant, piece of fabric, fruit, musical instruments, kitchen implements, or any interesting containers.
- Display the still life so that all of your learners can see it easily. You may need to rearrange your classroom so that the still life is in the middle of the room with the desks arranged around it. Alternatively, if you have a large class, you may wish to create a number of small still lifes so that learners can be grouped around them.
- Make sure you have enough equipment for all of your learners. Cut your paper to size and put out mixing trays, brushes and water bottles.

### Teaching the unit

#### Lesson 1 (Weeks 5–8)

##### Activity 1: Create your own still life

- Hand out paper and crayons. Make sure that your learners have enough space to work in.
- Ask your learners to look at the still life and visualise how they are going to fill the page with their drawing. The design should touch all four sides of the page and should not float in the middle of the page.

- Ask your learners to create a line drawing of what they see by carefully observing the objects in front of them. Remind them to look at different sizes and shapes of objects, overlapping and proportion.
- The drawing does not have to be a photographic representation of the still life but should resemble it. Learners will probably spend about an hour on the drawing part of this activity.
- Keep reminding your learners about the elements and principles while they are working. You may wish to use learners work as an example by holding it up to show the rest of the class. Try not to use the same learner all the time.
- Once the design is complete, hand out the paint. Each learner should have his/her own mixing tray. You can use polystyrene trays for this. They are easy to collect and can be discarded at the end of the activity.
- Introduce complementary colours. Make sure that your learners understand what they are before they begin.
- Demonstrate how to mix the tempera paint with a little water so that it is thick enough – it should be as thick as yoghurt. Remind learners to dry their brush between mixing colours so that the paint does not become too watery. If the paper can be seen through the paint, the paint is too watery.
- Ask your learners to choose a set of complementary colours. They will be using these two colours for their whole painting. Complementary colours will always have one primary colour and one secondary colour. The primary colour can be used as is, as well as adding white to it to create tints, i.e. blue and a variety of paler blues. When using the secondary colour (in this case orange) encourage your learners to mix a variety of oranges from yellow orange through to red orange. Learners can also add white to any of these variations. Limiting colours pushes learners into having to come up with creative solutions and solve problems.
- Encourage your learners to paint as neatly as possible and to fill the entire design with their chosen colours.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Display the learners work up on the wall. Make sure you put everyone's work up.

Ask learners to find something that they like in someone else's picture.

Ask learners to find something that they like about their own work as well as something that they would change if they had to do this activity again.

### Consolidation

- Demonstrate paint technique and brush technique on a separate piece of paper if learners are struggling with this. Never paint directly onto a learner's work.
- You may suggest that learners draw lightly with their wax crayons to begin with so that they can make changes by drawing over any mistake that they may have made. Try to avoid replacing pieces of paper, rather encourage happy mistakes or accidents.

### Extension

For learners who demonstrate a strong ability to paint, you can focus on paint and brush technique by showing them paintings with different/interesting techniques. Encourage greater observation and use of form, shape and the creation of tone in the painting. Decorative techniques can also be used in parts of the painting to add pattern and design to certain selected areas. Make sure it does not become too busy or detailed.

## Unit 4

### Formal assessment: Practical and written

Learner's Book pages 155–156

Duration: 2 hours

#### Term and week/s

Term 2,  
Weeks 9–10

#### Resources

Learner's Book  
pages 155–156

#### New words and concepts

crafter

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

#### Formal assessment

For guidance on how to assess learner's research skills, please see pages 304–306 in this Teacher's Guide.

# DANCE

## Unit 1

### Dance forms

Learner's Book pages 159–160

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/week); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated into Topics 1 and 2)

#### Term and week/s

Term 1, Week 1

#### Resources

Learner's Book pages 159–160; space to work; variety of music; CD player; DVDs of different dance forms; DVD player

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- You will need to recap the work covered in the previous two terms and possibly also review some of the activities covered.

### Teaching the unit

#### Lesson 1 (Week 1)

- Perhaps you could begin by asking the learners what were some of the key concepts they learnt in the previous two terms.
- Discuss the concepts on the list in Activity 1.
- Ask learners to demonstrate different exercises and dance moves they have learnt.

#### Activity 1: Refresh your memory

- In this activity the learners review some of the key concepts they covered in Terms 1 and 2.
- They will first demonstrate warm-up stretches that improve posture and alignment and focus on the neck, shoulder and arms.
- They also need to demonstrate exercises that show body part isolations, the *Bouncy ball* activity may be an example of this.
- They demonstrate the moonwalk and a bit of the Pantsula dance they learnt, with safe landings and spotting when turning.
- Finally they show cool-down activities with stretches and breathing exercises for relaxation.

## Activity 2: Compare three dance forms

- In this activity learners familiarise themselves with different dance forms. This will be done through watching DVDs or live dance performances.
- Once this had been done learners copy the table provided and evaluate the dance they watched against the criteria given.

## Answers

### Activity 1

- In this activity the learners need to show a comprehensive overview of the learning that they engaged with over the past two terms.
- They need to show that they are able to demonstrate exercises learnt as well as the basic principles of weight transfer in the dance moves.
- They also need to show safe landings from jumps and spotting with turns. It is also important for them to understand the requirements of a good warm-up and cool-down. This is essentially a reinforcement of knowledge.

### Activity 2

- Learners should be able to show understanding of the different dance forms in terms of the elements of dance, differing movements, themes and story lines, and the type of music used.
- This can be done through DVD's or live performances by community members or talented learners.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activity 1:** You will need to mark the learners' review/evaluation of different dance forms. Learners should be able to show an understanding of the prescribed criteria in dance and be able to use those to assess other dance forms.

## Consolidation

Learners could compare two dance forms and discuss these with other learners who have a better grasp on the subject matter.

## Extension

Learners could further explore other dance forms and evaluate them against the criteria provided in the table.

# Unit 2

## Floor-work

Learner's Book pages 161–164

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/week); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated into Topics 1 and 2)

**Term and week/s**  
Term 3, Weeks 2–3

### Resources

Learner's Book  
pages 161–164;  
space to work;  
variety of music;  
CD player;  
exercise book

### New words and concepts

yoga; supple; foot  
articulation; *en  
pointe*

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Practice the exercise so that you are able to demonstrate to the class and explain where they are experiencing tension, if necessary.
- Review why core stability, flexibility and strength are important to dancers.

### Teaching the unit

#### Lesson 1 (Week 2)

- Explain why it is important in dance to mobilise the joints.
- Then introduce the learners to the series of exercises given by reading the instructions and then demonstrating them.
- Work slowly, reminding the learners that no two bodies are the same so what may seem simple to one learner, may not be so simple to another. Not everyone has the same range of movement. Therefore to over-extend one's joints and to copy others may cause injury.
- The implication of core stability is to ensure that your movements are grounded when you dance by ensuring good alignment of the body.

#### Activity 1: Do exercises for core stability, strength and flexibility

- Read the instructions to the exercises and demonstrate them to the class.
- Explain which muscles are targeted and how the exercises will benefit the body.

### **Activity 2: Replace warm-up activities**

- Learners discuss which body parts were worked for each of the exercises.
- They should also discuss the warm-up from Term 2 and see which of the exercises from their warm-up routine they could replace.
- Finally they need to note down these exercises and state which body parts they work.

### **Lesson 1 (Week 3)**

- Explain to the learners the necessity for foot articulations.
- Explain why strengthening the feet is important.
- Read the instructions for doing the exercises and then demonstrate them.
- It is important to do exercises to strengthen the feet as the feet supply balance in movement and absorbs impact in dance.
- Floor work is used in dance as well as in exercise – it is an exploration of walking a low level dancing.

### **Activity 3: Practise foot articulation and joint mobility**

- Learners should do all the exercises.
- They should be able to practice these until they get them right.

### **Activity 4: Replace warm-up activities**

- Learners need to identify which body parts the exercises target. They also need to use the exercises in their warm-up and eliminate some to replace them with these. They should document the new warm-up routine in their exercise books.
- Learners then demonstrate their new warm-up routine.

## **Answers**

### **Activity 1**

Learners need to show an ability to complete the prescribed exercises and should be able to identify which parts of the body the exercise is targeting.

### **Activity 2**

Learners need to show that they have incorporated these exercises into their warm-up routine and should be able to identify which parts of the body the exercises target.

### **Activity 3**

Check that the learners are able to complete the exercises with some degree of accuracy. They should be able to identify where tension is felt and which muscles have been worked with each exercise.

### **Activity 4**

Learners should demonstrate their new warm-up routine and should have incorporated all the new exercises from this unit.



For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher’s Guide.

## Informal assessment

**Activity 2:** Observe the revised warm-up sequence created by the learners and note if they have adequately incorporated the new exercises. Also you will need to look at their exercise books to see that they have also documented their new warm-up routine together with the different body parts that the exercises work.

**Activity 4:** You will need to check that the learners have documented their new warm-up routine in their exercise notebooks. Also they should be able to demonstrate their new warm-up routine with the new exercises.

## Consolidation

- Learners focus on getting at least three of the exercises correct and they work with other learners to do this.
- Learners should practise the new exercises. They should also work on a simplified warm-up routine.

## Extension

- Learners neaten up their warm-up sequence and ensure that all the exercises flow smoothly from one to the other. They also include other exercises that show body part isolation.
- Learners can add to their warm-up routine and add on other exercises that show body part isolation. They can also ensure that the exercises in their warm-up routine flows smoothly from one to the next.

# Unit 3

## Warming up – leg extensions and brushes

Learner's Book pages 165–166

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/week); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated into Topics 1 and 2)

### Term and week/s

Term 3, Week 4

### Resources

Learner's Book pages 165–166;  
space to work;  
variety of music;  
CD player;  
exercise book

### New words and concepts

leg extension;  
parallel position;  
brush

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 five ballet positions of the feet. Also work on the leg extensions, foot brushes and circular leg movements and kicks.
- Being familiar with these will help when demonstrating to the class especially with the five positions of the feet.

## Teaching the unit

### Lesson 1 (Week 4)

- Explain to the learners the why it is important to mobilise the lower limbs.
- Have them practise the mobilisation exercises.
- Ensure that the placement of the feet is correct at all times.
- Use the pictures provided to ensure the positioning of the feet is correct.

### Activity 1: Practise leg movements

- In this exercise the learners practice the five positions of the feet, foot brushes, leg extensions, circular leg movements and kicks.
- Once they have mastered these they will need to add them to their warm-up routine and document the new leg movements including the positions of the feet in their exercise books.

## Answers

### Activity 1

The learners should be able to place their feet in the correct way and be able to do all the other leg mobilisation exercises prescribed. They should be able to add these to their warm-up routine.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher’s Guide.

## Informal assessment

**Activity 2:** Observe the positions of the feet are well placed as per Figure 3.3.2, ensure that turnout is from the hip and that brushes and extension are well executed with balance and alignment. Also these should gel neatly into their warm-up routine.

## Consolidation

Learners practise the positions of the feet until perfected and then move on to other isolation of the legs.

## Extension

Learners work on a short dance sequence and include the leg isolation exercises and kicks both from the knee and hip.

# Unit 4

## Body-part isolations: Hands, arms and feet

Learner’s Book pages 167–168

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/week); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated into Topics 1 and 2)

**Term and week/s**  
Term 3, Week 5

**Resources**  
Learner’s Book  
pages 167–168;  
space to work;  
variety of music;  
CD player;  
exercise book

## Curriculum and Assessment Policy Statement (CAPS) content

See the ‘Grade 7 Term (teaching) Plans’ on pages 14–64 in the ‘Introduction’ of this Teacher’s Guide for the topics in 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 five positions of the arms in ballet.
- Being familiar with these will help when demonstrating to the class especially when combined with the five positions of the feet.
- Prepare a short sequence when only arm movements are used to dance.

## Teaching the unit

### Lesson 1 (Week 5)

- Explain to the learners the why it is important to mobilise the upper limbs.
- Have them practise the arm mobilisation exercises.
- Ensure that their placement of the arm is correct.
- Use the pictures provided to ensure the positioning of the arms is correct.
- Let learners learn the sequence with arms only to demonstrate how an isolation of the arms and hands could work in dance.

#### Activity 1: Isolate hands and arms

- In this exercise the learners practise the five positions of the arms.
- Once they have mastered these they will need to do them in conjunction with the positions of the feet that they learnt in the previous unit.

#### Activity 2: Combine locomotor movements with coordinating arm movements

Here learners will create a one minute dance sequence in which they use locomotor movements and incorporate the five arm positions that they learnt.

### Answers

#### Activity 1

The learners should be able to place their arms in correct positions and then to do them together with the five positions of the feet.

#### Activity 2

Learners should add the arms movements to the locomotor movements in a synchronised manner and should show flowing and graceful movements.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 2:** Observe that learners position their arms correctly and that the movements of the arms flow with the movements of the rest of the body. It should be smooth, flowing and creative.

### Consolidation

Learners practise the positions of the arms until perfected and then move on to adding the feet positions with the arms.

### Extension

Learners continue to work on their dance sequence, adding in the positions of the feet as well as leg brushes, extensions and kicks.

# Unit 5

## Jumps and turns

Learner's Book pages 169–170

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/week); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated into Topics 1 and 2)

### Term and week/s

Term 3, Week 6

### Resources

Learner's Book  
pages 169–170;  
space to work;  
variety of music;  
CD player;  
exercise book

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 different jumps and turns with spotting so that you are able to adequately demonstrate these to the learners as well as correct them when they do them.
- Create a short sequence of quarter turns, half turns and full turns with jumps of one and two legs.

### Teaching the unit

#### Lesson 1 (Week 6)

- Remind the learners of the procedure to land safely from an elevated movement.
- Work together with the learners and practise the different forms of jumps and turns.
- Make sure that the learners use spotting when doing full turns.
- Remind them of keeping correct posture and alignment throughout this process.
- Demonstrate the sequence to the learners and let them copy you using spotting and safe landing practice.

#### Activity 1: Jump and turn

- This activity involves a series of prescribed jumps and turns using safe practice.
- Once learners have mastered these they need to create a short movement sequence where they use a half turn, a full turn and four different jumps.

## Answers

### Activity 1

Learners need to show that they are able to execute the jumps and turns as prescribed while creatively using them in the dance sequence.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Observe the learners to ensure that they do exactly what the sequence prescribes in terms of the turns and jumps. They will need to land safely from the jumps and use spotting for the full turns. They need to show smooth transitions in the movement sequence.

### Consolidation

Learners need to focus on mastering the turns with spotting and the jumps with safe landing.

### Extension

Learners add some of the jumps and turns to their warm-up routine and show smooth transitions in the use of these.

## Unit 6

## Dance steps from a South African dance

Learner's Book pages 171–172

Duration: 2 hours

**Topics:** 1. Dance performance (45 mins/week); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated into Topics 1 and 2)

**Term and week/s**  
Term 3, Weeks 7–8

### Resources

Learner's Book pages 171–172;  
space to work;  
variety of music;  
CD player; exercise book

### New words and concepts

stomp; hamstring; elevate

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Research some South African dances that are popular and perhaps have someone teach you a few steps from gumboot, pantsula, indlamu, kwela or any other South African dance form.

- Also you should practice the dance before you teach the lesson.
- Practice the cool down and leg stretches exercises and note exactly where the tension is felt so that you are able to explain this to the learners when they do the exercises.
- Explain that it is important to isolate body parts. Therefore special focus is given to that part in cool down, warm up or in dance in general.
- Try to source a video clip that shows people dancing.

## **Teaching the unit**

### **Lesson 1 (Week 7)**

- Discuss the history of dance in South Africa and how dance was developed.
- Ask the learners what South African dances they know and what they know about those dances, e.g. the history of the dance, how it originated or why it was performed.
- Discuss some of the dances you researched and give the history of those dances.
- Have the learners demonstrate a few steps from a South African dance that they know.

### **Activity 1: Learn the steps of a South African dance**

- In this activity the learners get to learn a few steps from a South African dance that one of the learners knows.
- You could also teach them a few simple steps from one of the popular South African dances.
- Once they have mastered the movements, they can dance the movements with rhythmic accompaniment.
- They should be able to reflect the feel of the dance in relation to the dance's original purpose, e.g. a war dance.

### **Lesson 2 (Week 8)**

- This lesson comprises of a series of exercises that isolate certain body parts.
- Ask the learners what body part isolations are.
- Let learners discuss the body part isolation exercises that they have done so far.
- Discuss cool down and why it is important in dance.

### **Activity 2: Cool-down with stretches**

- Read out the instructions for the exercises and demonstrate them to the learners.
- Explain to them where they should feel tension.

### Activity 3: Add to your cool-down

- Ask the learners which body parts were targeted in the exercises. They should be able to pick out which parts were isolated.
- They will need to add these exercises to their cool down routine, noting that some other movements may need to be eliminated if these are to replace them.
- Finally they should engage in a relaxation exercise.

## Answers

### Activity 1

Learners should be able to put the steps of the dance into a rhythmic flow of movement together with the appropriate expressions in terms of why the dance is normally performed.

### Activity 2

Ensure that they are able to do them and feel tension where it should be felt.

### Activity 3

- Learners need to show that they are able to identify the body parts that were isolated in the exercise.
- They also need to be able to adequately incorporate these into their cool down with relaxation.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activity 1:** Observe learners for a display of emotion and passion while engaging in the dance. They should also show a rhythmic flow as they transfer their weight from one foot to the next.

**Activity 3:** Observe that learners are now able to add new exercises and sequences to their cool-down and still maintain a rhythmic flow of movement. They should always have some relaxation at the end. Also note the type of music selected.

## Consolidation

- Learners could work slowly on demonstrating one or two steps.
- Learners should work on the exercises and master them. They could also try to document how these movements could be added to their cool-down routine.
- Learners could also learn steps for another South African dance.

## Extension

- Learners could discuss other creative ways that dance is used in South Africa.
- How else can dance be used beside for performance and entertainment?



- Learners could work on the sequence of their cool-down here and add to it. They should make sure their movements flow into each other smoothly by using interesting transitions and maintaining good posture and body alignment.

## Unit 7

# Dance improvisation and composition

Learner's Book pages 173–174

Duration: 1 hour

**Topics:** 1. Dance performance (45 mins/week); 2. Dance improvisation and composition (15 mins/week); 3. Dance theory and literacy (integrated into Topics 1 and 2)

### Term and week/s

Term 3, Weeks 8–9

### Resources

Learner's Book  
pages 173–174;  
space to work;  
variety of music;  
CD player;  
exercise book

### New words and concepts

eye contact;  
non-verbal

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Select music, pictures or a story that you could use in class to stimulate movement from the learners.
- Think of ways that movement demonstrates meaning and use as an example for the class.

## Teaching the unit

### Lesson 1 (Week 9)

- Explain to the learners the importance of eye contact in everyday communication.
- Ask them how they feel when they are speaking to somebody who is not paying attention to them. Then ask them how they feel when somebody is looking at them and really listening to them.
- Explain to them that this is similar in dance, as dance is a form of communication and eye contact is as important in dance as it is in general communication. The dancers need to show their relationship to each other through eye contact.
- They also need to show their relationship to the audience through eye contact.
- Speak of dance as a form of communication.

### Activity 1: Respond to different stimuli

- Use the picture, story or music you selected to inspire movement in the learners.
- Have them look or listen to these and move freely to express themselves.
- Then have them discuss why they moved in the way that they did and how the music, story or picture inspired them.

### Activity 2: Explore eye contact and eye focus

- This simple activity gets the learners to explore the idea of acquiring and maintaining eye contact.
- They stand in a circle, capture the line of vision of another learner and hold the eye contact until they swap places. This means at some point they will be walking toward each other and then away from each other so they will move backwards too.
- Thereafter they will need to discuss their experience during this activity.

## Answers

### Activity 1

Learners should be able to express how the stimulus of the music, picture or story inspired their movements. They need to show that they understand that dance can tell a story and that they can express themselves through this art form.

### Activity 2

Learners need to maintain eye contact at all times. Then they need to be able to articulate their experiences of maintaining eye contact through the activity.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Observe that the learners are able to adequately use the stimuli to tell a movement story. They should also be able to clearly articulate their story, emotions, etc. into movement.

### Consolidation

Learners should work more here on the acquiring and maintaining of eye contact.

### Extension

The learners work with eye contact during movement. They could do this using the stimulus exercise from Activity 1 and further develop their movement sequence.

# Unit 8

## Formal assessment: Practical

Learner's Book page 175

Duration: 1 hour

### Term and week/s

Term 3, Week 10

### Resources

Learner's Book  
page 175; space to  
work; variety of  
music; CD player;  
exercise book

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Formal assessment

For guidance on how to assess learner's performance, please see pages 283–284 in this Teacher's Guide.

# DRAMA

## Unit 1

### Characterisation

Learner's Book pages 177–178

Duration: 1 hour

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

**Term and week/s**  
Term 3, Week 1

**Resources**  
Learner's Book  
pages 177–178

**New words  
and concepts**  
characterisation;  
imitate; habits;  
character choices;  
hot-seat; villain;  
powers; superhero;  
superpowers

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 unit

#### Lesson 1 (Week 1)

- Start with the introductory paragraph to outline what learners will cover this term.
- Ask learners: How much do you remember about vocal and physical warm-up exercises from Term 2? Go through the margin box and Figures 3.1.1A–B to check that everyone remembers these basic warm-ups.

#### Activity 1: Practise your vocal and physical warm-up

- Divide learners into groups of four for this activity.
- Explain that each learner must lead one of the warm-up exercises in the margin box. The learners should stand in a diamond shape facing the leader.
- Give the groups about 10 minutes to warm-up.
- Go through the section: *What is characterisation?*
- Give learners a few minutes to quietly think about how they would play the role of one of the characters.
- Then introduce the concept of making character choices. Explain the hot-seat method used to make choices for characters in the next activity.

### Activity 2: Improvise a short drama called, 'Save the day'

- Discuss the superheroes and super villains in Figure 3.1.2 and explain the activity. The aim of the activity is to create characters and then transform them during the improvisation.
- Divide learners into groups of four. They should select their roles: villain, victim, two superheroes and do the activity. Walk around and assist the groups to complete the activity.

Groups should spend rehearsal time this week developing their characters for the 'Save the day' performance.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Observe learners to check that they are doing the warm-up exercises correctly.

**Activity 2:** Check that all learners are making clear character choices for their initial role and transformed roles in the 'Save the day' improvisation, i.e. friend - villain, friend - victim, friends - superheroes. They must show both physical and vocal characterisation.

### Consolidation

Assist learners who are struggling with characterisation or are not significantly transforming their initial character during the improvisation.

### Extension

Advanced learners/groups can show how they change back into their original character (i.e. friend) at the end of the 'Save the day' improvisation.

## Unit 2

## The relationships between characters

Learner's Book pages 179–181

Duration: 1 hour

**Term and week/s**  
Term 3, Week 2

**Resources**  
Learner's Book  
pages 179–181;  
scarves; belts or ties  
for blindfolds

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

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

**New words  
and concepts**

trust; obstacles;  
relationships; equal;  
unequal; balance

**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 in scarves, belts or ties to be used as blindfolds.

**Teaching the unit****Lesson 1 (Week 2)**

- Explain that this lesson is about communication and trust between performers and ways of showing how the relationships between characters change.
- Begin with the basic vocal and physical warm-up. Then let learners do Activity 1.

**Activity 1: Do a trust exercise**

- Learners work with a partner. One is blindfolded and does the *wander hum* exercise. Their partner must keep them safe by leading them or giving instructions so that they do not bump into anyone or anything.
- Let them swap roles after three minutes.
- Allow five minutes for learners to reflect on the activity with their partner.
- Then work with the whole class to discuss the activity and take feedback.

Go through the section: *How do characters relate to each other?* Discuss how the relationships between characters change during the 'Save the day' improvisation.

**Activity 2: Show relationships between characters**

- Explain the activity and go through Table 3.2.1.
- Let learners work with their 'Save the day' group for 15 minutes.
- Monitor to check that they are all on the right track. They must complete the activity in their rehearsal time.

Go through the section: *How characters act and react to each other.* Discuss how this needs to be carefully planned in the 'Save the day' improvisation.

**Activity 3: Demonstrate action and reaction**

- Explain Figure 3.2.2 and what the groups need to do.
- The 'Save the day' groups can work on this for the rest of the lesson. Check that they all know what to do so they can complete it in their own time.

Ask the learners to continue rehearsing their 'Save the day' improvisation this week and to make sure they have completed Activities 2 and 3 by the next lesson.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activity 2:** Spend time with each group as they work on the activity. Observe whether they are able to identify the points in the story when relationships change and are able to find ways to show this in their performance. Also check their table of relationships is completed satisfactorily.

**Activity 3:** Observe the groups to check that they are completing Figure 3.2.2 correctly.

## Consolidation

- If any group is still struggling with characterisation, ask them to observe what some other groups are doing. This will give them practical ideas and may be more helpful than you trying to explain characterisation again in words.
- Remind learners to make notes on new characters in their character journal.

## Extension

Encourage advanced learners to attempt more radical transformations using their bodies and/or voices.

# Unit 3

## Characters in different environments

Learner's Book pages 182–183

Duration: 1 hour

- Topics:** 1. Dramatic skills development (15 mins/week);  
2. Drama elements in playmaking (45 mins/week)

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Makes copies of the mime cards on pages 320–321 of this Teacher's Guide and cut them out for Activity 2.

### Term and week/s

Term 3, Week 3

### Resources

Learner's Book pages 182–183; set of mime cards from Teacher's Guide pages 320–321; character journals

### New words and concepts

waves; echoes; mime; mime cards; environments

## Teaching the unit

### Lesson 1 (Week 3)

- Explain that the lesson is about seeing how characters act and react in different environments.
- Go through the section: *How can you build your warm-up routine?*

#### Activity 1: Create waves and echoes

- Let learners work in groups of four.
- You may wish to explain and let learners do the physical warm-up first and only after this explain the vocal warm-up and let them do it.
- Give learners about 5 minutes to discuss and reflect on the activity.

Go through the section: *Mirror work* and explain the mimed mirror work exercise.

#### Activity 2: Mirror a mime

- Divide learners into pairs and let them decide who will lead first. Give each leader a mime card. Give them a couple of minutes to read their card and think about how they can mime the situation on their card.
- Then the leaders can do their mimes with their partners mirroring them.
- Give learners two minutes to answer the basic questions about the mime.
- Then give out new mime cards to the other learners. Repeat the activity.

Read the section: *How do characters react in different environments?*  
Discuss a particular character and how he/she would feel being stranded on a desert island.

#### Activity 3: Take your character to different environments

- Explain that learners should think of one character they have developed in drama this year. They can look through their character journal to select a character.
- Divide learners into groups of five. Explain what they should do and let them act out the desert island improvisation.
- Explain the new situation and let learners take the same character into an improvisation outside the principal's office.
- Give the groups at least ten minutes to reflect and give feedback on this activity (Steps 3 and 4).

All the learners should rehearse their 'Save the day' performance this week.



For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Observe learners doing their warm-ups. Let them repeat the exercise until they are able to create wave-like and echo effects.

**Activity 2:** Check that learners are able to mime the situations on their cards.

**Activity 3:** Observe learners to see that they are managing to stay in character for the improvisations.

### Consolidation

- Remind learners to use slow, smooth movements for the mirror work. It does not matter how slowly they do the mine, the main thing is to get the mirror work right.
- Ask learners who do a good job of miming to demonstrate to the whole class.

### Extension

If there is time, ask learners to take a different character into other environments, e.g. the ticket queue or hospital emergency room.

## Unit 4

## Careers in the support team

Learner's Book pages 184–186

Duration: 1 hour

### Topic 5: Careers

**Term and week/s**  
Term 3, Week 4

#### Resources

Learner's Book pages 184–186; additional information on careers in the support team

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 information and sources of information on the careers in the support team.

### Teaching the unit

#### Lesson 1 (Week 4)

- Introduce the lesson by reminding learners of the careers they explored in Terms 1 and 2.
- Go through the information on: *Who is part of the support team?*

### New words and concepts

support team; cast; front of house; foyer; auditorium; usher; security; merchandise; programme; vendor; refreshment; bartender; back of house; stage manager; stage hand; crew; dressing room; costume master/mistress; props master/mistress; lighting; sound; technicians; z-fold brochure; starting salary

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

- Explain the front of house support team on page 184. Give learners an opportunity to discuss each career briefly.
- Explain the back of house support team on page 185. Make sure that learners are clear about the role of each person in this team.

### Activity 1: Write about a front of house holiday job

- Explain the essay that learners should write. They can begin writing a draft of their essay in class and complete it at home.
- You could give learners a chance to get feedback on their draft essay in the next lesson. They could finalise their essay at home and hand it in sometime after that. Alternatively, you could ask learners to complete the whole activity in their own time.

### Activity 2: Make a career brochure

- Let learners work in groups of three or four.
- Explain the activity and let learners begin planning the brochure in class.
- They should complete the research and the brochure in their own time.
- Learners must finalise their brochure by the next lesson so they can share it with the rest of the class and get feedback.

Remind learners to complete the essay and brochure before the next lesson.

### Informal assessment

**Activity 1:** Use the following criteria to mark the learner's essays on a front of house holiday job.

Quality of the answer Answer expected	Excellent —————> Poor					
	5	4	3	2	1	0
1. Names a front of house job and gives valid reasons	5	4	3	2	1	0
2. Identifies and names two relevant skills needed for the job	5	4	3	2	1	0
3. Correctly names the type of people that could be met	5	4	3	2	1	0
4. Names at least two things that could be learnt about theatre	5	4	3	2	1	0
<b>Total:</b>	<b>20 marks</b>					

**Activity 2:** Check that the groups have all the information required on their brochures.

### Consolidation

Learners who score poorly on their essays can be given additional information on the front of house job they have selected and a chance to rewrite the essay.

