GENERAL EDUCATION & TRAINING PHASE (GET)

MUSIC

SBA EXEMPLAR BOOKLET

GRADES 7-9

FOREWORD

The Department of Basic Education has pleasure in releasing a subject exemplar booklet for School Based Assessment (SBA) to assist and guide teachers with the setting and development of standardised SBA tasks and assessment tools. The SBA booklets have been written by teams of subject specialists to assist teachers to adapt teaching and learning methods to improve learner performance and the quality and management of SBA.

The primary purpose of this SBA exemplar booklet is to improve the quality of teaching and assessment (both formal and informal) as well as the learner's process of learning and understanding of the subject content. Assessment of and for learning is an ongoing process that develops from the interaction of teaching, learning and assessment. To improve learner performance, assessment needs to support and drive focused, effective teaching.

School Based Assessment forms an integral part of teaching and learning, its value as a yardstick of effective quality learning and teaching is firmly recognised. Through assessment, the needs of the learner are not only diagnosed for remediation, but it also assists to improve the quality of teaching and learning. The information provided through quality assessment is therefore valuable for teacher planning as part of improving learning outcomes.

Assessment tasks should be designed with care to cover the prescribed content and skills of the subject as well as include the correct range of cognitive demand and levels of difficulty. For fair assessment practice, the teacher must ensure that the learner understands the content and has been exposed to extensive informal assessment opportunities before doing a formal assessment activity.

The exemplar tasks contained in this booklet, developed to the best standard in the subject, is aimed to illustrate best practices in terms of setting formal and informal assessment. Teachers are encouraged to use the exemplar tasks as models to set their own formal and informal assessment activities.

MR HM MWELI
DIRECTOR-GENERAL
DATE: 13/09/2017

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1. Introduction

There is no decision that teachers make that has a greater impact on learners' opportunities to learn and on their perceptions about what a subject is than the selection or creation of tasks

Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners, using various forms of assessment. It involves four steps: generating and collecting evidence of achievement; evaluating this evidence; recording the findings and using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching. School-based assessment (SBA) is conducted by the teacher at the school level and is summative, i.e. it assesses performance against curriculum standards.

SBA may take place at different points of the learning process, as described through Section 4 in the Curriculum and Assessment Policy Statement (CAPS) and the assessment results are recorded and count towards a learner's final promotion or certification.

However, assessment should always contribute to a learner's learning and progress. SBA, therefore, also provides information on a learner's attainment of knowledge, understanding and skills and is used to contribute to individual learning by reinforcing and complementing that learning.

2. Aims and objectives

Provide quality-assured examples of assessment tasks to capacitate teachers in the setting of SBA tasks.

Provide guidance to teachers when setting SBA tasks.

Deepen understanding of the cognitive demand of a task.

3. Assessment Tasks

Assessment tasks in this booklet include **term tests, assignments, practical tasks and examinations.** These tasks (theory and practical) are a collection of assessment methods and questions which sample a domain of knowledge and/or skills.

The assessment tasks included mostly focus on theory and practical component of the subject in Grades 7, 8 and 9.

In Creative Arts, the practical component involves projects as part of development processes.

This is the procedure that a person might learn or create in order to be able to produce an artistic product. Examples of processes include concept development through brain storming, engaging with a concept brief, practical component (creating and making), presentation and evaluation. Each genre or discipline has its own process structure depending on the task at hand.

Product:
This is a complete presentation of an end product or performance. In performing arts (dance, drama, and music) a performance is a culmination of conceptual and repeated rehearsal processes. In Visual Arts (design and craft) a product is a culmination of **creative processes** (e.g. conceptualization, drawing process , visual references and making) which result into 2D and 3D art works.

Programme of Assessment (PoA)

Creative Arts mostly uses tests, assignments, practical tasks and examinations (theory) to assess knowledge, skills and understanding its various different applications, such as reasoning, planning, analysing and evaluating. Assignments and practical tasks could include projects, simulations, research, role play, design processes, drawing exercises, scribbling, listening exercises, to name but a few. Homework pieces, classwork pieces, tests and examinations are examples of the written component through which learners' understanding of theory is evaluated. Case studies (description of an event, usually in the form of a piece of text, a picture or an electronic recording that concerns a realistic situation) where learners are prompted to analyse the situation, draw conclusions /make decisions/ suggest courses of action, form part of examples of assignments and other practical tasks.

The PoA also includes a project. The Practical Assessment Task (PAT) generates evidence through evaluation of the art in electronic form and product that includes research/investigation, analysis, design and implementation.

The PAT further provides evidence for a range of knowledge, skills and understanding within and across more than one topic. It therefore benefits learning and helps to make the assessment process more meaningful for learners and gives assurance of overall competence.

Note: In Visual Arts PAT, it is important that evidence of learner process development of tasks should be kept in a **source book** in which visual references, evidence concept development, drawing processes, visual references are kept.

In Performing Arts PAT, a **source book** is used to keep evidence of concept development, brainstorming of story line or dance structure, story board, and the plot: beginning, middle and ending; materials to be used, visual references, audio sources like CDs, and equipment.

See **Annexure A** for a summary of **assessment methods in Creative Arts.**

4. **Quality Assurance Process**
   Quality assurance of SBA is a planned and systematic process of ensuring that SBA tasks are valid, reliable, practicable, as well as equitable and fair and thus

increasing public confidence in SBA. This would include all the activities that take place before, during and after the actual assessment, that contribute to an improved quality of SBA.

School Based Assessment is a very important component of every candidate's results at the end of Grade 9. **It has been the weak link in the assessment chain** ……." (Umalusi: Report on QA of NSC: Dec 2013)

The SBA is aimed at helping to address challenges like:

- teacher capacity in the designing of assessment tasks.

- over-dependence on past question papers or provincially/district based tasks.

- lack of robust moderation systems at school, district, provincial and national levels.

- lack of adequate subject advisory support.

- lack of training/ capacity building.

- Assessment systems to support the implementation of PATs at provincial and district levels remain inadequate.

- **Little or no evidence of monitoring of the implementation of PATs at school level in some cases.**

This ***booklet focuses mainly*** on the **process of setting quality SBA tasks**.

Setting of tasks
Guidelines towards **setting quality SBA tasks**

- ***Know the curriculum*** and its requirements to identify the knowledge, understanding and skills which are to be assessed.
- Ensure that the ***assessment allows learners to show*** that they have the required knowledge, understanding and skills to meet the national standards.
- Ensure that the ***scenarios or contexts are open and comprehensible*** to all learners.
- Ensure that the ***appropriate reading level is used***. Tools to determine the reading level of a document are available in most word-processing software.
- Ensure that ***no part of the assessment has an adverse impact on specific groups of learners***, e.g. disabled learners, race, faith, height, weight, hair, eye colour, political views, culture, or sexual and religious orientation.
- Ensure that ***all illustrative material reflect an inclusive view of society and promotes equality.***
- Consider ***time*** and ***weighting.***

Construction features to consider when **setting tests and examinations**:

- ***The language used*** in the question paper should ***not be a barrier***.

- The *weighting given to a particular part of the question paper reflects its relative importance*.
- *Sampling is systematic* but *unpredictable* to avoid question 'spotting'.
- The *cognitive demand of the paper is appropriate*, i.e. includes lower order, middle order and higher order demands to the prescribed ratio.
- The *level of difficulty of the individual questions is appropriate* and *the level of difficulty of the overall paper is appropriate* to the level of the grade.
- The *mark available for each question matches the demands of the task* and the *test specification.*
- The *memorandum allows for a range of valid answers*, especially *for open-ended questions*.
- *Different types* of questions are used (See **Annexure B** for a summary of **types of questions).**

Quality assurance helps to support teachers and build expertise and capacity in the education system to deliver positive outcomes for children and young people. Through sharing, understanding and applying standards and expectations, quality assurance helps to raise standards and expectations and levels of consistency across teachers and schools.

How can quality be ensured at school level?

Role of fellow Phase and Subject Teacher: Peer reviews of items by teachers who teach the same subject in the phase is encouraged.

Role of the HOD: HODs need to use the criteria specified above to evaluate the quality and construction features of assessment tasks.

Moderation of tasks

Moderation is the term used to describe *approaches* for arriving at a *shared understanding* of **standards and expectations**. It further helps to *ensure that there is an appropriate focus on outcomes* for learners, that learning is at the appropriate level and that learners develop the skills for learning, including higher order thinking skills, which will allow them to be successful in the future.

Moderation of SBA tasks, **prior** to the administration of the assessment tasks involves *teachers, and other professionals, such as specialist senior teachers, heads of departments or subject advisors,* as appropriate, **working together**, drawing on guidance and exemplification and building on standards and expectations to check that SBA tasks provide learners with fair and valid opportunities to meet the standards and expectations **before** assessments are used.

Moderation of the assessment task should be done using the following evaluation criteria:

- the assessment *tasks are aligned to the CAPS*;
- assessments *tasks and tools are valid, fair, and practicable;*
- the *instructions* relating to the assessment *tasks are clearly stated;*

- the *content must be in keeping with what the learner has been exposed to*;
- the *assessment task must be free of any bias*;
- the *language of the assessment task is in keeping with the language level of the learner*s for which it is designed; and
- the *cognitive and difficulty levels at which the assessment tasks are pitched are consistent* with the requirements as stipulated in the *CAPS*.

N.B. *Teachers involved in developing their assessment approaches through participation in moderation activities is a highly effective form of professional development.*

Further moderation <u>activities</u> will generally take place **after** the assessment task is administered.

N.B. Use the Subject Committee forum to foster development and exposure of teachers to the preparation of moderation activities i.e before and after the administration of SBA tasks. Moderation process should take cognizance of arts *pathways* in Grades 8 and 9.

Start up workshop should be held in Term 1 for teachers to understand SBA processes and moderation procedures. This is important to orientate newly appointed teachers.

Moderation Guidelines for Creative Arts

1. School Moderation

Creative Arts HOD moderates 10% SBA tasks and Examination Papers (pre and post moderation processes) per Grade, representing weak, moderate and excellent performance. HODs should be provided with guidelines and moderation instruments that would support their moderation process in schools.

In **small schools**, the work of all learners per grade should be moderated by the HOD.

2. District / Provincial Moderation

Moderation takes place at three levels (School, Cluster/Circuit/District and Province) in the *academic year* (January to December).

A minimum of 10% of the schools per district should be moderated. The focus for moderation would be on Grades 7, 8 and 9.

First phase, Term 1: **Standard Setting** – sharing of policy requirements, providing guidelines and support and activities for enrichment.

Second phase: Term 2/3: **Moderation** – moderation of term 1 and term 2 activities

Third phase: term 4: **Verification** of mark sheets, all tasks completed, and general compliance

Suggested method of moderation

Cluster moderation: Teachers moderate each other's work by means of a common moderation instrument, supported by the Subject Advisor

Desktop Moderation: Subject Advisor moderates a sample of the of learners' work as well as teachers' files. Subject Advisor provides a detailed and comprehensive report to the teacher, HOD, Principal and Circuit Manager

Face Moderation: Subject Advisor moderates a sample of learners' Practical Performances, using a rubric.

Sampling Methodology

The Statistical Moderation Report data will be cross referenced with districts' performance (schools with Rejected SBA marks, analyse correlation between previously sampled underperforming districts and schools/centres and schools with rejected SBA marks; schools with SBA marks lower than examination marks; schools with SBA marks > 15%)

Criteria for moderation of an Assessment Task:

- Compliance to policy
- Content coverage
- Cognitive skills
- Quality of individual questions
- Language and bias
- Validity
- Technical criteria
- Marking guidelines
- Overall impression

Moderation of learner evidence

Quality of marking: accuracy/ compliance to marking memo/tool

Accuracy of marking guidelines, rubrics

Evidence of moderation at school, district or province

Quality of moderation

Part A Moderation of teacher portfolios	Part B Moderation of learner portfolios	Part C Summaries
1. Technical criteria 2. Content coverage 3. Quality of tasks 4. Cognitive demand 5. Quality of marking tools 6. Adherence to policy 7. Internal moderation 8. Overall impression	9. Learners' performance 10. Quality of marking 11. Internal moderation	12. Areas of good practice 13. Areas of concern 14. Recommendations

Approach

Recruitment of DBE SBA Moderators (Competency Test) Training of DBE SBA Moderation Team	DBE selects 2 sample districts per province PEDs select 10 schools per sample district 20 Learner Portfolios (Sample of high, moderate and low performance)	Conduct centralised moderation in a province June (5 days) On Day 5 : Preliminary findings presented to Subject Advisors / sampled schools SBA/ Exam Mark	Moderation Teams Compile Final Feedback Report Report disseminated to PEDs	Conduct centralised moderation in a province October (5 days) On day 5 : Preliminary findings presented to Subject Advisors / sampled schools	Compile Feedback Report Report disseminated to PEDs	Statistical Moderation of SBA (2015) Dissemination of reports to PEDS

5. Cognitive and difficulty levels in CA

All questions are not created equal – different questions require different levels and kinds of learner thinking.


Cognitive Levels

The cognitive demand of a question is the kind and level of thinking required of learners in order to successfully engage with and answer a question.

- High cognitive questions are those which demand that the learners manipulate bits of information previously learned to create and support an answer with logically reasoned evidence. This sort of question is usually open-ended, interpretive, evaluative, inquiry-based, inferential and synthesis-based.
- Lower cognitive questions are more basic. They ask students to recall material previously presented and learned. No or very little thinking and reasoning required. These questions are generally direct, closed, recall-related and questions that measure knowledge only – factual and process.

Bloom's revised taxonomy illustrates the different cognitive levels:

In 2001 Bloom's Taxonomy was revised. Basically, Bloom's six major categories were changed from noun to verb forms. Additionally, the lowest level of the original, knowledge was renamed and became remembering. Finally, comprehension and synthesis were retitled to understanding and creating. The changes are explained in the diagram below:
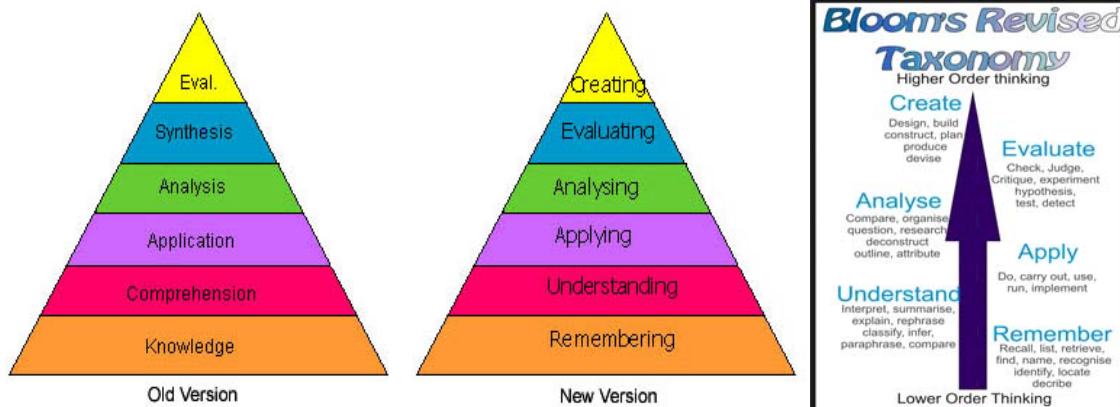
Caption: Terminology changes *"The graphic is a representation of the NEW verbage associated with the long familiar Bloom's Taxonomy. Note the change from Nouns to Verbs [e.g., Application to Applying] to describe the different levels of the taxonomy. Note that the top two levels are essentially exchanged from the Old to the New version." (Schultz, 2005) (Evaluation moved from the top to Evaluating in the second from the top, Synthesis moved from second on top to the top as Creating.) Source:* http://www.odu.edu/educ/llschult/blooms_taxonomy.htm

Difficulty Levels

The difficulty level of a question refers to the ease with how a learner is able to answer a question. It is described as easy, moderately challenging, difficult or very difficult.