### Extension

Advanced learners can research additional careers in the support team.

# Unit 5

## Drama elements in cultural and social events

Learner's Book pages 187–189

Duration: 1 hour

- Topics:** 1. Dramatic skills development (15 mins/week);  
2. Drama elements in playmaking (45 mins/week)

**Term and week/s**  
Term 3, Week 5

### Resources

Learner's Book pages 187–189; board and chalk or markers; Forest Scene story on page 203 of this Teacher's Guide

### New words and concepts

imagery; cultural heritage; rites of passage; initiation; Ramadan; Divali; Easter; Heritage Day; Youth Day; Graduations; Valentine's Day; Arbour Day; significance; rituals; practices; cast; sidelines; processions; chants; call and response; choreography; score; lyrics

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 reading the Forest Scene story (page 203 of this Teacher's Guide) for Activity 1.
- Write these words on the board: forest; key; container; water; dog; hut; bridge.

## Teaching the unit

### Lesson 1 (Week 5)

- Give learners a chance to get feedback from another learner on their draft essays on a front of house holiday job.
- Let groups display their completed Z-fold brochures and receive some feedback.
- Introduce this lesson by telling learners that this is the first lesson on cultural and social events. They will be exploring how the elements in these events differ from the way they are used in theatre. They will be selecting an event to perform for the Formative Assessment at the end of this term.
- Go through the section: *What imagery can you use in your warm-up?* Explain that learners will first listen to a story and imagine the actions. Then they will work in pairs and have a chance to lead the actions they imagined. After that they will work in groups of four to demonstrate the best of their imagery stories.

### Activity 1: Imagine a forest ...

- Ask learners to lie in a comfortable position on their backs.
- Once everyone is in position begin reading the tense and relax exercise and then the forest scene story that follows.

## **Tense and relax exercise**

Take a deep breath in and out and relax. Take a few more deep breaths. Your stomach should fill with air and rise as you breathe in and relax and go down as you breathe out. Now just relax. Feel your body making contact with the floor as you relax. Now tense your whole body ... hold it ... and relax. Feel your body sinking further into the floor. Now point your feet like a ballet dancer, tense every muscle ... point more ... and relax. Now tighten your calf muscles, point your toes upwards and push your heels down as far as possible ... tighten more ... and relax. Squeeze your knees and thighs together as tightly as you can ... squeeze a bit more ... and relax. Take a deep breath in and out. Now, pull in your stomach and buttock muscles ... tighten a bit more ... and relax. Shake out your legs and feet ... and relax. The bottom half of your body should now feel totally relaxed and heavy. Breathe deeply in and out ... just relax. Okay, now clench your hands into a tight fist ... clench a bit more ... and relax. Spread your fingers out into the shape of a star, hold them there, stretch a bit more ... and relax. Make your arms as long as possible by tensing the muscles and stretching downwards. Try to make your arms longer than your legs ... stretch a bit more ... and relax. Shake out your arms and hands ... and relax. Feel your arms melting into the floor. Now tense all the muscles in your chest, shoulders and back. Push your chest upwards a bit and pull your shoulder blades together tightly ... hold it ... and relax. Make small circles with your shoulders, first forwards ... and then backwards. Take a deep breath in and out and relax. Now stretch all the muscles in your face and neck ... really pull your face backwards as if there is an enormous wind blowing your face back ... now relax. Open your mouth as wide as possible ... stretch your jaw ... a bit more ... and relax. Now scrunch up your face tightly ... scrunch it a bit more ... and relax. Take a deep breath in and out. Your whole body should feel relaxed and heavy. If you still feel tension in any part of your body, tense it a bit and relax. Breathe in and out a few times and relax as you listen to the story.

## **Forest scene story**

As you listen to this story, imagine everything around you and what you are doing. Think carefully about your actions in each part of the story.

You are on your own in a forest. Imagine what your forest looks like and what you are doing. What do you see around you? What do you smell? What sounds can you hear? What are you thinking about and how are you feeling? What are you doing?

Suddenly, you come across a key. Where is the key? What does it look like? What do you think about it and what do you do? Do you leave it, pick it up, keep it or throw it away?

A while later, you find a container of some sort. It can be any container, perhaps a tiny box, a vase or even a huge suitcase. Imagine the kind of container you find. What does it look like? Where is it? What do you think about it and what do you do? Do you just leave it or do you look inside it? If you do look, what do you find in it? Then what do you do with the container or the things inside?

You continue for a bit and then you find some water. It could be in a little puddle or a huge river. Imagine the water you find. Where is it? What do you think about when you see it? What do you do?

After this you continue on for a while. All of a sudden you see a dog. Where is it? What do you think about it? What is the dog doing and what do you do?

Then you see a little hut. Where is it and what does it look like? What do you think when you see it? What do you do?

After this you carry on and then you see a bridge. Where is it and what does it look like? What do you think when you see it? What do you do? Do you cross over or stay on this side? If you do cross over, what do you find on the other side? Is it the same or is it different? What do you do after this?

- Show learners the words you have written on the board: forest; key; container; water; dog; hut; bridge. They can use these words as cues to remember the seven parts of the story.
- First work in pairs:

Pairs	1	Learner 1 leads own actions	Learner 2 mirrors
	2	Learner 2 leads own actions	Learner 1 mirrors
	3	Design routine by combining the best of both exercises	

- Then join with another pair:

Groups of four	1	Learner 1 leads first pair's routine	Other three mirror
	2	Learner 2 leads second pair's routine	Other three mirror
	3	Design routine by combining the best of both exercises	
	4	Learner 3 lead combined routine	Other three mirror

- Finally, join with another group of four:

Groups of eight	1	Learner 4 leads first group's routine	Other seven mirror
	2	Learner 4 leads second group's routine	Other seven mirror

- If there is time, learners can continue with the other parts of the basic warm-up routine.

Go through the section: *What cultural and social events do you celebrate?*

### Activity 2: Select a cultural or social event to perform

- Divide learners into new groups of eight or let them stay in the final groups of eight from the forest scene exercise. Explain that this is the event performance group they will work in for the rest of the term.
- Let learners discuss Figure 3.5.1 in their groups.
- They should identify one social or cultural event that they would like to explore and perform for the class.

Go through the section: *Drama elements used in cultural/social events.*

### Activity 3: Identify the dramatic elements in a cultural/social event

- Talk about Table 3.5.1 and explain the activity to the groups.
- Let them start the activity now so you know that all the groups know what to do. They can complete it during their own rehearsal time.

Go through the information above Activity 4 and give learners an example of how a social/cultural event may have some of the same elements as those used in theatre, but they are not theatre.

For example, the people involved in or who attend social/cultural events are not actors or audience members as in the theatre.

#### **Activity 4: Compare the drama elements in an event and theatre performance**

- Explain the activity.
- Let the groups do a couple of examples so you know they are on the right track. They can also complete this activity in their rehearsal time this week.

Remind everyone that event groups must meet for at least an hour during the week. In this time they can discuss the social/cultural event they have selected to perform and complete Activities 3 and 4. You will check the tables in the next lesson.

### **Answers**

#### **Activity 3**

**Column 1:** cast, characters, audience, audience involvement, stage, length, costumes, props, special effects, score/lyrics, blocking/choreography, script.

**Column 3:** Answers depend on the event selected.

#### **Activity 4**

**Column 4:** Answers depend on the event selected.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### **Informal assessment**

**Activity 1:** Observe learners as they create warm-up activities in pairs, groups of four and groups of eight. Check that they are acting out all seven parts of the forest scene.

**Activity 2:** Ensure all group members participate in a discussion on the various cultural/social events they celebrate before the group selects an event to perform. Challenge them to debate interesting alternatives so they can justify their final selection.

**Activities 3 and 4:** Check that all groups have the correct answers for column 1 and have completed columns 3 and 4 satisfactorily. (Check this during the next lesson.)

### **Consolidation**

If necessary, you can read the forest scene story to learners again while they do the exercise in pairs.

### **Extension**

Challenge groups to select interesting cultural/social events to perform. They will have time to research the event and so should avoid selecting an event that everyone in the class has attended many times before.

# Unit 6

## Actors, audience, space and time

Learner's Book pages 190–192

Duration: 1 hour

- Topics:** 1. Dramatic skills development (15 mins/week);  
2. Drama elements in playmaking (45 mins/week)

### Term and week/s

Term 3, Week 6

### Resources

Learner's Book  
pages 190–192;  
scarves, belts or ties  
for blindfolds; large  
pieces of paper;  
koki pens

### New words and concepts

word walk; audition

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 you have scarves, belts or ties for learners to use as blindfolds and large pieces of paper and koki pens for Activity 4.

### Teaching the unit

#### Lesson 1 (Week 6)

- Tell learners that they will continue to develop the social/cultural event performance in this lesson. They will focus on the actors, the audience, space and time.
- Check that all the event groups have completed the table from last lesson (based on Table 3.5.1.)
- Go through the section: *How can you build your warm-up routine?* Lead learners through the basic warm-up routine first.

#### Activity 1: Do a word walk

- Explain the activity.
- Divide learners into pairs and let them decide on their special word and how to use it.
- Then one learner from each pair should go outside and put on a blindfold. The other learners should rearrange the room.
- Then learners should fetch the blindfolded partner and lead them around the room using only their special word.
- Give learners a few minutes to reflect on the activity before they swap roles for the next round.

Discuss the first step: *Choose actors for each part*, in the section: *What steps are involved in planning a drama?* Check that everyone understands what an audition is and happens at one.



### Activity 2: Select your cast

- Learners work in their event groups for the rest of this lesson.
- Let groups select a director and do the activity in class.

Explain the next step in planning a drama, *Decide on how to draw the audience into the event*. Stress that the audience in this case is made up of those who attend the social/cultural event, perhaps family, friends or community members. This audience is most likely different from a theatre audience. Their expectations and reasons for being there will be different.

### Activity 3: Explain the role of the audience

- Explain the activity clearly.
- Let the event groups begin this activity in class and complete the practical aspects of it in their rehearsal time this week.

Explain the next step: *Arrange the space*.

### Activity 4: Sketch the performance space

- Explain the sketches you would like the groups to produce and give them large pieces of paper and koki pens.
- They can also begin this activity in class and complete it in their own time.

Go through the final step: *Manage the time*. Ensure everyone is aware that the event performances are limited to 10 minutes. Tell them that you will stop the performance after 10 minutes and they will lose marks for not completing in time.

### Activity 5: Work out your time

- Explain this activity in class and tell learners to complete it in their own time.
- Advise learners to remember to keep checking the time of their performance during their rehearsals this term.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 2:** Check that all groups have selected a director and all members of the cast know their roles.

**Activities 3–5:** Ask event groups to explain how they plan to educate and

involve the audience in their performance. Check the final 'theatre' sketches from each group. Ask groups to report on how they are planning to manage the timing of their performance. (Check these aspects at the beginning of the next lesson.)

### Consolidation

Learners who struggle to modulate their voices should practise the examples provided in Term 1.



### Extension

Some groups may also wish to do additional sketches to show the position of the actors and audience at important moments in their performance. They could also use sketches to plan their blocking to create focal points.

## Unit 7

# Costumes, props and special effects

Learner's Book pages 193–194

Duration: 1 hour

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

**Term and week/s**  
Term 3, Week 7

### Resources

Learner's Book  
pages 193–194;  
CD player;  
*Wedding March*;  
blank paper; picture  
of theatre costumes,  
hair, make-up and  
special effects

### New words and concepts

costumes; props;  
special effects;  
ceremonial;  
processions;  
gestures;  
significance; scenic  
items; visual; aural;  
technicians

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 doing the steps of the wedding march in time to the music on the CD track: *Wedding March*.
- Set up the CD player so it is ready to play the track: *Wedding March*.
- Collect pictures with ideas of interesting and effective costumes, hair, make-up and special effects that are simple and practical enough to use in the event performances.

## Teaching the unit

### Lesson 1 (Week 7)

- Tell learners that this lesson is all about planning the costumes, props and special effects for their event performances.
- Explain that many events involve special movements or dances and that today, learners will learn a ceremonial walk to add to their basic warm-up routine.
- Do the basic warm-up routine first.

Remember to check the 'theatre' sketches from Week 6.

### Activity 1: Warm-up with the wedding march

- Divide learners into groups of ten or more.
- Play CD track: *Wedding March*. Let learners listen carefully so they can learn the tune.
- Then demonstrate the steps of the wedding march in time to the music.
- Let learners practise it in their groups. They can hum the tune of the march as they practice.
- They can then assign roles and practise the steps again by walking in a procession. Either play the music again or let learners hum the tune.
- Then play the music again and let them do the march in time to the music.

Go through the first step: *Design costumes, hair and make-up* in the section: *What steps are involved in planning a drama?* Inspire learners by showing them the costumes, hair and make-up ideas in the pictures you have collected. Give them some time to discuss the various ideas or ideas of their own.

### Activity 2: Design costumes, hair and make-up

- Let learners work in their event groups.
- Explain the activity by going through the example in Table 3.7.1.
- Let the groups select a costume master/mistress and begin generating ideas for each character and compiling a table like Table 3.7.1.
- Once you have checked that all the groups understand what they need to do, you can ask them to stop and complete this activity in their own time.

Explain the second step: *Decide on your props*. The important thing here is for groups to find a way for the audience to understand the meaning and significance of the props that are part of the social/cultural event.

### Activity 3: Design and create props

- Explain the activity by going through the examples in Tables 3.7.2 and 3.7.3.
- Let each group select a props master/mistress and begin working on their lists of props, furniture and scenic items.
- The groups can also complete this activity in their own rehearsal time.

Finally, go through the third step: *Create special effects*. Explain how visual and aural effects such as lighting or sound can be used to create the right atmosphere. Learners can look at the pictures you have collected for ideas and inspiration.

#### Activity 4: Create special effects

- Let each group select lighting and sound technicians and begin designing the special effects they will use for their performance.
- The groups will need to complete this activity in their own rehearsal time.

Remind the groups to spend time this week on their:

- event performance: rehearse
- costumes, hair and make-up: design, list (Table 3.7.1), and prepare
- props, furniture and scenic items: design, list (Tables 3.7.1–2), and create
- special effects: design and create sound, lighting or other special effects.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

#### Informal assessment

**Activity 1:** Observe learners to see if they are able to do the steps of the wedding march and then to work together to walk in procession in time to the music.

**Activities 2–4:** Ask event groups to show you their completed lists of Costumes, make-up and masks (Table 3.7.1), Props (Table 3.7.2) and Furniture and scenic items (Table 3.7.3). Ask questions about anything that is not clear or does not seem to be appropriate for the event they are performing. Also ask each group to explain the special effects they are planning to use. Make sure that their ideas are practical and will not cause any safety risks. (Check these aspects during Activity 2 of the next lesson.)

#### Consolidation

Work individually with learners who are not managing to do the steps of the *Wedding March* correctly. Demonstrate the steps to them again.

#### Extension

Encourage more creative learners to assist others with the design and creation of the costumes, make-up or masks. These learners could also spend time researching and creating scenic items and special effects.

# Unit 8

## Music and movement

Learner's Book page 195

Duration: 1 hour

**Term and week/s**  
Term 3, Week 8

### Resources

Learner's Book  
page 195; board  
and chalk or  
markers

### New words and concepts

remote control;  
simultaneous;  
instruments;  
pre-recorded;  
music director;  
choreography

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

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Draw remote control buttons on one side of the board for play, fast forward, pause, rewind (see Learner's Book page 195).
- Write a list of actions on the other side of the board:
  1. Make a birthday cake
  2. Light the candles
  3. Sing *Happy Birthday*
  4. Clap *Happy Birthday*
  5. Stamp *Happy Birthday*
  6. Blow out the candles.

### Teaching the unit

#### Lesson 1 (Week 8)

Tell learners that this lesson is about the music and movement that can be included in their event performances.

#### Activity 1: Warm up using imagery

- Begin with the basic warm-up routine.
- Then explain the remote control buttons and the steps you have written on the board.
- Push play and call out the steps you have written on the board. Learners must improvise the actions. Push the pause button every now and again and they must freeze. Then push play again for them to continue.
- Go through the steps again but this time make it more complicated by using the pause, fast forward and rewind buttons at different times. Learners must pause (freeze), do the movements faster (fast forward) or do them faster in reverse order (rewind).

Let learners have fun but keep everyone focussed and in control so the exercise does not become too chaotic. Read through the first step: *Plan the music* in the section: *What steps are involved in planning a drama?*

### **Activity 2: Identify the music for your event**

- Organise learners into their event groups and then explain the activity.
- Move around the groups to check that they are all on the right track.
- While everyone is busy you can spend time checking the work from last lesson.
  - Ask to see their completed lists of Costumes, make-up and masks (Table 3.7.1), Props (Table 3.7.2) and Furniture and scenic items (Table 3.7.3). Ask questions about anything that is not clear or does not seem to be appropriate for the event they are performing.
  - Also ask each group to explain the special effects they are planning to use. Make sure that their ideas are practical and will not cause them to have to take safety risks.
- Stop the groups so you still have enough time for the final activity. They can continue planning the music in their own time.
- Read through the second step: *Plan the movements*. Explain the meaning of simultaneous.
- Ask learners to think of some examples of social or cultural:
  - processions (e.g. staff coming onto the stage at a graduation ceremony, opening of Parliament, funeral processions to the graveside),
  - marches (e.g. wedding march into church, military parades),
  - dances (initiates returning home, Khoi rain dance)
  - use of simultaneous gestures (e.g. bowing or holding hands to pray).

### **Activity 3: Choreograph the movements**

- Explain the activity and let groups begin working on some scenes in class.
- Once the groups are working well, you can use this opportunity to finish checking the work from last lesson, i.e. lists and plans for special effects.
- Stop the groups at the end of the lesson. They can plan the rest of their movements during their own rehearsals.
- Make sure learners are aware that they have only two weeks left to prepare and rehearse their event performance. In their rehearsals this week they should focus on:
  - movements: complete and rehearse the choreography for all scenes
  - music: arrange recordings and/or practise performing
  - costumes, hair and make-up: check everything is on track
  - props, furniture and scenic items: complete and use in rehearsals
  - special effects: test to check they create the desired atmosphere.

- Remind event groups to check the assessment criteria that will be used to assess their final performance to see that they are on the right track (Learner's Book page 197).

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Observe learners to see that they are following the steps on the board and doing the actions in sync with the remote control.

**Activity 3:** Observe the groups to see that they are using tableaux to help them to develop interesting pictures with a point of focus.

### Consolidation

Ask learners to revise the information on shaping scenes using blocking, levels and tableaux if they are struggling with Activity 3 (Learner's Book pages 41–43).

### Extension

Vary the warm-up by singing *Happy Birthday* in different languages or asking learners to explain and write up the steps for celebrations in different cultures.

## Unit 9

## Chants, call and response, dialogue

Learner's Book page 196

Duration: 1 hour

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

### Term and week/s

Term 3, Week 9

### Resources

Learner's Book  
page 196

### New words and concepts

chants; call and response; dialogue; sound effects; script

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 unit

### Lesson 1 (Week 9)

- Explain that this is the final lesson before learners present their event performances for assessment. They will use this time to add the final touches.
- Take a few minutes now to discuss the assessment criteria that will be used to assess the event performances next week (Learner's Book page 197).
- Then read the section: *What can you add to your warm-up routine?*
- Revise the voice modulation techniques covered on pages 122–125 of the Learner's Book.

### Activity 1: Warm up with sound effects

- Learners work individually. You can either give instructions or lead the various exercises.
- Begin with the *wander hum*. Ask learners to start as if they are very tired, then change into an angry mood and end off in an excited, happy way. Remind learners to change their pitch, volume and tone-colour as they do this exercise.
- Lead the *face warm-ups* on pages 31–32 in the Learner's Book.
- Lead the *vocal warm-ups* on page 110 (Activity 2) in the Learner's Book and a selection from page 124 (Activity 1) in the Learner's Book.
- Practise the 'm', 'b', 'p' sounds on page 29 in the Learner's Book.
- Practise the plosive and fricative sounds on page 128 (Activity 1) in the Learner's Book.
- End with some deep breathing exercises using the diaphragm.

Discuss the final step of planning a drama: *Check chants, call and response, and dialogue.*

### Activity 2: Develop your final script

- Learners must work in their event groups for this activity.
- Explain the activity and go through the *Tips for writing good dialogue* on page 121 in the Learner's Book.
- Assist the groups to add final improvements to their scripts. They should not make any additional changes after this as they have very little time left to learn and rehearse new lines.
- Let learners rehearse their full drama with the final script. Remind them to use the voice modulation techniques on pages 122–125 of the Learner's Book in their chants, call and response and dialogue. They must make sure that it runs for no more than 10 minutes.
- If there is enough time, let the groups hold a report back meeting in class. If not, they should make a time to do this before their final rehearsal this week.

Learners have only this week to complete all the preparations for their event performance and hold a final rehearsal. In their rehearsal this week they should keep the assessment criteria in mind but they should focus mainly on performing well together so everyone is confident and excited about the final performance.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 2:** Observe the groups to see that they are simply tightening up their script and making it sound more interesting and natural. They should not be making substantial changes or rewriting it at this stage.

### Consolidation

Work with individuals who are still struggling to make specific sounds in Activity 1.

### Extension

Ask learners to each think of one simple thing that they could bring, make or do to improve the final performance next week, e.g. pick some flowers from the garden, add a bit of wool to their mask, repaint a part of the scenery, etc.

## Unit 10

### Formal assessment: Practical

Learner's Book page 197

Duration: 1 hour

**Term and week/s**  
Term 3, Week 10

**Resources**  
Learner's Book  
page 197

**New words and concepts**  
spatial arrangements;  
props; significance;  
technology;  
accompaniment;  
well-arranged;  
choreography;  
chants; call and  
response

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Formal assessment

For guidance on how to assess learner's performance, please see pages 292–294 in this Teacher's Guide.



# MUSIC

## Unit 1

## Music literacy

Learner's Book pages 199–203

Duration: 15 mins/week

**Topic:** 1. Music literacy

**Term and week/s**  
Term 3, Weeks 1–9

### Resources

Learner's Book pages 199–203; keyboard, piano or any other melodic instruments with keys; manuscript paper, workbook, pen and pencil to draw bass and treble clefs

### New words and concepts

treble clef; bass clef; octave; melodic phrases; names of the pitches in the bass clef

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Look at the order that the unit is presented in.
- There are many activities in this unit so it is important to look at good time management. Do not get stuck on any activity too long. This unit is focused on applying previously learnt concepts and new concepts.
- Prepare the learners for the activities by sharing and teaching the given content in the lesson, but also revising content from previous lessons if necessary.

### Teaching the unit

Divide the unit into nine 15 minute lessons as follows:

Lesson	Week	Pages	Activities
1	1	199	1
2	2	200	2
3	3	200-201	3
4	4	201	4
5	5	201	4
6	6	202	4
7	7	202	5
8	8	203	5
9	9	203	5

## **Lesson 1 (Week 1)**

This lesson focuses on identifying different pitches.

### **Activity 1: Identify the pitches**

- If you struggle to play the notes on a piano, try and find someone to help with the playing of the music. It can also be pre-recorded.
- Work through the activity together with the learners.
- Repeat the activity to make sure that all learners internalise the names of the pitches.
- When singing the pitches check the pitches by playing the notes on a piano or keyboard.

## **Lesson 2 (Week 2)**

### **Activity 2: Sing different pitches**

- If you struggle to play the notes on a piano, try and find someone to help with the playing of the music. It can also be pre-recorded.
- Work through the activity together with the learners.
- Repeat the activity to make sure that all learners internalise the names of the pitches.
- When singing the pitches check the pitches by playing the notes on a piano or keyboard.

## **Lesson 3 (Week 3)**

This lesson focuses on the bass clef.

### **Activity 3: Identify the letter names of notes on the treble and bass clef**

- Explain the concept 'bass clef'.
- Write the staff on the board and point to the notes, spaces and lines to explain bass clef.
- Ask learners to name the letter names of notes.

## **Lessons 4–6 (Weeks 4–6)**

### **Activity 4: Name the pitches on the bass clef**

- This is a difficult and more advanced activity, especially the second part. Help learners with it.
- Ask learners to name the pitches in no. 1 (Week 4).
- Ask learners to write the pitches from the treble clef, an octave lower on the bass clef (Week 5).
- Repeat this activity in Week 6, but use different music.

## **Lessons 7–9 (Weeks 7–9)**

This lesson focuses on the most common time used in music, and polyrhythms.

- It is important to keep the discipline when clapping rhythms.
- Do not allow any in-between noises and keep the pulse going at all times.
- Have a drumming sign/sound to indicate when learners need to stop playing.

- Guide the learners from a distance, so as not to limit their creativeness, through the activities.
- There are many practical activities that involve sound and movement. Allow the learners some freedom to express themselves freely, but monitor the group so that it does not become out-of-hand.
- Prepare and understand the new concepts before teaching them to the learners.
- Follow the instructions in the Learner's Book.

### Activity 5: Clap and play the meter and rhythms

Follow the instructions in the Learner's Book.

## Answers

### Activity 1

2. G C F D G D F E G B G C G C E D G D F E C G E

### Activity 3

1. Treble clef : FACE Bass: ACEG
2. Make up rhymes to remember the letter names. For example:  
Treble clef lines – Every Good Boy Deserves Fruit  
Bass clef lines – Good Boy Deserves Fruit Always

### Activity 4

1. a. C F F F G F E F C G G G B A B C A F G A F D E F G G  
F E D C  
b. C F F F G F E F D G G G F E E D C B A F E D C

### Activity 5

1. a. GED CDE GED CDEDE GEG AEA GED C  
b. EEFG GFED CCDE EDD EEFG GFED CCDE DCC  
DDEC DEFEC DEFED CDG EEFG GFED CCDE DCC  
c. E ABCD ECEC EACAFC A ADCB E ABCD ECEC  
EACAFC A

3.  $\begin{matrix} 3 & 4 & 4 \\ 4' & 4' & 4' \end{matrix}$   
In (a), there are 3 beats in a bar as the three indicates the number of beats and the 4 indicates the note value (crotchet); in b and c: there are 4 beats in a bar as the three indicates the number of beats and the 4 indicates the note value (crotchet).

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

Observe the learners during their performance of the song and note their ability to keep the pitch accurately.

**Activities 1 and 4:** Learners work in their exercise books and mark/check each others answers.

**Activity 5:** Note whether the learners are able to identify the notes and the time signature in each melodic phrase and assess whether they can clap the rhythm in each melodic phrase.

### Consolidation

- Repeat the content numerous times.
- If learners are struggling with the counting of the value of the notes and the rhythms, break the melodic phrases down into smaller sections.
- Or start with even more basic phrases.

### Extension

- Find more pieces in the treble and bass clef and work out the names of the pitches.
- Learners work in pairs to create their own polyrhythms to perform.

## Unit 2

## Music listening

Learner's Book pages 204–205

Duration: 15 mins/week

**Topic:** 2. Music listening

**Term and week/s**  
Term 3, Weeks 1–9

### Resources

Learner's Book  
pages 204–205;  
different and  
contrasting pieces  
of music to listen  
to; instruments  
(bass marimba,  
double bass)

### New words and concepts

texture; timbre;  
graphic score;  
mono; phonic;  
polyrhythm;  
meter; beats

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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.
- Look at the order that it will be presented in.
- There are many activities in this lesson so it is important to look at good time management. Do not get stuck on any activity too long. This lesson is focused on applying previously learnt concepts and new concepts.
- Prepare the learners for the activities by sharing and teaching the given content in the lesson, but also if need be, revising content from previous lessons.

### Teaching the unit

- Learners should listen actively to the music.
- Repeat the piece of music at least twice before doing the activity.

Divide the unit into two 15 minute lessons as follows:

Lesson	Week	Pages	Activities
1	4	204	1 and 2
2	5	205	3

### Lesson 1 (Weeks 1-4)

This lesson focuses on active listening to music.

#### Activity 1: Actively listen to music

Follow the Learner's Book instructions.

#### Activity 2: Create a graphic score

- In this activity the learners can come up with their own individual markings for a score.
- Spend enough time on this activity and let learners feel free to express their creativity through the score.
- There is no specific right or wrong in drawing or writing the score.

### Lesson 2 (Weeks 5-9)

This lesson focuses on texture in music.

#### Activity 3: Describe the musical texture

- Follow the instructions in the Learner's Book.
- Work out the answers and responses according to the music pieces that are being chosen.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activities 1–3:** These activities can be assessed on a practical and theoretical level.

### Extension

- Let learners do more research on the different elements of music or tools that are being used in music.
- Let learners bring their own choice of music to actively listen to.
- Do more in-depth research on the most common musical textures that are mentioned in the unit.
- Do active listening on these textures.

# Unit 3

## Performing and creating music

Learner's Book pages 206–210

Duration: 30 mins/week

**Topic:** 3. Performing and creating music

### Term and week/s

Term 3, Weeks 1–9

### Resources

Learner's Book pages 206–210; melodic instrument (piano/keyboard or recorder) for giving the pitch; exercise book or paper with the music stave (draw your own music stave on blank paper); as many different instruments that can be found; if there are no instruments available, find pictures of the instruments and group the pictures as instructed in the activity

### New words and concepts

voice training; canon; descant; the seven main voice types; ensemble; melody instruments; harmony instruments; bass instruments; percussion instruments; ostinato; riff; chord

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Preparation

- There are many practical activities that involve sound. Allow the learners freedom to express themselves freely, but monitor the group so that it does not become out-of-hand.
- Make sure that the learner's 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 as not to limit their creativity.
- You need melodic instruments for pitching songs: piano, recorder or any other; a CD player for playing and listening to the chosen music pieces; space for performing the actions.

### Teaching the unit

- 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 rhythm patterns.
- Demonstrate the music through voice or an instrument.
- Have the djembe or percussion instruments set out, ready for use.

Divide the unit into nine 30 minute lessons as follows:

Lesson	Week	Pages	Activities
1	1	206	1
2	2	207	2
3	3	207	3
4	4	208	4
5	5	208	5
6	6	209–210	6
7	7	210	7
8	8	210	8
9	9	210	8

### Lesson 1 (Week 1)

This lesson focuses on how the voice works.

#### Activity 1: Learn the proper throat position for singing

Follow the instructions in the Learner's Book.

### Lesson 2 (Week 2)

#### Activity 2: Do the lip trill

Follow the instructions in the Learner's Book.

### Lesson 3 (Week 3)

#### Activity 3: Use tonic solfa

- Guide the learners with the writing of the solfa notes.
- This might be a difficult activity for some learners so spend enough time on this activity.

### Lesson 4 (Week 4)

This lesson focuses on singing a canon in three groups and identifying the type of voice you have.

#### Activity 4: Sing a canon

- Try and do the singing without playing on a melodic instrument – it develops the aural training/listening of the learners.
- Use the help of melodic instruments just to find the first pitch to start on.

### Lesson 5 (Week 5)

#### Activity 5: Sing with descants

- Give the learners a copy of *Amazing Grace* below.

A - ma - zing grace! How sweet the sound that saved a wretch like me. I

once was lost but now am found, was blind but now can see.

- Play the song for the class and ask them to follow the music score.
- Try and do the singing without playing on a melodic instrument – it develops the aural training/listening of the learners.
- Use the help of melodic instruments just to find the first pitch to start on.

### Method for teaching a song

- Break up the song in smaller parts (two 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.
- Once the whole song has been done in this way, thread it together by doing it as a whole.

### Lesson 6 (Week 6)

- This lesson focuses on the role of instruments in a band.
- Share the content in the Learner's Book with the learners as preparation for doing the activities.

#### Activity 6: Listen to the bass

Guide the learners through the instructions in the Learner's Book. Help them listen and hear the power of the bass line and its importance.

### Lesson 7 (Week 7)

This lesson focuses on accompanying songs with body percussion and/or instruments and creating their own music.

#### Activity 7: Accompany songs with body percussion and/or instruments

- Spend enough time on this activity.
- Find the right music examples that will illustrate the elements clearly.
- Give learners the freedom to be creative in working out the body percussion and instrumental parts.

### Lessons 8–9 (Weeks 8–9)

#### Activity 8: Create your own music

- Divide the learners into small groups of four to six.
- Read through and explain the Learner's Book requirements and instructions for the activity.
- Make sure that every learner understands their part.
- Hand out or let them choose which of the available instruments they are going to use.
- Find a private/quiet space for each group to work in.
- Give them the timeframe that they have to prepare (Week 8) and complete the performance (Week 9).

### Answers

#### Activity 3

1. a. Learners know: Doh, ray, me, so  
b. Learners should show the order on the stave as follows:  
Doh Ray Me Fah So La Ti Doh or D R M F S L T D



For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

## Informal assessment

**Activity 3:** Assess the naming of the pitches.

Learners can write the answers in their exercise books and then mark each other's answers.

**Activities 4 and 5:** Learners can be assessed on their performance of the two songs in these activities.

**Activity 6:** Use this activity to assess whether the learners can hear how the chords can be changed when changing the bass.

**Activity 8:** Use this activity to assess whether the learners can identify instruments playing melody, harmony, bass and percussion and assess whether they can accompany music with body percussions and/or instruments. The activity also provides an opportunity to assess the learners' knowledge of an ostinato and a riff.

## Extension

- Find more canons and teach it to the learners.
- The more they sing the more their aural perceptions develop and the more in-tune they will sing.
- Find more music pieces where the bass can be heard clearly and listen to some more bass passages.

# Unit 4

## Formal assessment: Practical

Learner's Book page 211

Duration: 1 hour

**Term and week/s**  
Term 3, Week 10

**Resources**  
Learner's Book  
pages 211

**New words  
and concepts**  
Go through all  
the information in  
Term 3

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

## Preparation

Read through the assessment criteria in the Learner's Book so that learners have a clear understanding of how their performance will be assessed.

## Teaching the unit

In this unit, learners focus on performing a vocal and instrumental piece created in Unit 3, Activity 8 for Formal assessment.

## Formal Assessment Task: Practical

This assessment is done during 'normal' class time.

- Learners should work on this activity in groups.
- Each member in the group must have a specific role (melody, harmony, bass or percussion) and must fulfill only this role.
- The group must perform as a whole, but each person should have a short time to perform a solo.
- Remind the learners to carefully read number 4 and 5 of the activity in the Learner's Book.
- When learners have practiced their own vocal and instrumental music a few times, you must conclude the activity by giving learners the opportunity to perform their music for the whole class.
- Conclude the lesson by allowing learners to discuss their performances with their classmates using the assessment criteria in the Learner's Book, and to get constructive criticism about their work.

### Formal assessment

For guidance on how to assess learner's music performance, please see pages 300–301 in this Teacher's Guide.

# VISUAL ARTS

## Unit 1

### Create in 3D: A useful container

Learner's Book pages 213–214

Duration: 4 hours

**Topic:** 2. Create in 3D

**Term and week/s**  
Term 3, Weeks 1–4

#### Resources

Learner's Book  
pages 213–214;  
examples of pattern  
and decoration  
on local crafts,  
you can look on  
the Internet or in  
magazines for this

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 for everyone in the class. Pre-cut the felt so that it is ready when the learners begin the lesson.
- Ask the learners to bring buttons, ribbon, beads that they might have at home and wish to add to their artwork.

#### Teaching the unit

Divide the unit as follows:

Lesson	Week	Pages	Activities
1	1	213	1
2	2–4	214	2

#### Lesson 1 (Week 1)

##### Activity 1: List the recyclable materials

Ask learners to brainstorm ideas around recyclable materials and various crafts. You should spend 10 to 15 minutes on this activity so that there is time to complete the practical project.

#### Lesson 2 (Weeks 2–4)

##### Activity 2: Construct a cell phone holder

- Cut enough felt/material so that each learner has their own piece.
- Demonstrate sewing and decorating techniques. The sides of the cell phone holder should be sewn together but fabric glue could also be used to stick felt decorations onto the cell phone holder.

Show learners how to sew neatly, how to begin and finish a row of stitches.

- Remind the learners to measure the size of their holder carefully. Their phone should fit into it easily, but it should not be too big.
- Once the basic holder has been created, your learners can begin to decorate the front and back. How much decoration they do will depend on how quickly they work. You may wish to hand out paper so that learners can create a rough design of their decoration before they begin. This will help less confident learners.
- Remind learners that a pattern is a shape that is repeated.

## Answers

### Activity 1

paper – papier-mâché products – bowls, containers, figures; wire – animals, containers; cardboard – containers, constructions, etc.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

Display the cell phone holders in your classroom. Ask learners to talk about what they enjoyed about the process and what they would change if they did the project again.

### Consolidation

- Demonstrate the sewing technique before learners begin the project. This will help those who do not feel confident or have never sewed before. You can give learners who are struggling a scrap of material to practice on.
- Allow learners who are struggling with decoration to keep the pattern simple, i.e. maybe just sewing on beads and buttons instead of making a detailed pattern by sewing bits of felt onto the holder.

### Extension

For learners who are able to sew with ease and are enjoying the decorative process, encourage them to use the felt, beads, buttons and thread in an experimental way, using as much detail as possible. The holder can become richly decorated.

# Unit 2

## Visual literacy: The artist in society

Learner's Book pages 215–217

Duration: 1 hour

**Topic:** 3. Visual literacy

### Term and week/s

Term 3, Week 5

### Resources

Learner's Book  
pages 215–217;  
pictures of  
buildings sourced  
from the Internet  
or books and  
magazines

### New words and concepts

architecture;  
heritage; 'green';  
solar heating

For information  
on Informal  
assessment, refer  
to the generic  
assessment tools  
for observation,  
practical work,  
performance,  
correspondence  
and peer assessment  
in Section 4:  
Resources on pages  
344–347 of this  
Teacher's Guide.

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 unit

#### Lesson 1 (Week 5)

#### Activity 1: Identify the role of the architect in society

- Divide your class into groups. Ask them to look at the pictures on page 216 and answer the questions. Remind the learners that each person should get a chance to talk and to give their opinion.
- There are no right or wrong answers when learners need to give an opinion, but they need to be able to back up what they are saying with thought-out reasons.

### Informal assessment

Take note how learners present their answers as a group. Does the group show an understanding of architecture or do you need to provide them with more examples?

### Consolidation

Provide more examples for learners to discuss – a class discussion is also useful to generate discussion and to support learners who may struggle.

## Unit 3

### Formal assessment: Practical

Learner's Book pages 218–219

Duration: 3 hours

**Term and week/s**  
Term 3, Weeks 6–8

**Resources**  
Learner's Book  
pages 218–219

#### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

#### Formal assessment

For guidance on how to assess learner's paper cut building, please see pages 306–307 in this Teacher's Guide.

## Unit 4

### Create in 2D: Wet drawing media

Learner's Book pages 220–222

Duration: 2 hours

**Topic:** 1. Create in 2D

**Term and week/s**  
Term 3, Weeks 9–10

**Resources**  
Learner's Book  
pages 220–222;  
objects for drawing  
– feathers, kitchen  
implements,  
plants, keys

**New words  
and concepts**  
mixed media; wet  
drawing media;  
dry drawing media;  
model

#### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 is enough equipment for all of your learners. Order any materials that you may need at least a week before your lesson.
- Make sure that your equipment is organised and ready before the lesson begins.

## Teaching the unit

### Lesson 1 (Weeks 9–10)

#### Activity 1: Experiment with wet drawing media

- Arrange drawing objects on the tables so that learners can see them easily. You may wish to group the tables together so that the objects are in the middle of a group of learners.
- Demonstrate the techniques you wish your learners to use, i.e. dipping a stick in ink and drawing, using a brush in ink to create a drawing.
- Hand out paper and drawing equipment. Encourage your learners to fill the page with their drawing and to add as much detail as possible.
- While they are working, remind them about the art elements and design principles. Encourage your learners to keep going back to the object that they are drawing, in order to observe it as carefully as possible.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

#### Informal assessment

When the activity is complete, put all the work up. Ask learners to find a piece that they like, and to give a reason. Remind the learners that their feedback should be positive.

Ask your learners to think about what they would improve on with their own work.

Take note of whether there is evidence of your learners understanding the art elements and design principles. If you can see a gap, focus on that art element or design principle in the next drawing session.

#### Consolidation

The best way to help learners to observe is to let them draw as much as possible. Daily drawing will help learners who struggle as well as extend those who show some skill in drawing.

# DANCE

## Unit 1

### Dance performance

Learner's Book page 225–229

Duration: 45 mins/week

**Topics:** 1. Dance performance (45 mins/week);  
3. Dance theory and literacy (integrated into Topics 1 and 2)

**Term and week/s**  
Term 4, Weeks 1–7

#### Resources

Learner's Book  
page 225–229;  
space to work;  
variety of music;  
CD player; exercise  
book

#### New words and concepts

dance sequence;  
identity

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 on warm-up and cool-down from the previous terms as well so as to refresh your memory on what was covered.
- Read through the elements of dance that was covered through the year. Remember the different activities that the learners engaged with and what was done.
- Also find examples of the different identities that people may have, remember that at any given time a person may have more than one identity such as teenager, student, and athlete.
- Look for new relaxation exercises that could be used as part of the cool-down.

#### Teaching the unit

##### Lesson 1 (Week 1)

- Discuss the importance of warming up the body before dance again with the learners and have them relate some of their personal experiences of what happens when they do not warm up properly.
- Have them reflect on the warm-up routine that they began the year with and how it has evolved through the year.
- Ask them to mention the changes made and discuss the reasons for making the changes.
- Discuss experiences of learners when they did not warm up properly.



### **Activity 1: Evaluate your warm-up routine**

- The discussion with the learners forms the activity. Learners get to assess their warm-up and why it has changed throughout the year.
- Then get them to do each exercise and identify which muscle group or body part it targets.
- If they find some muscle group or body part was left out then they will need to find an exercise to include in their routine that will target that muscle or body part.
- Then they need to see if they can up the beat of their warm-up and make it more exciting and fun. This may be simply by adding more upbeat music.

### **Lesson 2 (Week 2)**

- Discuss the importance of cooling down the body after dance again with the learners and have them relate some of their personal experiences of what happens when they do not cool down properly. It could be as simple as them not being able to concentrate on the next class as their body is functioning in high activity mode.
- Have them reflect on the cool-down routine that they began the year with and how it has evolved through the year.
- Ask them to mention the changes made and discuss the reasons for making the changes.
- Ensure that the choice of music is soothing, relaxing and compliments the task.

### **Activity 2: Evaluate your cool-down routine**

- The discussion with the learners forms the activity. Learner get to assess their cool-down and why it has changed throughout the year.
- Then get them to do each exercise and identify which muscle group or body part it targets.
- If they find some muscle group or body part was left out then they will need to find an exercise to include in their routine that will target that muscle or body part.
- Then they need to assess how relaxing their warm-up is. They may need to change the music to something more soothing or incorporate other more relaxation exercises.

## **Answers**

### **Activity 1**

Learners will need to focus on how well their warm-up routine really works for their bodies. They will need to evaluate it and see that it warms up the entire body and is also fun and exciting. Their choice of music needs to compliment the movements of the warm-up.

## Activity 2

Learners will need to focus on how well their cool-down routine really works for their bodies. They will need to evaluate it and see that it works all the major muscle groups and is relaxing to the body and mind.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Observe that the learners are able to identify all the major muscle groups that need to be targeted in the warm-up routine. Also make sure that their warm-up is lively and interesting and that they have a routine with movements that flow smoothly from one to the next.

**Activity 2:** Observe that the learners are able to identify all the major muscle groups that need to be targeted in the cool-down routine. Also make sure that their cool-down is relaxing and that adequate stretching and relaxation techniques are included.

### Consolidation

- Learners will need to work on the warm-up routine that they have, but clearly identify all the muscle groups that they have targeted and they need to focus on the ones that still need to be targeted in the sequence.
- Learners will need to work on the cool-down routine that they have, but clearly identify all the muscle groups that they have targeted and the ones that still need to be targeted in the sequence.

### Extension

- Learners could make the sequences more like a dance in their warm-up routine. The routine should not appear as a series of exercises strung together but instead as a dance sequence.
- Learners could work on their cool-down routine and add more stretching and relaxation exercises.

### Lesson 3 (Weeks 3–4)

- Ask the learners which elements of dance have been covered so far in the year.
- Ask them how they explored these elements and how they think the elements of dance impact on their choreography.
- Discuss the different elements of dance and let the learners demonstrate them in simple moves.

### Activity 3: Match the term to the definition

- This simple task refreshes the knowledge of the learners in relation to some of the dance elements.
- They will need to match the term to the definition.

#### **Activity 4: Demonstrate the elements of dance**

- Ask learners to refer to the different elements of dance, discuss and demonstrate them to the class. Learners can also combine elements of dance to create short sequences.

#### **Activity 5: Express your group identity through dance**

- In this activity learners need to focus on the creation of a dance that shows a 'spirit of unity'. Part of this task is for them to find what they have in common that they can construct an identity around, for example, like being in Grade 7 or belonging to the same sports club, etc.
- They will also need to find music for this choreography.
- They need to create a two minute dance sequence that will be performed for the class. They need to use the elements of dance as well as eye contact and facial expressions.

#### **Lesson 4 (Weeks 5–7)**

- Ask the learners what a transition is and when it is used in dance.
- What are some of the benefits of transitions in dance? (Smooth changes from one movement to the next, makes the dance more graceful and flowing, shows tight choreographic sequences).
- Learners should be able to identify transitions in the video clip.

#### **Activity 6: Fill in the gaps**

In this simple task the learners will test their knowledge of some basic dance terminology by filling in the missing words.

#### **Activity 7: Change direction**

Learners continue to work on their 'Spirit of unity' dance adding transitions to make their movements smoother, flowing and more graceful.

### **Answers**

#### **Activity 3**

level – e; shape – c; time – f; energy/force – a; space – g; symmetry and asymmetry – d; composition – b

#### **Activity 4**

Learners need to exhibit both a practical and theoretical knowledge of the elements of dance.

#### **Activity 5**

Learners need to show that they have found a common identity and can translate this into dance using the elements of dance as well as facial expressions and eye contact.

### Activity 6

1. transition; movement
2. change
3. weight transfer
4. spotting; balance; dizzy
5. non-locomotor

### Activity 7

Observe learners to make sure they are using appropriate transitions in their work to enhance the quality of their performance.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 3:** You will need to mark this informal assessment as learners need to show that they can correctly match the description of the element of dance to the element stated.

**Activity 6:** You will need to mark this informal assessment as learners need to show that they can correctly fill in the missing terms in the activity.

### Consolidation

- Learners could identify three elements of dance and use these to create a basic dance sequence that shows unity.
- Learners should refer to the units in the previous terms that cover the terminology used in this unit.

### Extension

- These learners could identify more than one aspect that unites them and incorporate these into their dance sequence using as many elements as they can together with elevated movements.
- Learners could play around with more movements that show transition like different types of jumps and turns. They could be more creative with transitions.

# Unit 2

## Improvisation and composition

Learner's Book pages 230–231

Duration: 15 mins/week

**Topics:** 2. Dance improvisation and composition (15 mins/week);  
3. Dance theory and literacy (integrated into Topics 1 and 2)

### Term and week/s

Term 4, Weeks 1–7

### Resources

Learner's Book  
pages 230–231;  
space to work;  
variety of music;  
CD player;  
exercise book

### New words and concepts

trance

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 would help to do a bit more research on the San trance dance as this would provide the learners with more background into this ritualistic dance.

### Teaching the unit

#### Lesson 1 (Weeks 1–7)

- Ask the learners to discuss rituals and dances in their own culture and what it means.
- Possibly engage in a broad discussion on dance in culture and the differing functions it serves.
- Be sure to tell the learners that cultural dances and rituals cannot just be used in their dance without them acknowledging the symbolism, meaning and relevance and needs to be used with respect.

#### Activity 1: Short dance sequence based on a South African theme

In this activity the learners discuss the trance dance pictures and why the trance is used in the name of the dance. They also get to discuss dances from their own cultures and while maintaining the theme of their dance they incorporate some aspects of their cultural dance into their choreography.

## Answers

### Activity 1

Learners will explain that the San healers entered a trance-like state when they danced and could then enter the spirit world. This is why it was called a trance dance. Observe that the learners are able to work with some aspects of their culture and that they can integrate this into their choreography appropriately.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Ensure that the learners choreography is about four minutes and that they have incorporated elements of their own cultures in a tasteful and respectful manner. Also they need to show good use of transitions and creativity in their choreography.

### Consolidation

Learners could identify aspects of their culture that could be used in dance and explain the symbolism to the other learners.

### Extension

Learners could engage in more research on the trance dance and on other forms of cultural dance in South Africa.

## Unit 3

## Formal assessment: Practical

Learner's Book page 232

Duration: 2 hours

**Term and week/s**  
Term 4, Weeks 8–9

**Resources**  
Learner's Book page 232; space to work; variety of music; CD player; exercise book

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Formal assessment

For guidance on how to assess learner's group dance, please see pages 284–286 in this Teacher's Guide.

**Term and week/s**

Term 4, Week 10

**Resources**

Learner's Book  
page 233

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Prepare for the written examination

Learners need to read through all the notes and activities from Terms 1–4 again to prepare themselves for their written examination.

### Written assignment

Learners need to write a one-page reflection on their use of art elements and design principles in their artwork piece. They need to choose from the list in the Learner's Book.

### Written examination

You will find an end-of year-examination on pages 322–323 in this Teacher's Guide.

## Answers

1. (Any one of the following.) Warming up the body is important because:
  - It prepares the muscles for hard work.
  - It helps you not hurt yourself.
  - It makes your heart rate go up.
  - It gives more oxygen to the body.
  - It improves your posture.
2. (Any one of the following.) Cooling down is important after dancing because:
  - It helps your heart rate and breathing slowly return to normal.
  - It helps avoid fainting or dizziness which can happen when you just suddenly stop exercising.
  - It prepares you and your muscles for your next exercise session.
  - It removes any wastes product from your muscles that may have accumulated there during the work out.
3. (Any one of the following.) Stretching is important because:
  - It prevents injury.
  - It also helps you recover from injury.
  - It increases flexibility of the body.
  - It is excellent for building strength.
  - It unblocks twisted nerves.

4. (Any two of the following.) Good body alignment and posture is important because:
- It will improve your balance and balance is important in dance.
  - It will give you agility so that you are able to move better in dance.
  - It will make you a good dance partner in duets as you will be able to hold your own posture and not rely on your partner to assist you.
  - It will improve and maintain the health of your bones and especially your spine.
  - It makes your dance look beautiful when you move.
5. (Any one of the following.) Improvisation is used in dance to get people to move without thinking about movements. Many beautiful dance moves are born out of improvisation. Improvisation could almost be thought of as a game where you move around a room and rules are made up as you go along.
6. (Any two of the following.) Space is exactly as you understand it. It is about moving in a space. This could be your bedroom, in a classroom, outside; anywhere really. Space also means how you move when you dance.
- When you think about space you also think about direction. In other words, it means which way you will move in the space. Energy is the force of the action or movement in dance. This affects the flow of the movement.
- Relationship is an element of dance that ties all the other elements together. It refers to the relationship of the dancer to the timing of the dance, the space, music and the other dancers in the dance piece. Another rule in using space is symmetry which means keeping the dancers in the space equal. Symmetry creates a sense of balance on the stage. You could also create a dance that uses asymmetry which means that not everything is equal.

Another rule for using space is dancing at different levels. You could dance upright and high, or at a medium level or low by bending your knees and crawling. You could even dance on the floor. As a dancer you can explore different levels that you can work at.

- **Stamina:** This is the staying power of the body in an activity. It refers to your ability to dance for long periods of time without get tired.
- **Fluency:** This is the ability of the dancer to communicate well in a dance style. A fluent dancer is able to show command of the dance style while dancing with control and ease.
- **Fluidity:** This relates to the smooth flow of movements within a dance, showing movements that are constant and effortless.
- **Energy:** We take in energy by eating, drinking and breathing. We also use this energy to perform daily tasks. By making use of this energy in your dance performance your movements becomes larger, more beautiful and you seem more alive in movement.



- Turn-out: This is the ability to turn the legs out at the hip joint and is important in most dance forms. Turn-out is important in that it allows you to lift your legs higher.
  - Balance: Balancing is a learned skill that requires concentration. The more you practice the easier it becomes. Balance requires a steady base (e.g. the foot on the floor) and involves the equal distribution of your weight.
  - Weight: This is your body mass. By making use of the weight of your body you can make some movements easier.
  - Gravity: This is the pull that keeps you on the ground. Gravity is used in dance when you are rolling and working on the floor. Also gravity can be worked against in dance when you leap through the air and work with higher movements.
7. Locomotor movements: In dance, locomotor movements are when you move from one place to another. This means that the body as a whole is moving to another spot/place. Examples of these are: skipping, hopping, running, gliding, leaping, jumping, walking, etc.
- Non-locomotor movements: These are movements that keep you on the same spot but moving. Some types of non-locomotor movements are twisting, turning, bending or stretching.
8. A good practice when landing from a jump will be to land on your toes, transfer the weight on the ball of your foot, then on your heel and let your bent knees take the final impact. This sounds like a slow process but is actually a quick movement in reality that will prevent your knees from solely absorbing the impact.
9. Dance is expressive because one can show oneself for who they are through it. It is personal because it can trace your own journey through life. It gives you a sense of freedom because you can use dance to tell people how you feel when you are afraid to say it. People find it hard to communicate using words. Sometimes, like the choreographer, mentioned above, it is about respecting our elders. Sometimes we are afraid to say things because we think it will hurt somebody's feelings. Whatever our reason for not saying things, we need to find a way to express ourselves. Many people find this in dance. Our movements can convey meaning. Agnes de Mille said, 'The truest expression of a people is in its dance and in its music. Bodies never lie.'
10. Transition is changing from one dance movement to something completely different without anyone noticing – jumps, turns.
11. Core muscles are the muscles of your abdomen, back and pelvis. These muscles keep the body stable.
12. Spotting in dance is about keeping your eyes fixed on one spot during turning so that you do not become dizzy. It is important in that it also allows one to maintain control of your body during turns. The way to do this is to locate a spot in the distance. It could be a picture, a mark on the wall, a piece of paper on the floor, anything really. Keep your eyes glued to that spot and even as you

turn keep your eyes focused on the spot. Only when you are unable to do so anymore because you have to turn your head, whip your head around quickly, find the spot again and continue to look at it.

13. It is important to ensure that the space you will be dancing in is safe and that there is nothing that will hurt you.

14. (Any one of the following.) Subject to the learners opinion but could include these among others ...

- Greeting when you enter.
- Asking to be excused when you need to leave.
- How to dress for dance class.
- How to behave during dance class.
- Awareness of the use of space when you are moving with others.
- Respect and trust of each other.
- Personal hygiene.

# DRAMA

## Unit 1

### Careers related to drama

Learner's Book pages 235–237

Duration: 1 hour

**Topic:** 5. Careers

**Term and week/s**  
Term 4, Week 1

#### Resources

Learner's Book pages 235–237; books, magazine articles or other sources of information on careers related to drama; firm paper for cue cards

#### New words and concepts

related; drama teacher; drama therapist; drama life coach; voice/speech therapist; movement therapist; radio or television presenter; master-of-ceremonies (MC); agent; cue cards

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 and list sources of information on the careers covered in this lesson.

### Teaching the unit

#### Lesson 1 (Week 1)

Introduce the lesson using your experience as a drama teacher as an example of a career related to drama. Then briefly mention that other related fields of education, health, managing performers and presenting at events or on radio and television.

#### Activity 1: Identify a career that interests you

- Let learners complete the questionnaire on their own and work out the fields that could suit them.
- Explain that you are going to find out more about each career in the next activity.

#### Activity 2: Prepare a presentation

- Let different learners read out each career.
- Briefly discuss each career.
- Explain the presentation that learners need to prepare. Let them select the career they are most interested in and begin planning the presentation.
- Learners must finish preparing their three-minute presentations at home and be ready to do their presentations in the next lesson.

The folktale groups from Term 2 should arrange a time to meet and run through their folktale story before the next lesson. Explain that they will be working on a polished performance of their folktale this term and so should meet to go over everything they did in Term 2.

## Answers

### Activity 1

Learners' own answers for the questionnaire. It is possible for the score to point to more than one possible career.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Walk around and make sure that learners are managing to answer the questions. There are no wrong or right answers and the activity is designed to give them an idea of the type of career they might be interested in.

**Activity 2:** Make time in the following lessons for the folktale groups to give their career presentations. The other groups can continue with practical activities as you do this. After each presentation give feedback on:

- the quality of the content (research and presentation)
- the quality of the presentation (use of time and cue cards).

### Consolidation

For Activity 1, learners can work in pairs to calculate the results of the questionnaire.

### Extension

Learners may wish to research more than one career. They can then select one of these careers for their presentation.

## Unit 2

## Storytelling, narrative and dialogue

Learner's Book pages 238–239

Duration: 1 hour

**Term and week/s**  
Term 4, Weeks 2–3

### Resources

Learner's Book pages 238–239; performance space for each folktale group; blank paper

**Topics:** 1. Dramatic skills development (15 mins/week);  
3. Interpretation and performance of choice of dramatic form (45 mins/week)

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

**New words  
and concepts**

storytelling;  
narrative; dialogue;  
consolidate; flow;  
polish; review;  
script

**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 unit**

There are two lessons in this unit.

Lesson	Week	Pages	Activities
1	2	238–239	1 and 2
2	3	239	3

**Lesson 1 (Week 2)**

Introduce the lesson by explaining that learners will have a chance to develop individual flowing warm-up routines by selecting some of the warm-up exercises they have learnt this year.

**Activity 1: Establish the flow of a warm-up**

- Go through the warm-up exercises in Table 4.2.1 and check that learners remember what each one entails.
- Learners work on their own to do Steps 1–3. Stress that everyone should select exercises that they feel suit them best.
- Learners work in pairs to do Steps 4–7 of the activity.

Explain to learners that they will spend most of this term working on their folktale performance from Term 2. They will work on additional aspects so that they can present a really polished, exciting performance at the end of the term. Check whether all the folktale groups managed to meet and go through their folktale.

**Activity 2: Review your folktale**

- Learners do this activity in their folktale groups from Term 2.
- Walk around and make sure all the groups are managing to do the activity.
- If the groups are working well, you can ask one group to come up and do their career presentations.

Ask groups to arrange a time to meet to complete their story map, scene sheets and storyboard before the next lesson.

**Lesson 2 (Week 3)**

- Learners should work with a different partner to go through their own flowing warm-up routine. They can follow Steps 4–7 in Activity 1.
- Explain that the folktale groups will work on their narrative and dialogue during this lesson. The aim is to create a really interesting script with no unnecessary narrative or dialogue.

### Activity 3: Improve your script

- Learners work in their folktale groups for this activity.
- Walk around and give each group some assistance and examples of how they can improve their narrative and dialogue. You can also check their story maps, scene sheets and storyboards as you go around to each group.
- Once all the groups are working well, you can ask a group to come up and do their career presentations.
- Check on the groups again before you ask another group to come up and do their presentations.