What makes a question difficult?

One or more of the following influences the difficulty level of a content:

- Content (subject/concept/facts/principles/procedures), e.g.
  - Advanced content is generally more difficult or content learned in grade 10 and that is repeated and practiced in grade 11 and 12 usually becomes easier by grade 12.
  - Number of steps required or the length of the answer could influence difficulty.
- Stimulus (item/question)
  - Language, text or scenario used could influence difficulty.
  - Re-read required or limited time could influence difficulty.
- Task (process)
  - Short questions vs. paragraph or essay – answers that require extended writing are generally more difficult.
  - Steps provided or scaffolding of questions – open-ended questions are generally more difficult than structured questions, i.e. questions that lead or guide learners.
- Expected Response
  - Mark scheme, memo, e.g. detail required in memo vs. detail expected in question
  - Allocation of marks

Note: *Within each cognitive level, there exist different difficulty levels.*

Interpretation of cognitive levels in CA

See **Annexure C** for a description of cognitive levels and an explanation of cognitive levels for the practical content in CA.

6. Exemplar SBA Tasks and Memos

By determining the cognitive demands of tasks and being cognisant of the features of tasks that make them high-level or low-level tasks, one will be able to select or modify tasks that allow opportunities for all learners

The level and kind of thinking in which learners engage determine what they will learn.

GRADE 7 TERM 2: MUSIC QUESTIONS

QUESTION 1

Choose a statement from column B that matches with a word in column A. Write only the letter next to the question number e.g 1.1 A

1.1 _____ is blown to produce a sound. (1)
        A. Drum
        B. Tambourine
        C. Whistle
        D. Marimba

1.2 _____ equals to two crotchet beats. (1)
        A. Quaver
        B. Crotchet
        C. Minim
        D. Semiquaver.

1.3 A music symbol written at the beginning of the stave is _____. (1)
        A. Minim
        B. Clef
        C. Instrument
        D. Note name

1.4 A_____ is used to separate music notes in a stave. (1)
        A. Tonic solfa
        B. Dotted minim
        C. Semibreve
        D. Bar.

1.5 A music element describing time in music is called _____ (1)
        A. Tempo
        B. Rhythm
        C. Dynamics
        D. Harmony.

1.6 In music we use the first ____ letters of the alphabet. (1)
        A. 5
        B. 3
        C. 7
        D. 6

1.7 Music done by one person is _____ (1)
        A. Ensemble
        B. Solo
        C. Duet
        D. Choir.

1.8 Music words are _____ (1)

        A. Instruments
        B. Lyrics
        C. Trio
        D. Song

1.9 The music note equivalent to four crochet is called _____ (1)
        A. Minim

B. Crotchet
C. Semibreve
D. Quaver.

1.10   A dotted minim duration is equal to 3 _____beats.   (1)

A. Semibreve
B. Crochet
C. Quaver
D. All of the above

[10]

QUESTION 2

Define the following music terms:

2.1 Treble clef   (2)
2.2 Time signature   (2)
2.3 Semibreve   (2)
2.4 Rhythm   (2)
2.5 Pitch   (2)
[10]

QUESTION 3 Study the following table and fill in the missing gaps:

(5x1) **[5]**

QUESTION 4
4.1 What is this   symbol called?   (1)
4.2 Give a musical   term for fast / slow?   (1)
4.3 Give a musical term for soft / loud?

Note Symbol	French Time Names	Values in relation to crotchet beat
𝅝	3.1	4 beats
3.2	Taa-aa	3.3
3.4	Taa	1 beat
♫	3.5	½ beat each

(1)
4.4 What are words in a song called?   (1)
4.5 Name the first note in tonic solfa notation?   (1)

4.6 Write the following notes on the stave as whole notes (semibreves):   (2x5=10)
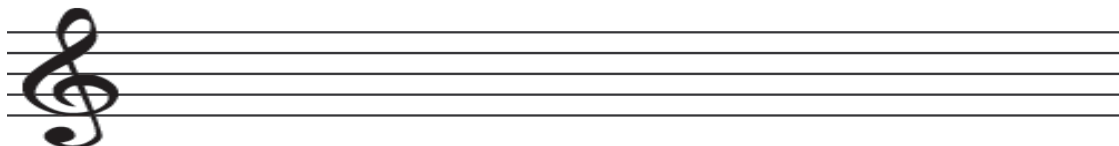
G   C   A   E   D

[15]

QUESTION 5

Study the piece of music below and answer the questions that follow:

Isiponono in the key of G Major

Isiponono

5.1 What is the title of the song?   (1)
5.2 In which key is the song?   (1)
5.3 How many bars does the song have?   (1)
5.4 What is the time signature of the song?   (1)
5.5 Give any 2 other time signatures you know?   (2)
5.6 What is the name of the rest in bar 2 and how many beats does it have?   (3)
5.7 What is the name of the first note in bar 3?   (2)

[10]
TOTAL 50 MARKS

GRADE 7 TERM 2: MUSIC MEMORUNDUM

QUESTION 1

1.1 C
1.2 C
1.3 B
1.4 D
1.5 A
1.6 C
1.7 B
1.8 B
1.9 C

1.10. B

(10X1) **[10]**

QUESTION 2

2.1 Treble clef is a music sign put at the beginning of a stave.

2.2 Time signature is made up of two numbers like a fraction at the beginning of the stave and shows how the music is to be counted.

2.3 Semibreve is a note with four counts / four crotchet beats.

2.4 Rhythm is a regular repetition of similar features.

2.5 Pitch in music is how high or low a note is.

(5x2)   **[10]**

QUESTION 3

Note Symbol	Names	Values in relation to crotchet beat
○	**3.1 Semibreve**	4 beats
3.2 ♩	Taa-aa	**3.3** **2 beats**
3.4 ♩	Taa	1 beat
♫	**3.5** **A pair of quavers**	½ beat each

(5x1)   **[5]**

16

QUESTION 4

4.1 Treble clef / G clef or Soprano clef (1)
4.2 Tempo (1)
4.3 Dynamics (1)
4.4 Lyrics (1)
4.5 Doh / d (1)

G   C   A   E   D

(2)   (2)   (2)   (2)   (2)

[15]

QUESTION 5

5.1 Isiponono (1)
5.2 Key G (1)
5.3 9 bars (1)
5.4 4/4 or C or Common Time (1)
5.5 2/4 or 3/4 or 2/2 or 3/8 etc (2)
5.6 Crotchet rest = 1 beat (3)
5.7 Quaver note (2)

[10]

MUSIC TOTAL MARKS: 50

GRADE 8 TERM 2: MUSIC QUESTIONS
QUESTION 1

Choose the correct answer and write only the number and the letter next to the correct answer e.g. 1. D

1.1 In music, dynamics means how _____ the music is. (1)
      A. Fast or slow
      B. Soft or loud
      C. High or low
      D. All of the above

1.2 A rest is _____ (1)
      A. the period of silence in music
      B. A group of sharps or flats
      C. The distance between two notes
      D. An accidental in music

1.3 Forte means_____ (1)
      A. The contrast of movements
      B. The short rhythmic pattern
      C. To play/ sing loudly
      D. Tempo

1.4 A triplet is a _____ (1)
      A. The duet sung by two people
      B. A set of words that make up a song
      C. The repeated beats in music
      D. Rhythm of three notes played or sung as two notes of the same value

1.5 A quaver triplet, is equal to _____ (1)
      A. One crotchet beat
      B. Two crotchet beats
      C. Three crotchet beats
      D. All of the above

[1x5=5]
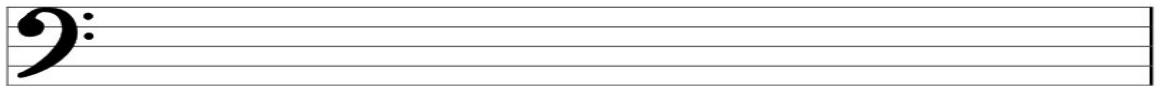
QUESTION 2
Copy and complete the table below

NAME	SYMBOL	DURATION (in relation to crotchet beat)	REST
Quaver	2.1	½	
2.2		2.3	
Crotchet	2.4	1	2.5

(5X1) **[5]**

QUESTION 3

Write the following notes as semibreves.

       F   B   C   D   A   (5x1) **[5]**

QUESTION 4

Complete the following 3 bar phrases to suit the time signature given. Write the number and the symbol of the note omitted. **[5]**

$\frac{3}{4}$ ♩ (I) ♩ | ♫ ♫ (II) | ♩ (III) ||

$\frac{4}{4}$ ♩♩♩♩ | ♩ (IV) ♩♩ | ♫ ♩ (V) ||

QUESTION 5

5.1 Give one example of an aerophone or wind instrument? (1)

5.2 Explain how sound is produced on this instrument? (2)

5.3 Give one example of a chordophone or string instrument? (1)

5.4 How many crotchet beat(s) is a dotted semibreve? (1)

                                                                    [5]

QUESTION 6

Study the following choral piece of music, a folk song, Mmangwane, notated and transcribed by O.J. Mosinki and then answer the questions that follow:

MMANGWANE

Notated and Transcribed by O.J. Mosinki

Copyright © TASO Music

6.1 In which key is the piece? (Refer to the key signature.) (1)
6.2 What do the two numbers (top and bottom) in the time signature stand for? (4)
6.3 Write down the three dynamic indications used? (3)
6.4 Who is the composer of the above music piece? (1)
6.5 What is the title of this folk song above? (1)

[10]

QUESTION 7

Read the following passage and answer the questions that follow:

Zabantu Vincent Dubazana, affectionately known as "Bushy" was born in Umlazi Township on the 30th April 1965. When his parents divorced in 1971, his mother moved with him and other 3 siblings to Rainy village at Libode. He then attended his primary education at Rainy JSS and completed his Standard 7 at Zimele JSS in Mthatha in 1981.

He further attended his high school education at Nyanga High in Engcobo and completed his standard 10 at Mt Hargreaves SSS in Matatiele in 1985. He then enrolled with University of Transkei (Unitra) for a B.A. in Music Education from 1986 to 1989. He left Unitra without having completed his studies.
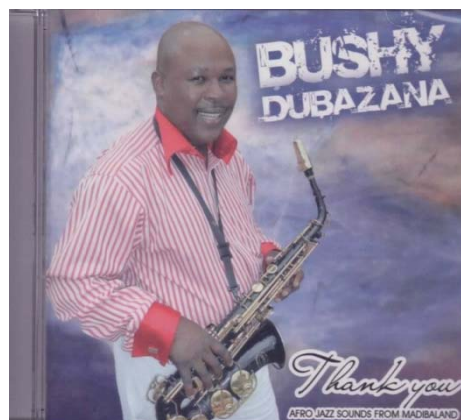
In 1990 he went to Johannesburg and enrolled with the University of Witwatersrand (Wits) for a higher Diploma in Music Education (HDE) in which he graduated in 1994. In 1995 he moved back to Mthatha and was employed as a Music teacher and later an Arts and Culture teacher at St Joseph's JSS until he resigned in July 2014.He was a School Choir Piano Accompanist and well- known Piano teacher.

Bushy Dubazana is a nationally renowned Pianist, Saxophonist and above all, a Prolific Composer. He has been a leader and a director of his own 8 piece band. The band consisted of an Alto Saxophone, Piano, Guitar, Bass, Drums, Percussionist as well as two backing vocalists. He composes Afro-Beat instrumental music which is dominated by traditional Phondo and Xhosa Melodies. He worked with an artist named Fela Kuti who is from Nigeria.

His works includes 5 Albums, namely:

- Nepotism, year 1997 recorded in Johannesburg
- Pride Africa, year 2002 recorded in Johannesburg
- Eastern Cape Experience, year 2006 recorded in Port Elizabeth
- Thank You, year 2011 recorded in Durban
- Miles To 50, years 2015 recorded in Durban

Throughout his career he has always collaborated with other musicians by the likes of Stompie Mavi, Sipho Gumede, Mandla Masuku, Leon Tuta, Teboho bLetlaka and Brain Hlongwane to mention a few.

7.1 Name any two instruments played by Bushy's band and state which families of musical instruments do they belong?
(4)

7.2 Which two institutions did Bushy enrol with? (2)

7.3 Mention any two albums that Bushy released? (2)

7.4 In which school did he complete his primary education in 1981? (1)

7.5 When was Bushy born? (1)

7.6 Bushy collaborated with many artists, mention one? (1)

7.7 Do you regard Bushy Dubazana as an artist rooted in the Eastern Cape? Support your statement. (3)

7.8 How old was Bushy when he left Umlazi? (1)

[15]

MUSIC TOTAL MARKS: [50]

GRADE 8 TERM 2: MUSIC MEMORUNDUM

QUESTION 1

1.1 B
1.2 A
1.3 C
1.4 D
1.5 A   **[1x5=5]**

Question 2

Copy and complete the table below:

NAME	SYMBOL	DURATION (in relation to a semibreve)	REST
Quaver	2.1 ♪	½	⅞
2.2 Minim	𝅗𝅥	2.3 2	▬
Crotchet	2.4 ♩	1	2.5 𝄽

(5x1)   **[5]**

QUESTION 3

Write the following notes as semibreves.