Learners should arrange a time to complete their script before the next lesson.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Observe learners as they develop and practise their own flowing warm-up routines. Make individual and general suggestions for improvements.

**Activity 2:** In Lesson 2 you should check that each group has completed the story map, scene sheets and storyboard satisfactorily.

**Activity 3:** Observe the groups working and check that they are indeed making the script tighter and more interesting. Check that they are not including unnecessary narrative or dialogue in an attempt to make it more interesting.

### Consolidation

Partner with learners who are struggling to create their own flowing warm-up routine and offer ideas to help them.

### Extension

Let enthusiastic learners read examples from good play scripts at home and notice how the narrative and dialogue has been written.

# Unit 3

## Movement

Learner's Book pages 240–241

Duration: 1 hour

**Topics:** 1. Dramatic skills development (15 mins/week);  
3. Interpretation and performance of choice of dramatic form (45 mins/week)

**Term and week/s**  
Term 4, Weeks 4–5

### Resources

Learner's Book  
pages 240–241;  
pictures showing  
examples of  
body language;  
performance space  
for each folktale  
group

### New words and concepts

body language;  
non-verbal  
communication;  
movement;  
gestures; facial  
expressions; eye  
contact; attitude;  
mime

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 some pictures showing a variety of body language.

### Teaching the unit

There are two lessons in this unit.

Lesson	Week	Pages	Activities
1	4	240	1 and 2
2	5	241	3

### Lesson 1 (Week 4)

- Explain that this unit is all about using physical movement to tell the story.
- Tell learners that they are now going to practise their own flowing warm-up routines as a lead and follow activity in groups.

### Activity 1: Warm up in small groups

- Divide learners into group of four for this activity.
- Monitor that the groups are managing to do the activity properly.

Go through the information under the headings: *How do you use movement to tell the story?* and *What is body language?* on page 240 in the Learner's Book.

### Activity 2: Identify and read body language

- Learners work in pairs for this activity.
- Give each pair a chance to show their picture to the class. Vote on the best picture and ask learners to explain why it was the best.

- Show learners the pictures you brought in showing different body language. If there is time they can discuss the pictures and try to copy the body language shown.
- Ask learners to collect pictures that show clear body language and to stick these into their character journals as reference material.
- Check that the folktale groups have all completed their scripts and have made a time to meet and rehearse this week.

## Lesson 2 ( Week 5)

- Let learners form new groups of four to do the warm-up in Activity 1.
- Explain that this lesson is all about making body language powerful enough to tell the story without words. This is what mime artists are able to do.

### Activity 3: Mime your folktale

- Let learners work in their folktale groups for this activity.
- They should first work on the movements and body language in the most important scene in their story.
- If there is time, they can start working on other scenes in their story.
- Once the groups are working well, use this opportunity to observe the final career presentations.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

Make sure that all the groups have made a time to work on miming and improving the movement in the other scenes in their story.

## Answers

### Activity 2

- a. The parent is angry with the teenager.
  - b. It is acted.
  - c. The teenager feels upset. Her attitude is non-caring.
  - d. The parent feels angry. Her attitude is stern. You can see this by the way she is pointing her finger.
2. Learners copy the boy's body language by slouching in their chairs.

### Informal assessment

**Activity 1:** Observe learners doing their warm-up routines. They should be quite familiar with their own routine by now and it should be flowing nicely.

**Activity 2:** Check that learners have grasped the concept of body language by

checking that their 'body language pictures' look similar to the original.

**Activity 3:** Check that the groups are working well and that learners are able to give each other practical, constructive feedback on how the movement and body language can be improved.

### Consolidation

Work with any learners who are still battling to create a flowing warm-up routine that includes exercises from all categories.



### Extension

If learners complete Activity 2 before the end of the lesson, give them additional pictures that show body language to discuss and copy.

## Unit 4

# Physical characterisation

Learner's Book pages 242–243

Duration: 1 hour

**Topics:** 1. Dramatic skills development (15 mins/week);  
3. Interpretation and performance of choice of dramatic form (45 mins/week)

**Term and week/s**  
Term 4, Week 6

### Resources

Learner's Book pages 242–243; performance space for each folktale group; pictures of actors transformed through costumes, hair/wigs, make-up and masks

### New words and concepts

physical characterisation; lines; costumes; hair; make-up; masks

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 to have enough space for all the folktale groups to practise simultaneously.
- Collect pictures of some amazing transformations that can be done with costumes, hair/wigs, make-up or masks.

## Teaching the unit

### Lesson 1 (Week 6)

Tell learners that this lesson will give them all a chance to work on their folktale characters so that they can come to life for the audience. Research has shown that up to 70% of communication happens through body language. So it is vital for all performers to perfect their body language.

### Activity 1: Use eye contact in mirror work

- Let learners work in pairs. They should try to work with someone they have not worked with before for this activity.
- Explain the activity and let learners do it and reflect on how they felt when there was no eye contact.
- Hold a short class discussion on how eye contact affects mirror work and communication with other performers and the audience.

Go through the section with the heading: *How does your character move?*

### Activity 2: Move as your character

- Ask learners to work in their folktale groups for this activity. They should set up a space as shown in Figure 4.4.2.
- Assist the groups as they do the activity. You can also make suggestions for improvements. Each character should have an individual way of walking, standing and sitting that defines who they are.

Explain that the groups are now going to work on expressing emotions. This is one of the most difficult areas in acting. It is very easy to either underplay or overplay feelings on stage. When emotions are well acted, the character comes across as real, believable and convincing. When they are not done well, the character seems fake, unbelievable and maybe even humorous. Go through the section: *How does a character use the body as a tool to tell the story?*

### Activity 3: Show your character physically

- Learners should first go through their lines on their own and try to develop good body language for each line and particularly for the points where emotions change.
- They then work with a partner to perfect it further.
- Finally, they show the group what they have developed and receive feedback. If time is short, ask groups to complete the activity in their rehearsal time.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Observe learners during this activity and take some time after the activity to discuss the questions in Step 4 as a class.

**Activity 2:** Observe the groups to see that all learners are managing to create the movements for their character.

**Activity 3:** Walk around and check that learners are not over- or under-acting their feelings.

### Consolidation

Assist learners who are not very confident at using their body to show emotion or appoint another learner in their group to help them.

### Extension

Ask all learners to practise moving and using the body language they have developed to show their emotions.

# Unit 5

## Vocal characterisation

Learner's Book pages 244–245

Duration: 1 hour

**Topics:** 1. Dramatic skills development (15 mins/week);  
3. Interpretation and performance of choice of dramatic form (45 mins/week)

**Term and week/s**  
Term 4, Week 7

### Resources

Learner's Book  
pages 244–245;  
blank paper

### New words and concepts

vocal  
characterisation;  
pitch; inflection;  
pace; pause;  
volume; emphasis;  
tone-colour; accents

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Preparation

Read through the unit and familiarise yourself with the content that you will need to teach. Think about what learners may remember about voice modulation from Term 2, what vocal skills they already have and any areas of difficulty you think they might encounter.

### Lesson 1 (Week 7)

- This lesson is about developing voices for their folktale characters and making sure learners know what and how to revise for the written examination next week.
- Revise the voice modulation techniques on pages 122–123 of the Learner's Book.

### Activity 1: Warm up your voice

- Lead learners through the basic warm-up routine.
- Ask learners to stand in a circle facing outwards so they cannot see each other. This way they will be able to concentrate on the sounds they produce and hear without being distracted by other learners.
- Practise the sentence in a normal voice before beginning to change different aspects of their voices. Demonstrate and let learners copy what they hear. Use the terminology so they become familiar with it, e.g. pitch, inflection.
- Encourage learners to experiment and have fun.

Go through the section: *What is vocal characterisation?*

### Activity 2: Build a picture of the speaker's character

- Do this activity in pairs.
- Learners first discuss Figure 4.5.1 and then answer the questions.
- Check learners are using voice modulation techniques when they go on to act out the conversation.

Read the section: *What does your character sound like?*

### Activity 3: Develop your character's voice and express feelings

- Let learners work on their own to develop their voice and vocal expression. They should link this with the body language they worked on earlier.
- Then they can get feedback from a partner and then from the folktale group. They can complete this activity in their own rehearsal time.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activity 1:** Walk around the circle and listen to how learners are managing to modulate their voices. Practise each aspect of modulation until you can hear that the majority of the class is able to do it correctly.

**Activity 3:** Observe learners to see that they are able to develop a voice that is suitable for their character's gender, age, personality and role. Also check that they are able to integrate their physical and vocal characterisation.

### Consolidation

Identify learners who are struggling with any aspect of voice modulation during the first activity. Assist these learners individually.

### Extension

Learners with smaller roles may finish Activity 3 early. They can then assist learners with more lines by making suggestions or offering constructive feedback.

## Unit 6

## Prepare for a dress rehearsal

Learner's Book pages 246–247

Duration: 1 hour

### Term and week/s

Term 4, Week 8

### Resources

Learner's Book pages 246–247; blank paper

### New words and concepts

full dress rehearsal; uninterrupted; technical aspects; timing; finishing touches; atmosphere

**Topics:** 1. Dramatic skills development (15 mins/week);  
3. Interpretation and performance of choice of dramatic form (45 mins/week)

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in 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 unit

### Lesson 1 (Week 8)

- The timing is crucial in this lesson. Spend no more than 15 minutes on Activities 1 and 2 as learners need a full 40 minutes for the written examination. Learners should complete Activities 1 and 2 on their own during rehearsal time outside class.
- Explain that the dress rehearsal will be held in the next lesson and that this counts towards their marks in the final practical assessment.
- Go through the information under the headings: *What is a dress rehearsal?* and *How do you prepare for the dress rehearsal?*

#### Activity 1: Allocate responsibilities

- Give instructions for the activity and discuss Table 4.6.1 before learners break into their folktale groups.
- Walk around to see that the groups have worked out how to complete the table and know to include everything that needs to be done. Ask groups to complete the table in their own rehearsal time.
- All the groups should then appoint a stage manager, lighting and sound technician/s, a props master and costume master. Make sure these learners understand that they don't need to do everything themselves, but they do need to make sure it gets done.

Go through the section called: *Time everything!* Explain how timing can make the difference between a sloppy and a smooth performance. Learners need to set up, make changes and pack up quickly and quietly for the production to be professional.

#### Activity 2: Plan your timing

Give learners a short time to start this activity in class. They can complete it during their own rehearsal time this week.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

#### Informal assessment

**Activity 1:** Check that the groups have started the table and know to allocate responsibility for all the technical aspects of their performance. They must complete the table in their own time.

#### Consolidation

Spend more time assisting the groups you feel need more help. You could even offer to attend their rehearsals to help them if you have the time.

#### Extension

Challenge groups to add finishing touches that will enhance the mood and take their performance to a higher level, e.g. sound effects or special effects.

## Unit 7

### Formal assessment: Practical examination (1)

Learner's Book page 248

Duration: 1 hour

**Term and week/s**  
Term 4, Week 9

**Resources**  
Learner's Book  
page 248

**New words  
and concepts**  
stagger; set  
up; technical  
equipment;  
scene changes;  
costume changes;  
constructive  
feedback

#### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

#### Formal assessment

For guidance on how to assess learner's dress rehearsals, please see pages 294–296 in this Teacher's Guide.

## Unit 8

### Formal assessment: Practical examination (2)

Learner's Book page 249

Duration: 1 hour

**Term and week/s**  
Term 4, Week 10

**Resources**  
Learner's Book  
pages 249

**New words  
and concepts**  
assessment criteria;  
focus; concentrate;  
demonstrate

#### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

#### Formal assessment

For guidance on how to assess learner's folktale performance, please see pages 294–296 in this Teacher's Guide.

**Term and week/s**

Term 4, Week 10

**Resources**

Learner's Book  
page 250

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Prepare for the written examination

Learners need to read through all the notes and activities from Terms 1–4 again to prepare for the written examination.

### Answers

#### Activity 1: Revise information about careers and elements of drama

The following answers are a guide to the review answers. Learners may choose to answer in more detail which would benefit them in the examinations.

#### Topic 1: Dramatic skills development

1. Possible examples of warm-ups aimed at physical development are:
  - The march/stroll
  - Body swings/body shakes
  - Face warm-ups
  - *Mirrors*
  - Using imagery to warm-up
  - Lead and follow making a rainstorm
  - Spinal curl
  - Waves and echoes
  - Taking characters to different environments
2. Possible examples of warm-ups for vocal development are:
  - *Reach for the stars*
  - *Ragdoll*
  - *Air in the ball*
  - Resonance exercises like wander, humming
  - Articulation exercises like ma, ma, ma, etc.; rolling your tongue, tongue twisters, etc.
  - Sound effects

#### Topic 3: Drama elements in playmaking

1. One can speak from memory, e.g. around a fire; read, e.g. telling a story to young children; mime, e.g. tell the story silently through facial expressions and body language; record, e.g. a radio show; perform, e.g. a play; or film a story in drama. Each of these techniques could make use of a narrator and dialogue. In

mime, the dialogue may take place silently while the actors use facial expressions and body language. It is important for one to be aware of the structure, the setting, the scenes one is creating, vocal modulation, expression, characterisation and ones spatial arrangements.

2. Voice modulation is how you change, vary or adapt your voice while acting a part. It helps one to express the meaning and feeling behind what a character is saying, shows the personality of the character and keeps the audience interested. Some techniques one could use are:
  - *Pitch or tone*: Speaking in a low, medium or high voice can be used to express feelings.
  - *Inflection*: How you vary your pitch to tone to create a rhythm. Your voice can peak, rise, dip or fall.
  - *Pace*: The speed at which you speak. It can be fast, normal or slow.
  - *Pause*: A break or silence between words or sentences. These can be long, medium or short. They can show thinking, surprise, shock, suspense, etc.
  - *Volume*: Your voice can be loud, normal or soft. It can be used to express how a character is feeling.
  - *Emphasis*: The stress or force you put on a certain word or words in a sentence to change the meaning.
  - *Tone-colour*: The combination of various modulation techniques to say words with feeling.
3. Vocal characterisation is the way your characters' voices express their role and personality in the drama. Physical characterisation is the way the body movements express the role and personality of the character in the drama.

**Topic 3:** Interpretation and performance of choice of dramatic forms: folktales

1. You can use your body to tell the story by using different techniques like movement, gestures, particular habits, body language, facial expressions and eye contact.
2. You can use your voice to tell a story by making use of the different vocal modulation techniques mentioned in the answer to no. 2 in Topic 2. You could also use different accents, singing, questioning the audience, narrating the story and creating vocal sound effects in order to tell the story more effectively.

**Topic 4:** Careers

1. The role of the producer is a huge responsibility. He/she is responsible for the whole production. This means he/she employs and manages the teams, the money, the budget, marketing and advertising, performance venues, dates and times and ticket prices. The director supervises the production. He/she gives advice to the actors/actresses, the design team and the technical teams.



2.
  - a. For information on *performing careers*, e.g. acting, dancing, singing, music, comedy/clown, etc. see pages 47–49 in the Learner’s Book.
  - b. For information on the *creative team*, e.g. the director, the producer, playwrights, etc. see page 129 in the Learner’s Book.
  - c. For information on careers in the *support team*, e.g. front of house, management of back of house, etc. see pages 184–185 in the Learner’s Book.
  - d. For careers *related to drama*, e.g. teachers, master-of-ceremonies, radio and television presenters, voice/speech therapists, etc. see pages 236–237 in the Learner’s Book.

### **Written examination**

You will find an end-of year-examination on pages 324–326 in this Teacher’s Guide.

# MUSIC

## Unit 1

### Music literacy

Learner's Book pages 252–254

Duration: 15 mins/week

**Term and week/s**  
Term 4, Weeks 1–8

**Resources**

Learner's Book  
pages 252–254;  
exercise book or  
large paper; pencil;  
rubber

**New words  
and concepts**

consolidation of  
concepts and music  
elements

**Topic:** 1. Music literacy

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term (teaching) Plans' on pages 14–64 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.
- Refer to previous units where the content was presented.

### Teaching the unit

Divide the activities in this unit into 15 minute lessons across the term. These activities will help learners to revise the work that has been done so far.

#### Activity 1: Review letter names of notes on the treble and bass clef

- Work through the activity following the instructions in the Learner's Book.
- Where necessary refer back to previous units for assistance.

#### Activity 2: Clap or drum short rhythmic phrases

- Work through the activity following the instructions in the Learner's Book.
- Where necessary refer back to previous units for assistance.

#### Activity 3: Clap or drum polyrhythmic phrases

- Work through the activity following the instructions in the Learner's Book.
- Where necessary refer back to previous units for assistance.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Activity 4: Sight using tonic solfa

- Work through the activity following the instructions in the Learner's Book.
- Where necessary refer back to previous units for assistance.

### Informal assessment

**Activities 1, 2, 3 and 4:** Assess content previously accumulated.

## Unit 2

## Music listening

Learner's Book page 255

Duration: 15 mins/week

**Term and week/s**  
Term 4, Weeks 1–8

**Resources**  
Learner's Book  
page 255

**New words  
and concepts**  
timbre; Orff  
instruments

**Topic:** 2. Music listening

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term (teaching) Plans' on pages 14–64 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.
- Refer back to previous unit where the content was presented if necessary.

### Teaching the unit

Divide the activities in this unit into 15 minute lessons across the term. These activities will help learners to revise the work that has been done so far.

### Activity 1: Actively listen to music

Follow the instructions in the Learner's Book and complete the activity.

### Activity 2: Create a graphic score

Follow the instructions in the Learner's Book and complete the activity.

### Informal assessment

**Activities 1–2:** Carefully observe the learners and assess if they are doing the activity in the correct way. This activity also provides the opportunity to assess whether they have an understanding of creating a graphic score of a musical piece they have listened to and whether they used words, symbols or drawings to create their scores.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

# Unit 3

## In-tune singing

Learner's Book pages 256–258

Duration: 30 mins/week

**Topic:** 3. Performing and creating music

**Term and week/s**  
Term 4, Weeks 1–5

### Resources

Learner's Book  
pages 256–258;  
spacious venue to  
work in; mirror;  
paper; pencils;  
songs; instruments  
like percussion,  
found or self-  
made instruments;  
traditional  
instruments; Orff  
instruments

### New words and concepts

intonation;  
resonance; tone;  
enunciation;  
soft palate

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term (teaching) Plans' on pages 14–64 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.
- Make sure you have the appropriate space for performing the action songs.
- Make sure that the learners know the melody of the song 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.

### Teaching the unit

#### Method for teaching a song

- Break up the song in smaller part (two 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.

Divide the unit into five 30 minute lessons as follows:

Lesson	Week	Pages	Activities
1	1	256–257	1–2
2	2	257	3–4
3	3	258	5
4	4	258	6
5	5	258	7

### **Lesson 1 (Week 1)**

This lesson focuses on the correct jaw and soft palate position for singing.

#### **Activity 1: Learn the jaw position for singing**

Follow the instructions in the Learner's Book.

#### **Activity 2: Learn the soft-palate position for singing**

Follow the instructions in the Learner's Book.

### **Lesson 2 (Week 2)**

#### **Activity 3: Work on your intonation**

Follow the instructions in the Learner's Book.

#### **Activity 4: Imagine sound resonating from a part of your body**

Follow the instructions in the Learner's Book.

### **Lesson 3 (Week 3)**

This lesson focuses on improving tone, intonation and resonance.

#### **Activity 5: Develop in-tune singing**

- Be aware not to change the pitch of the note.
- When putting in the given dynamics – going louder and softer, it is important to stay on the same pitch.
- Support the sound by good breathing.
- The whole body must work together to produce the right sound.

### **Lesson 4 (Week 4)**

This lesson focuses on singing folksongs, light music and rounds and creating graphic scores for one of the songs chosen by the group.

#### **Activity 6: Sing folksongs, light music and rounds**

- Make sure that the learners are exposed to a variety of songs.
- If time allows, learn more than one song during this activity.
- The more the learners sing the more the in-tune singing will develop.
- Add accompaniment with available instruments or body percussion.

### **Lesson 5 (Week 5)**

#### **Activity 7: Play music from graphic scores**

Encourage learners to make colourful and creative scores.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

**Activities 6 and 7:** Assess the groups performing their songs. Assess the clarity and creativeness of the graphic score that each group made for the chosen song.

### Consolidation

At the beginning of each lesson, repeat the technique building activities (Activities 1–5) to enhance the quality of the singing.

### Extension

- Find and add more songs to learn.
- Add interesting accompaniment through instruments and body percussion.

## Unit 4

### Create own vocal music

Learner's Book pages 259–261

Duration: 30 mins/week

**Topic:** 3. Performing and creating music

**Term and week/s**  
Term 4, Weeks 6–7

#### Resources

Learner's Book pages 259–261; recordings/CD with rapping and other songs; CD player; exercise book; paper; pencils; spacious venue

#### New words and concepts

lyrics; rapping; rhyming; rhyming schemes; social issues

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term (teaching) Plans' on pages 14–64 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.

### Teaching the unit

- Teach the content as is written in the Learner's Book.
- There are many practical activities in this unit that involve sound and movement. Allow the learners freedom to express themselves.
- Time management throughout the lesson is important – allow enough time for each activity without getting stuck on any one activity or step.
- Make sure there is enough space to rap in.
- Guide the learners from a distance so that their creativity is not limited.

Divide the unit into two 30 minute lessons as follows:

Lesson	Week	Pages	Activities
1	6	260–261	1–3
2	7	261	4

### Lesson 1 (Week 6)

This lesson focuses on lyrics and rhythms.

#### Activity 1: Listen to the lyrics and rhythms

- Ask learners to bring CDs of rapping, because they will have a variety to choose from.
- Follow the instructions in the Learner's Book.

#### Activity 2: Write words to fit the rhythms

Follow the instructions in the Learner's Book.

#### Activity 3: Fit rhythms to these words

- Time management might be an issue so divide the rhythms between four groups so that each group can work on one set of words.
- Follow the instructions in the Learner's Book.
- Learners must first clap or tap the rhythm patterns several times so that they can be familiar with them before trying to set words to it.

### Lesson 2 (Week 7)

This lesson focuses on writing lyrics and improvising rhythms.

#### Activity 4: Write a four-line song

- Give the learners space and freedom to be as creative as possible.
- Let the learners work in groups to make optimal use of time.
- Set aside enough time for learners to perform.

### Informal assessment

**Activities 3–4:** Assess the performances of the end product.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

# Unit 5

## Create own instrumental music

Learner's Book pages 262–264

Duration: 30 mins/week

**Topic:** 3. Performing and creating music

### Term and week/s

Term 4, Week 8

### Resources

Learner's Book  
pages 262–264;  
melodic instrument  
for pitch and  
playing melodies  
on; exercise book;  
pencil; manuscript  
paper for writing  
music; instruments

### New words and concepts

scale; C major scale;  
contour; sound  
picture

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term (teaching) Plans' on pages 14–64 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 warm up exercises for voice from previous units.
- Demonstrate the music through voice or an instrument.

### Teaching the unit

- Guide the learners from a distance, so as not to limit their creativity.
- There are many practical activities in the unit that involve sound and movement. Allow the learners freedom to express themselves.
- Prepare and understand the new concepts before teaching it to the learners.
- Follow the instructions in the Learner's Book.

### Lesson 1 (Week 8)

This lesson focuses on scales as an important building-block in music.

#### Activity 1: Play and sing the C major scale

- When singing the melodies on page 262, only give the first pitch of each melody.
- Try and sight sing the rest of the melody without the piano.
- Tonic solfa can be used as a tool to work out the melody.

#### Activity 2: Identify the contours

- This activity focuses on the common contour types.
- If the teacher cannot play the melodies find someone at school that can or make a recording of the melodies and play it to the learners.
- Follow the Learner's Book instructions.



### Activity 3: Write a four-line song and melody

- Follow the Learner's Book instructions.
- Allow enough time for this activity.
- Give learners freedom to be as creative as possible.

### Activity 4: Create a sound picture

- This activity focuses on creating sound pictures.
- Follow the Learner's Book instructions.
- Allow enough time for this activity.
- Give learners freedom to be as creative as possible.

## Unit 6

# Formal assessment: Practical examination

Learner's Book page 265

Duration: 1 hour

**Term and week/s**  
Term 4, Week 9

**Resources**  
Learner's Book  
page 265

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics for this unit.

### Formal assessment

For guidance on how to assess learner's song and melody, please see pages 301–302 in this Teacher's Guide.

# Review

Learner's Book page 266

Duration: 1 hour

## Term and week/s

Term 4, Week 10

## Resources

Learner's Book  
page 266

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics for this unit.

### Prepare for the written examination

Learners need to read through all the notes and activities from Terms 1–4 again to prepare themselves for their written examination.

### Written assignment

The purpose of the review activity is to prepare learners for the end-of-year written examination. They can do it in class or in their own time.

### Answers

1. a. i. treble clef  
ii. bass clef  
b. i. E C B A G C G F E G E D C C G F E G E D C D E F G  
ii. E C B A  
c. It is a quadruple meter or 4 crotchet beats in a bar.
2. The notes indicate a two-part harmony. In the first bar they both play/sing crotchets and in the second bar the one plays crotchets and the other quavers.
3. Texture in music means the different parts and elements of music and how they fit together.
4. The four main voice types are the bass, tenor, alto and soprano.
5. An octave is 12 semitones, e.g. C to C.
6. They play the melody, harmony, base and percussion.
7. Ostinato is a short melody played over and over again usually at the same pitch.

### Written examination

You will find an end-of year-examination on pages 328–329 in this Teacher's Guide.

# VISUAL ARTS

## Unit 1

### Create in 2D: A life drawing

Learner's Book pages 268–269

Duration: 2 hours

**Topic:** 1. Create in 2D

**Term and week/s**  
Term 4, Weeks 1–2

#### Resources

Learner's Book  
pages 268–269;  
model and chair

#### New words and concepts

life drawing;  
view finder

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Preparation

- Make sure that there is enough equipment/materials for learners.
- Set up your classroom so that learners will be able to see the model easily.
- 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

#### Lesson 1 (Weeks 1–2)

##### Activity 1: Create in 2D (Part 1)

- Make sure that all of your learners can see the model.
- Hand out paper and charcoal.
- Ask your learners to observe how the model is sitting and the proportions of the body.
- Remind your learners to begin their drawing at the top of the page so that they fill their page and can fit the entire model onto the page.
- If your learners have never worked with charcoal before, demonstrate to them how they can draw with it without smudging too much.

### Formal assessment

This activity forms part of the Formal Assessment: Practical Examination in Unit 5.

### Consolidation

Keep pointing out the body proportions to those learners who are struggling. Encourage them to add as much detail as possible and to keep looking at the model.

### Extension

Encourage learners to put in as much detail as possible and to really focus on body proportions and use of space in their drawing.

## Unit 2

# Create in 2D: Tone and texture

Learner's Book page 270

Duration: 2 hours

**Topic:** 1. Create in 2D

### Term and week/s

Term 4, Weeks 3–4

### Resources

Learner's Book  
page 270; learners'  
drawings from  
previous lesson

## Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Preparation

- Make sure that you have enough equipment for all your learners and that they all have their work from the previous lesson.
- 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

### Lesson 1 (Weeks 3–4)

#### Activity 1: Add tone and texture (Part 2)

- Hand out drawings from the previous lesson.
- Hand out pencils and rulers.
- Ask learners to create two blocks on their drawing of 10 cm x 10 cm each. Encourage learners to place their blocks in a place where there is a lot of drawing, rather than in an open space.
- Remind learners about the art elements of tone and texture.
- Ask learners to fill in one block with tone and one with texture.

### Formal assessment

This activity forms part of the Formal Assessment: Practical Examination task in Unit 5.

### Consolidation

Keep reminding learners about tone and texture. Encourage them to use as much variety as possible.

### Extension

Encourage learners to explore tone and texture as fully as possible.

# Unit 3

## Create in 2D: Tonal range of colour

Learner's Book page 271

Duration: 2 hours

**Topic:** 1. Create in 2D

### Term and week/s

Term 4, Weeks 5–6

### Resources

Learner's Book  
page 271; pencil  
crayons

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Preparation

- Make sure that there is enough equipment for everyone to 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.

### Teaching the unit

#### Lesson 1 (Weeks 5–6)

##### Activity 1: Add tonal colour (Part 3)

- Hand out work from the previous week.
- Hand out pencil crayons and rulers.
- Ask learners to create a block on their drawing of 15 cm x 15 cm.
- Remind learners how to work tonally with their pencil crayons by pressing softly and firmly.
- Ask learners to add colours tonally. They can choose to use warm or cold colours if they wish.

### Formal assessment

This activity forms the last part of the Formal Assessment: Practical Examination task in Unit 5.

### Consolidation

- Keep reminding learners to work tonally with their pencil crayons.
- If they are struggling, demonstrate on a scrap piece of paper and let them experiment until they feel comfortable.

### Extension

Encourage learners to explore tonal variety as much as possible.

# Unit 4

## Create in 3D: Stick creatures

Learner's Book pages 272–273

Duration: 3 hours

**Topic:** 2. Create in 3D

**Term and week/s**  
Term 4, Weeks 7–9

### Resources

Learner's Book  
pages 272–273;  
newspaper,  
recyclable materials,  
tape, string,  
scissors, craft  
knives, glue

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Preparation

- Make sure that there is enough equipment for everyone to use.
- You may want to ask your learners to collect recyclable materials for this activity. They can bring string, buttons, feathers, ribbons, boxes, egg boxes, etc.
- Make sure that you know how to roll a stick and have experimented with creating your own stick creature before the activity.
- 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

#### Lesson 1 (Weeks 7–9)

#### Activity 1: Create stick creatures

- Demonstrate how to roll a solid, well-constructed stick.
- Demonstrate a couple of different joining and construction techniques so that your learners understand how to begin their stick creature.
- Ask learners to create a basic body shape. Everything should be well joined and firmly constructed.
- Once the basic body shape has been created remind your learners about various body parts they could add, such as ears, nose, trunk, horns, wings, legs, scales, tails, claws, paws, fangs. Encourage as much variety and creative thought as possible.

For information on Informal assessment, refer to the generic assessment tools for observation, practical work, performance, correspondence and peer assessment in Section 4: Resources on pages 344–347 of this Teacher's Guide.

### Informal assessment

- Display all the creatures.
- Ask learners to write down what they found easy in this activity, what they struggled with, what they like about their work and what they would change next time. You can also ask learners to give feedback about each others work. Encourage positive, constructive feedback at all times.

### Consolidation

Make sure that you are moving around the classroom so that you can assist learners who are having technical difficulties with this activity.

### Extension

If learners finish quickly, they can create a name for their creature and write a paragraph about the creature – where it lives, what it eats, etc.

## Review

Learner's Book page 274

Homework

**Term and week/s**  
Term 4, Weeks 7–9

**Resources**  
Learner's Book  
page 274

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Prepare for the written examination

Learners need to read through all the notes and activities from Terms 1–4 again to prepare themselves for their written examination.

### Written assignment

Learners need to write a one-page reflection on their use of art elements and design principles in their artwork piece. They need to choose from the list in the Learner's Book.

### Answers

- Art elements are the ingredients that are used to create an artwork, e.g. line, tone, texture, shape, form, space, and colour.
  - Design principles include the principles of balance, contrast, emphasis, proportion, pattern, rhythm, unity and variety. They are the basic units that make up a painting, drawing or design.
- Learners are to give the definitions and then draw suitable examples.

Art element	What it is	Draw or give an example
line	a continuous mark on a page	
tone	the lightness or darkness of a colour	
texture	the way something feels	
shape	a 2D or flat space enclosed by a line	

Art element	What it is	Draw or give an example
form	A 3D shape	
space	the area around, between or within the artwork	
colour	different colours like red, yellow, etc.	
tonal colour	this could include related colours or warm and cool colours that are close in their colour range	
<b>Design principles</b>		
balance	the use of line, shape or colour in an artwork in a balanced manner	
contrast	to put different elements next to each other to make something more visible or easier to see	
emphasis	to make certain parts stand out	
proportion	the size or position of an object in relation to another	
pattern	the repetition of line, shape or colour	
rhythm	the repeat art elements and patterns	
unity	when everything works together	
variety	to make something look different to the rest in order to create diversity	

### Written examination

You will find an end-of year-examination on pages 331–332 in this Teacher’s Guide.



# Unit 5

## Formal assessment: Practical and written examination

Learner's Book page 275

Duration: 1 hour

### Term and week/s

Term 4, Week 10

### Resources

Learner's Book  
page 275

### Curriculum and Assessment Policy Statement (CAPS) content

See the 'Grade 7 Term (teaching) Plans' on pages 14–64 in the 'Introduction' of this Teacher's Guide for the topics in this unit.

### Formal assessment

For information on how to assess learner's 2D life drawing, please see pages 307–309 in this Teacher's Guide.

### **3. Formal assessment**

---

<b>1. Assessment in Creative Arts in Grade 7</b>	<b>274</b>
<b>2. Programme of assessment</b>	<b>275</b>
<b>3. Formal Assessment Tasks per Creative Arts form</b>	<b>278</b>
<b>4. Recording and reporting</b>	<b>309</b>
<b>5. Photocopiable assessment resources</b>	<b>313</b>

## 1. Assessment in Creative Arts in Grade 7

Assessment in Grade 7 is made up of:

- informal or daily assessment
- formal assessment.

In *Study & Master Creative Arts* Grade 7:

- informal assessment advice is given as part of the lesson guidance in the Lesson-by-lesson section (pages 66–272) 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 the Senior Phase, Creative Arts learners do formal assessments in each of their two selected art forms. This include:

- 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/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"> <li>• Assessment of practical work in two selected art forms 30%</li> <li>• Assignment/written test in two selected art forms 10%</li> </ul>	<ul style="list-style-type: none"> <li>• Performance/presentation in two selected art forms 40%</li> <li>• Written examination paper/s with questions from each selected art form 20%</li> </ul>

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	<b>Practical assessment</b>		
	Art form 1	10 marks (5%)	20 marks: 10%
	Art form 2	10 marks (5%)	
2	<b>Written assignment or test</b>		
	Art form 1	10 marks (5%)	20 marks: 10%
	Art form 2	10 marks (5%)	
	<b>Practical assignment or test</b>		
	Art form 1	10 marks (5%)	20 marks: 10%
	Art form 2	10 marks (5%)	
3	<b>Practical Assessment</b>		
	Art form 1	10 marks (5%)	20 marks: 10%
	Art form 2	10 marks (5%)	
4	<b>Practical examination</b>		
	Art form 1	40 marks (20%)	80 marks: 40%
	Art form 2	40 marks (20%)	
	<b>Written examination</b>		
	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 7 is in line with the Curriculum and Assessment Policy Statement (CAPS) for Creative Arts and thus 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	<b>Practical assessment</b>		
	Dance	Learner's Book p. 25 Teacher's Guide pp. 278–279	10 marks (5%)
	Drama	Learner's Book p. 52 Teacher's Guide pp. 287–288	10 marks (5%)
	Music	Learner's Book p. 70 Teacher's Guide pp. 297–298	10 marks (5%)
	Visual Arts	Learner's Book p. 88 Teacher's Guide pp. 303–304	10 marks (5%)
2	<b>Written assignment or test</b>		
	Dance	Learner's Book p. 106 Teacher's Guide pp. 279–280	10 marks (5%)
	Drama	Learner's Book p. 130 Teacher's Guide pp. 289–291	10 marks (5%)
	Music	Learner's Book p. 146 Teacher's Guide p. 298	10 marks (5%)
	Visual Arts	Learner's Book pp. 155–156 Teacher's Guide pp. 304–305	10 marks (5%)
	<b>Practical assignment or test</b>		
	Dance	Learner's Book p. 105 Teacher's Guide pp. 281–282	10 marks (5%)
	Drama	Learner's Book p. 131 Teacher's Guide pp. 291–292	10 marks (5%)
	Music	Learner's Book p. 147 Teacher's Guide p. 299	10 marks (5%)
	Visual Arts	Learner's Book pp. 155–156 Teacher's Guide pp. 305–306	10 marks (5%)
3	<b>Practical assessment</b>		
	Dance	Learner's Book p. 175 Teacher's Guide pp. 283–284	10 marks (5%)
	Drama	Learner's Book p. 197 Teacher's Guide pp. 292–294	10 marks (5%)
	Music	Learner's Book p. 211 Teacher's Guide pp. 300–301	10 marks (5%)
	Visual Arts	Learner's Book pp. 218–219 Teacher's Guide pp. 306–307	10 marks (5%)
4	<b>Practical examination</b>		
	Dance	Learner's Book p. 232 Teacher's Guide pp. 284–286	40 marks (20%)
	Drama	Learner's Book pp. 248–249 Teacher's Guide pp. 294–296	40 marks (20%)
	Music	Learner's Book p. 265 Teacher's Guide pp. 301–302	40 marks (20%)
	Visual Arts	Learner's Book p. 275 Teacher's Guide pp. 307–308	40 marks (20%)

Term	Formal Assessment Tasks	Learner's Book and Teacher's Guide page reference	Total number of marks per task
4	<b>Written examination</b>		
	Dance	Learner's Book p. 233 (Review) Teacher's Guide pp. 286–287	20 marks (10%)
	Drama	Learner's Book p. 250 (Review) Teacher's Guide p. 296	20 marks (10%)
	Music	Learner's Book p. 266 (Review) Teacher's Guide pp. 302–303	20 marks (10%)
	Visual Arts	Learner's Book p. 274 (Review) Teacher's Guide pp. 308–309	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 25

#### Term 1 Formal assessment: Practical

Dance performance

(10 marks)

#### Creative Arts topic

Topic 2: Dance improvisation and composition

#### Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 1.

#### Background

- This is the third formal assessment for the year but the second one for this term.
- In this task, learners are required to prepare and perform a three-minute dance. The task includes the following:  
space – shape, symmetry and asymmetry, dimension, level, direction/pathways  
time – duration, tempo, accent and rhythm.

#### Outlining the task with the learners

- Allow time in Term 1, Week 9 after you have done Unit 9, to talk about this Formal Assessment Task with the learners.
- Read through the task with them and answer any queries.
- Allow learners one week to complete the dance.
- Remind the learners to underline key words and be guided by the number of marks for each question. Also remind them of the elements of dance they need to include in their dance.
- Draw the learners' attention to how the task will be assessed.

#### The task

You will find Term 1 Formal assessment: Practical on page 25 of the Learner's Book.

#### Assessing the task

- Learners will need to work through the assessment by creating a dance work and incorporating the specified elements of dance.
- Using the given criteria you will assess the performance granting a point for each criteria on the rubric.

- When the performance is complete, the learner will need to submit a written description of the dance work, the movements used and how the prescribed elements were incorporated into the dance. You will need to mark this.

Assessment criteria	Possible mark
<b>Classwork</b>	
• Uses body safely (posture, alignment, safe landings)	1
• Shows fitness (strength, flexibility)	1
• Does warm-up exercises to prepare muscles for performance	1
• Does cool-down exercises after dance performance	1
<b>Group dance</b>	
• Shows a clear beginning, middle and end in the dance	1
• Shows understanding of the choreographic brief	1
• Shows a sense of team work (timing, spatial awareness)	1
<b>Improvisation and choreography</b>	
• Uses space in his/her performance	1
• Uses time in his/her performance	1
• Shows originality in creation of dance	1
<b>Total</b>	<b>10</b>

\* Give 1 mark for each point that each learner can demonstrate successfully.

## Term 2 Formal assessment: Practical

Create a dance

(10 marks)

### Creative Arts topic

Topic 1: Dance performance

#### Term and week/s

Term 2, Week 9

#### Resources

Learner's Book  
page 105; space  
to work; variety of  
music; CD player;  
exercise book

## Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 2.

### Background

- This is the second formal assessment for the year. The learners will be expected to create a simple group choreography.
- This task will be done in class time but it would be a good idea for the learners to be briefed the week before and have them begin working on it in their own time.
- Each performance should be about two minutes and they will have time to work during class as well.
- Each criterion on the rubric is scored at one point each.

### Outlining the task with the learners

- Allow time in Term 2, Week 8 after you have completed Unit 8, to talk about this Formal Assessment Task with the learners.
- Read through the task with them and answer any queries.



- Remind the learners to underline key words and be guided by the number of marks for each part of the task.
- Draw the learners' attention to how the task will be assessed.

### The task

You will find Term 2 Formal assessment: Practical on page 105 of the Learner's Book.

### Assessment guidance

- Prepare the learners in advance for the assessment.
- Brief them and encourage them to work on their own in the creation of the choreography or they should think it carefully and come to class with good ideas for the work.
- Ensure that the learners are well aware of the what needs to be incorporated in their choreography – energy/force, relationship, a choreography with a beginning, middle and an end, and appropriate music. They can add other elements but these are the basic criteria.
- Use the rubric criteria below to assess the learners' movement in Activity 1.
- Record your assessment on the Dance Assessment Record Sheet (page 310).

Assessment criteria	Possible mark
<b>1. Dance elements</b>	
• Demonstrates relationships in dance	1
• Demonstrates force/energy in dance	1
• Uses space appropriately	1
• Demonstrates the element of time	1
<b>2. Group sequence or dance</b>	
• Creates an interesting story of events in dance with a beginning, middle and end	1
• Understands the choreographic brief	1
• Works well in a group	1
<b>3. Improvisation and choreography</b>	
• Shows confidence in movement	1
• Shows originality in creation	1
• Works and moves with others	1
<b>Total</b>	<b>10</b>

\* Give 1 mark for each point that each learner can demonstrate successfully.

## Term 2 Formal assessment: Written

Terminology, purposes of warming up, cooling down, elements of dance and dance technology (10 marks)

### Creative Arts topic

Topic 3: Dance theory and literacy

#### Term and week/s

Term 2, Week 10

#### Resources

Learner's Book page 106; a big sheet of cardboard; old magazines; glue; koki pens; scissors; pencil crayons

## Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 2.

### Background

- This is the third formal assessment for the year but the second one for this term.
- This could be started during class time and completed at home.
- It will be marked out of 20.
- Learners may take their times and hand it in class the following week.

### Outlining the task with the learners

- Allow time in Term 2, Week 9 after you have completed Unit 9, to talk about this Formal Assessment Task with the learners.
- Read through the task with them and answer any queries.
- Remind the learners to underline key words and be guided by the number of marks for each question. Also remind them to follow the instructions in the Learner's Book.
- Draw the learners' attention to how the task will be assessed.

### The task

You will find the Term 2 Formal assessment: Written test on page 106 of the Learner's Book.

### Assessing the task

Use the following rubric to assess the learners' posters in Activity 1.

Assessment criteria	Possible mark
1. All ten dance terms have been included as headings	1
2. Description of terms are short and to the point	1
3. Each term is explained by using an example	1
4. Layout of headings and text is effective and attractive	1
5. Pictures are interesting and relevant	1
6. Print sizes are used effectively	1
7. Colour is used effectively and attractively	1
8. Headings and descriptions are clearly laid out	1
9. Content	1
10. Overall neatness	1
<b>Total</b>	<b>10</b>

\* Give 1 mark for each point that each learner can demonstrate successfully.

You will find a photocopiable memorandum for the mid-year examination on page 313 of this Guide. Use it to assess the content of the posters.

- Ensure that the learner has a fair knowledge and understanding of the terminology and is able to demonstrate this in picture form.
- Also look for creativity and neatness of the work presented. Ensure that all terms are addressed.
- Record your assessment on the Dance Assessment Record Sheet (page 310).

### **Suggested headings and descriptions**

1. **Warm up** – prepares the muscles for hard work, helps you not hurt yourself, makes your heart rate go up, gives more oxygen to the body, improves your posture.
2. **Elements of dance** – are tools used in the creation of dance. They could be made up of time, space, level, energy/force, relationship. They are used in dance to create variation in movements and to add emotion and feeling to the work.
3. **Force** – refers to doing something faster than they want to.
4. **Posture** – refers to the position of the body. Good posture: will improve your balance, will give you agility so that you are able to move better in dance, will improve and maintain the health of your bones and especially your spine, will make your dance look beautiful when you move.
5. **Relationships** – refers to the connection between the dance elements, the dancer and the space, the music and other dancers in the space.
6. **Core muscles** – refers to the muscles of your abdomen, back and pelvis. These muscles keep the body stable.
7. **Cool down** – helps your heart rate and breathing slowly return to normal, helps avoid fainting or dizziness which can happen when you just suddenly stop exercising, it prepares you and your muscles for your next exercise session, it removes any waste products from your muscles that may have accumulated there during the work out.
8. **Locomotor movements** – these are the basic movements that create the ability to move in more complex ways, e.g. hop, jump, leap, skip, gallop.
9. **Spotting** – is used when turning. It is the practice of keeping one's head locked in a position until it is completely necessary to turn the head. At this point it should be done swiftly and the head should focus on the point it was at prior to the turn.
10. **Safe landing** – is important when using elevated movements in dance. Landing safely will reduce the impact on knees and ankles thereby protecting the body. When landing from an elevated movement land on the toes, slowly transferring the weight to the ball of the foot, then the heels and then bending the knees to absorb the impact.

## Term 3 Formal assessment: Practical

Dance a memory

(10 marks)

### Creative Arts topic

Topic 1: Dance performance

#### Term and week/s

Term 3, Week 10

#### Resources

Learner's Book  
page 175; space  
to work; variety of  
music; CD player;  
exercise book

### Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 3.

### Background

In this task, learners are required to create a two-minute dance about four of their memories. The task includes the following:

- movements that show their feelings and meaning
  - the elements of dance
  - a combination of locomotive movements with coordinating arm movements
  - performance for the class.
- 
- This is the fourth formal assessment for the year but only the third practical formal assessment. The learners will be expected to create a simple group choreography.
  - This task will be done in class time but it would be a good idea for the learners to be briefed the week before and have them begin working on it in their own time.
  - Each performance should last about two minutes and they will have time to work during class as well.
  - Each criterion on the rubric is scored at one point each.

### Outlining the task with the learners

- Allow time in Term 3, Week 9 after you have completed Unit 9, to talk about this Formal Assessment Task with the learners.
- Read through the task with them and answer any queries.
- Allow learners one week to create and perform their dance.
- Remind the learners to underline key words in the instructions and be guided by the number of marks for the task.
- Prepare the learners in advance for the assessment.
- Brief them and encourage them to work on their own in the creation of the choreography or they should think it carefully and come to class with good ideas for the work.
- Ensure that the learners are well aware of what needs to be incorporated in their choreography – energy/force, relationship, a choreography with a beginning, middle and an end, and appropriate music. They can add other elements but these are the basic criteria.
- Tell them to look at the assessment criteria so that they know exactly what they will be marked against.

- They will also need to use eye contact and emotion to relate their movement story.
- Remind them to use arm movements as well as other locomotor movements.

### The task

You will find Term 3 Formal assessment: Practical on page 175 of the Learner's Book.

### Assessing the task

Use the rubric criteria below to assess the learners' movement in Activity 1.

Record your assessment on the Dance Assessment Record Sheet (page 310).

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
<b>Terminology</b>						
• Understands and uses locomotor movements with coordinating arm movements	1					
• Understands and uses dance elements	1					
<b>Group sequence or dance</b>						
• Performs a clear and short movement sequence	1					
• Understands the choreographic brief	1					
• Works well in a group	1					
<b>Improvisation and choreography</b>						
• Maintains good posture and alignment	1					
• Uses movements to show feelings and meaning	1					
• Shows confidence in movement	1					
• Shows originality in creation	1					
• Moves nicely with others	1					
<b>Total</b>	<b>10</b>					

\* Give 1 mark for each point that each learner can demonstrate successfully.

### Term 4 Formal assessment: Practical

Perform your group dance

(40 marks)

### Creative Arts topic

Topic 1: Dance performance

Topic 2: Dance improvisation and composition

**Term and week/s**  
Term 4, Week 9

**Resources**

Learner's Book  
page 232; space  
to work; variety of  
music; CD player;  
exercise book

## **Curriculum and Assessment Policy Statement (CAPS) content**

Includes all the CAPS content covered in Term 4.

### **Background**

- This is the fifth formal assessment for the year but only the fourth practical formal assessment. The learners will be expected to create a simple group choreography.
- This task will be done in class time as they would have been developing it over a few weeks. It would be a good idea for the learners to be briefed the week before about the assessment so that they can polish it and have it ready for presentation.
- Each performance should last about four minutes and they will have time to work during class as well.
- Each criterion on the rubric is scored at one point each.

### **Outlining the task with the learners**

- Allow time in Term 4, Week 7 after you have completed Unit 5, to talk about this Formal Assessment Task with the learners.
- Prepare the learners in advance for the assessment.
- Brief them and encourage them to work on their own in the creation of the choreography or they should think it carefully and come to class with good ideas for the work.
- Ensure that the learners are well aware of what needs to be incorporated in their choreography – elements of dance, jumps with safe landing, full turns with spotting, a choreography with a beginning, middle and an end, a clear movement story and appropriate music. They can add other elements but these are the basic criteria.
- Tell them to look at the assessment criteria so that they know exactly what they will be marked against.
- They will also need to use eye contact and emotion to relate their movement story.
- They will need to stick to the choreographic brief of 'Spirit of unity'.

### **The task**

You will find Term 4 Formal assessment: Practical on page 232 of the Learner's Book.

### **Assessing the task**

Use the rubric criteria on the next page to assess the learners' movement in Activity 1.

Record your assessment on the Dance Assessment Record Sheet (page 310).

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
<b>1. Classwork</b> <ul style="list-style-type: none"> <li>• Performs warm-up routine and shows good posture and alignment</li> <li>• Shows core strength, stability and flexibility</li> <li>• Shows good joint mobility</li> <li>• Shows safe landing from elevation</li> <li>• Performs cool-down routine and stretches with safety</li> </ul>	4 6 2 2 4					
<b>2. Improvisation and composition</b> <ul style="list-style-type: none"> <li>• Explores dance element of: <ul style="list-style-type: none"> <li>– space (shape, dimension, level (symmetry and asymmetry), direction, pathways)</li> <li>– time (duration, tempos, accent, phrases)</li> <li>– force/energy (flow of energy, opposites)</li> <li>– relationships (to the floor, other dances, props)</li> </ul> </li> </ul>	2 2 2 2					
<b>3. Participating and collaborating</b> <ul style="list-style-type: none"> <li>• Demonstrate understanding of choreographic brief</li> <li>• Participates in the composition of the dance sequence</li> <li>• Uses dance terminology with understanding</li> <li>• Shows sensitivity towards own and others' dance work (e.g. towards gender and disability)</li> <li>• Works well in a group</li> <li>• Performs dance successfully</li> <li>• Participates enthusiastically</li> </ul>	2 2 2 2 2 2 2					
<b>Total</b>	<b>40</b>					

\* Give 1 mark for each point that each learner can demonstrate successfully.

**[40 marks]**

## Term 4 Formal assessment: Written

End-of-year examination

(20 marks)

**Term and week/s**  
Term 4, Week 10

### Resources

Copy of examination paper pages 308–309 in this Teacher's Guide

## 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, discuss with the learners what material will need to be covered by them in the examination.
- In Week 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.
- 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 Term 4: End-of-year written examination on pages 314–315 of this guide. You may photocopy this examination.

### Assessing the task

You will find a photocopiable memorandum for the end-of-year examination on pages 336–337 of this Teacher's Guide.

## Creative Arts: Drama

### FORM 2

### Term 1 Formal assessment: Practical

Classroom improvisation: Process and performance (group work)

(20 ÷ 2 = 10 marks)

### Creative Arts topic

Topic 2: Drama elements in playmaking

#### Term and week/s

Term 1, Week 10

#### Resources

Learner's Book  
page 52;  
performance space

### Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 1.

### Background

- This is the first assessment task of the year.
- Learners have been asked to work in groups to prepare a classroom improvisation. The improvisation is based on a word story they created in the second week of the term. 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 ten minutes for each performance.

### Outlining the task with the learners

- Learners need to time their performance during the final rehearsals to make sure it runs for no more than ten minutes.
- In Unit 2 and again in Unit 8 you should explain the assessment criteria that are listed on page 52 of the Learner's Book. Learners should refer to these criteria while they are 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.



## Assessment guidance

Use the rubric below and the Practical Drama formal assessment instrument on page 316 to assess the learners' classroom improvisations in Unit 10, Activity 2.

Record your assessment on the Drama Assessment Record Sheet (page 310).

Assessment criteria	10–8	6–7	4–5	1–3
<b>1. Vocal development and physical development</b> Does vocal and physical warm-up	Outstanding	Good	Average	Poor
<b>2. Develops an improvised drama</b> The drama has a beginning, middle and an end, and an exciting climax	Extremely interesting, clear and well-structured	Interesting, clear and well-structured	Fairly interesting, clear and well-structured	Not very interesting, clear and well-structured
<b>3. Group dynamics</b> Works well together	Outstanding	Good	Fair	Poor
Listens to others, concentrates, acts and reacts	Exceeds expectations	Meets expectations	Partially meets expectations	Does not meet expectations
<b>4. Theme, message, structure and plot</b> Answers the questions: who, what, where and when	Exceeds expectations	Meets expectations	Partially meets expectations	Does not meet expectations
<b>5. Physical relationships in space</b> Creates interesting pictures, using different levels and points of focus	Answers all questions clearly	Answers most questions clearly	Answers some questions clearly	Answers hardly any questions clearly
<b>6. Spatial arrangements</b> Arranges and uses the stage/space well	Exceeds expectations	Meets expectations	Partially meets expectations	Does not meet expectations
Considers where/how the audience will view the picture	Outstanding use of space	Good use of space	Fair use of space	Poor use of space
<b>7. Characters</b> Well-developed and acted	Excellent	Good	Fair	Poor
<b>8. Scenes</b> Well-developed and shaped	Exceptionally well-developed and acted	Well-developed and acted	Fairly well-developed and acted	Poorly developed and acted
<b>Sub-total (100 ÷ 5 = 20)</b> <b>Total (20 ÷ 2 = 10 marks)</b>				

\* Use the Practical Drama Formal assessment instrument to allocate marks for each learner.

## Term 2 Formal assessment: Written test (Part 1)

Careers: Write an advertisement for the creative team

(10 ÷ 2 = 5 marks)

### Creative Arts topic

Topic 5: Careers

#### Term and week/s

Term 2, Week 9

#### Resources

Learner's Book  
page 130; copies  
of example  
advertisement in  
Teacher's Guide  
page 320

### Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 2.

#### Background

- Part 1 of the test is a written assignment that gives learners an opportunity to research one of the careers in the creative team, taught in Unit 8. In doing this, they need to draw on their knowledge of how drama productions are developed.
- The learners have one week to research and complete a draft of this assignment at home (Week 8). They work with a partner to improve their draft (Week 9). They can then have a few days to complete the final assignment and should hand it in on a specific date so you can mark it before the end of the term.
- This assignment is marked using the assessment criteria below. It is scored out of 10 marks which is then converted to a mark out of 5. This assignment counts 5% towards the year mark.
- The test marks for Part 1, i.e. this written assignment on a career advertisement, and Part 2, on dramatic elements (see page 130), are added together to give a mark out of 10.

#### Outlining the task with the learners

- The content of the lesson in Week 8 covers basic information on the careers in the creative team. Explain the assignment to learners at the end of this lesson.
- Give learners a copy of the example advertisement for a producer on page 320 of this Teacher's Guide or refer them to job advertisements in the Sunday newspapers.
- Learners have a week to research one of the careers and to produce a draft advertisement. Give learners ideas of where or how to find information on the careers they select.
- In the next lesson (Week 9), learners give each other feedback on the draft advertisement.
- They can then improve their work and hand in the final advertisement a few days later so you can mark it before the end of the term.

#### Assessment guidance

Use the assessment criteria below to assess the learners' career advertisement in Unit 9, Activity 1.

Record your assessment on the Drama Assessment Record Sheet (page 310).

Assessment criteria	Marks
The text looks like a job advertisement	1
The advertisement has the content specified: • Name of position ( $\frac{1}{2}$ mark) • Short description of position ( $\frac{1}{2}$ mark) • Experience and qualifications needed ( $\frac{1}{2}$ mark) • Role and responsibilities ( $\frac{1}{2}$ mark)	2
The advertisement shows that the learner: • has explored the career (3 marks) • understands what the career entails (2 marks) • understands the importance of the career in drama productions (2 marks)	7
<b>Total marks for Part 1</b>	<b>10 ÷ 2 = 5</b>

## Term 2 Mid-year written assignment

Test

(10 ÷ 2 = 5 marks)

### Creative Arts topic

Topic 2: Drama elements in playmaking

**Term and week/s**  
Term 2, Week 9

#### Resources

Learner's Book  
page 130; copies  
of the mid-year  
written assignment  
on page 323–324 of  
this Teacher's Guide

## Curriculum and Assessment Policy Statement (CAPS) content

Content, knowledge and skills covered in Terms 1 and 2.

### Background

- Part 2 of the test is a formal written test on the basic drama elements learners have covered through practical work in Terms 1 and 2. They are encouraged to revise the work covered in their Learner's Book (Unit 9).
- Copies of the test are handed out and learners have 30 minutes to complete it in class. They should work on their own, under normal test conditions.
- The test is marked using the memorandum below. It is scored out of 10 marks and counts 5% towards the year mark.
- The test marks for Part 1, the job advertisement (see page 130), and Part 2, i.e. this written assignment on basic drama elements, are added together to give a mark out of 10. This is then converted to a mark out of 5.

### Outlining the task with the learners

- At the end of Unit 8, learners are asked to spend time revising the basic drama elements in preparation for this written assignment. Guidance is given on the specific elements they should focus on.
- Ensure learners are aware that they have only 30 minutes for the test. Advise them to check the mark allocation in order to use their time well.

## The task

You will find the preparation for the assignment on page 130 of the Learner's Book and the assignment on page 323–324 of this Teacher's Guide.

## Assessing the task

You will find a photocopiable memorandum for the mid-year written assignment on page 338 of this Teacher's Guide. You may photocopy this memorandum.

Record your assessment on the Drama Assessment Record Sheet (page 310).

## Term 2 Formal assessment: Practical

Perform with your group

( $20 \div 2 = 10$  marks)

## Creative Arts topic

Topic 3: Interpretation and performance of folktale

**Term and week/s**  
Term 2, Week 9–10

**Resources**  
Learner's Book  
page 131;  
performance space

## Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 2.

## Background

- This is the third formal assessment of the year and groups should perform during class time in Weeks 9 and 10.
- Allow about 10 minutes for each group to perform their folktale and time afterwards for learners to reflect on their own and other performances and to give feedback.
- Learners have been asked to work in groups to prepare a folktale to perform for assessment. They have worked on their performance in various class activities during the term and were expected to arrange additional time to plan and rehearse their folktale.
- This assessment is based on observation and is scored out of 10 marks.

## Outlining the task with the learners

- Learners need to time their performance during the final rehearsals to make sure it runs for approximately ten minutes.
- Explain the assessment criteria on page 131 of the Learner's Book early in the term and ensure learners refer to these criteria when they create and rehearse their folktale.
- Start the lessons 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.