F   B   C   D   A

Any 1   Any 1
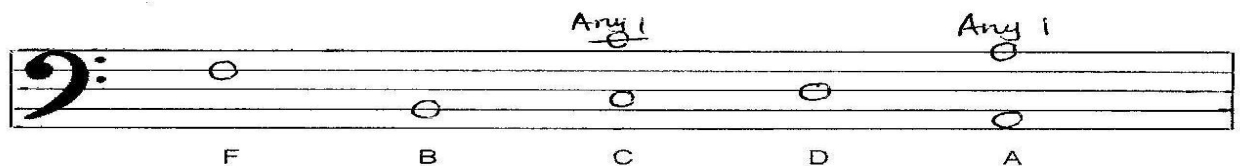
[5x1=5]

QUESTION 4

I.   ♩

II.   ♫ or ♩

III.   𝅗𝅥

IV.   ♩

V.   𝅗𝅥   (5x1)   **[5]**

QUESTION 5

5.1 Trumpet, kazoo, flute, reed flutes, etc.(*Any wind instruments*) (1)
5.2 Air is blown through a wind instrument. (2)
5.3 Violin, mouth bow, harp, guitar, kora, lute, cello, double bass, banjo etc. (*Any string instrument*) (1)
5.4 It is six crotchet beats. (1)

[5]
QUESTION 6

6.1 Key G or G major   scale (1)
6.2 The top number (3) stands for the number of beats in a bar. The bottom number (4) stands for the nature/ kind of note value. (4)
OR Three crochet beats in a bar.
17.3 *mp, mf & f* (3)
6.4. O.J. Mosinki (1)
6.5 Mmangwane (1)

[10]
QUESTION 7

7.1 Guitar – string
  • Piano – keyboard
  • Alto saxophone – brass (4)
  • Drums – Percussion. *(Any two)*
7.2   University of Transkei and University of Witwatersrand (Unitra and Wits) (2)
7.3 Pride Africa.
  • Nepotism
  • Eastern Cape experience.
  • Thank you
  • Miles to 50   *(Any 2)* (2)
7.4   Zimele J.S.S in Mthatha
7.5   30th April 1965
7.6   Stompie Mavi, Sipho Gumede, Mandla Masuku, Leon Tuta, Letlaka and Brian *(One artist)* (1)
7.7   Yes (1)
       He received his education in the Eastern Cape.
       He came back to Eastern Cape for employment, after he graduated.
       He composed music which is mostly greatly Phondo and Xhosa Melodies.
       (Any point) (2)
7.8   He was 6 years old. (1)

[15]

MUSIC TOTAL MARKS: 50

GRADE 9 TERM 2: MUSIC QUESTIONS

QUESTION 1

Choose the correct word from the possible answers given in each question. Write the letter name of the correct answer next to the number e.g 1.A

1.1_____ are words in music. (1)
    A. Solos
    B. Vocals
    C. Lyrics
    D. Composers

1.2 The highness or lowness of sound is referred to as _____ (1)
    A. Rhythm
    B. Pitch
    C. Tempo
    D. Dynamics

1.3 D Major scale has got _____. (1)
    A. No sharps or flats
    B. 2 Sharps
    C. 1 Flat
    D. 1 Sharp

1.4 The African Horn is the example of _____. (1)
    A. Chordophones
    B. Idiophones
    C. Membranophones
    D. Aerophones

1. 5 The symbol "*p*" in music stands for _____. (1)
    A. Very soft
    B. Very loud
    C. Soft
    D. All of the above.

QUESTION 2

Match Column A with B. Write the correct letter next to the number.

COLUMN A	COLUMN B
2.1 Reggae Music originated in	A. Tempo
2.2 The treble clef is also known as	B. Arthur Mafukate
2.3 Is also known as king of Kwaito	C. Jamaica
2.4 The fastness/ slowness of sound	D. Interval
2.5 The distance between two notes	E. G Clef.

(5X1)   **[5]**

QUESTION 3

Say whether the following statements are True or False Write only the Number and correct answer e.g 3.1 False

3.1 The full orchestra is also Tuttic.   (1)
3.2 F major scale has got 1 Flat.   (1)
3.3 The flute is an example of the brass family.   (1)
3.4 A triad is a chord and is made up of 3 notes.   (1)
3.5 A dot increases a duration value of a note by the same value.   (1)
                                                                             [5]

QUESTION 4

Define the following terms?

4.1   Dynamics   (1)
4.2   Tempo   (1)
4.3   Articulation   (1)
4.4   Resonance   (1)
4.5   Duration   (1)
                                                                             [5]

QUESTION 5

5.1   Construct a G major scale on a bass clef stave without a key signature?   (5)
5.2   Give the notes (note names letters of alphabet) which make up a tonic triad
      of this scale?   (2)
5.3   Which note is a leading note?   (1)
5.4   Name the interval between note G and note C in the scale above   (2)
                                                                             [10]

QUESTION 6

Study the music extract below and answer all the questions that follow:

Happy Birthday

Traditional

6.1   Name the key of the above tune?   (2)
6.2   Give the letter name of the first note in this piece?   (1)
6.3   What is the letter name and the value of the last note?   (2)
6.4   Write the time signature of the music piece above?   (2)
6.5   Name the distance of the interval between the second and the third note in the
      second last bar?   (2)
6.6   What is the mood of the above song?   (1)

[10]

QUESTION 7

Read the extracts below and answer the questions that follow:

Kwaito Music style

Kwaito music style is South African musical style that developed when black, urban youth of South Africa started to voice their opinions. It is mixture of other types of music that the youth grew up with such as South Africa disco, Hip Hop, Umbhaqanga (traditional Zulu music accompanied by guitars), Reggae, and so on. Kwaito music uses repetitive, short lyrical verses with rap vocal techniques, poetry and chorus chants. The lyrics are usually in a local African language with some English lines. A few examples of popular Kwaito artists are: Arthur Mafukute, Chommee, Kabelo (also known Pantsula for Life) and Mandoza.

7.1 Give two characteristics of kwaito music.	(2)
7.2 Name two popular Kwaito artists mentioned above.	(2)
7.3 Mentioned any two music genres that can be found in Kwaito music.	(2)
7.4 How did kwaito develop?	(2)
7.5 Do you like this style of music? Why?	(2)
	[10]

MUSIC TOTAL MARKS: [50]

MEMORUNDUM

QUESTION 1

1.1 C	(1)
1.2 B	(1)
1.3 B	(1)
1.4 D	(1)
1.5 C	(1)
	[5]

QUESTION 2

2.1 C	(1)
2.2 E	(1)
2.3 B	(1)
2.4 A	(1)
2.5 D	(1)
	[5]

QUESTION 3

    3.1 True   (1)
    3.2 True   (1)
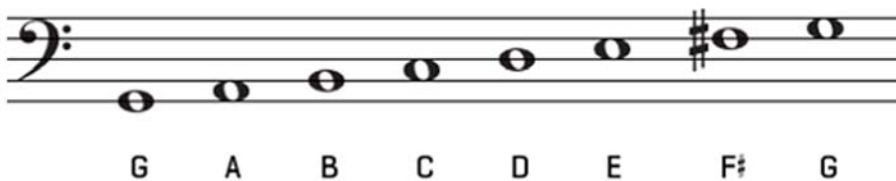   3.3 False   (1)
    3.4 True   (1)
    3.5 False   (1)

[5]

QUESTION 4.

    4.1 Dynamics – loudness or softness of sound/ music.   (1)
    4.2 Tempo- Fastness / slowness of sound / music.   (1)
    4.3 Articulation – pronouncing the sound/ words clearly.   (1)
    4.4 Resonance- to make a sound big and deeper.   (1)
    4.5 Duration – how long can a sound be held or sustained
    4.6 (length of sound).   (1)

[5]

QUESTION 5

5.1

G Major Scale Ascending (Bass Clef)

- Bass Clef: 1 mark
- Correct placement of sharps: 2 marks (1 mark each)
- Correct placement of notes on a stave: 1 mark
- Correct naming of notes: 1mark   (5)

5.2 GBD   (2)

5.3 F sharp   (1)

5.4 Perfect fourth (4th)   (2)

[10]

QUESTION 6

6.1 F major key. (2)
6.2 C (1)
6.3 The note is F & the value is a minim or half notes (2)
6.4 ¾ (2)
6.5 Major second (2)
6.6 Happy/ Joy/ Jovial mood etc. (1)

[10]

QUESTION 7

7.1 It is a mixture of other types of music that the youth grew up with.
It uses repetitive short lyrical verses with rap vocal techniques, poetry and chorus chants.
The lyrics are usually in a local African language with some English lines.
(Any two responses) (2)
7.2 Arthur Mafukate, Chommee, Kabelo and Mandoza.
(Any two responses) (2)
7.3 South African Disco, Hip Hop, Umbhaqanga and Reggae.
(Any two responses) (2)
7.4 It developed when black, urban youth of South Africa started to voice their opinions. (2)
7.5 *(Open response)* e.g Yes, because lyrics of kwaito are easy to understand. (2)

[10]

MUSIC TOTAL MARKS [50]

Grade 7 Practical Assessment Term: 2

Grand Total: 100 Marks
Practical Task Part 1: 25 Marks
Practical Task Part 2: 25 Marks
Written Task Part 2: 50 Marks
Study the following choral piece of music, a folk song, Mmangwane, notated and transcribed by O.J. Mosinki and then answer the questions that follow.

MMANGWANE

Notated and Transcribed by O.J. Mosinki

1. In which key is the piece of music? (Refer to the key signature.) (3)
2. What is the beat of this piece? (2)
3. What does the tempo indication (top left) mean? (3)
4. What are the three dynamic indications used and what does each one mean? (6)
5. How many bars does this piece have? (3)
6. What is the letter name of the highest note in the Soprano line? (3)
7. What is the letter name of the lowest note in the bass clef? (3)
8. Which part introduces the song? (2)

[25]

Part 1 Possible Answers
1. C major (3)
2. Three Pulse Measure (2)
3. Lively Quick (3)
4. *mp = Medium soft; mf = medium loud; f = loud* (6)
5. *8 Bars* (3)
6. *F* in bars 3 and 7 (3)
7. C in bars 2, 6 & 9 (3)
8. Tenor (2)
[25]

Practical Task: Part 2: Rehearse and Perform

1. In groups, learners learn and rehearse the song according to different parts.
2. Learners add accompaniment to the song using their own choice of instruments and improvise.
3. The rating scale below shows exactly how they will be assessed.

Criteria	Level 5	Level 4	Level 3	Level 2	Level 1	Marks
Intonation	Perform in tune in all dynamics and ranges throughout the performance	Well tune most of the time with infrequent pitch problem.	Mostly in tune but incostistent. There are attempts to correct the problems.	Some what in tune. Problem occur minimal attempts to correct	Lack of tonal center.That Results in poor intonation	5
Tone quality	Uniform and consistent and well controlled throughout.	Tone problems are infrequents.	Has some harsheness and or distortion at extend ranges volumes levels.	Fundamental understanding of tone but the extremes of volume and register often out of control.	Lack of understanding of proper tone quality.	5
Rhythm and tempo	Vertically aligned and tempo accurate throughout the performance.	Vertically aligned and tempo accurate in most of the time.	Vertically aligned and tempo accurate some of the time.	Seldom Vertically aligned and tempo inconsistence	Little or no rhythm accuracy dysplays throughout the entire performance.	5
Style and phrases Western,African, Indian and popular	Stylistically accurate.Great attention paid to the shaping of phrases.	Stylistically accurate in most of the time .Most of the phrases have a musical shape	Stylistically accurate some of the time.There is basic attempt to shape phrases.	Little stylistically interpretation of music.Minimal attempt to shape phrases..	Stylistically inaccurate.There are discernable phrases.	5
Dynamic	Displays an appropriate range of dynamics throughout.	Displays a range of dynamics throughout most of performance	Dynamics variation is apparent but range of dynamic is limited	Attempts few dynamic changes	Displays little or no dynamics	5
Grand Total						**25**

Grade 8
Grand Total: 100 Marks
Practical Task Part 1: 25 Marks
Practical Task Part 2: 25 Marks
Written Task Part 2: 50 Marks
Instruction:
Study the following choral piece of music, a folk song, Mmangwane, notated and transcribed by O.J. Mosinki and then answer the questions that follow.

MMANGWANE

Notated and Transcribed by O.J. Mosinki

1. In which key is the piece? (Refer to the key signature.) (3)
2. What do the two numbers (top and bottom) in the time signature stand for? (2)
3. What does the tempo indication (top left) mean? (3)
4. What are the three dynamic indications used and what does each one mean? (6)
5. How many bars does this piece contain? (3)
6. What is the letter name of the highest note in the Soprano line? (3)
7. What is the letter name of the lowest note in the bass clef? (3)
8. Which part introduces the song? (2)

Part 1 Possible Answers
1. G major (3)
2. The top number stands for the number of beats in a bar. The bottom number
   stands for the nature/ kind of note values.
   E.g. three crochet beats in a bar. (2)
3. Lively Quick (3)
4. *mp = Medium soft; mf = medium loud; f = loud* (6)
5. 8 Bars (3)
6. C in bars 3 and 7 (3)
7. G in bars 2, 6 & 9 (3)
8. Tenor (2)
[25]

Practical Task: Part 2: Performance: Marks: 25
1. In Groups Learners learn and rehearse the song according to different parts
2. Learners add accompaniment to the song using their own choice of instruments
   and improvise.
3. The rating scale below shows exactly how you will be assessed.

Criteria	Level 5	Level 4	Level 3	Level 2	Level 1	Marks
Intonation	Perform in tune in all dynamics and ranges throughout the performance	Well tune most of the time with infrequent pitch problem.	Mostly in tune but incostistent. There are attempts to correct the problems.	Somwhat in tune .Problem occur minimal attempts to correct	Lack of tonal center.That Results in poor intonation	5
Tone quality	Uniform and consistent and well controlled throughout.	Tone problems are infrequents .	Has some harsheness and or distortion at extend ranges volumes levels.	Fundamental understanding of tone but the extremes of volume and register often out of control.	Lack of understanding of proper tone quality.	5
Rhythm and tempo	Vertically aligned and tempo accurate throughout the performance.	Vertically aligned and tempo accurate in most of the time.	Vertically aligned and tempo accurate some of the time.	Seldom Vertically aligned and tempo inconsistence	Little or no rhythm accuracy dysplays throughout the entire performance.	5

Style and phrases Western, African, Indian and popular	Stylistically accurate. Great attention paid to the shaping of phrases.	Stylistically accurate in most of the time .Most of the phrases have a musical shape	Stylistically accurate some of the time.There is basic attempt to shape phrases.	Little stylistically interpretation of music.Minimal attempt to shape phrases..	Stylistically inaccurate.There are discernable phrases.	5
Dynamic	Displays an appropriate range of dynamics throughout.	Displays a range of dynamics throughout most of performance	Dynamics variation is apparent but range of dynamic is limited	Attempts few dynamic changes	Displays little or no dynamics	5
Grand Total						**25**

Grade 9
Grand Total: 100 Marks
Practical Task Part 1: 25 Marks
Practical Task Part 2: 25 Marks
Written Task Part 2: 50 Marks
Instruction:
Study the following choral piece of music, a folk song, Mmangwane, notated and transcribed by O.J. Mosinki and then answer the questions that follow.

Copyright © TASO Music

Copyright © TASO Music

1. In which key is the piece? (Refer to the key signature.) (3)
2. What is the beat of this piece? (2)
3. What does the tempo indication (top left) mean? (3)
4. What are the three dynamic indications used and what does each one mean? (6)
5. How many bars does this piece have? (3)
6. What is the letter name of the highest note in the Soprano line (3)
7. What is the letter name of the lowest note in the bass clef (3)
8. What do the signs in bars 5 and 10 stand for? (2)

[25]

Part 1 Possible Answers
1. G major (3)
2. Three Pulse Measure (2)
3. Lively Quick (3)
4. *mp = Medium soft; mf = medium loud; f = loud* (6)
5. 8 Bars (3)
6. G in bars 3 and 7 (3)
7. D in bars 2, 6 & 9 (3)
8. Repeat signs (2)

[25]

Part 2: Rehearse and Perform
1. In Groups Learners learn and rehearse the song according to different parts
2. Learners add accompaniment to the song using their own choice of instruments and improvise.
3. The rating scale below shows exactly how you will be assessed.