## Assessment guidance

Use the rubric below and the Practical Drama formal assessment instrument on page 317 to assess the learners' folktale performances as described in Unit 10, Activity 2.

Record your assessment on the Drama Assessment Record Sheet (page 310).

Assessment criteria	10–8	6–7	4–5	1–3
<b>1. Group dynamics</b> Works well together	Outstanding group dynamics	Good group dynamics	Fair group dynamics	Poor group dynamics
<b>2. Spatial arrangements</b> Arranges and uses the stage/ space well	Outstanding use of space	Good use of space	Fair use of space	Poor use of space
<b>3. Physical relationships</b> Have points of focus in the main scenes	Excellent points of focus	Good points of focus	Points of focus are fairly clear	Points of focus are not clear
<b>4. Structure of the folktale</b> There is a beginning, middle and end	Extremely well-structured	Well-structured	Fairly well-structured	Not well-structured
Answers the questions: who, what, where and when	Answers all questions clearly	Answers most questions clearly	Answers some questions clearly	Answers hardly any questions clearly
<b>5. Narrative and dialogue</b> Narrative is interesting Dialogue helps to tell the story	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
Dialogue helps to tell the story	Exceeds expectations	Meets expectations well	Nearly meets expectations	Does not meet expectations
<b>6. Vocal characterisation</b> Uses voice modulation and expression	Outstanding	Good	Fair	Poor
<b>7. Physical characterisation</b> Uses physical characterisation	Outstanding	Good	Fair	Poor
<b>8. Vocal sound effect</b> Uses vocal sound effects	Excellent	Good	Fair	Not used or not used well
<b>Sub-total</b> ( $100 \div 5 = 20$ ) <b>Total</b> ( $20 \div 2 = 10$ marks)				

## Term 3 Formal assessment: Practical

Perform your drama

( $20 \div 2 = 10$  marks)

## Creative Arts topic

Topic 2: Drama elements in playmaking

**Term and week/s**  
Term 3, Week 10

### Resources

Learner's Book  
page 197;  
performance space

## Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 3.

## Background

- This is the fourth formal assessment of the year and should be performed during class in Week 10. 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 give feedback.
- Learners have worked in groups to prepare a polished performance about a cultural or social event. 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 out of 20 marks. This is then converted to a mark out of 10 and counts 5% towards the year mark.

## Outlining the task with the learners

- Explain that groups must develop a polished performance. Go through the assessment criteria on page 197 of the Learner's Book when learners first select a social/cultural event to perform in Unit 5. 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 ten 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.

## Assessment guidance

Use the rubric below and the Practical Drama formal assessment instrument on page 318 to assess the learners' polished performances in Unit 10, Activity 1.

Record your assessment on the Drama Assessment Record Sheet (page 310).

Assessment criteria	10-8	6-7	4-5	1-3
<b>1. Actors</b> Makes characters clear (voice and body)	Extremely clear	Clear	Fairly clear	Not clear
<b>2. Audience</b> Participates in the event	Excellent participation	Good participation	Some participation	Little or no participation
<b>3. Spatial arrangements</b> Uses space well	Space used extremely well	Space used well	Space used fairly well	Space not used very well
<b>4. Time</b> Keeps to 10 minute time limit	Perfect timing	Good timing	A bit longer/ shorter than expected	Far longer/ shorter than expected
<b>5. Costumes, hair and make-up</b> Suits the characters played	Outstanding	Good	Fair	Poor
<b>6. Props</b> Significance understood by the audience	Excellent understanding	Good understanding	Some understanding	Very little or no understanding

Assessment criteria	10-8	6-7	4-5	1-3
<b>7. Special effects</b> Uses special effects technology well	Very impressive	Impressive	Fairly good	Not very impressive
<b>8. Music or accompaniment</b> Well-arranged/performed	Excellent	Good	Fair	Poor
<b>9. Movement or choreography</b> Creates interesting pictures	Extremely interesting	Interesting	Fairly interesting	Not very interesting
<b>10. Dialogue, chants, call and response</b> Seems natural and real	Excellent	Good	Fair	Poor
<b>Sub-total (100 ÷ 5 = 20)</b> <b>Total (20 ÷ 2 = 10 marks)</b>				

## Term 4 Formal assessment: Practical examination

Perform your folktale

(40 marks)

### Creative Arts topic

Topic 3: Interpretation and performance of folktale

#### Term and week/s

Term 4, Weeks  
9–10

#### Resources

Learner's Book  
pages 248–249;  
performance space

## Curriculum and Assessment Policy Statement (CAPS) content

Content, knowledge and skills covered in Terms 1 to 4.

### Background

- This is the fifth formal assessment of the year and the dress rehearsal should be held in Week 9 and the final performance in Week 10. Arrange more time if necessary.
- Performances should run for approximately 10 minutes. Leave time afterwards for learners to reflect on their own and other performances and give feedback.
- Learners have worked in groups to prepare a more professional performance of the folktale they performed in Term 2. 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. It is scored out of 40.

### Outlining the task with the learners

- Make sure all learners know that the folktale performance counts for 40% of their year marks and that you will observe both the rehearsal and the final performance.
- Go through the assessment criteria page 248 of the Learner's Book early in the term and ensure groups refer to these criteria as they develop and rehearse the performance.
- Learners need to time their performance to run for approximately ten minutes.

- Make sure all learners have warm-up before they perform. Groups can do some additional stretching and breathing exercises between each performance.

### Assessment guidance

Use the first part of the rubric below to assess the learners' participation in the dress rehearsals in Unit 7, Activities 1 and 2. Use the second part of the rubric to assess the final performances in Unit 8, Activity 1.

Record your assessment on the Drama Assessment Record Sheet (page 310).

Use the following rubric and the Practical Drama formal assessment instrument on page 319 to assess the learners' practical examination: Folktale (group work).

Dress rehearsal Assessment criteria	10–8	6–7	4–5	1–3
<b>1. Group dynamics</b> The group works well together	Excellent	Good	Fair	Poor
<b>2. Preparation</b> All learners are involved in preparing for the dress rehearsal	Excellent	Good	Fair	Poor
<b>3. Participation</b> All learners contribute to the success of the dress rehearsal	Excellent	Good	Fair	Poor
<b>4. Reflection and feedback</b> The group is able to reflect on the rehearsal and give feedback to each other	Excellent	Good	Fair	Poor
Final performance Assessment criteria	10–8	6–7	4–5	1–3
<b>5. Focus and concentration</b> The actors focus and concentrate while performing	Excellent	Good	Fair	Poor
<b>6. Confidence and preparation</b> The actors are confident and it is clear they have spent time preparing and rehearsing	Excellent	Good	Fair	Poor
<b>7. Use of space</b> The actors use the performance space well	Excellent	Good	Fair	Poor
<b>8. Relationship with audience</b> The actors establish a relationship with the audience	Excellent	Good	Fair	Poor
<b>9. Group dynamics</b> The actors work well as a group	Excellent	Good	Fair	Poor
<b>10. Vocal characterisation</b> The actors show good vocal interpretation	Excellent	Good	Fair	Poor
<b>11. Physical characterisation</b> The actors show good physical interpretation	Excellent	Good	Fair	Poor
<b>12. Storytelling techniques</b> The story is told effectively and has a beginning, middle, end and climax	Excellent	Good	Fair	Poor
<b>13. Narrative and dialogue</b> Narrative and dialogues are used well to tell the story	Excellent	Good	Fair	Poor
<b>14. Movement</b> Actors use the body as a tool to tell the story through movement, body language, facial expressions and eye contact	Excellent	Good	Fair	Poor



Final performance Assessment criteria	10–8	6–7	4–5	1–3
<b>15. Voice and vocal sound effects</b> Actors use voice modulation techniques (pitch, pace, volume, tone-colour, pause, emphasis) and vocal sound effects successfully	Excellent	Good	Fair	Poor
<b>16. Reflection and feedback</b> The group is able to reflect and give feedback on their performance	Excellent	Good	Fair	Poor
<b>Total marks: 160 ÷ 8 = 40 marks</b>				

## Term 4 Formal assessment: Written examination

End-of-year examination

(20 marks)

### Term and week/s

Term 4, Week 8

### Resources

copy of examination  
paper pages  
318–320 of this  
Teacher's Guide

## 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 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 that you could use on page 324–326 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 339 of this guide.

Record your assessment on the Drama Assessment Record Sheet (page 310).

# Creative Arts: Music

## FORM 3

### Term 1 Formal assessment: Practical assessment

Perform and create music

(20 ÷ 2 = 10 marks)

### Creative Arts topic

Topic 3: Performing and creating music

#### Term and week/s

Term 1, Weeks  
9–10

#### Resources

Learner's Book page  
70; all instruments  
that are available:  
drums, piano, self-  
made and found  
instruments; music;  
music score; or  
graphic score

### Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 3.

### Outlining the task with the learners

- Read through the assessment criteria in the Learner's Book so that learners have a clear understanding of how their performance will be assessed.
- Read through Units 1–7 again in preparation for the Formal Assessment Activity.
- This assessment is done during 'normal' class time.
- Learners should work on this activity in small groups.
- The group should perform some parts together. In addition, each learner should have a few seconds to create a part of the music and perform it solo. Make sure learners have included all the music elements from the assessment criteria below.
- When learners have practised their sounds a few times, you could conclude the activity by giving learners the opportunity to perform their sound for the whole class.
- You can conclude the lesson by allowing learners to discuss their performances with their classmates using the assessment criteria in the Learner's Book, and to get constructive criticism about their work.

### The task

You will find the task on page 70 in the Learner's Book.

### Assessment guidance

Use the rubric below to assess the learners' performances as described in Unit 8, Activity 1.

Record your assessment on the Music Assessment Record Sheet (page 310).

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3
1. Posture, breathing and warming up				
• Shows good standing posture for singing	2			
• Does breathing exercises properly	2			
• Improves resonance using warm-ups of the voice	2			

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3
<b>2. Singing</b>				
• Sings in tune (at the right pitch)	2			
• Sings pitches from written music or graphic score accurately	2			
<b>3. Percussion</b>				
• Uses body percussion to effectively accompany a song	2			
• Claps or drums the rhythm from written score accurately	2			
<b>4. Performing music</b>				
• Performs music with sensitivity in group context	2			
• Performs music effectively in solo context	2			
• Performs music successfully	2			
<b>Total (20 ÷ 2)</b>	<b>10</b>			

\* Give 2 marks for each point that each learner can demonstrate successfully, and 1 mark for each point that each learner can demonstrate, but still needs more practice.

## Term 2 Formal assessment: Written

Mid-year examination

(20 ÷ 2 = 10 marks)

## Creative Arts topic

Topic 1: Music literacy

### Term and week/s

Term 2, Week 9

### Resources

Learner's Book  
page 146; copy  
of examination  
paper on page 327  
of this Teacher's  
Guide

## Curriculum and Assessment Policy Statement (CAPS) content

Content, knowledge and skills covered in Terms 1 and 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)

## Outlining the task with the learners

- At the beginning of Term 2, discuss with the learners what material will need to be covered by them in the examination.
- In Week 8 of Term 2, spend some time discussing the format of the examination with the learners, 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 a mid-year examination (Formal Assessment Task 2) that you could use on page 327 of this guide. You may photocopy this examination.

## Assessing the task

You will find a photocopiable memorandum for the mid-year examination on page 340 of this guide. Record your assessment on the Music Assessment Record Sheet (page 310).

## Term 2 Formal assessment: Practical

Create your own music

(20 ÷ 2 = 10 marks)

### Creative Arts topic

Topic 3: Performing and creating music

#### Term and week/s

Term 2, Week 10

#### Resources

Learner's Book  
page 147; all  
instruments that  
are available:  
drums, piano, self-  
made and found  
instruments

### Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Terms 1 and 2.

#### Outlining the task with the learners

- Read through the assessment criteria in the Learner's Book so that learners have a clear understanding of how their performance will be assessed.
- You will need most of the lessons in Term 2 for this activity.
- This assessment is done during 'normal' class time.
- Learners should work on this activity in groups.
- Each person should get a chance to play a solo.
- When learners have practised their sounds a few times, you could conclude the activity by giving learners the opportunity to perform their sound for the whole class.
- You can conclude the lesson by allowing learners to discuss their performances with their classmates using the assessment criteria in the Learner's Book, and to get constructive criticism about their work.

#### The task

You will find the task on page 147 in the Learner's Book.

#### Assessment guidance

Use the rubric below to assess the learners' group/solo work.

Record your assessment on the Music Assessment Record Sheet (page 310).

Assessment criteria	Possible mark	Group 1	Group 2	Group 3
<b>1. Posture, breathing and warming up</b> <ul style="list-style-type: none"><li>• Shows good standing posture</li><li>• Does breathing exercises</li><li>• Warms-up the voice</li></ul>	2 2 2			
<b>2. Playing music</b> <ul style="list-style-type: none"><li>• Creates instrumental/vocal music in group</li><li>• Creates instrumental/vocal music in solo context</li><li>• Shows originality in creation</li></ul>	2 2 2			
<b>3. Percussion</b> <ul style="list-style-type: none"><li>• Uses rhythmic repetition (vocal or instrumental) effectively</li><li>• Creates rhythmic question and answer</li></ul>	2 2			
<b>4. Group work</b> <ul style="list-style-type: none"><li>• Works as a group</li></ul>	4			
<b>Total (20 ÷ 2)</b>	<b>10</b>			

\* Give 1 mark for each point that each learner can demonstrate successfully.

## Term 3 Formal assessment: Practical

Perform your own vocal and instrumental music (20 ÷ 2 = 10 marks)

### Creative Arts topic

Topic 3: Performing and creating music

#### Term and week/s

Term 3, Week 10

#### Resources

Learner's Book  
page 211; all  
instruments that  
are available:  
drums, piano, self-  
made and found  
instruments

### Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 3.

### Outlining the task with the learners

- Read through the assessment criteria in the Learner's Book so that learners have a clear understanding of how their performance will be assessed.
- In this unit, learners focus on performing a vocal and instrumental piece created in Unit 5 for Formal assessment.
- This assessment is done during 'normal' class time.
- Learners should work on this activity in groups.
- The group must perform as a whole, but each person should have a short time to perform a solo.
- When learners have practiced their own vocal and instrumental music a few times, you must conclude the activity by giving learners the opportunity to perform their music for the whole class.
- Conclude the lesson by allowing learners to discuss their performances with their classmates using the assessment criteria in the Learner's Book, and to get constructive criticism about their work.

### The task

You will find the task on page 211 in the Learner's Book.

### Assessment guidance

Use the rubric below to assess the learners' performances.

Record your assessment on the Music Assessment Record Sheet (page 310).

Assessment criteria	Possible mark	Group 1	Group 2	Group 3
<b>1. Role in ensemble</b> • The learner has his/her specific role (melody, harmony, bass or percussion) and fulfils it effectively	2			
<b>2. Group and solo work</b> • The group performs effectively as a whole • Each person performs a solo	2 2			
<b>3. Music elements</b> The music includes: • Melodic repetition • Melodic question and answer • Rhythmic improvisation on an ostinato or riff by clapping or drumming • Vocal or melodic improvisation on an ostinato or riff • Lyrics based on a story or poem	2 2 2 2 2			

Assessment criteria	Possible mark	Group 1	Group 2	Group 3
<b>4. Score</b> • There is graphic score/sound picture based on the story or poem used, using the voice or instrument	2			
<b>5. Drumming</b> • African drumming is included	2			
<b>Total (20 ÷ 2)</b>	<b>10</b>			

\* Give 2 marks for each point that each learner can demonstrate successfully, and 1 mark for each point that each learner can demonstrate, but still needs more practice.

## Term 4 Formal assessment: Practical examination

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 page 265; space to perform in; CD player or an instrument to perform on a choice of two short pieces, either on CD or to be performed by teacher on an instrument

## Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 4.

### Outlining the task with the learners

- Read through the assessment criteria in the Learner's Book so that learners have a clear understanding of how their performance will be assessed.
- Make sure that learners had enough time to prepare the performance.
- Make sure that they know what is expected from them during the practical.
- In this unit, learners focus on performing their own four-line song and melody created in Unit 5 for Formal assessment.
- This assessment is done during 'normal' class time.
- Learners should work on this activity on their own and in a group.
- When learners have practiced their songs and melody a few times, you could conclude the activity by giving learners the opportunity to perform their song and melody for the whole class.
- You can conclude the lesson by allowing learners to discuss their performances with their classmates using the assessment criteria in the Learner's Book, and to get constructive criticism about their work.

### The task

You will find the task on page 265 in the Learner's Book.

### Assessment guidance

Use the rubric on the next page to assess the learners' solo/group performances.

Record your assessment on the Music Assessment Record Sheet (page 310).

Assessment criteria	Possible mark	Group 1	Group 2	Group 3
<b>1. Warm-up</b> • Demonstrates good posture, breathing and vocal warm-up	6			
<b>2. Solo and group work</b> • Creates four-line vocal and instrumental piece based on a social issue • The group performs as a whole • Each person performs a short solo	8 2 2			
<b>3. Playing and improvising</b> The music includes: • Rhythmic and melodic repetition (vocal or instrumental) • Melodic question and answer (vocal or instrumental) • Rhythmic and melodic improvisation on an ostinato or riff • Accompanies song with body percussion and/or instruments	2 2 4 4			
<b>4. Sound picture</b> • Creates a sound picture based on the four-line song using voice or instruments • Uses African drumming	6 4			
<b>Total</b>	<b>40</b>			

## Term 4 Formal assessment: Written examination

End-of-year examination

(20 marks)

### Creative Arts topic

Topic 1: Music literacy

#### Term and week/s

Term 4, Weeks  
7–10

#### Resources

copy of  
examination paper  
pages 328–329 of  
Teacher's Guide

## 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. (20 marks)

### 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 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 that you could use on pages 328–329 of this guide. You may photocopy this examination.

## Assessing the task

You will find a photocopiable memorandum for the end-of-year examination on page 341 of this guide.

# Creative Arts: Visual Arts

## FORM 4

### Term 1 Formal assessment: Practical

Create in 3D: Earthenware figures

(10 marks)

### Creative Arts topic

Topic 2: Create in 3D

### Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 1.

### Outlining the task with the learners

- Familiarise yourself with the material in this unit by reading through the information and activities in the Learner's Book and Teacher's Guide.
- If you have any examples of sculptures in clay, or sculptures that include human and animal figures, bring them to school.
- Allow learners to walk around the classroom and look at the other learners' work. They should offer constructive criticism when asked for it.
- After this peer review process, learners can make further improvements to their work if they wish to.
- Learners should spend this lesson completing their clay group of musicians.
- When they have finished sculpting, they should put their completed work in a warm, sunny place to dry.
- You can conclude the activity and the lesson by asking learners to arrange their finished musicians in a group, in such a way that they tell an interesting story.

### The task

You will find the task on page 88 in the Learner's Book.

### Assessment guidance

Use the rubric below to assess the learners' earthenware figures.

Record your assessment on the Visual Arts Assessment Record Sheet (page 310).

#### Term and week/s

Term 1, Weeks  
8–10

#### Resources

Learner's Book  
page 88; A4 sketch  
paper; pencils;  
earthenware clay;  
containers for  
water; newspaper  
or plastic to cover  
desks with; plastic  
knives, forks,  
toothpicks or blunt  
pencils for creating  
textures on clay;  
scraps of cloth,  
plastic bags and  
tape to keep partly  
finished figures  
damp



Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3
<b>1. Art elements</b> • Uses shape and form • Uses texture	1 1			
<b>2. Design principles</b> Pays attention to: • balance • proportion • emphasis • contrast	1 1 1 1			
<b>3. Modelling techniques</b> The music includes: • Uses pinching • Uses rolling • Uses joining • Uses surface texture/decoration	1 1 1 1			
<b>Total</b>	<b>10</b>			

\* Give 1 mark for each point that each learner can demonstrate successfully.

## Term 2 Formal assessment: Essay/presentation

Investigate a local crafter

(20 marks)

### Creative Arts topic

Topic 3: Visual literacy

#### Term and week/s

Term 2, Weeks  
9–10

#### Resources

Learner's Book  
pages 155–156

## Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 2.

### Outlining the task with the learners

- 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.
- Organise with your local crafters/craft centre for your learners to visit them.
- If your learners are not going to do an actual interview and you want them to use the library, make sure that there are enough books in your local or school library for your learners to use.
- Decide if you want your learners to work individually or in pairs.
- Make sure that they understand what a craft is, that they have someone to interview or that they know where to go to do research.
- Go through the questions and interviewing techniques with learners.
- Remind your learners that this will be assessed and that they need to provide drawings or photographs of the craft that they have investigated.

- As part of the presentation, they should prepare a written report on their interview. The writing should include full sentences with full stops, capital letters and correct spelling.

### The task

You will find the task on page 156 in the Learner's Book.

### Assessment guidance

- Use the assessment criteria below to assess the learners' investigation.
- Record your assessment on the Visual Arts Assessment Record Sheet (page 310).

Assessment criteria	Marks
1. A local or South African crafter is interviewed or researched.	$\frac{1}{2}$
2. The written presentation includes the following information. <ul style="list-style-type: none"> <li>• The name of the crafter (<math>\frac{1}{2}</math>)</li> <li>• The kind of work he/she does (<math>\frac{1}{2}</math>)</li> <li>• The materials that are used (<math>\frac{1}{2}</math>)</li> <li>• How the person learnt the craft (<math>\frac{1}{2}</math>)</li> <li>• What the craft means to the person (<math>\frac{1}{2}</math>)</li> <li>• The steps the crafter uses to create the craft work (<math>\frac{1}{2}</math>)</li> <li>• Where the crafter sells or advertises the craft (<math>\frac{1}{2}</math>)</li> </ul>	$3\frac{1}{2}$
3. Drawings done by the learner or photographs taken by the learner of the craft work are included.	4
4. Art elements in the craft work are described; how they are used is explained; examples are provided.	4
5. Design principles in the craft work are described; how they are used is explained; examples are provided.	4
6. A presentation about the crafter and his/her work is given to the class.	4
<b>Total</b>	<b>20</b>

\* Give 1 mark for each point that each learner can demonstrate successfully.

### Term 2 Formal assessment: Written test

Mid-year examination

( $20 \div 2 = 10$  marks)

### Creative Arts topic

Topic 3: Visual literacy

### Curriculum and Assessment Policy Statement (CAPS) content

Content, knowledge and skills covered in Terms 1 and 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)

**Term and week/s**  
Term 2, Weeks 10

#### Resources

Learner's Book  
pages 155–  
156; copy of  
examination paper  
page 330 of this  
Teacher's Guide

## Outlining the task with the learners

- At the beginning of Term 2, spend some time discussing with the learners what material will need to be covered by them in the examination.
- In Week 7/8 of Term 2, spend some time discussing the format of the examination with the learners, 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 a mid-year examination that you could use on page 330 of this guide. You may photocopy this examination.

## Assessing the task

You will find a photocopiable memorandum for the mid-year examination on page 342 of this guide.

## Term 3 Formal assessment: Practical

Create in 2D a paper cut collage

(10 marks)

## Creative Arts topic

Topic 1: Create in 2D

**Term and week/s**  
Term 3, Weeks 6–8

**Resources**  
Learner's Book  
pages 218–219

## Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 3.

## Outlining the task with the learners

- 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 that it is ready before the lesson begins.
- Cut the paper before the lesson begins. Each learner should have a large sheet of paper/card and a selection of recycled paper (you can use brown paper, paper off cuts, newspaper, newsprint, pieces of cardboard boxes).
- Hand out white paper and pencils. Give learners about 30 minutes to do some planning sketches. Remind them to add interesting details.
- Once the planning sketches are completed, learners can begin the paper cut. Remind them that they need to start with the largest shape first and then stick smaller shapes on top of the larger shape. It is important that learners understand this before they begin, so that they do not start with the smaller shapes and details.

- Remind your learners that they are cutting and sticking and not drawing. You may wish to collect the pencils before they begin with the paper cut.
- Encourage your learners to fill the page with their design, to use their imagination and to add as much detail as possible.
- Demonstrate glue techniques so that learners do not use too much glue.

### Assessment guidance

- Use the assessment criteria below to assess the learners' collage of buildings as heritage.
- Record your assessment on the Visual Arts Assessment Record Sheet (page 310).

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3
<b>1. Artwork piece</b>				
• Creates a paper cutout/collage of a building	2			
• Uses pattern making and repeat methods	2			
• Uses materials creatively	2			
<b>1. Art elements</b>				
• Uses shape (geometric and/or organic), line, tone and texture	2			
<b>2. Design principles</b>				
• Pays attention to balance, contrast, proportion and unity	2			
<b>Total</b>	<b>10</b>			

## Term 4 Formal assessment: Practical examination

Create in 2D a life drawing

(40 marks)

### Creative Arts topic

Topic 1: Create in 2D

#### Term and week/s

Term 4, Week/s  
7–10

#### Resources

Learner's Book  
pages 275;  
newspaper,  
recyclable materials,  
tape, string, scissors,  
craft knives, glue

## Curriculum and Assessment Policy Statement (CAPS) content

Includes all the CAPS content covered in Term 4.

### Outlining the task with the learners

- Make sure that there is enough equipment for everyone to use.
- You may want to ask your learners to collect recyclable materials for this activity. They can bring string, buttons, feathers, ribbons, boxes, egg boxes, etc.
- Make sure that you know how to roll a stick and have experimented with creating your own stick creature before this activity begins.
- 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.

- Demonstrate to your learners how to roll a solid, well-constructed stick.
- Demonstrate a couple of different joining and construction techniques so that your learners understand how to begin their stick creature.
- Ask your learners to create a basic body shape. Everything should be well joined and firmly constructed.
- Once the basic body shape has been created remind your learners about various body parts they could add – ears, nose, trunk, horns, wings, legs, scales, tails, claws, paws, fangs. Encourage as much variety and creative thought as possible.

### The task

You will find the task on page 275 in the Learner's Book.

### Assessment guidance

Use the assessment criteria on the next page to assess the learners' life drawings and paintings.

Record your assessment on the Visual Arts Assessment Record Sheet (page 310).

Assessment criteria	Possible mark	Learner 1	Learner 2	Learner 3
<b>1. Composition</b>				
• Conscious use of space and composition (life drawing on a large scale)	4			
• Demonstrates observation and interpretation (tone and tonal range of colour within the format of the life drawing)	4			
• Explores the use of different media (e.g. charcoal, pencil, pencil crayons)	4			
<b>2. Art elements</b>				
• Uses line and shape creatively to create a life drawing	6			
• Uses tone in Block 1 creatively	2			
• Uses texture in Block 2 creatively	2			
• Uses tonal range of colour in Block 3 creatively	2			
<b>3. Design principles</b>				
• Uses contrast, proportion, balance, emphasis and direction in the life drawing (in line only)	10			
• Uses contrast, balance, emphasis in Block 1	2			
• Uses contrast, balance, emphasis in Block 2	2			
• Uses contrast, balance, emphasis in Block 3	2			
<b>Total</b>	<b>40</b>			

#### Term and week/s

Term 4, Week/s  
7–10

#### Resources

copy of examination  
paper pages  
331–332 of this  
Teacher's Guide

### Term 4 Formal assessment: Written examination

End-of-year examination

(20 marks)

### Creative Arts topic

Topic 3: Visual literacy

### 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. (20 marks)

## Outlining the task with the learners

- At the beginning of Term 4, spend some time discussing with learners what material they need to cover in the examination.
- In Week 7 of Term 4, remind learners about the format of the examination, including the 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 331–332 of this guide. You may photocopy this examination.

## Assessing the task

You will find a photocopiable memorandum for the end-of-year examination on page 343 of this guide.

# 4. Recording and reporting

The results of all Formal assessment tasks should be recorded and used for reporting on learners' performance each term. The Programme of assessment (pages 269–271) 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

## Creative Arts Form 1:

## Record sheet for Formal Assessment Tasks Terms 1, 2, 3 and 4

Class:

[illegible]

## Creative Arts Form 2:

## Record sheet for Formal Assessment Tasks Terms 1, 2, 3 and 4

**Class:**

[illegible]



## Creative Arts Annual Recording Schedule

Class:

Year:

[illegible]

## 5. Photocopiable assessment resources

The following assessment resources may be photocopied for use in the classroom.

### Term 2: Mid-year written examination

#### CREATIVE ARTS: DANCE

Memorandum on  
page 335

**Instructions:** Work on your own. Make a dance poster.

**Equipment:** a big sheet of cardboard, poster size; old magazines; koki pens; glue; scissors

1. Make a poster which describes what each dance term below means.
  - a. warm-up
  - b. elements of dance
  - c. force
  - d. posture
  - e. relationships
  - f. core muscles
  - g. cool-down
  - h. locomotor movements
  - i. spotting
  - j. safe landing
2. In your poster, make sure you do the following:
  - a. Use each term as a heading, for example, Warm-up.
  - b. Keep your description short and to the point (no more than three sentences each).
  - c. Give examples of each term.
  - d. Draw or cut out pictures from old magazines to show the terms.

[Total: 10 marks]

#### Assessment criteria

Your teacher will assess your work in the following way:

- You will get  $\frac{1}{2}$  point for each term that you describe correctly.
- You will get  $\frac{1}{2}$  point for each example of each term you provide.