Criteria	Level 5	Level 4	Level 3	Level 2	Level 1	Marks
Intonation	Perform in tune in all dynamics and ranges throughout the performance	Well tune most of the time with infrequent pitch problem.	Mostly in tune but incostistent.There are attempts to correct the problems.	Somwhat in tune .Problem occur minimal attempts to correct	Lack of tonal center.That Results in poor intonation	5
Tone quality	Uniform and consistent and well controlled throughout.	Tone problems are infrequents.	Has some harsheness and or distortion at extend ranges volumes levels.	Fundamental understanding of tone but the extremes of volume and register often out of control.	Lack of understanding of proper tone quality.	5
Rhythm and tempo	Vertically aligned and tempo accurate throughout the performance.	Vertically aligned and tempo accurate in most of the time.	Vertically aligned and tempo accurate some of the time.	Seldom Vertically aligned and tempo inconsistence	Little or no rhythm accuracy dysplays throughout the entire performance.	5
Style and phrases Western, African, Indian and popular	Stylistically accurate.Great attention paid to the shaping of phrases.	Stylistically accurate in most of the time .Most of the phrases have a musical shape	Stylistically accurate some of the time.There is basic attempt to shape phrases.	Little stylistically interpretation of music.Minimal attempt to shape phrases..	Stylistically inaccurate. There are discernable phrases.	5
Dynamic	Displays an appropriate range of dynamics throughout.	Displays a range of dynamics throughout most of performance	Dynamics variation is apparent but range of dynamic is limited	Attempts few dynamic changes	Displays little or no dynamics	5
Grand Total						**25**

Grade 9 Exemplar Informal Assessment on Intervals

(Can be adapted to Formal Assessment)

Interval Worksheet 1

Interval 1 low note_____ high note_____

distance between notes_____half steps

name of interval_____

Interval 2 low note_____ high note_____

distance between notes_____half steps

name of interval_____

Interval 3 low note_____ high note_____

distance between notes_____half steps

name of interval_____

Interval 4 low note_____ high note_____

distance between notes_____half steps

name of interval_____

Interval 5 low note   high note

distance between notes_____half steps

name of interval_____

Interval 6 low note_____ high note_____

distance between notes_____half steps

name of interval_____

Interval 7 low note_____ high note_____

distance between notes_____half steps

name of interval_____

Interval 8 low note_____ high note

distance between notes_____half steps

name of interval_____

Interval Worksheet 2

Interval 1 low note_____ high note_____

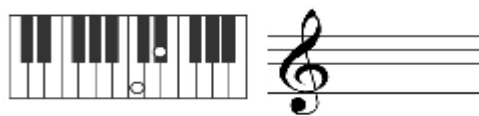distance between notes_____ half steps

name of interval_____

Interval 2 low note_____ high note_____

distance between notes_____ half steps

name of interval_____

Interval 3 low note_____ high note_____

distance between notes_____ half steps

name of interval_____
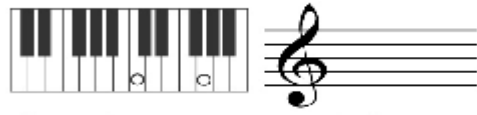
Interval 4 low note_____ high note_____

distance between notes_____ half steps

name of interval_____

Interval 5 low note high note

distance between notes_____ half steps

name of interval_____

Interval 6 low note_____ high note_____

distance between notes_____ half steps

name of interval_____

Interval 7 low note_____ high note_____

distance between notes_____ half steps

name of interval_____

Interval 8 low note high note

distance between notes_____ half steps

name of interval_____

Interval Worksheet 1 Answers

Interval 1 low note **C**   high note **C#**

distance between notes **1** half steps

name of interval **minor 2nd**

Interval 2 low note **C**   high note **D**

distance between notes **2** half steps

name of interval **Major 2nd**

Interval 3 low note **C**   high note **D#**

distance between notes **3** half steps

name of interval **minor 3rd**

Interval 4 low note **C**   high note **E**

distance between notes **4** half steps

name of interval **Major 3rd**

Interval 5 low note **C**   high note **F**

distance between notes **5** half steps

name of interval **Perfect 4th**

Interval 6 low note **C**   high note **G**

distance between notes **7** half steps

name of interval **Perfect 5th**

Interval 7 low note **C**   high note **A**

distance between notes **9** half steps

name of interval **Major 6th**

Interval 8 low note **C**   high note **B**

distance between notes **11** half steps

name of interval **Major 7th**
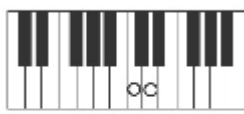
Interval Worksheet 2 Answers

Interval 1 low note C high note E

distance between notes __4__ half steps

name of interval __Major 3rd__

Interval 2 low note C high note A

distance between notes __9__ half steps

name of interval __Major 6th__

Interval 3 low note C high note G

distance between notes __7__ half steps

name of interval __Perfect 5th__

Interval 4 low note C high note Eb

distance between notes __3__ half steps

name of interval __minor 3rd__

Interval 5 low note C high note F

distance between notes __5__ half steps
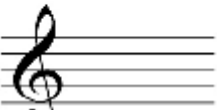
name of interval __Perfect 4th__

Interval 6 low note C high note B

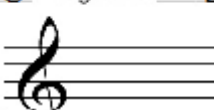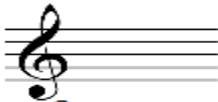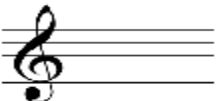distance between notes __11__ half steps

name of interval __Major 7th__

Interval 7 low note C high note C#

distance between notes __1__ half steps

name of interval __Minor 2nd__

Interval 8 low note C high note F#

distance between notes __5__ half steps

name of interval __Augmented 4th__

GRADE 9 TERM 4 WRITTEN FORMAL ASSESSMENT: MUSIC

TOPIC 1: MUSIC LITERACY
Question 1

Study the following excerpt from the South African National Anthem and answer the questions that follow.

1.1 What is the name of South African National Anthem? (1)

1.2 In which key is the South African National Anthem? (1)

1.3 Name any THREE (3) languages used in the South African National Anthem. (3)

1.4 Write the G Major scale in ascending order in the bass clef on manuscript paper. Do not write the key signature, necessary accidentals should be added where appropriate. Indicate the semitones. (7)

1.5 Now write the following triads in closed position in the same key on the manuscript paper. Tonic –I, Sub-dominant – IV and Dominant – V. (3)

[15]

QUESTION 2

Complete the following table by inserting the correct answers in the open spaces. Draw the table on your answer sheet and fill in the missing words.

MUSIC ELEMENT	ITALIAN TERM	ABBREVIATION	MEANING
Dynamics	piano	2.1	2.2
	2.3	F	2.4
	2.5	2.6	gradually louder
Tempo	Allegro	2.7	2.8
	2.9	2.10	slow
Articulation	2.11	leg	2.12
	2.13	2.14	detached, short

QUESTION 3

Indicate whether the following statements are **TRUE** or **FALSE**.

3.1 A triad consists of FIVE (5) notes. (1)

3.2 An interval is the space/distance between two notes. (1)

3.3 A musical consists of dance, décor, solo and group singing, costumes and
drama. (1)

3.4 The high voices in a choir are the sopranos. (1)

3.5 F major has two flats. (1)

[5]

TOPIC 2: MUSIC LISTENING

QUESTION 4:

4.1 Name the four instrument families found in the symphony orchestra. (4)

4.2 Choose any two groups and name two instruments found in these groups. (6 x ½ = 3)

[7]

QUESTION 5

You have listened to the music by one of the South African Musicians.

Read the article below and answer questions that follow.

Siphokazi Maraqana

Background: Siphokazi Maraqana, Afro-Soul Music artist, was born in Lusikisiki in the Eastern Cape of South Africa where she attended primary school at Kwa-Zizamele and then proceeded to Toli Senior Secondary School. She then came to Johannesburg In 1999 and enrolled at Sibikwa Community Art Centre. In 2000, she received a bursary from The National Arts Council, enabling her to enrol at Central Johannesburg College, where she completed her diploma in Music technology. This ignited the music inside her that she later became every household name.

Siphokazi took the South African music industry by storm with the 2006 release of her debut album "Ubuntu Bam", which was awarded with a 2007 SAMA award for Best African Adult Contemporary Album. Siphokazi is however no stranger to the stage. Siphokazi has been the primary selling and performing artist in the South African music scene and has shared the stage with leading local and international artists including, Chaka Khan, Oletta Adams, Indie Arie, Gladys Nights, Tania Maria, Puff Johnson, Kirk Franklin, Hugh Masekela, Busi Mhlongo, Caiphus & Letta Mbulu, Stimela, Judith Sephuma, Gloria Bosman, Busi Mhlongo, Sibongile Khumalo, Jonas Gwangwa, Simphiwe Dana, Lira, Zamajobe, Angelique Kidjo, just to mention some. That album from this Afro-soul songbird was an indication to someone who has come a long way, factually and figuratively, to claim her rightful place amongst the world's best songstresses.

Her first few albums – include 2006's Ubuntu Bam, and 2008's Ndinovuyo - Siphokazi's 2010 album 'Ethembeni' are deeply rooted in Afro-Trad musical stylings. Some of this stems from Siphokazi's deep-seated spirituality. As she herself puts it, "I give the glory to the Lord of my life, God – and I thank Him for His awesome sustaining power and the strength He gives me to press forward.")

Two minutes with Siphokazi Maraqana

Sama award winning singer Siphokazi Maraqana spoke to DRUM on music, married life and being a mother.

What are you currently up to?

I am busy recording my 4th studio album. I just released a single off that album called Love Too Deep.

There were media reports not so long ago saying you have moved from Joburg …

Really? I haven't moved from Joburg. I am still here. Since 1999 when I came here I haven't gone back to stay home in the Eastern Cape. I visit home yes but not stay there.

How is married life going, having been married for 3 years so far?

It is a school but a good school. I would like to see more of what God has in store for me in this school of marriage. We have our challenges and ups and downs like every couple but we invite God in such situations and we trust God to keep us together.

What things surprised you about being married? Things you didn't expect getting in?

I knew we would have kids but when they came I was surprised at how my life changed. One minute I was Siphokazi alone with my husband and now I had to adjust to being a mother. That came with a lot of compromise and sacrifice that I wasn't ready for initially.

Another thing is getting to know my husband. Literally every day I learn new things about him since we got married. I still get surprised at some of the things I find out about him and it makes me realise that it takes lifetime to know someone.

What did you do right to still be in the music industry for this long?

I have always been myself. That is what has helped me. I have had challenges with people saying I am too rural…

Do you think you are rural?

Yes I am rural and I love it. People wanted me to change but I never did. I even had a time when people scolded me for reading 'thank you's' from a paper when I was receiving an award. I felt that was silly because I have seen many big stars overseas do it.

What do you want your legacy to be …

I want to leave a legacy of love through my music. Love in all its forms from the love of God, friendship love to romantic love. I believe in love and I don't take it for granted. We as people should love each other more.

(Adapted from http://drum.co.za/celebs/two-minutes-with-siphokazi-maragana/and http://www.entertainment-online.co.za/siphokazi.htm)

5.1	Give the name of the album released by Siphokazi in 2006.	(1)
5.2	What is a solo artist?	(1)
5.3	Name TWO best awards won by Siphokazi in the 8th metro awards.	(2)
5.4	Give TWO artists that influenced Siphokazi in her music.	(2)
5.5	What music genre sung by Siphokazi?	(1)
5.6	Other than Ubuntu bam, Name other 3 Siphokazi's music albums.	(3)

[10]

TOPIC 3: PERFORMING AND CREATING MUSIC
QUESTION 6

Compose a rhythm on one note, with time signature and bar lines, to fit these words.
Write each syllable under the note or notes to which it applies.

She's like the swallow that flies so high,
She's like the river runs dry.
Traditional

*Rhythm*_____

*Words*_____

*Rhythm*_____

*Words*_____

[10]
TOTAL /50/

GRADE 9: MUSIC Memo

QUESTION1
1.1 Nkosi Sikelel' iAfrika (1)
1.2 G major (1)

1.3 Any three: Xhosa, Sotho, English, Afrikaans
(3)
1.4 Ascending, bass clef, correct notes, without key signature, (7)
semitones

(3)
1.5 [15]

I = GBD, IV = CEG, V = DF#A

QUESTION 2

MUSIC ELEMENT	ITALIAN TERM	ABBREVIATION	MEANING
Dynamics	*piano*	**2.1 P**	**2.2 Soft**
	2.3 Forte	*F*	2.4 Loud
	2.5 Crescendo	*2.6 Cresc*	gradually louder
Tempo	*Allegro*	2.7 Allegro	2.8 Fast
	2.9 Largo	*2.10*	slow
Articulation	2.11 Legato	*leg*	2.12 Smoothly
	2.13 Staccato	2.14 Staccato	detached, short

QUESTION 3		
3.1	False	(1)
3.2	True	(1)
3.3	True	(1)
3.4	True	(1)
3.5	False	(1)
		[5]

QUESTION 4		
4.1	Strings, woodwind, brass, percussion instruments	(4)
4.2	Strings – violin, viola, cello and double bass	(6x½=3)
	Woodwinds – flute, piccolo, clarinet, saxophone, oboe, fagotte	[7]
	Brass – trumpet, trombone, French horn, tuba	
	Percussion – triangle, timpani, marimbas, symbols	

QUESTION 5		
5.1	Ubuntu bam	(1)
5.2	It is an artist which sings alone; an artist who forms his or her own band.	(1)
5.3	Best new comer; Best produced album; Female vocalist	(2)
5.4	Any two: Simphiwe Dana, Ringo Madlingozi, Zama Jobe, Tshepo Tshola	(2)
5.5	Afro Soul style	(1)
5.6	Ukufa, Ubuntu bam, Ndiyabulela, Ikhaya Lam	(3)

QUESTION 6

6.1

		Marking Guide	
		• Time Signature • Words and rhythms falling naturally in line with syllables • Basic rhythmic patterns – a mix of long and short notes enhancing text/ lyrics, Balanced phasing. Additions like tempo indication, dynamics and articulation etc.	(2) (2) (2) (2) (2)
			[10]

TOTAL [50]

CREATIVE ARTS FORMAL PRACTICAL ASSESSMENT

MUSIC PERFORMANCE   GRADE 7   TERM 4
FORMAL PRACTICAL ASSESSMENT: Marks   50
GROUP OR SOLO PERFORMANCE

INSTRUCTIONS
Rehearse and Perform
You will be given one week to complete this task. In groups of not more than ten, brainstorm and decide on the repertoire that includes: the National Anthem of South African, folksongs (indigenous songs, cultural songs) and popular music. Give the title of your song and composer. Add body percussion, found or self-made traditional instruments, Orff instruments Use intonation and dynamics, tone quality, rhythm and tempo, style and phrases.   Rehearse and perform the song in class/ hall/ during school assembly.

Criteria	11-13	8-10	5-7	3-4	0-2
Intonation and dynamics (13)	Perform in tune in all dynamics and ranges throughout the performance	Well tune most of the time with infrequent pitch problem.	Mostly in tune but incostistent.There are attempts to correct the problems.	Somewhat in tune .Problem occur minimal attempts to correct	Lack of tonal center.That Results in poor intonation
Tone quality (12)	Uniform and consistent and well controlled throughout.	Tone problems are infrequents.	Has some harsheness and or distortion at extend ranges volumes levels.	Fundamental understanding of tone but the extremes of volume and register often out of control.	Lack of understanding of proper tone quality.
Rhythm and tempo (13)	Vertically aligned and tempo accurate throughout the performance.	Vertically aligned and tempo accurate in most of the time.	Vertically aligned and tempo accurate some of the time.	Seldom Vertically aligned and tempo inconsistence	Little or no rhythm accuracy dysplays throughout the entire performance.
Style and phrases Western, African, Indian and popular (12)	Stylistically accurate.Great attention paid to the shaping of phrases.	Stylistically accurate in most of the time .Most of the phrases have a musical shape	Stylistically accurate some of the time.There is basic attempt to shape phrases.	Little stylistically interpretation of music.Minimal attempt to shape phrases..	Stylistically inaccurate.There are discernable phrases.

GRADE 8 FORMAL PRACTICAL ASSESSMENT TERM 4
MUSIC PERFORMANCE
FORMAL PRACTICAL ASSESSMENT: Marks   50
GROUP OR SOLO PERFORMANCE

INSTRUCTIONS

Rehearse and Perform
You will be given one week to complete this task. In group or solo, brainstorm and decide on the standard repertoire of Western, African, Indian, popular musical styles: choral works, group instrumental works, solo vocal works, and solo instrumental works. Give the title of your song and composer. Use intonation and dynamics, tone quality, rhythm and tempo, style and phrases (Western, African, Indian, popular) Rehearse and perform the song in class/ hall/ during school assembly.

Criteria	11-13	8-10	5-7	3-4	0-2
Intonation and dynamics (13)	Perform in tune in all dynamics and ranges throughout the performance	Well tune most of the time with infrequent pitch problem.	Mostly in tune but incostistent.There are attempts to correct the problems.	Somwhat in tune .Problem occur minimal attempts to correct	Lack of tonal center.That Results in poor intonation
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GRADE 9 FORMAL ASSESSMENT TASK TERM 4

TIME: 2 HOURS
MARKS: 50

INSTRUCTIONS:

1.   Answer all the questions
2.   Number your answers correctly
3.   Start each question on a new page

QUESTION 1

Choose the correct answer from the given alternatives:

1.1.Who contributes in the arrangement of National Anthem of South African (Enoch,Sontonga and M L Devilliers, Mohapelo, Sibongile Khumalo,Khabi Ngoma)

1.2 Intervals of D Major Scale (D F#, 3/8)

1.3 Triads of C Major scale (C E G, A C E, G B D, F D C)

1.4 Time signature (2/4, D# and C#, Bb)

1.5. Duple (two beats, three beats, four beats, six beats)
5 x 2 = 10

QUESTION 2

Write true and false in the following statements

2.1 Triple consists of three notes.

2.2 Time signatures indicate number of beats in a bar.

2.3. Dynamic indicates how loud or quiets the music is.

2.4 C Major scale has flat and sharp.

2.5. The triads of F Major Scale are F# A# C#.
5x 2 = 10

QUESTION 3

Define the following musical terms

3.1. Interval

3.2. Triads

3.3. Ledger lines

3.4. Tonic Sol-fa

3.5.Letter names

5 x 2 = 10

QUESTION 4

Match the musical terms in Column a within Column B

A	B
4.1.Tempo	F# and C#
4.2.Minim	Presto
4.3.Bass Clef	Two beats
4.4.D Major	F Clef
5.5 Dynamic	Forte and Piano

5 x 2 =10

QUESTION 5

Construct the D major scale in treble clef. (10)

Total [50]

MEMORANDUM

QUESTION 1

1.1.Enoch Sontonga and ML De Villiers

1.2. C D

1.3.C E G

1.4.2/4

1.5.Two

 5 x 2 = 10

QUESTION 2

2.1.T

2.2.T

2.3.T

2.4.F

2.5.F

5 x 2 = 10

QUESTION 3

3.1. Interval is the distance between two pitches.

3.2. Triads are the set of three notes

3.3. Ledger lines indicate note above or below the lines and spaces

3.4. Tonic – sol-fa is the musical notation that   usually uses: *doh*, *ray*, *me*, *fah*, *soh*, *lah*,
      te

3.5. Letter names- represents a set of pitches for example notes of a scale.

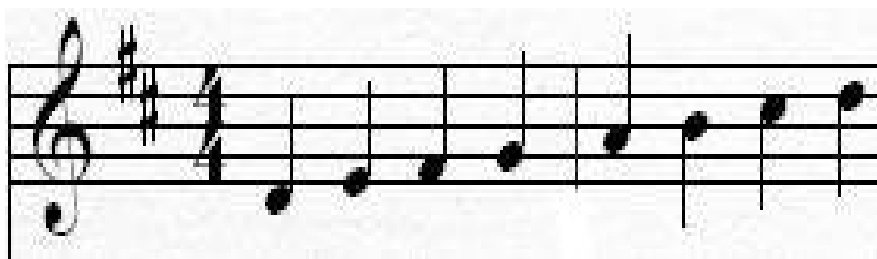5 x 2 = 10

QUESTION 4

4.1. Presto

4.2. Four beats

4.3. Two crotchets

4.4 F Clef

4.5. Forte and Piano

5 x 2 = 10

QUESTION 5

[10]

TOTAL MARKS [50]

GRADE 9 FORMAL PRACTICAL ASSESSMENT TERM 4
MUSIC PERFORMANCE: Marks   50

GROUP OR SOLO PERFORMANCE

INSTRUCTIONS

Rehearse and Perform
You will be given one week to complete this task. In groups of not more than ten, brainstorm and decide on the standard repertoire of Western, African, Indian, popular styles. Give the title of your song and composer. Use intonation and dynamics, tone quality, rhythm and tempo, style and phrases (Western, African, Indian, popular) Rehearse and perform the song in class/ hall/ during school assembly.

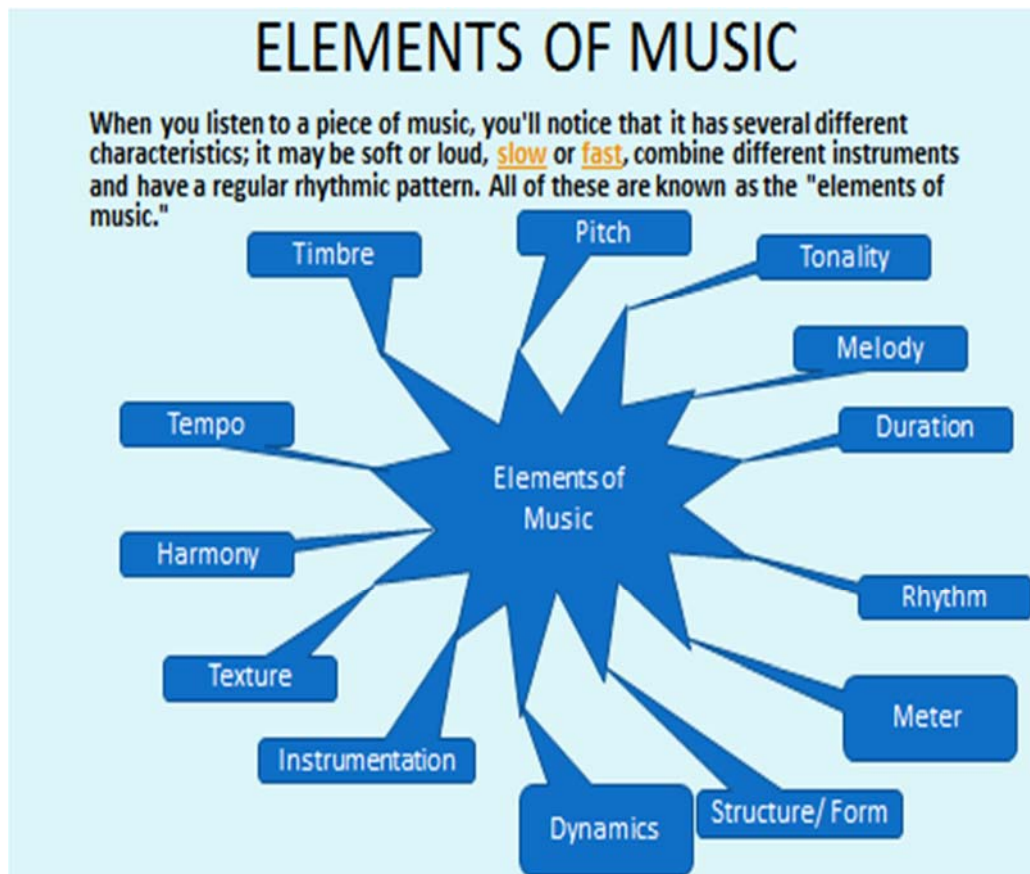| Criteria	11-13	8-10	5-7	3-4	0-2
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TOTAL [50]

RESOURCE PACK

MUSIC CLASSROOM ACTIVITIES

Background: The study of music in Creative Arts aims to develop the ability to perform a variety of vocal and instrumental music in a group and solo context. In addition, learners are exposed to the written and aural language of music through reading and writing music. Furthermore, the subject aims to develop the ability to create new music through improvising and composing, using both conventional and non-conventional compositional techniques. The content also enables learners to become informed listeners of music by actively listening to a variety of music ranging from Western, indigenous and popular music. If learners choose to study Music in the FET band, special effort should be made for them to develop the ability to perform instrumentally or vocally at an elementary level and have a good sense of rhythm and pitch. They should also be able to read staff notation at the end of Grade 9.

The following activities have been developed with the aim of providing guidance towards classroom practice. Although the activities have been developed according to the teaching plan, per term per grade, teachers are encouraged to exercise their professional judgement and innovation in dealing with the activities. In other words teachers are encouraged to be flexible in their approach. The depth and breath of the content may vary from context to context.

ELEMENTS OF MUSIC

When you listen to a piece of music, you'll notice that it has several different characteristics; it may be soft or loud, slow or fast, combine different instruments and have a regular rhythmic pattern. All of these are known as the "elements of music."

MUSIC WORKSHEET 1

Senior Phase: Music	Term: 1	Grade: 7-9
Topic 1: Music literacy	Time: 4 hours	Resources: Piano/ Keyboard/ Melodica Music manuscript Pencil Eraser

**Content/ Concepts/ Skills: Pitch: Treble Clef**

Time: 30 minutes

BACKGROUND:

Pitch: Is a note itself, a sound produced either through singing or playing an instrument. It can be higher or lower. The pitch of a sound is based on the frequency of vibration and the size of the vibrating object. The slower the vibration and the bigger the vibrating object, the lower the pitch; the faster the vibration and the smaller the vibrating object, the higher the pitch. For example, the pitch of a double bass is lower than that of the violin because the double bass has longer strings. Pitch may be definite (i.e. piano) or indefinite (i.e. cymbals).

Playing two different notes or pitches will give different sounds. One note will be higher or lower than the other. Pitches or notes on an instrument are represented by seven alphabets: A, B, C, D, E, F, G. These notes or pitches can be repeated as many times as possible, in different ranges, from bottom to the top or vice versa.

On the piano for instance they are as follows:
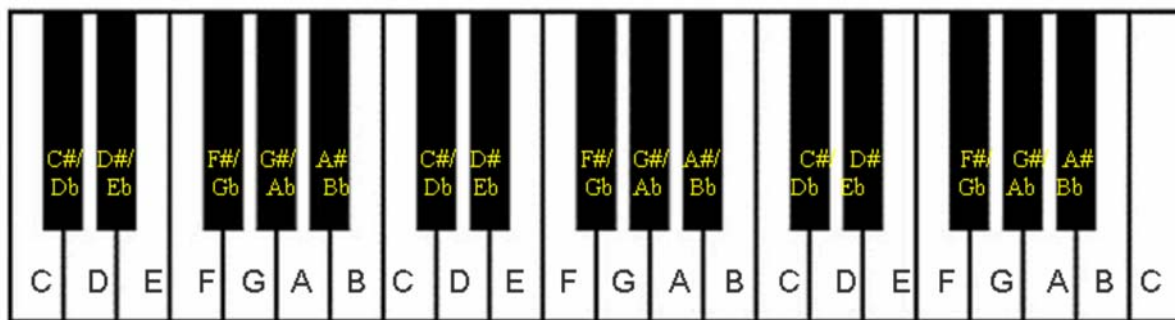
Music Notation: music notation is any system that represents aurally perceived music through the use of written symbols. There are different types of music notation systems that are used throughout the world. Examples include staff notation Graphic notation (sound pictures) and tonic sol-fa. This is an example of a graphic score:
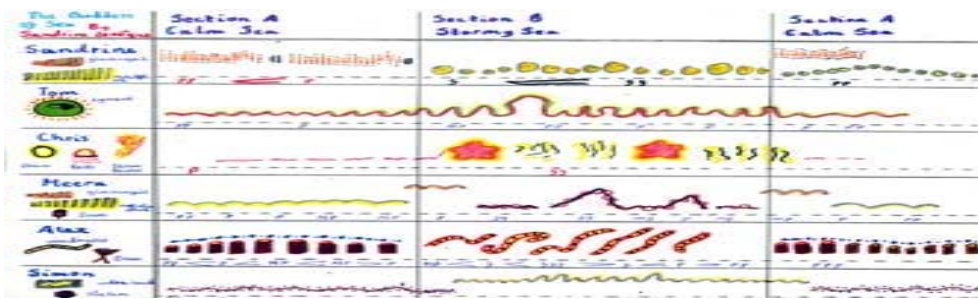
Example of tonic sol-fa notation is doh, ray, meh, fah, soh, lah, te, doh.

Staff notation: is one of the music notation systems that has been marketed and therefore used by musicians of many different genres throughout the world. The system uses five lines called staff and sometimes referred to as stave. Pitch is shown by placement of notes on the staff.

The Great Stave or Staff: it is an eleven line stave in which the Treble Stave is joined to the Bass Stave with the middle C in between. These lines are used for writing and reading music. Lines and spaces represent notes in alphabetical order, ascending or descending. Note the different Letter Names on the Treble and Bass Clefs.
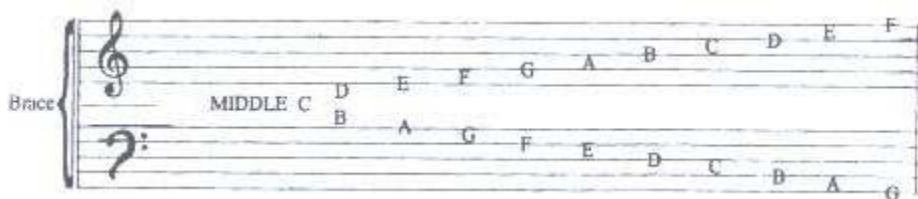
Bar lines

Bar lines are lines drawn across the stave. Bar lines divide stave into segments of equal units of time.