# Term 4: End-of-year written examination

## CREATIVE ARTS: DANCE

Memorandum on  
pages 336–337

**Time:** 40 minutes **Marks:** 20 marks – counts 10% towards year mark

**Instructions:** Work on your own. Answer all the questions.

1. Give four reasons why it is important to warm up before you dance. (4)

---

---

---

---

2. Give four reasons why it is important to cool down after you dance. (4)

---

---

---

---

3. Give four ways in which good posture and alignment help dancers. (4)

---

---

---

4. Give three examples of how to show energy in dance movements. (3)

---

---

---

5. What is the correct dance terminology for the following:
- the way in which your body uses the space around it; the patterns, lines or curves that you can make with your body  
\_\_\_\_\_
  - how you use the area in which you are dancing\_\_\_\_\_
  - balance and imbalance\_\_\_\_\_
  - how you put together short dance sequences to create a whole story\_\_\_\_\_
  - to identify, separate out and give each body part equal attention during warm-up\_\_\_\_\_ (5)
6. Fill in the gaps.
- \_\_\_\_\_ is about shifting your weight from side to side, or forward and backward.
  - \_\_\_\_\_ movements keep you moving, but in the same place.
  - Dance helps you to express your \_\_\_\_\_ which include the characteristics or features through which a person or group are recognised.
  - \_\_\_\_\_ refers to how you place your movements during your dance – close to the floor, normal walking level, or on tip toe or jumping.
  - A series of short and related dance movements is called a \_\_\_\_\_ (5)
7. On the table below:
- List five exercises which can be used to warm up different muscle groups and body parts. ( $2\frac{1}{2}$ )
  - Explain which body parts and/or muscles each exercise warms up. ( $2\frac{1}{2}$ ) (5)

Warm-up exercises	Body parts/muscles targeted

8. Write a paragraph explaining how dance can help you express your identify and help to unite people. Give examples. (10)  
( $40 \div 2 = 20$ )  
[Total: 20 marks]

# Creative Arts: Drama

## FORM 2

### Term 1 Practical Drama formal assessment instrument

#### Classroom improvisation – Process and performance (Group work)

Assessment criteria	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
<b>1. Vocal development and physical development</b> Does vocal and physical warm-up					
<b>2. Develops an improvised drama</b> The drama has a beginning, middle and an end, and an exciting climax					
<b>3. Group dynamics</b> Works well together					
Listens to others, concentrates, acts and reacts					
<b>4. Theme, message, structure and plot</b> Answers the questions: who, what, where and when					
<b>5. Physical relationships in space</b> Creates interesting pictures, using different levels and points of focus					
<b>6. Spatial arrangements</b> Arranges and uses the stage/ space well					
Considers where/how the audience will view the picture					
<b>7. Characters</b> Well-developed and acted					
<b>8. Scenes</b> Well-developed and shaped					
<b>Sub-total (100 ÷ 5 = 20)</b>					
<b>Total (20 marks ÷ 2 = 10 marks)</b>					

\* Refer to the rubric on page 288 of this Teacher's Guide to allocate marks for each learner.

## Term 2 Practical Drama formal assessment instrument

### Performance: Folktale (group work)

Assessment criteria	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
<b>1. Group dynamics</b> Works well together					
<b>2. Spatial arrangements</b> Arranges and uses the space/ stage well					
<b>3. Physical relationships</b> Have points of focus in the main scenes					
<b>4. The structure of the folktale</b> There is a beginning, middle and end					
Answers the questions: who, what, where and when					
<b>5. Narrative and dialogue</b> Narrative is interesting and clear					
Dialogue helps to tell the story					
<b>6. Vocal characterisation</b> Uses vocal modulation and expression					
<b>7. Physical characterisation</b> Uses physical characterisation					
<b>8. Vocal sound effects</b> Uses vocal sound effects					
<b>Sub-total (100 ÷ 5 = 20)</b> <b>Total (20 marks ÷ 2 =</b> <b>10 marks)</b>					

\* Refer to the rubric on page 292 of this Teacher's Guide to allocate marks for each learner.

## Term 3 Practical Drama formal assessment instrument

### Polished performance: Short improvised drama (group work)

Assessment criteria	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
<b>1. Actors</b> Makes characters clear (voice and body)					
<b>2. Audience</b> Participates in the event					
<b>3. Spatial arrangements</b> Uses the space/stage well					
<b>4. Time</b> Keeps to the 10 minute time limit					
<b>5. Costumes, hair and make-up</b> Suits the characters played					
<b>6. Props</b> Significance understood by the audience					
<b>7. Special effects</b> Uses special effects technology well					
<b>8. Music or accompaniment</b> Well-arranged/performed					
<b>9. Movement or choreography</b> Creates interesting pictures					
<b>10. Dialogue, chants, call and response</b> Seems natural and real					
<b>Sub-total (100 ÷ 5 = 20)</b>					
<b>Total (20 ÷ 2 = 10 marks)</b>					

\* Refer to the rubric on pages 293–294 of this Teacher’s Guide to allocate marks for each learner.

## Term 4 Practical Drama formal assessment instrument

### Practical examination: Folktale (group work)

Dress rehearsal Assessment criteria	Learner 1	Learner 2	Learner 3	Learner 4	Learner 5
<b>1. Group dynamics</b> The group works well together					
<b>2. Preparation</b> All learners are involved in preparing for the dress rehearsal					
<b>3. Participation</b> All learners contribute to the success of the dress rehearsal					
<b>4. Reflection and feedback</b> The group is able to reflect on the rehearsal and give feedback to each other					
<b>Final performance Assessment criteria</b>					
<b>5. Focus and concentration</b> The actors focus and concentrate while performing					
<b>6. Confidence and preparation</b> The actors are confident and it is clear they have spent time preparing and rehearsing					
<b>7. Use of space</b> The actors use the performance space well					
<b>8. Relationship with audience</b> The actors establish a relationship with the audience					
<b>9. Group dynamics</b> The actors work well as a group					
<b>10. Vocal characterisation</b> The actors show good vocal interpretation					
<b>11. Physical characterisation</b> The actors show good physical interpretation					
<b>12. Storytelling techniques</b> The story is told effectively and has a beginning, middle, end and climax					
<b>13. Narrative and dialogue</b> Narrative and dialogues are used well to tell the story					
<b>14. Movement</b> Actors use the body as a tool to tell the story through movement, body language, facial expressions and eye contact					
<b>15. Voice and vocal sound effects</b> Actors use voice modulation techniques (pitch, pace, volume, tone-colour, pause, emphasis) and vocal sound effects successfully					
<b>16. Reflection and feedback</b> The group is able to reflect and give feedback on their performance					
<b>Total (160 marks ÷ 8 = 40 marks)</b>					

\* Refer to the rubric on pages 295–296 of this Teacher's Guide to allocate marks for each learner.

© You may photocopy this page for use with *Study & Master Creative Arts Grade 7*.



## Term 2: Unit 8

### Test: Write an advertisement

This example of a job advertisement for a producer shows you how you can set out your advertisement for a position in the creative team.

#### Producer

A theatre company wishes to employ a highly-motivated producer for a new musical. The production is to be staged in Durban and at the National Arts Festival in Grahamstown.

The producer will manage the entire production from script/music creation to final closure.

#### Experience and qualifications:

A degree in the performing arts or theatre/production management. A proven track-record in live theatre productions. (Previous experience in musical productions will be an advantage.) Business, financial budgeting and fundraising experience. Excellent organisational and marketing skills and the ability to manage and support a large team.

#### Role and responsibilities:

- Oversee all aspects of the production
- Employ and manage the creative team, marketing team and administrative staff

- Communicate with and support everyone involved in the production
- Manage the writing of a new script and musical score
- Manage the budget and source additional funding (if necessary)
- Develop a marketing and advertising strategy
- Arrange performance venues, dates and times
- Set ticket prices
- Manage local and tour logistics such as travel and accommodation
- Solve problems as they arise
- Prepare financial statements after the production
- Complete all arrangements after the production.

Interested applicants should send a covering letter and detailed CV to [manager@dramatix.co.za](mailto:manager@dramatix.co.za).

## Term 3: Unit 3: Mime cards

<b>Who:</b> a big dog <b>Doing:</b> eating <b>Thinking:</b> food at last! <b>Feeling:</b> cold and wet <b>Where:</b> outside in the rain <b>When:</b> early evening in winter	<b>Who:</b> a baby boy <b>Doing:</b> playing with his fingers <b>Thinking:</b> this is fun <b>Feeling:</b> amused and happy <b>Where:</b> in a car seat <b>When:</b> summer morning
<b>Who:</b> a teenage girl <b>Doing:</b> waiting for a friend <b>Thinking:</b> this chewing gum is great <b>Feeling:</b> bored <b>Where:</b> outside the school <b>When:</b> late afternoon	<b>Who:</b> a fire fighter <b>Doing:</b> getting the hose to put out a fire <b>Thinking:</b> I hope there is no one inside <b>Feeling:</b> brave and tough <b>Where:</b> outside a burning house <b>When:</b> late at night
<b>Who:</b> a parent <b>Doing:</b> packing school lunch boxes <b>Thinking:</b> I hope the kids are ready <b>Feeling:</b> late and stressed <b>Where:</b> in the kitchen <b>When:</b> early summer morning	<b>Who:</b> a very old cat <b>Doing:</b> stretching <b>Thinking:</b> I love this place <b>Feeling:</b> safe and warm <b>Where:</b> on a bed in the sun <b>When:</b> Sunday afternoon

<b>Who:</b> a young boy <b>Doing:</b> herding cattle into a kraal <b>Thinking:</b> the cows are crazy today <b>Feeling:</b> cold, wet and nervous <b>Where:</b> in a storm with lightening <b>When:</b> afternoon	<b>Who:</b> an actor <b>Doing:</b> waiting to go on stage <b>Thinking:</b> I hope I don't get stage fright <b>Feeling:</b> excited and nervous <b>Where:</b> in the wings <b>When:</b> evening in winter
<b>Who:</b> a race horse <b>Doing:</b> about to run a race <b>Thinking:</b> I hate racing <b>Feeling:</b> cross and grumpy <b>Where:</b> outside and in the starting cage <b>When:</b> cloudy day	<b>Who:</b> a child <b>Doing:</b> running in the waves <b>Thinking:</b> I love the beach <b>Feeling:</b> excited and happy <b>Where:</b> at the edge of the sea <b>When:</b> summer day
<b>Who:</b> a beggar <b>Doing:</b> asking for food or money <b>Thinking:</b> I am hungry <b>Feeling:</b> sad and miserable <b>Where:</b> outside a shop <b>When:</b> a cold afternoon	<b>Who:</b> a monkey <b>Doing:</b> watching and acting for everyone <b>Thinking:</b> People are so silly and funny <b>Feeling:</b> happy and amused and silly <b>Where:</b> in a big cage <b>When:</b> spring morning
<b>Who:</b> an old man <b>Doing:</b> checking his vegetable garden <b>Thinking:</b> who stole my carrots <b>Feeling:</b> angry and upset <b>Where:</b> in his garden <b>When:</b> autumn morning	<b>Who:</b> a middle aged man <b>Doing:</b> checking email on a laptop <b>Thinking:</b> This is very bad news <b>Feeling:</b> disappointed and worried <b>Where:</b> in his office <b>When:</b> early morning
<b>Who:</b> a teenage boy <b>Doing:</b> playing a bass guitar <b>Thinking:</b> I am so good at this <b>Feeling:</b> proud and excited <b>Where:</b> in his bedroom <b>When:</b> early summer evening	<b>Who:</b> a toddler <b>Doing:</b> banging on everything like a drum <b>Thinking:</b> It is great to make a noise <b>Feeling:</b> happy <b>Where:</b> in the kitchen <b>When:</b> early evening in winter
<b>Who:</b> a model <b>Doing:</b> modelling designer clothes <b>Thinking:</b> I feel so beautiful <b>Feeling:</b> attractive and confident <b>Where:</b> on a runway <b>When:</b> winter	<b>Who:</b> a scientist <b>Doing:</b> a science experiment <b>Thinking:</b> I've discovered something new <b>Feeling:</b> amazed and excited <b>Where:</b> in a laboratory <b>When:</b> late on a summer night
<b>Who:</b> a surgeon <b>Doing:</b> an operation <b>Thinking:</b> Oh no, I can't save his life <b>Feeling:</b> upset and worried <b>Where:</b> in the theatre <b>When:</b> winter	<b>Who:</b> a blind person <b>Doing:</b> walking to the library <b>Thinking:</b> I know this route very well <b>Feeling:</b> confident and happy <b>Where:</b> on the pavement <b>When:</b> early morning
<b>Who:</b> a trader <b>Doing:</b> selling goods <b>Thinking:</b> that guy stole something <b>Feeling:</b> angry <b>Where:</b> at a stall on the side of the road <b>When:</b> lunch time	<b>Who:</b> a chef <b>Doing:</b> grilling burgers and steaks <b>Thinking:</b> Oh, the orders are piling up <b>Feeling:</b> rushed and stressed <b>Where:</b> in a restaurant kitchen <b>When:</b> evening
<b>Who:</b> a teenager <b>Doing:</b> speaking on a cell phone <b>Thinking:</b> She is really cross with me <b>Feeling:</b> sorry for what you did <b>Where:</b> on a train <b>When:</b> winter evening	<b>Who:</b> a teenager <b>Doing:</b> listening to music on MP3 player <b>Thinking:</b> This is my favourite song <b>Feeling:</b> scared of getting into trouble <b>Where:</b> in school hall during assembly <b>When:</b> spring morning

## Term 1: Unit 8

### Performing careers worksheet

Match the different kinds of actors with the definitions.

Kind of actor	Definition
1. Main, lead, starring, principal actor	a. Acts in dangerous or risky scenes.
2. Co-star	b. Acts in a non-speaking role, usually in the background or as part of a crowd.
3. Supporting actor	c. Acts in a role that is fairly important but is not the most important role.
4. Understudy, stand-in	d. Acts as one of the main actors in a production.
5. Bit player	e. Acts in a very small role with no spoken lines.
6. Walk-on actor	f. Acts in advertisements.
7. Background artist, extra	g. Acts in a very small role with no more than six spoken lines (also called 'under sixes').
8. Voice actor, voice artist	h. Acts in productions used for training and educating others.
9. Commercial actor	i. Acts in scenes that need special skills such as dancing, skating or playing the piano. Can also act in scenes requiring nudity.
10. Educational actor	j. Acts in the most important role in a production.
11. Mime actor	k. Acts using only movement, gestures and facial expressions. Does not speak and often has few or no props.
12. Photo double	l. Acts when a main or supporting actor cannot perform because he/she is ill or injured.
13. Stunt actor, stunt double	m. Acts when setting up scenes in films and to speed up filming. Also acts in scenes with twins.
14. Body double	n. Provides voices for animated characters, radio dramas, advertisements, dubbed foreign language films and video games.

# Term 2: Mid-year written examination

## CREATIVE ARTS: DRAMA

Memorandum on  
page 338

**Time:** 30 minutes.

**Marks:** 10 marks – counts 5% towards year mark.

**Instructions:** Work on your own. Answer all the questions.

1. What does improvisation mean?

---

---

(1)

2. What are two voice modulation techniques that actors can use?

Explain each one and give examples to show how it can be used.

Modulation technique	Explanation and examples

(2)

3. How can actors use different levels?

---

---

---

(2)

4. Select one type of theatre layout.

a. Sketch the theatre and the stage area.

b. Write a heading for the type of stage you have drawn and label the different areas.

Heading:

(4)

c. Explain how the audience views this type of stage and what this means for the actors.

---

---

---

---

(1)

[Total marks: 10]

# Term 4: End-of-year written examination

## CREATIVE ARTS: DRAMA

Memorandum on  
page 339

**Time:** 40 minutes

**Marks:** 20 marks – counts 20% towards year mark.

**Instructions:** Work on your own. Answer all the questions.

### Section 1: Drama elements

1. Give examples of four warm-ups that are aimed at physical development.


(2)

2. What does characterisation mean in drama?

---

---

---

---

---

(2)

3. Name two voice modulation and expression techniques you have used. Explain why you used these techniques.

---

---

---

---

---

(2)

4. Explain two ways in which you have used your body to tell the story in Drama.

---

---

---

(2)

5. Explain a storytelling technique you used in Drama. How successful were you and how could you improve in future performances?

---

---

---

(2)

**[Total: 10 marks]**

## **Section 2: Careers**

1. Write a short paragraph explaining what the following people do:
- a. Master-of-ceremonies

---

---

---

---

---

(2)

- b. drama therapist

---

---

---

---

---

(2)

---

---

---

---

---

**[Total: 6 marks]**

[illegible]

**[10 marks]**

**[Total: 20 marks]**

# Term 2: Mid-year written assignment/examination

## CREATIVE ARTS: MUSIC

Memorandum on  
page 340

**Marks:** 10 marks

**Instructions:** Work on your own. Answer all the questions.

1. Complete the table below. (5)

**Table 1: Duration**

Name of note	Note value	Symbol
Crotchet		
Minim		
Semibreve		
Quaver		
Semiquaver		

2. What is a dotted note? (1)

3. Complete the table below. (6)

**Table 2: Dotted notes**

Name of note	Note value	Same as:
Dotted minim		
Dotted quaver		
Dotted semibreve		

4. How many crotchets are there in a dotted minim? (1)
5. How many semiquavers are there in a dotted quaver? (1)
6. Draw the pitches of A, B, C, D, E, F and G on a musical stave with a treble clef and quadruple meter. (5)
7. Give the correct musical terms for the following: softly; at a medium volume. (1)

(20 ÷ 2 = 10 marks)

[Total: 10 marks]



# Term 4: End-of-year written examination

## CREATIVE ARTS: MUSIC

Memorandum on  
page 341

**Time:** 40 minutes

**Marks:** 20 marks – counts 10% towards year mark

**Instructions:** Work on your own. Answer all the questions.

1. a. Group the instruments in the list below into one of the categories on the table, according to their normal role in an ensemble. Some instruments might be able to perform more than one role. (16)
- b. Add one more instrument to each category. (4) (20)

Chord/strings	Melody	Bass	Percussion

djembe drum; electric bass guitar; vibraphone; banjo; electric keyboard; natural horn; piano; accordion; mouth organ; tuba; marimba; harp; cymbals; guitar; voice; bass drum

2. Tick whether the statements below are True (T) or False (F). (10)

Statement	True	False
a. There are 12 octaves between the low G and the high G.		
b. A slur shows that two or more notes must be played as separate notes.		
c. $\frac{3}{4}$ time is the most commonly used meter in house music.		
d. Polyrhythm is when more than one note is played at the same time.		
e. Texture describes the way that meter, tempo, rhythm, melody, harmony, instrumentation and dynamics are combined in a piece of music.		



## Term 2: Mid-year examination

### CREATIVE ARTS: VISUAL ARTS

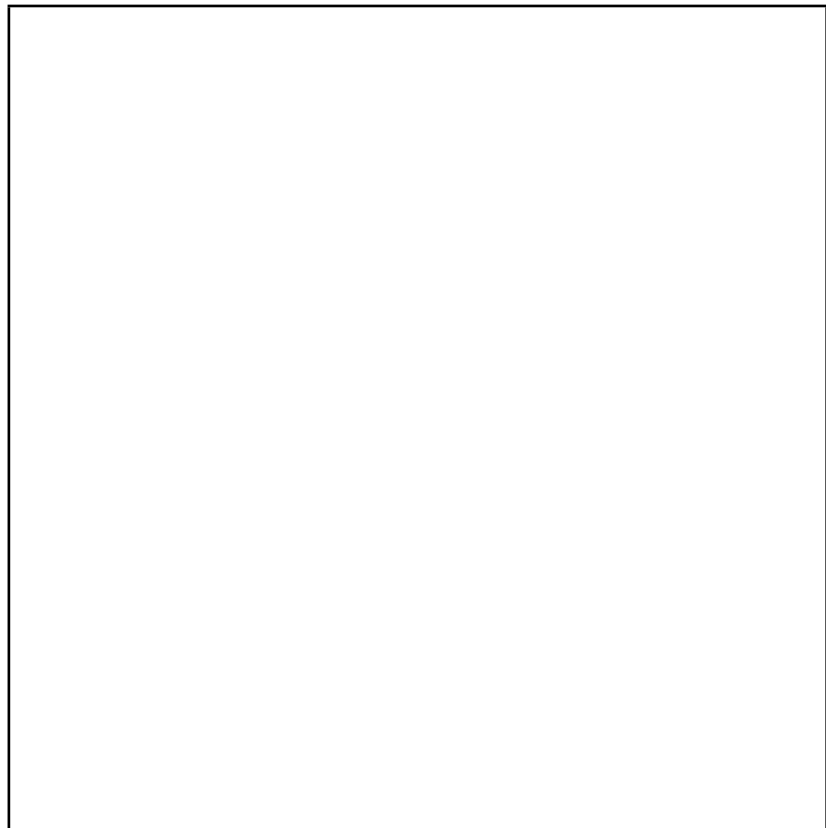
Memorandum on  
page 342

**Marks:** 10 marks

**Instructions:** Work on your own. Make a Visual Arts poster.

**Equipment:** a big sheet of cardboard/paper, poster size; old magazines; koki pens/ crayons/paints; glue; scissors

1. Make a poster which briefly describes and shows what these terms mean:
  - a. Art elements, including line, tone, texture, shape, form, space, colour (4)
  - b. Design principles, including balance, contrast, emphasis, proportion, pattern, rhythm, unity and variety. (4½)



2. In your poster, make sure you do the following:
  - a. Draw or cut out pictures from old magazines to illustrate the terms. (7½)
  - b. Use the headings, Art elements; and Design principles and label each term. (2)
  - c. Be as creative, but as neat, as possible. (2)

(20 ÷ 2 = 10 marks)

[Total: 10 marks]

# Term 4: End-of-year written examination

## CREATIVE ARTS: VISUAL ARTS

Memorandum on  
page 343

**Time:** 40 minutes

**Marks:** 20 marks – counts 10% towards year mark

**Instructions:** Work on your own. Answer all the questions.

1. Choose the correct underlined word in the sentences.
  - a. A line drawing of a flat square is an example of a two-dimensional/three-dimensional artwork piece.  
\_\_\_\_\_
  - b. Light empty place in or around an image in a picture or a work of art is called positive/negative space. \_\_\_\_\_
  - c. Two primary colours and the secondary colour in-between are called the tertiary/related colours. \_\_\_\_\_
  - d. The balance in an artwork that comes out from a central point is called radial/focal point. \_\_\_\_\_
  - e. A mask should be symmetrical/balanced. \_\_\_\_\_
  - f. Monochromatic/tint is when you add white and black to a single colour. \_\_\_\_\_ (6)
2. You are asked to create a craft, such as a container. Explain two techniques you could use. (2)  
  
\_\_\_\_\_  
  
\_\_\_\_\_  
  
\_\_\_\_\_  
  
\_\_\_\_\_
3. The South African artist, George Pemba was known as a social historian. Explain what a social historian is, and how Pemba used his artwork as a social historian. (2)  
  
\_\_\_\_\_  
  
\_\_\_\_\_  
  
\_\_\_\_\_  
  
\_\_\_\_\_

4. Mention four modelling techniques used to create clay or earthenware pieces. (2)

---

---

---

---

5. Briefly explain these terms: (5)
- a. etching
  - b. symbolic language in art
  - c. good craftsmanship
  - d. wet drawing media
  - e. critical thinking

---

---

---

---

---

---

---

---

6. What does tonal range of colour mean? How do you create a range from light to dark tones? (3)

---

---

---

---

---

---

**[Total: 20 marks]**

## **4. Resources**

---

<b>1. CD: List of tracks</b>	<b>334</b>
<b>2. Memoranda for Examination papers</b>	<b>335</b>
<b>3. Examples of generic assessment tools</b>	<b>344</b>
<b>4. Lesson plan template</b>	<b>348</b>
<b>5. Example lesson plans for each Creative Arts art form</b>	<b>349</b>
<b>6. Other resources</b>	<b>353</b>

## 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: Give it Up
15.	<i>Siyahamba</i>
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 for Examination papers

### Term 2 Written test: Memorandum

#### CREATIVE ARTS: DANCE

Examination on  
page 313

Give learners  $\frac{1}{2}$  point for each term correctly described and  $\frac{1}{2}$  point for each example of each term provided.

Marking memorandum	Marks	
<i>Learners may have mentioned one or more of the following points for each dance term (in their own words):</i>	Description	Example
1. Warm-up: Exercises which prepare the body and muscles to work harder than normal; prevents injury; increases your heart rate; provides the body with more oxygen; improves your posture	$\frac{1}{2}$	$\frac{1}{2}$
2. Elements of dance: The tools that are put together in different ways to make up a dance. They include space, time, energy/force and relationship.	$\frac{1}{2}$	$\frac{1}{2}$
3. Force: The amount of energy you put into your movements to make them more alive, noticeable and beautiful.	$\frac{1}{2}$	$\frac{1}{2}$
4. Posture: The way you carry your body; it improves your balance; gives you agility; protects the surfaces of your joints; helps you carry your body in a way that does not put strain on your bones, muscles and ligaments; helps you use your muscles properly so that you use less energy and do not become tired so quickly; improves your appearance.	$\frac{1}{2}$	$\frac{1}{2}$
5. Relationships: The connection between the elements and how they are put together to form a dance composition or a story with a beginning, middle and end.	$\frac{1}{2}$	$\frac{1}{2}$
6. Core muscles: The muscles in your abdomen or stomach, lower back and pelvis. They keep your posture and alignment stable or balanced.	$\frac{1}{2}$	$\frac{1}{2}$
7. Cool-down: To do slower exercises to help your heart rate and breathing slowly return to normal; it helps avoid fainting or dizziness; it prepares your muscles for your next exercise session; it removes any waste products from your muscles that may have accumulated during your work-out.	$\frac{1}{2}$	$\frac{1}{2}$
8. Locomotor movement: To move the body as a whole from one place to another. Examples: skipping, hopping, running, gliding, leaping, jumping and walking.	$\frac{1}{2}$	$\frac{1}{2}$
9. Spotting: To keep your eyes fixed on one spot during turning so that you do not become dizzy but maintain control of your body. You locate a spot in the distance and keep your eyes glued to that spot as you turn. When you need to turn your head, turn it around quickly, and find the same spot again.	$\frac{1}{2}$	$\frac{1}{2}$
10. Safe landing: To land safely after doing jumps, in the order of – toe, ball, heel and bend (knees). This prevents shock and injury to your feet, ankles, knees and spine.	$\frac{1}{2}$	$\frac{1}{2}$
<b>Total</b>	<b>10</b>	

[Total: 10 marks]

© You may photocopy this page for use with *Study & Master Creative Arts Grade 7*.



# Term 4 End-of-year written examination: Memorandum

## CREATIVE ARTS: DANCE

Examination on  
pages 314–315

Marking memorandum	Marks
<p>1. Warm-up is important because:</p> <ul style="list-style-type: none"> <li>• it prepares the muscles to work harder than normal</li> <li>• it improves your posture and alignment</li> <li>• it prevents injuries</li> <li>• it increases your heart rate and makes blood flow quickly to your muscles</li> <li>• it gives your muscles more oxygen for heavier or harder movement</li> </ul> <p><i>Give learners 1 mark for each reason mentioned (x 4); or for other important reasons not listed here.</i></p>	4
<p>2. Cool-down is important because:</p> <ul style="list-style-type: none"> <li>• it helps your heart rate and breathing return to normal</li> <li>• it can prevent fainting or dizziness, which can happen if you suddenly stop exercising</li> <li>• it prepares your muscles for your next exercise session</li> <li>• it removes waste products from your muscles that may have collected there during your work-out.</li> </ul> <p><i>Give learners 1 mark for each reason mentioned (x 4); or for other important reasons not listed here.</i></p>	4
<p>3. Good posture and alignment:</p> <ul style="list-style-type: none"> <li>• protect the surface of your joints and stop them from wearing out</li> <li>• help you carry your body in a way that does not put strain on your bones, muscles and ligaments</li> <li>• help you use your muscles properly so that you use less energy and do not become tired quickly</li> <li>• improve your appearance.</li> </ul> <p><i>Give learners 1 mark for each reason mentioned (x 4); or for other important reasons not listed here.</i></p>	4
<p>4. a. Strong movements use high energy and show off your physical build and strength.</p> <p>b. Heavy movements are bold, confident and big movements, e.g. stamping the feet or banging on the floor.</p> <p>c. Free flow movements are easy movements that allow the smooth transitions from one movement to something completely different without anyone even noticing.</p> <p><i>Give learners 1 mark for each movement mentioned (x 3).</i></p>	3
<p>5. a. shape</p> <p>b. space</p> <p>c. symmetrical and asymmetrical</p> <p>d. composition</p> <p>e. body-part isolation</p>	5

Marking memorandum	Marks
6. a. weight transfer b. non-locomotor c. identity d. level e. dance sequence	5
7. Answers will differ. Make sure that learners: a. Give examples of different kinds of warm up exercises, such as spinal rolls, side bends, arm swings and rotations, locomotor and non-locomotor movements, twists, bends, curls, leg strengthening and knee mobilisations, floor work. (2 $\frac{1}{2}$ ) b. Explain the body part or muscle groups each exercise targets, e.g. legs, spine, core muscles, joints, hips, feet, ankles, arms. (2 $\frac{1}{2}$ )	5
8. Answers will differ, but should include the following points about dance: - it helps you to tell your story and history - it helps you to explore your identity - it helps you to express your feelings - it can unite people who come from different groups - it can help people create a new identity and sense of belonging - it can remind you of where you come from, your home, family and culture. Examples could include (among others): gumboot dance, 'Spirit of Unity', 'Toyi Toyi', 'pantsula'.	10
<b>Total</b>	<b>40</b>

(40 ÷ 2 = 20 marks)

(Total: 20 marks)

# Term 2 Mid-year assignment (Part 2): Memorandum

## CREATIVE ARTS: DRAMA

Examination on  
page 323

Marking memorandum	Marks
<p><b>Question 1</b></p> <p>The answer shows that the learner understands that improvisation is when you make up your own story to act out or that there is little planning, preparation or rehearsal.</p> <p><i>Give learners 0 marks for no or incorrect understanding, <math>\frac{1}{2}</math> mark for some understanding, 1 mark for an excellent answer.</i></p>	1
<p><b>Question 2</b></p> <p>Accept any two of these voice modulation techniques with a good explanation and/or relevant example of how it can be used: pace (speed), pitch (high, medium, low), volume (loudness, softness), inflection (rising, falling), pause (break or silence), emphasis (stress or highlight), tone-colour (emotion, mood or attitude).</p> <p>Refer to pages 124–125 in the Learner's Book for more detailed explanations and relevant examples.</p> <p><i>Give learners 1 mark for each aspect with a clear explanation OR relevant example.</i></p>	2
<p><b>Question 3</b></p> <p>Answer indicates an understanding that 'level' refers to the height of the actors in relation to the floor or in relation to other actors, e.g. actors can sit or lie on the floor, kneel, sit on chairs of various heights, stand or be raised on other set pieces or furniture. The learner could also say that levels can be used to:</p> <ul style="list-style-type: none"> <li>• show the relationships between characters, e.g. power</li> <li>• show emotions</li> <li>• make interesting visual pictures for the audience</li> <li>• create a focal point.</li> </ul> <p><i>Give learners 0 marks for no understanding, 1 mark for a reasonable answer, 2 marks for an excellent answer.</i></p>	2
<p><b>Question 4</b></p> <p>a) <i>Sketch</i></p> <p>Learners can sketch a proscenium (end-on stage), a thrust stage, a combination proscenium/thrust stage, an arena stage (theatre-in-the-round) OR a flexible stage.</p> <p><i>Give learners 0 marks for unrecognisable sketch, 1 mark for incomplete/inaccurate sketch, 2 marks for excellent sketch.</i></p> <p>b) <i>Heading and labels</i></p> <p>Appropriate heading</p> <p>Labels can include: house/audience, stage/performance space/area, positions on the stage, apron, curtains, wings, orchestra pit, light and sound booth, crossover</p> <p><i>Give learners <math>\frac{1}{4}</math> mark for the heading and per label up to 2 marks.</i></p> <p>c) <i>Audience view of the stage</i></p> <p>Explanation of how the audience views the stage (e.g. from one side, from three sides, from all sides, from various sides, etc.) and what this means for the actors (e.g. facing or with their backs to some of the audience, exits and entrances, use of the stage, creating focal points, etc.).</p> <p><i>Give learners 0 marks for no or incorrect answer, <math>\frac{1}{2}</math> mark for some understanding, 1 mark for excellent answer.</i></p>	5
<b>Total marks for Part 2</b>	10

© You may photocopy this page for use with *Study & Master Creative Arts Grade 7*.