Double bar lines are two vertical lines usually drawn across at the end of the piece or, at the end of a section.
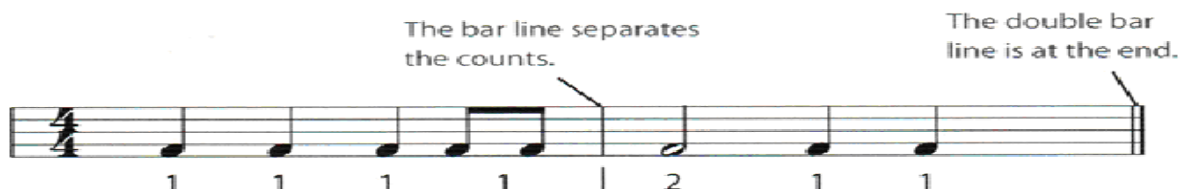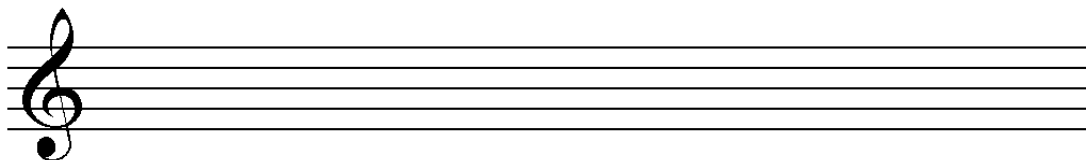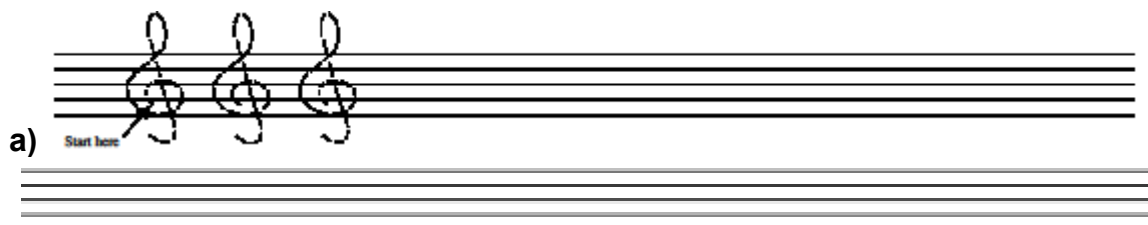
Clef:
A clef is a symbol placed at the beginning of a stave. It indicates the position of one particular note on the stave. There are several different clefs. Examples include Treble or G Clef, Alto Clef, Tenor Clef and Bass or G- Clef. Treble or G Clef and Bass or G-Clef are the most commonly used clefs.

1. Treble Clef: the treble clef was originally a letter G and it identifies the second line up on the five line staff as the note G above middle C.

Example of a treble clef:

Activity 1.1: Practice drawing the treble clef sign by tracing over the guidelines. Draw more in the remaining space and the following staves.


a) Start here

2. Letter Names of notes on the Treble Clef

Every Good Boy Does Fine
FACE

| E	G	B	D	F
Every	Good	Boy	Does	Fine

To remember the names of notes in the lines of the Treble Clef the following sentence can be memorized: **E**very **G**ood **B**oy **D**oes **F**ine or any other formulation that assist in remembering the sequence of the letter names.
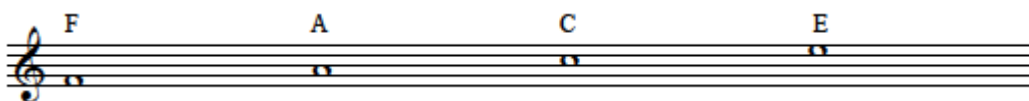
F   A   C   E

To remember the names of notes in the spaces of the treble clef the following word can be memorized: **F A C E** or any other formulation that assist in remembering the sequence of the letter names. Combined Letter Names on lines and spaces:

E   F   G   A   B   C   D   E   F
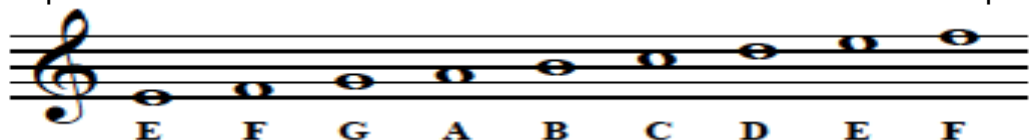
Activity 2.1: Fill in the following letter names below the notes
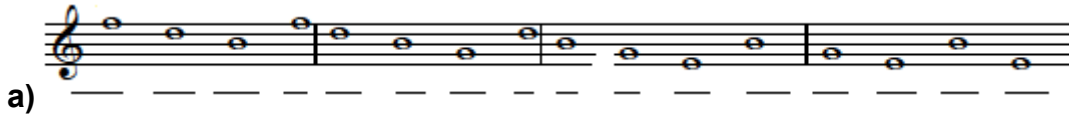
a) — — — — — — — — — — — — — — — — — —

b) — — — — — — — — — — — — — — — — — —

Activity 2.2: Write each note's name underneath. Each measure's notes spell a word.

a) —

b) — — — — — — — — — — — — — — — —
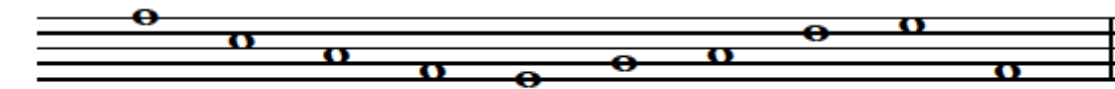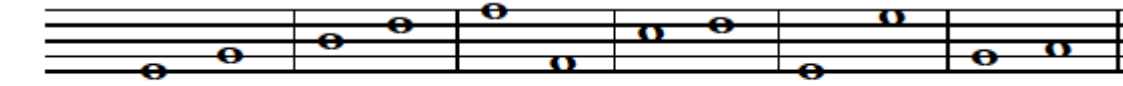
Activity 2.3: Draw a Treble Clef at the beginning of the staff and write the letter name of each note.

a) — — — — — — — — — —

b) — — — — — — — — — —
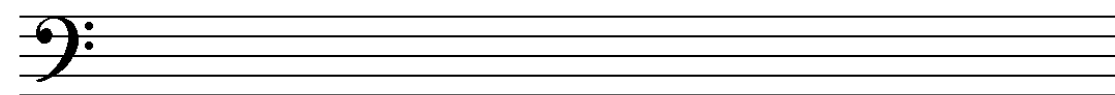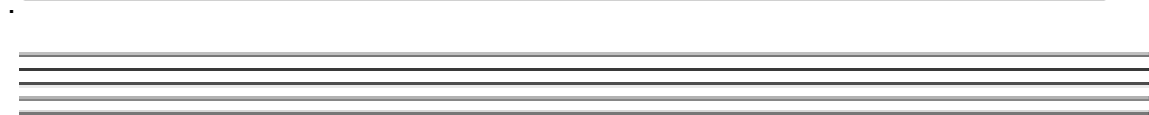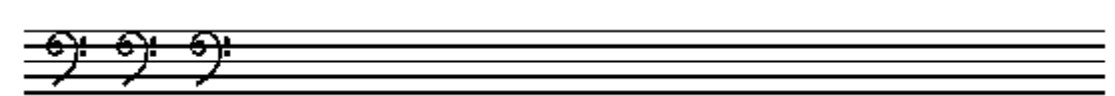
3. Bass Clef: the Bass Clef or F clef shows the position of the note F below middle C. Example of a Bass Clef:
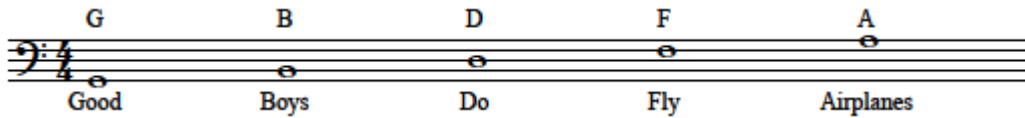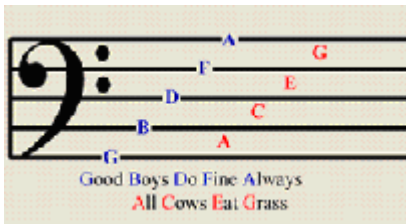
Activity 3.1: Practice drawing the bass clef sign by tracing over the guidelines. Draw more in the remaining space and the following stave

.

4. Letter names of notes on the Bass Clef

Good Boys Do Fine Always
All Cows Eat Grass

Good — Boys — Do — Fly — Airplanes

To remember the names of notes on the lines of the Bass Clef the following sentence can be memorized: **G**ood **B**oys **D**o **F**ine **A**lways or **G**ood **B**oys **D**o **F**ly **A**irplanes or any other formulation that can assist in remembering the sequence of the letter names.

To remember the names of notes in the lines of the treble clef the following sentence can be memorized:
All **C**ows **E**at **G**rass or any other formulation that can assist in remembering the sequence of the letter names.

G   A   B   C   D   E   F   G   A

Activity 4.1.: Write each note's name underneath.

a) — — — — — — — — — — — — — — — —
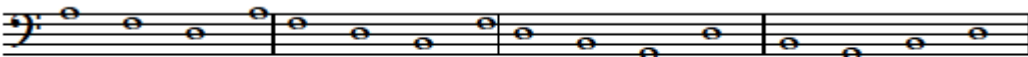
b) — — — — — — — — — — — — — — — —

Activity 4.2.: Draw a bass clef at the beginning of the staff and write the letter name of each note.
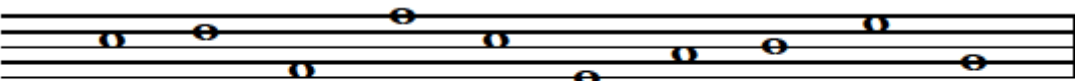
a) — — — — — — — — — —
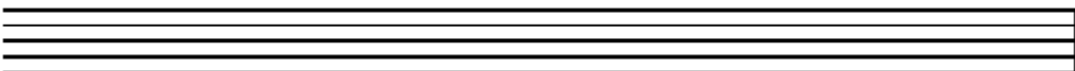
b)   C   A   E   D   F   G   B   C   D   G

5. THE KEYBOARD

The Keyboard has two kinds of Keys – White and Black. The White keys are represented by the lines and spaces on the staff, and are therefore made up of the first seven letters of the Alphabet – ABCDEFG which are repeated to represent the same letters at higher or lower levels.

The Black Keys which are raised take their names from the white keys and are grouped in sets of twos and threes.

There are no Black Keys between B and C, and between E and F.

Take a look at the following Keyboards:
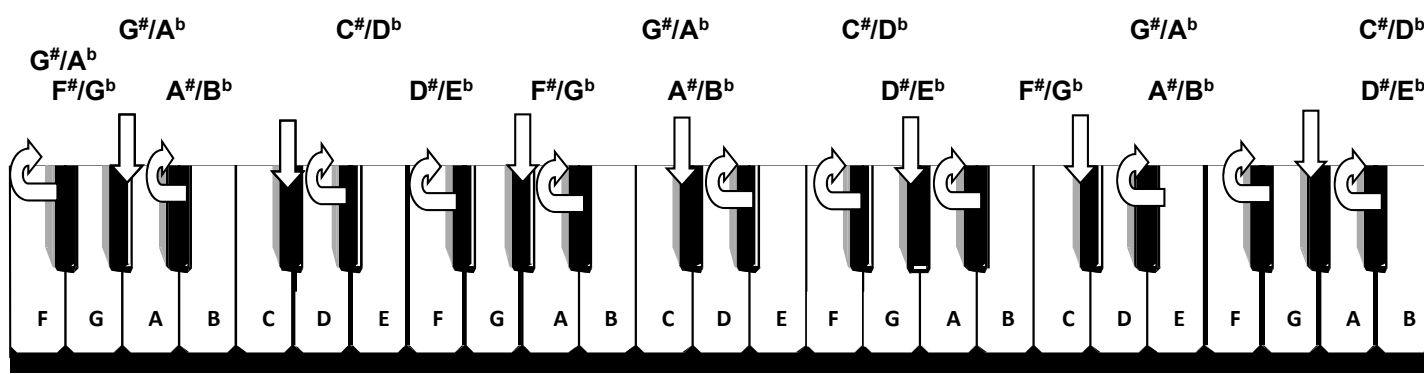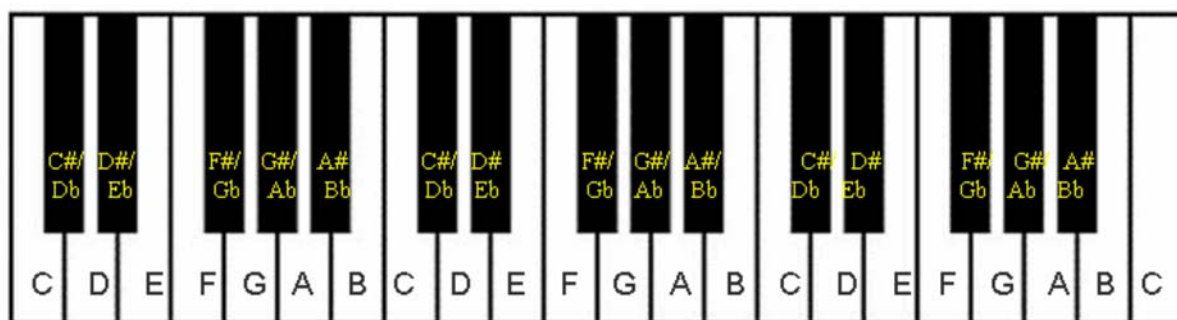
position of "F" which is the white key at the left side of the three Black Keys. After locating the position of "F", move forward or backward to get the other white keys, bearing in mind the letters of the Alphabet – ABCDEFG.

Exercise

Write the Letter Names of the marked keys:

The following keyboard illustrates notes on the staves of both Bass and Treble Clefs. Notice where Middle C is located in the Keyboard and the Grand Stave.

Middle C
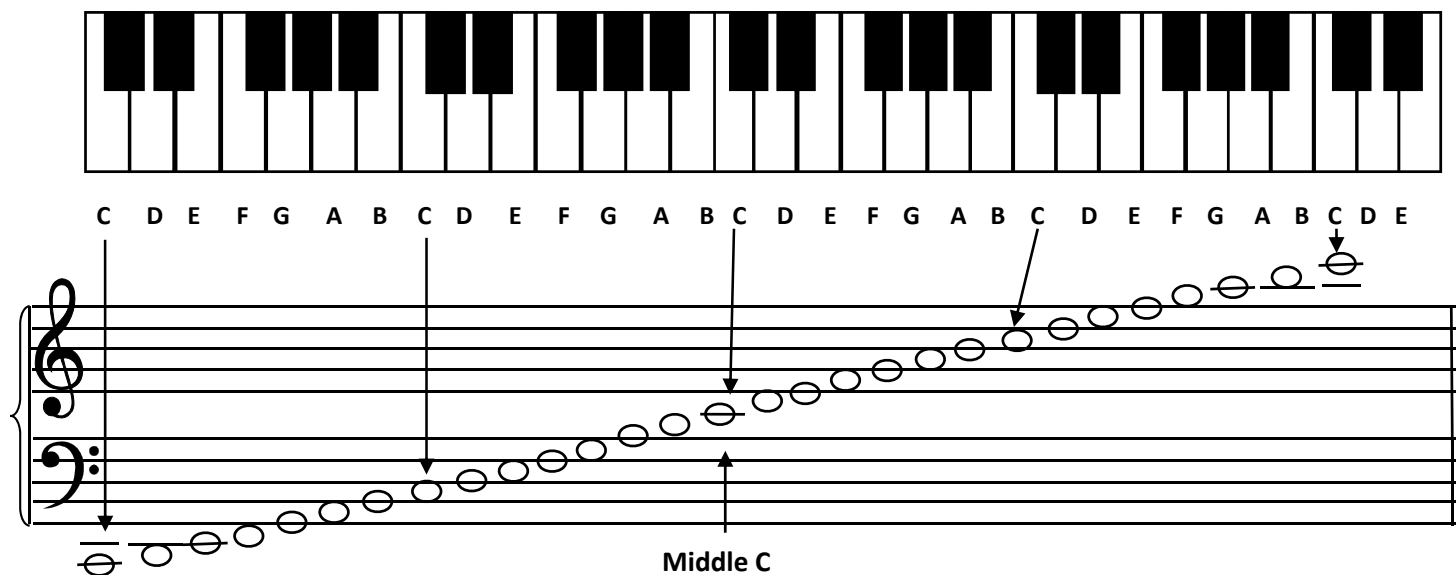
Look, e.g. at the Cs: each time they appear above, it is an OCTAVE apart: they are 8 notes apart, counting both the 1st and 2nd notes.