# Term 4 End-of-year written examination: Memorandum

## CREATIVE ARTS: DRAMA

Examination  
on pages  
324–326







Marking memorandum	Marks
<b>Section 1: Drama elements</b>	
<b>Question 1</b> Learners should mention four physical warm-ups done during the year, e.g. mirror work, lead and follow, imagery, reach for the stars, spinal curl, rag-doll, march/stroll, body swings, wedding march etc. <i>Give learners <math>\frac{1}{2}</math> mark for each warm-up given.</i>	2
<b>Question 2</b> Answers should mention both physical and vocal characterisation, building the voice and movements of the character. <i>Give learners 0 marks for little, no or incorrect understanding, 1 mark for some understanding and 2 marks for excellent understanding.</i>	2
<b>Question 3</b> Learners should name two of the following: pitch, pace, volume, inflection, emphasis, tone-colour. Accept answers that do not use the term but still describe the technique, e.g. speed, loudness/softness. They should also explain why they chose to use each technique. <i>Give learners <math>\frac{1}{2}</math> mark for each technique given <math>\frac{1}{2}</math> mark for each explanation of their choice.</i>	2
<b>Question 4</b> Learners can explain any two of the following: movement, body language, gestures, facial expressions or eye contact. <i>Give learners 1 mark each.</i>	2
<b>Question 5</b> Learners should explain a storytelling technique they used, e.g. structure (beginning/middle/end), climax, dramatic tension, narrative, dialogue, etc. <i>Give learners 1 mark for technique mentioned and context, <math>\frac{1}{2}</math> mark for self-evaluation, <math>\frac{1}{2}</math> mark for ideas for improvement.</i>	2 [10]
<b>Section 2: Careers</b>	
<b>Question 1</b> Learners should write three short paragraphs to explain what each career entails. <i>Give learners 2 marks per paragraph - 0 marks for little or no understanding, 1 mark for some understanding and 2 marks for an excellent understanding.</i>	
<b>Question 2</b> Learners must write on one career only. <b>Role of the director</b> Learners can mention some of these roles: Oversee the actual stage production, interpret the drama, lead the members of the creative team to develop the artistic vision for the drama, work with the writer on developing the script, instruct the actors on their expression and blocking, manage rehearsals, etc. <b>OR</b> <b>Role of the producer</b> Learners can mention some of these roles: Manage the production from script creation to final closure; oversee all aspects of the production; employ and manage the creative team, marketing team and administrative staff; communicate with and support everyone involved in the production; manage the writing of a new script and musical score; manage the budget and source additional funding (if necessary); develop a marketing and advertising strategy; arrange performance venues, dates and times; set ticket prices; manage local and tour logistics such as travel and accommodation; solve problems as they arise; prepare financial statements after the production; complete all arrangements after the production. <i>Give learners 0 marks for no understanding, 1 mark for poor understanding, 2 marks for fair understanding, 3 marks for good understanding and 4 marks for excellent understanding.</i>	4 [10]
<b>Total marks</b>	<b>20</b>

© You may photocopy this page for use with *Study & Master Creative Arts Grade 7*.

# Term 2 Mid-year examination: Memorandum

## CREATIVE ARTS: MUSIC

Examination  
on page 327

Marking memorandum			Marks
1. Table 1: Duration			
Name of note	Note value	Symbol	
Crotchet	1		
Minim	2		
Semibreve	4		
Quaver	$\frac{1}{2}$ beat		
Semiquaver	$\frac{1}{4}$ beat		
Give learners $\frac{1}{2}$ mark for each correct note value and symbol given.			5
2. A note that makes any note longer by half or that you old 50% longer than you normally would. Give learners 1 mark for the correct answer.			1
3. Table 2: Dotted notes			
Name of note	Note value	Symbol	
Name of note	Note value	Same as (note):	
Dotted minim	$1\frac{1}{2}$ minims (3 beats)	3 crotchets	
Dotted quaver	$1\frac{1}{2}$ quavers ( $\frac{3}{4}$ beats)	3 semiquavers	
Dotted semibreve	$1\frac{1}{2}$ semibreves (6 beats)	3 minims	
Give learners $\frac{1}{2}$ mark for each correct answer.			1
4. 3 crotchets			1
5. 3 semiquavers			1
6. 			
Give learners $\frac{1}{2}$ mark for the treble clef; $\frac{1}{2}$ mark for the $\frac{4}{4}$ time; and $\frac{1}{2}$ mark for each of the 7 pitches ( $3\frac{1}{2}$ ); $\frac{1}{2}$ mark for the musical stave.			
7. piano (p); mezzo forte (mf) Give learners $\frac{1}{2}$ mark for each correct answer.			
Total			20

(20 ÷ 2 = 10 marks)

(Total: 10 marks)

# Term 4 End-of-year examination: Memorandum

## CREATIVE ARTS: MUSIC

Examination on  
pages 328–329

Marking memorandum				Marks
1. a. Give learners 1 mark for each instrument correctly listed in one of the categories on the table. (16) b. Give learners 1 mark for each example of their own they list. (4)				20
Chord/Chordal	Melody	Bass /rhythm	Percussion	
electric keyboard	natural horn	electric bass guitar	djembe drum	
piano	guitar	tuba	marimba	
banjo	voice	bass drum	cymbals	
guitar	harp		vibraphone	
accordion	mouth organ			
2. a. F; b. F; c. F; d. F; e. T; f. F; g. F; h. F; i. T; j. T Give learners 1 mark for each correct answer.				10
3. Learners could choose any five of the seven False statements to correct. Give 2 marks for each statement they correct, correctly.				10
a. There are 12 semitones between the low G and the high G/ between any two of the same notes.				
b. A slur shows that two or more notes must be played in a smooth, connect way and not as separate notes.				
c. $\frac{4}{4}$ time is the most commonly used meter in house music.				
d. Polyrhythm is when two or more different rhythms are played at the same meter, at the same time.				
f. Timbre describes the kind of instruments playing and what they sound like/ the tone or 'colour' of a sound.				
g. There are seven main voice types in singing which represent the upper and lower pitch ranges of the female and male voice.				
h. Resonance are the vibrations or buzzing you feel in different body parts when you use your voice, e.g. in the roof of your mouth, teeth, lips, nose, forehead, cheeks.				10
Total				40

(40 ÷ 2 = 20 marks)

[Total: 20 marks]

# Term 2 Mid-year examination: Memorandum

## CREATIVE ARTS: VISUAL ARTS

Examination on  
page 330

Marking memorandum	Marks
<p>1. a. Art elements: the tools used to create artwork.</p> <ul style="list-style-type: none"> <li>- Line: A continuous mark on the page.</li> <li>- Tone: The lightness or darkness of a colour.</li> <li>- Texture: How something feels.</li> <li>- Shape: A 2D flat space enclosed by a line.</li> <li>- Form: A 3D shape that has height, width and thickness.</li> <li>- Space: The area around, between and within the images of your pictures.</li> <li>- Colour: Created when light strikes an object and the image and light is reflected back to the eye.</li> </ul> <p><i>Give learners <math>\frac{1}{2}</math> point for the description of art elements; and <math>\frac{1}{2}</math> point for each of the elements mentioned and briefly described.</i></p>	4
<p>b. Design principles: the basic units that make up any artwork.</p> <ul style="list-style-type: none"> <li>- Balance: using line, shape and colour</li> <li>- Contrast: To put different elements next to each other to make something easier to see.</li> <li>- Emphasis: To make certain parts of the artwork stand out.</li> <li>- Proportion: The size or position of one object in relation to another.</li> <li>- Pattern: Repetition of a line, shape of colour.</li> <li>- Rhythm: Repeated art elements and patterns.</li> <li>- Unity: When the different parts of an artwork come together as a whole.</li> <li>- Variety: To make something in the artwork look different to the rest.</li> </ul> <p><i>Give learners <math>\frac{1}{2}</math> point for the description of design principles; and <math>\frac{1}{2}</math> point for each of the principles mentioned and briefly described.</i></p>	$4\frac{1}{2}$
2. a. <i>Give learners <math>\frac{1}{2}</math> point for each illustration/picture of the seven art elements and eight design principles.</i>	$7\frac{1}{2}$
b. <i>Give learners 2 points for the use of headings and labels.</i>	2
c. <i>Give learners 2 points for neatness and creativity.</i>	2
<b>Total</b>	<b>20</b>

(20 ÷ 2 = 20 marks)

[Total: 10 marks]

# Term 4 End-of-year written examination: Memorandum

## CREATIVE ARTS: VISUAL ARTS

Examination on  
pages 331–332

Marking memorandum	Marks
<p>1. a. two-dimensional b. positive c. related colours d. radial e. symmetrical f. monochromatic <i>Give learners 1 mark for each correct word.</i></p>	6
<p>2. Craft techniques: a. Construction: building, creating and assembling pieces together. b. Pasting: gluing pieces together. c. Wrapping: covering something with various materials d. Tying: fastening pieces securely together. e. Joining: connecting or linking pieces. <i>Give learners <math>\frac{1}{2}</math> mark for any two techniques mentioned and correctly described.</i></p>	2
<p>3. A social historian is someone who documents what is happening at a particular time and place and how he/she experiences these events. George Pemba used his art as a way of recording and expressing what he thought and felt about what was happening in South Africa, especially during the Apartheid era. <i>Give learners 1 mark for explaining social historian; and 1 mark for explaining how Pemba used his artwork as a social historian.</i></p>	2
<p>4. Modelling techniques: rolling, pinching, surface texture/decoration, joining <i>Give learners <math>\frac{1}{2}</math> mark for each technique mentioned.</i></p>	2
<p>5. a. etching: to scratch, scrape or engrave out a design b. symbolic language in art: how the artist has included meaning in the work through the use of art elements, or design principles, or symbolic objects included in the piece c. good craftsmanship: working neatly and carefully, using tools safely and sharing resources d. wet drawing media: drawing materials that are wet, such as paints, inks, dyes, food colouring e. critical thinking: to reflect on something, gather information about it, analyse the information, interpret and assess something, come to a fair conclusion or solution, communicate the solution or conclusion <i>Give learners 1 mark for each correctly explained term.</i></p>	5
<p>6. Tonal range of colour means a range from light to dark tones. For lighter tones, add white to each colour (to create tints); and for darker shades, add black to each colour. <i>Give learners <math>\frac{1}{2}</math> mark for the explanation of tonal range of colour; <math>\frac{1}{2}</math> mark for creating tints/lighter tones; and <math>\frac{1}{2}</math> mark for creating shades or darker tones.</i></p>	3
<b>Total</b>	<b>20</b>

[Total: 20 marks]



### 3. Examples of 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
<b>1. Terminology and literacy</b>				
Understands and uses terminology and concepts appropriately				
Demonstrates importance of concepts and content				
Shows concern for others, and for the environment				
<b>2. Group work</b>				
Works well with others in a group				
Develops communication skills – listens, focuses, participates in discussions				
<b>3. Performance</b>				
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				
<b>4. Critical reflection</b>				
Critically reflects on own and others work, using appropriate terminology				
Reflects and provides feedback about own and others work with sensitivity				
<b>Overall comments</b> (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
<b>1. Classwork</b>				
• Memory of exercises	2			
• Safe use of space/environment/tools/equipment	4			
• Level of complexity reached	2			
<b>2. Group work</b>				
• Works well as part of a team	2			
• Develops communication skills	2			
• Listens and focuses	2			
<b>3. Performance</b>				
• Practices/rehearses	2			
• Uses art form elements and structures	2			
• Confidence in performing	2			
<b>Total</b>	<b>20</b>			

### Example 4: Rubric for a performance and corresponding assessment instrument

Assessment criteria	10–8	6–7	4–5	1–3
<b>1. Art form development</b> Does vocal/physical warm-up/ uses elements or principles of art form/rehearses/practises	Outstanding	Good	Average	Poor
<b>2. Develops creativity</b> Shows creativity, originality and innovation	Extremely interesting, clear	Interesting, clear	Fairly interesting, clear	Not very interesting, clear
Gives personal interpretation (using appropriate terminology)	Extremely interesting, clear and well- structured	Interesting, clear and well- structured	Fairly interesting, clear and well- structured	Not very interesting, clear and well- structured
<b>3. Communication skills</b> Listens to others, concentrates, acts and reacts	Excellent	Good	Fair	Poor
<b>4. Art work piece/performance</b> Follows brief; work is delivered confidently, with good techniques	Exceeds expectations	Meets expectations	Partially meets expectations	Does not meet expectations
<b>6. Reflection and feedback</b> 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
<b>7. Performance</b> 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
<b>Sub-total (100 ÷ 5 = 20)</b> <b>Total (20 ÷ 2 = 10 marks)</b>				

\* 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
<b>1. Art form development</b> Does vocal/physical warm-up/uses elements or principles of art form/rehearses/practises					
<b>2. Develops creativity</b> Shows creativity, originality and innovation					
Gives personal interpretation (using appropriate terminology)					
<b>3. Group dynamics</b> Works well as part of a group and contributes to the success of the group work					
Listens to others, concentrates, acts and reacts					
<b>4. Art work piece/performance</b> Follows brief; work is delivered confidently, with good techniques					
<b>5. Reflection and feedback</b> Critically reflects on own and others work, using appropriate terminology					
Reflects on and provides feedback about own and others work with sensitivity					
<b>6. Performance</b> Explores own skills, knowledge and values through improvisation/performance/work					
Works on own/solo					
<b>Sub-total (100 ÷ 5 = 20)</b> <b>Total (20 ÷ 2 = 10 marks)</b>					

\* 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. Example lesson plans for each Creative Arts art form

### Sample lesson plan for Grade 7 Drama

<b>Topic of lesson:</b>	Drama elements in cultural and social events
<b>Time:</b>	Term 3: Week 5: 1 hour
<b>CAPS Annual Teaching Plan content:</b>	<p><b>Topic 1: Dramatic skills development</b> Teacher-devised warm-up routine. Build on the warm-up routine of Term 2 adding new exercises in each area</p> <p><b>Vocal development</b></p> <ul style="list-style-type: none"> <li>• Relaxation exercises, breathing exercises, resonance exercises, articulation exercises</li> </ul> <p><b>Physical development</b></p> <ul style="list-style-type: none"> <li>• Physical loosening up and energising of the body</li> <li>• Trust exercises in partners and small groups</li> <li>• Mirror work (using slow, controlled mirroring of narrative mime sequences)</li> <li>• Lead and follow movements in pairs, small groups and as a class</li> </ul> <p><b>Topic 2: Drama elements in playmaking</b> Focus on drama elements in cultural and social events, compared to their use in theatre, and create a drama using a cultural or social event as stimulus:</p> <ul style="list-style-type: none"> <li>• Actors (the people involved in the activity, who have specific roles to fulfil)</li> <li>• Audience (the people watching or participating from the sidelines)</li> <li>• Space (arrangement of the space to accommodate all the participants/audience)</li> <li>• Time (certain times only; of a particular duration)</li> </ul>
<b>Resources:</b>	<ul style="list-style-type: none"> <li>• Board and chalk: write up seven parts of forest story: forest; key; container; water; dog; hut; bridge</li> <li>• Tense and relax and Forest scene story (TG p. 201)</li> </ul> <p><b>Plans for inclusivity and diversity:</b></p> <ul style="list-style-type: none"> <li>• Groups to have an equal spread of boys and girls.</li> <li>• Jacob to be in the same group as his buddy Janine.</li> </ul>
<b>The lesson</b>	
<b>Introduction:</b>	<p>Check everyone has completed the career tasks from <b>Unit 4</b>. Take in learner's writing from Unit 4, Activity 1 and let learners share their career information from Unit 4, Activity 2. (15 minutes)</p> <p>Read and discuss first paragraph on p. 187 of Learner's Book <b>Warm-up, Activity 1:</b> Imagine a forest... (15 minutes)</p>
<b>Main part of the lesson:</b>	<p>Explain South Africa's rich cultural heritage (2 minutes) <b>Activity 2:</b> Select a cultural or social event (10 minutes) Make sure each group has agreed on an event to perform. Discuss drama elements used in cultural/social events (3 minutes) <b>Activity 3:</b> Identify the dramatic elements in a cultural/social event (15 minutes) Check all groups are on track and ask them to complete the table in rehearsal time this week. <b>Activity 4:</b> Compare the drama elements in an event and theatre performance (10 minutes) Explain the activity clearly. Let groups do the first three examples. Check that they know what to do and ask them to complete table in rehearsal time this week.</p>
<b>Conclusion:</b>	<p><b>Summarise the lesson:</b> (2 minutes) Reiterate that South Africa has a rich cultural and social heritage. Remind learners that cultural/social events are not drama but that they have some of the same elements as those used in drama. <b>Summarise tasks:</b> (3 minutes) Learners are to complete Activity 3 and 4 this week. Check if any learners have questions on how to complete the table. Any learners who did not complete Unit 4, Activities 1 and 2 should do so this week.</p>
<b>Informal assessment:</b>	<p><b>Activity 1:</b> Observe learners to check they are doing all seven parts of the forest scene warm-up. <b>Activity 2:</b> Check all learners are participating in the group discussion and in the selection of a cultural/social event to perform. <b>Activities 3 and 4:</b> Check that all groups are managing to complete the table and understand what to do to complete it in their rehearsal time this week.</p>

## Sample lesson plan for Grade 7 Dance

<b>Topic of lesson:</b>	Unit 6 Jump, turn, spot
<b>Time:</b>	Term 2: Week 6: 1 hour
<b>CAPS Annual Teaching Plan content:</b>	<p><b>Topic 1: Dance performance</b>  Warm-up exercises, focusing on posture and alignment  Floor work for core stability, strength and flexibility: flexing and stretching feet, inward and outward rotation of the legs from the hip joints, strengthening and mobility exercises for feet, legs and hips, strengthening exercises for abdominal and spinal muscles  Arm movements to develop mobility, co-ordination and control  Body-part isolations: head, shoulders, torso and hips  Transference of weight forward and backward  Small jumps off two feet, changing direction with emphasis on safe landings (toe-ball-heel-bend)  Introduction to principles of spotting during turning movements</p> <p><b>Topic 3: Dance theory and literacy (integrated into Topics 1 and 2)</b>  Dance terminology  Importance of spotting during turning movements</p>
<b>Resources:</b>	<p>Music system with CD player/iPod; CDs or percussion instruments</p> <p><b>Plans for inclusivity and diversity:</b>  Groups to have an equal spread of boys and girls</p>
<b>The lesson</b>	
<b>Introduction:</b>	<p>Read and discuss the first two paragraphs on p. 100 of Learner's Book.</p> <p><b>Activity 1 Practise safe jumps and turns (15 minutes)</b>  Remind the learners of the safe landing procedure they learnt in Term 1.  Let them practice their safe jumps and turns.  Watch that the learners are able to do the small jumps in different directions and that they are able to land safely from these jumps.</p>
<b>Main part of the lesson:</b>	<p>Explain the importance of spotting (2 minutes)</p> <p><b>Activity 2: Turn and spot</b>  Learners do turns with spotting here. They need to ensure that they do not move their head until the very last moment when they can no longer keep it fixed.</p> <p><b>Activity 3: Learn a short movement sequence</b>  This is where learners get to work on their own creating a short dance work using jumps, turns spotting and the elements of space and time.  They will need to select some music that is appropriate and use it for their short choreography.  Explain the activity clearly. Let groups do the first three examples.  Check that they know what to do and ask them to complete the table in rehearsal time this week.</p>
<b>Conclusion:</b>	<p><b>Summarise the lesson: (2 minutes)</b>  Reiterate that their movement sequences should be smooth flowing from one movement to another using jumps, turns and spots.  Summarise tasks: (3 minutes)  Learners are to complete Activity 3 and 4 this week. Check if any learners need help with jumping, turning and spotting.</p>
<b>Informal assessment:</b>	<p><b>Activity 1: Observe learners to check they are practise safe jumping and turning</b></p> <p><b>Activity 2: Check all learners are participating in the class activity in turning and spotting</b></p> <p><b>Activity 3: Here you will watch for the following:</b></p> <ul style="list-style-type: none"> <li>• creativity in the creation of movement</li> <li>• turns using spotting</li> <li>• use of the elements of space and time</li> <li>• small jumps with change of direction.</li> </ul>

## Sample lesson plan for Grade 7 Music

<b>Topic of lesson:</b>	Unit 4 African drumming
<b>Time:</b>	Term 2: Week 7: 1 hour
<b>CAPS Annual Teaching Plan content:</b>	<p><b>Topic 1: Music literacy</b></p> <ul style="list-style-type: none"> <li>• Letter names of notes on the treble clef</li> <li>• Duration: Introduction of the dotted note</li> <li>• Clapping or drumming short rhythmic phrases that use crotchets, minims, quavers dotted minims and semibreves</li> <li>• Pitch: Sight singing melodic phrases from known and unknown songs using tonic solfa</li> </ul> <p><b>Topic 2: Music listening</b></p> <ul style="list-style-type: none"> <li>• Active listening to a variety of recorded or live music by clapping or humming or moving along</li> <li>• Following simple musical scores while listening to music</li> <li>• Listening to a variety of recorded or live music and describing the: <ul style="list-style-type: none"> <li>– Meter of the music as duple (2 beats) or triple (3 beats) or quadruple (4 beats) time</li> <li>– Tempo (fast/slow; faster/slower)</li> <li>– Dynamics (soft/loud; softer/louder)</li> <li>– Meaning or story of the music</li> <li>– Lyrics of the music</li> </ul> </li> </ul> <p><b>Topic 3: Performing and creating music</b></p> <ul style="list-style-type: none"> <li>• African drumming</li> <li>• Creating own vocal and instrumental music in group and solo context: <ul style="list-style-type: none"> <li>– Melodic repetition (vocal or instrumental)</li> <li>– Melodic question and answer (vocal or instrumental)</li> <li>– Rhythmic improvisation on African drums</li> </ul> </li> </ul>
<b>Resources:</b>	Learner's Book pages 142–145; any African drums, self-made drums or other objects to make drum-sets with like desks, rulers or pencils
<b>The lesson</b>	
<b>Introduction:</b>	<p>Do Activity 5 in Unit 1 (15 minutes)</p> <p><b>Activity 5: Sing melodic phrases using tonic solfa</b></p> <ul style="list-style-type: none"> <li>• Guide the learners in performing the solfa pattern accurately.</li> <li>• Write D, R, M, S, DI on the board. Let learners sing the notes as you point to them.</li> <li>• Let learners sing the patterns in the Learner's Book.</li> </ul> <p>Do Activity 4 no. 5 &amp; 6 (15 minutes)</p> <p><b>Activity 4: Compose and perform music that uses graphic scores</b></p> <ul style="list-style-type: none"> <li>• Give them the opportunity to experiment freely and to be very creative.</li> <li>• Learners do no. 5 and 6.</li> </ul>
<b>Main part of the lesson:</b>	<p><b>Activity 1: Say and play the patterns (melodic repetition) (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Set up the classroom by having the chairs in a circle.</li> <li>• Familiarise and practise the three basic sounds on a drum.</li> <li>• Make sure that the learners know which speaking sound goes with which sound on the drum.</li> <li>• Now proceed to practise each rhythm pattern from a–f until all the learners know it well.</li> </ul> <p><b>Activity 2: Drum melodic/rhythmic question and answer (15 minutes)</b></p> <ul style="list-style-type: none"> <li>• Follow the instructions.</li> <li>• Start off by doing easy question and answer patterns.</li> </ul>
<b>Conclusion:</b>	This lesson focuses on how to play the African djembe drums and the sounds you can make on these drums.
<b>Informal assessment:</b>	<p><b>Activities 1–3: Learners can be assessed on their:</b></p> <ul style="list-style-type: none"> <li>• skill of mastering the three drum techniques</li> <li>• creativity of their question and answer rhythms</li> <li>• solos that they play.</li> </ul>



## Sample lesson plan for Grade 7 Visual Arts

<b>Topic of lesson:</b>	Unit 4 Create in 3D: Stick creatures
<b>Time:</b>	Term 4, Weeks 7–9: 3 hours
<b>CAPS Annual Teaching Plan content:</b>	<b>Topic 2: Create in 3D</b> <ul style="list-style-type: none"> <li>• Design: experiments with art elements and design principles in metamorphosis of a common recyclable object</li> <li>• Craft skills: good craftsmanship, unfamiliar and familiar techniques (pasting, cutting, modelling, wrapping, tying, stitching, joining, scoring and other)</li> <li>• Spatial awareness: conscious experience of working with shapes in the construction process</li> <li>• Concern for the environment: use of recyclable materials</li> <li>• Manipulation of a variety of materials</li> <li>• Use of tools: safety, consideration of others, sharing resources</li> </ul>
<b>Resources:</b>	Learner's Book pages 272–273; newspaper, recyclable materials, tape, string, scissors, craft knives, glue
<b>The lesson</b>	
<b>Introduction:</b>	<b>Activity 1: Create stick creatures (Week 7: 1 hour)</b> <ul style="list-style-type: none"> <li>• Demonstrate how to roll a solid, well-constructed stick.</li> <li>• Demonstrate a couple of different joining and construction techniques so that your learners understand how to begin their stick creature.</li> </ul>
<b>Main part of the lesson:</b>	<b>Activity 1: Create stick creatures (Week 8–9: 2 hours)</b> <ul style="list-style-type: none"> <li>• Ask learners to create a basic body shape. Everything should be well joined and firmly constructed.</li> <li>• Once the basic body shape has been created remind your learners about various body parts they could add – ears, nose, trunk, horns, wings, legs, scales, tails, claws, paws, fangs. Encourage as much variety and creative thought as possible.</li> </ul>
<b>Conclusion:</b>	Learner create in 3D: Stick creatures
<b>Informal assessment:</b>	<ul style="list-style-type: none"> <li>• Display all the creatures.</li> <li>• Ask learners to write down what they found easy in this activity, what they struggled with, what they like about their work and what they would change next time. You can also ask learners to give feedback about each others work, encourage positive, constructive feedback at all times.</li> </ul>

## 6. Other resources

You can use this section to file any additional resource material:

- List of useful websites
- Print outs 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.



# Study & Master

## 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.

**Bernadia Virasamy** attained MA Arts, Culture & Heritage Management and B Soc Sc (Hons). She has lectured at Wits and University of Venda and is currently Director of Education at *Moving into Dance* Mophatong, a training and development organisation. She was a member of the author panel for the SAQA Level 5 dance teacher qualification. **Gabby van Heerden** FDE Education is HOD at Frank Joubert Art Centre where she has been teaching Visual Arts for the last 15 years. She also writes children's books and educational text books. **Joseph Bolton** studied at UCT where he attained BMus Classical Composition and PdM Jazz Performance. He does not only teach piano at Wynberg Girls' High School and to private students, but he also has extensive performance experience.



PROUD PARTNERS



**CAMBRIDGE**  
UNIVERSITY PRESS  
[www.cup.co.za](http://www.cup.co.za)