The moment you join the treble and bass clefs to write music for four voices, the two clefs are joined by a bracket { } (called a brace) to indicate that you are using them consecutively (like in a choir for 4 voices).

MUSIC WORKSHEET 2

Senior Phase: Music	Term: 1	Grade: 7-9
Topic 1: Music literacy	**Time:** 4 hours (15 Minutes per period)	**Resources:** Piano/ Keyboard/ Melodica Music manuscript Pencil Eraser

Content/ Concepts/ Skills: Construction of Major Scales

Background: Scales/ Tonality

A scale is defined as a succession of notes, normally, either a whole tone/ whole step or semi tone/ half step. A scale is like a staircase or a ladder. As you climb up the pitch gets higher and as you go down the pitch gets lower. There is a variety of scales that are used in Music. They are:

* **Modes/ Modal Scales** – Used before major/minor scales were invented. They are used to play folk songs such as Scarborough Fair and Drunken Sailor.

* **Major Scales** – Mainly used in happy, joyful and celebratory music.

* **Minor Scales** – Mainly used in sad, solemn, unhappy pieces.

* **Chromatic Scales**– Means colour and uses all twelve semitones within an octave. Used in Serialism.

* **Pentatonic Scales** – A 5 note scale. Used a lot in Scottish and Chinese/Japanese Music.

* **Whole-tone Scales**– Made up of only tones (no semitones). Popular in late 19th Century and early 20th Century by impressionist composers.

This section will focus on commonly used scales such as Major, Minors and Chromatic Scales.
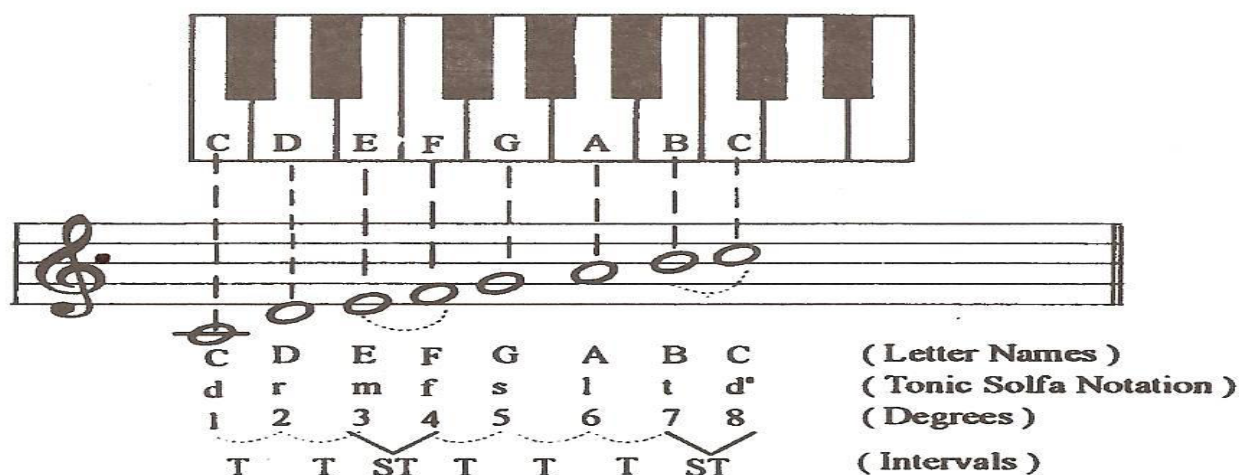
1. Major Scales

The pattern of all the Major Scales is made up of small and big steps. A major scale is designed as follows: Keynote-Big Step-Big Step-Small Step-Big Step-Big Step-Big Step-Small Step-Key Note (sometimes referred to as Whole Tone, Whole Tone, Semi-Tone, Whole Tone, Whole Tone, Semitone or Tone, Tone, Semi-tone, Tone, Tone, Tone, Semi-tone).

2. The C Major Scale

In the C major scale the notes are C, D, E, F, G, A, B, C. The small steps are between E and F and between B & C. Have a look at the diagram of the keyboard; you will notice that there is a small step between E&F and between B&C. C major is known as a natural scale because it has no sharps or flats

Example of C Major Scale:

Doh Ray Me Fah Soh Lah Te Doh, are Tonic Solfa names. C D E F G A B C are the letter names used to name notes used in the Staff notation. These eight notes are called a Major Scale.

Activity 2.1 Write letter names under each note that constitute a C Major Scale. Add accidentals where necessary.

Activity 2.2 Construct C Major scale in descending order using the given rhythm.
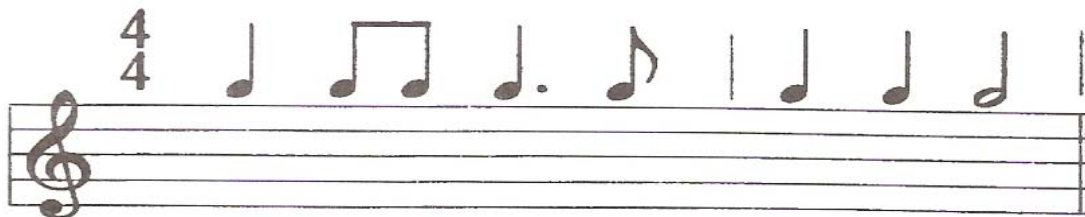
3. G Major Scale

Constructing G Major Scale is similar to the C Major Scale in terms the principle of Keynote-Big Step-Big Step-Small Step-Big Step-Big Step-Big Step-Small Step-Key Note (sometimes referred to as Whole Tone, Whole Tone, Semi- Tone, Whole Tone,

Whole Tone, Semitone or Tone, Tone, Semi-tone, Tone, Tone, Tone, Semi-tone (TTStTTTSt).

In the G Major scale the notes are G, A, B, C, D E, F#, G. (notice that F natural had to be raised/ sharpened, using this # symbol, to get a small step/ semitone between the 7th and 8th notes, leading to F# / F sharp)

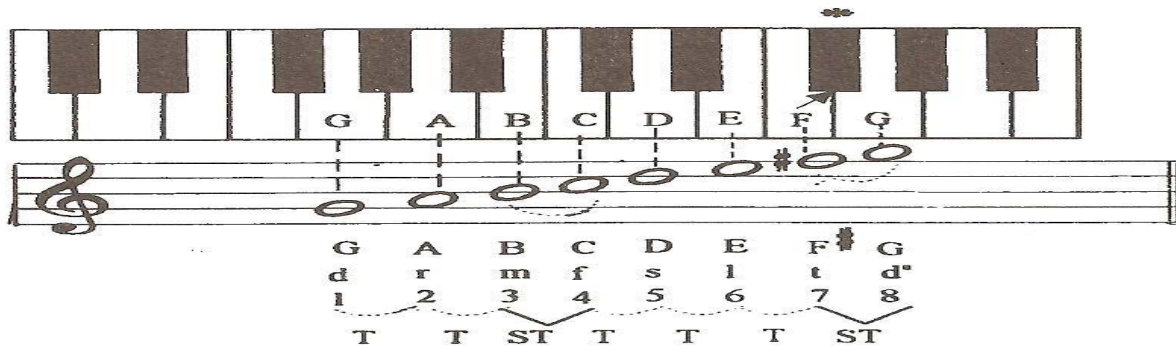The small steps are between B and C and between F# & G.

Have a look at the diagram of the keyboard and you will notice that there is a small step between B & C and between F# & G.

Activity 3.1 Write letter names under each note that constitute a G Major Scale. Add accidentals where necessary.

Activity 3.2 Construct G Major scale in ascending order using the given rhythm. Add accidentals where necessary.

4. D Major Scale

Constructing D Major Scale is similar to the C and G Major Scales in terms the principle of Keynote-Big Step-Big Step-Small Step-Big Step-Big Step-Big Step-Small Step-Key Note (This sometimes referred to as Whole Tone, Whole Tone, Semi- Tone, Whole Tone, Whole Tone, Semitone or Tone, Tone, Semi-tone, Tone, Tone, Tone, Semi-tone).

In the D Major scale the notes are D, E, F#, G, A, B, C#, D. (notice that C and F natural had to be raised/ sharpened, using this # symbol, to get a small step/ semitone between the 7th and 8th notes, leading to F# / F sharp). The small steps are between F# and G and between C# & D.
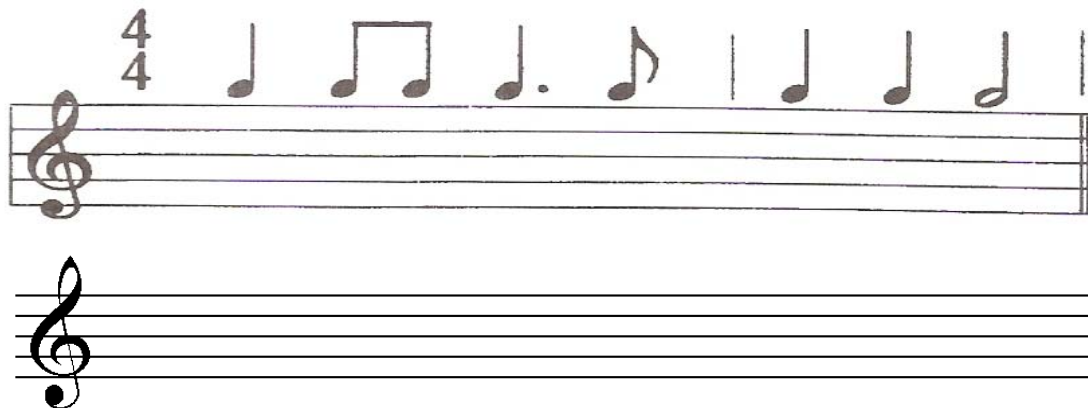
Have a look at the diagram and you will notice that there is a small step between F# and G and between C# & D.

D,   E,   F#,   G,   A,   B,   C#,   D

Activity 4.1 Write letter names under each note that constitute a D Major Scale.

Activity 4.2 Construct D Major Scale in ascending and descending order using the given rhythm. Add accidentals where necessary.

5. A Major Scale

Constructing A Major Scale is similar to the C, G, D and Major Scales in terms the principle of Keynote-Big Step-Big Step-Small Step-Big Step-Big Step-Big Step-Small Step-Key Note. (This sometimes referred to as Whole Tone, Whole Tone, Semi- Tone, Whole Tone, Whole Tone, Semitone or Tone, Tone, Semi-tone, Tone, Tone, Tone, Semi-tone). In the A Major scale the notes are A, B, C#, D, E, F#, G#, A . (notice that C and F natural had to be raised/ sharpened, using this # symbol, to get a small step/ semitone between the 7th and 8th notes, leading to F# / F sharp) The small steps are between C# and D and between G# and A.

Have a look at the diagram; you will notice that there is a small step between C# & between G# & A.

Activity 5.1 Write letter names under each note that constitute A Major Scale.

____ ____ ____ ____ ____ ____ ____ ____

Activity 5.2 Construct an A Major Scale in descending order using the given rhythm. Add accidentals where necessary.
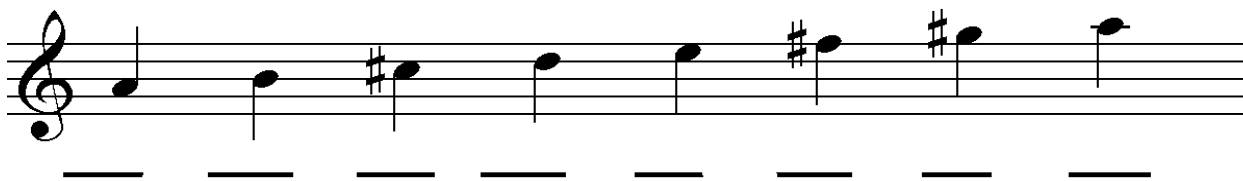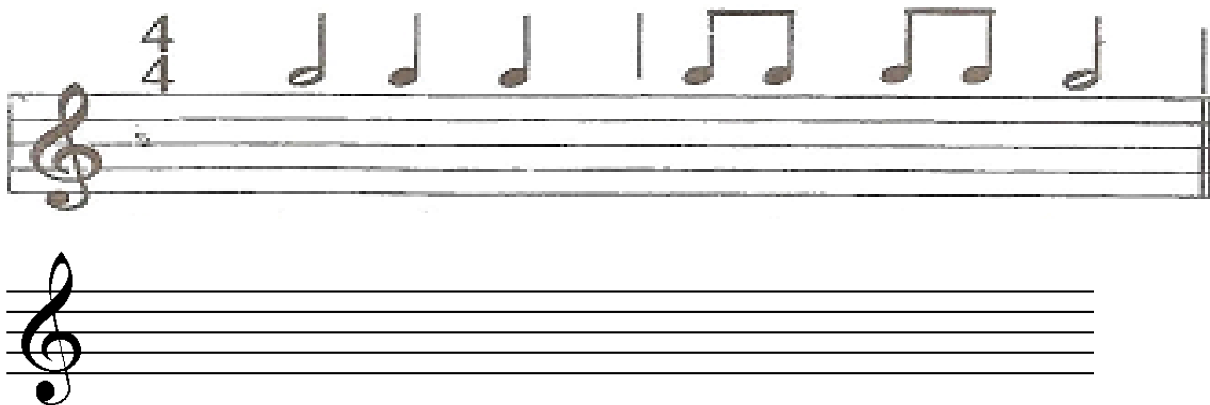

6. F Major Scale

Constructing F Major Scale is similar to the C, G, D, and A Major Scales in terms the principle of Keynote-Big Step-Big Step-Small Step-Big Step-Big Step-Big Step-Small Step-Key Note. (This sometimes referred to as Whole Tone, Whole Tone, Semi- Tone, Whole Tone, Whole Tone, Semitone or Tone, Tone, Semi-tone, Tone, Tone, Tone, Semi-tone).

In the F Major scale the notes are F, G, A, B♭, C, D, E, F. (notice that B natural had to be flattened using this symbol ♭ to get a small step/ semitone between the 3rd and 4th notes, leading to B ♭ / B flat) The small steps are between A and B ♭ and between E and F.

Have a look at the diagram of the keyboard; you will notice that there is a small step between A &B ♭ and between E& F.

Activity 6.1 Write letter names under each note that constitute F Major Scale.
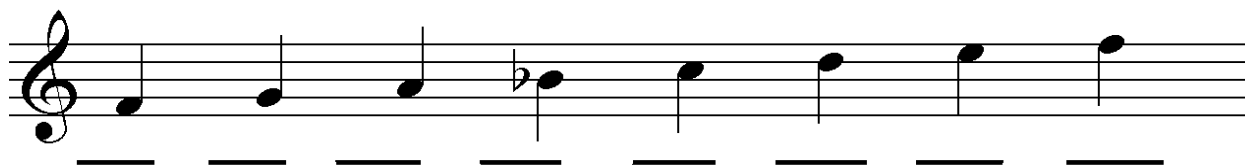
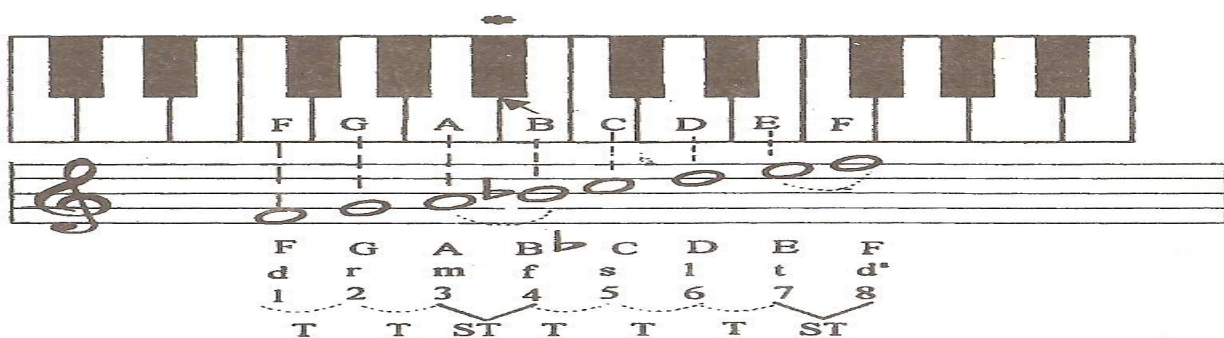**Activity 6.2** Construct F Major Scale in ascending order using the given rhythm. Add accidentals where necessary.
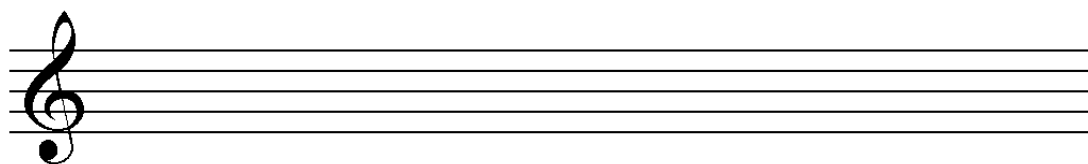
7. B♭ / B flat Major Scale

Constructing B♭/ B flat Major Scale is similar to the C, G, D, A and F Major Scales in terms the principle of Keynote-Big Step-Big Step-Small Step-Big Step-Big Step-Big Step-Small Step-Key Note. (This sometimes referred to as Whole Tone, Whole Tone, Semi- Tone, Whole Tone, Whole Tone, Semitone or Tone, Tone, Semi-tone, Tone, Tone, Tone, Semi-tone).

In the B♭/ B flat Major Scale the notes are B♭, C, D, E♭, F, G, A, B♭, (notice that E natural had to be flattened using this symbol ♭ to get a small step/ semitone between the 3rd and 4th notes, leading to E ♭ / E flat) The small steps are between D and E ♭ and between A and B♭.

Have a look at the diagram and you will notice that there is a small step between D and E ♭ and between A and B♭.

Activity 7.1 Write letter names under each note that constitute B♭ Major Scale.

Activity 7.2 Construct B♭ Major Scale in ascending order using the given rhythm. Add accidentals where necessary.

8. E♭ / Eflat Major Scale
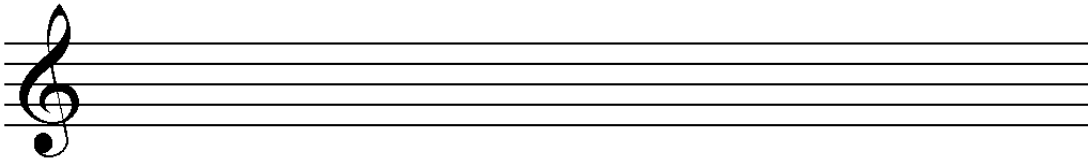
The same of principle constructing a Major Scale also applies in E♭ / Eflat Major Scale. In the E♭ / E flat Major Scale the notes are E♭, F, G, A♭, B♭, C, D, E♭, (notice that A natural had to be flattened using this symbol ♭ to get a small step/ semitone between the 3rd and 4th notes, leading to A♭ / E flat) The small steps are between G and A♭ and between D and E♭.

Have a look at the diagram and you will notice that there is a small step between G and A♭ and between D and E♭.


Activity 8.1 Write letter names under each note that constitute E♭ Major Scale.

Activity 8.2 Construct E♭ Major Scale in descending order using the given rhythm. Add accidentals where necessary.

9. KEY SIGNATURES

A key signature is a group of sharps or flats written immediately after the clef at the beginning of a staff to show the key in which the music is written. A sharp or a flat in a key signature affects all notes of the same letter name, all over the staff, unlike an accidental which affects one line or space.

C Major Scale is the only scale that has no key signature.

The G Major Scale with Key Signature is written as follows:

The D Major Scale with Key Signature
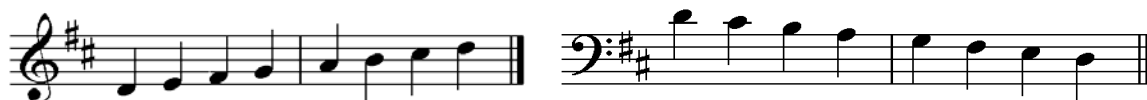
The F Major Scale with Key Signature

Following is a summary of all Key Signatures:
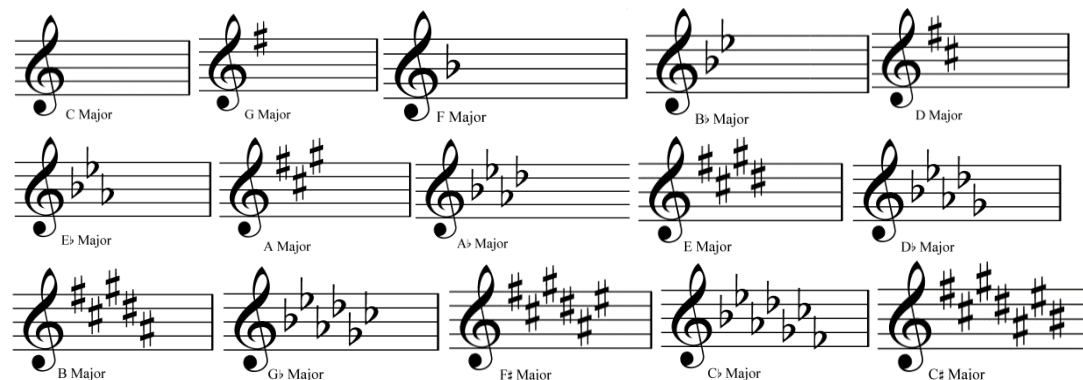
M	m	+ 5 = Sharp scales
G major	e	F#
D major	b	F# C#
A major	f#	F# C# G#
E major	c#	F# C# G# D#
B major	g#	F# C# G# D# A#
F# major	d#	F# C# G# D# A# E#
C# major	a#	F# C# G# D# A# E# B#

M	m	+ 4 = Flat scales
F major	d	Bb
Bb major	g	Bb Eb
Eb major	c	Bb Eb Ab
Ab major	f	Bb Eb Ab Db
Db major	bb	Bb Eb Ab Db Gb
Gb major	eb	Bb Eb Ab Db Gb Cb
Cb major	ab	Bb Eb Ab Db Gb Cb Fb

MUSIC WORKSHEET 3

Senior Phase: Music	Term: 1	Grade: 7
Topic 1: Music literacy	Time: 30 minutes	Resources: Music manuscript Pencil Eraser

Content/ Concepts/ Skills: Duration: Note Values

Methodology:

Group and Individual Activity:

1: Introduction of Note Values, French Names and Tonic Sol-fa

Note Values refer to the duration of a note, short (e.g. semiquaver) or long (e.g. Semibreve). The combinations of these note values create phrases and are grouped according to the beat and time signature.

Study carefully the table below:

Table 1: A combination of note values

Name of Note Value	Note Symbol	Values in relation to semibreveve	French Time Names	Tonic Sol-fa	Corresponding names
Semibreve		1	Taa-aa-aa-aa	d : - | - : - |	Whole note
Minim		2	Taa-aa	d : - | : |	Half note
Crotchet		4	Taa	d : | : |	Quarter note
Quaver		8	Ta -te	d.d : | : |	Eighth note
Semi-quaver		16	Ta-fa te-fe	d,d,d,d : | : |	Sixteenth note

Note the following:

Semibreve : played once but it takes four counts of beats (crotchet beats)

Minim : Played once but it takes two counts of beats (crotchet beats)
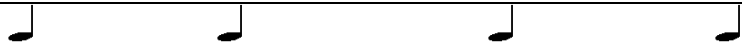
Crotchet : Takes one full count or beat. Four crtchets make one semibreve

Quaver : Takes half the value of a crotchet beat. Two quavers make one crotchet . eight quavers make on semi-breve

Semiquaver: Half of a quaver note. Two semiquavers make one quaver. Sixteen semiquaver make one semibreve

Refer to the following table

Table 2
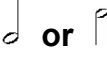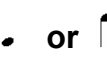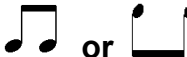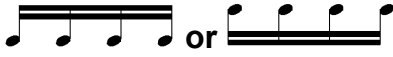
Semibreve	𝅝			
Minim	𝅗𝅥		𝅗𝅥	
Crotchet	𝅘𝅥	𝅘𝅥	𝅘𝅥	𝅘𝅥
Quaver	𝅘𝅥𝅮	𝅘𝅥𝅮	𝅘𝅥𝅮	𝅘𝅥𝅮
Semi-quaver	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯

2. French Names and their rests

Rests

Rests refer to periods of silence in music. A rest has the same duration as a particular note. A crotchet rest is of the same duration as crotchet note; quaver rest is of the same duration quaver noted.

Table 3

Name	Notes and their French Time Names	Rest and their French Time Names	Value in relation to a crotchet beat
Semibreve or whole note	𝅝 Taa-aa-aa-aa	▬ Saa-aa-aa-aa	4 crochet beats
Minim or half note	𝅗𝅥 or 𝅘 Taa-aa	▬ Saa-aa	2 crochet beats
Crochet or quarter note	𝅘 or 𝅘 Taa	𝄽 Saa	1 crochet beat
Quaver or Eighth note	𝅘𝅥𝅮𝅘𝅥𝅮 or ⌣ Ta – te ta - te	𝄾 𝄾 Sa-seh	½ crochet beat
Semiquaver or sixteenth note	𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 or ⌣ Ta-fa te-fe ta-fa te -fe	𝄿 𝄿 sa-se	¼ crochet beat

Activity 2.1: Clap the following rhythmic patterns:

a)

b)

Activity 2.2.: Individually clap the following rhythmic patterns:

a)

b)

c)
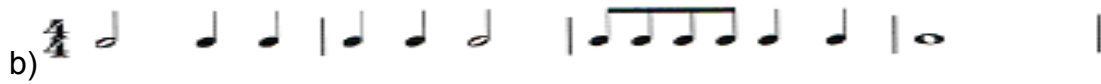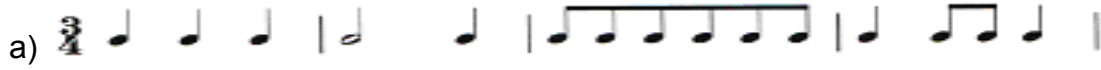
Activity 2.3.: Clap the following rhythmic patterns:
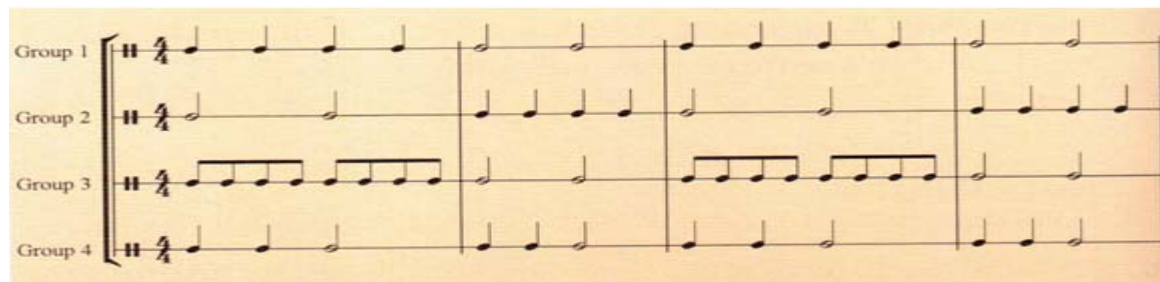
Activity 2.4.: Drum the following patterns:
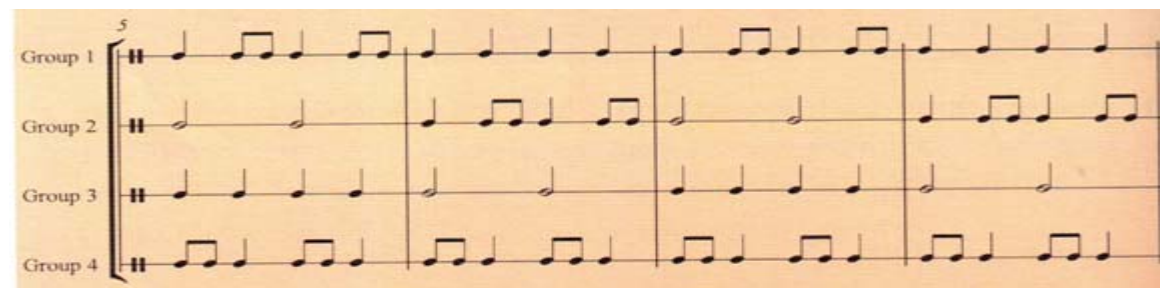
Activity 2.5: Practice and test your knowledge of note values by completing the table below. Fill in the correct answers.

Fill in the missing notes, words, rests and values:

Note	Name	Rest	Value
i)	Crotchet	ii)	1 beat Crotchet beat
iii)	iv)	▬	v)
𝅗𝅥	vi)	vii)	viii)
ix)	x)	𝄿	1/2 Crotchet beat

MUSIC WORKSHEET 4

Senior Phase: Music	Term: 1	Grade: 7-9
Topic 1: Music literacy	Time: 2h00 minutes	Resources: Music manuscript Pencil Eraser **Music score**

Content/ Concepts: Time Signatures

1. The time signature is a notational convention commonly used in Western musical notation to specify how many beats are in each measure or bar and which note value constitutes one beat. In a musical score, the time signature appears at the beginning of the piece, as a time symbol or stacked numerals such as **𝄴** or $\frac{3}{4}$, which means "common time" and "three four time", respectively, immediately following the key signature or immediately following the clef if the key signature is empty. A mid-score time signature, usually immediately following a barline, indicates a change of meter.

There are various types of time signatures, depending on whether the music follows simple rhythms or involves unusual shifting tempos, including: regular- simple time such as $\frac{3}{4}$ or $\frac{4}{4}$,compound time e.g. $\frac{9}{8}$ or $\frac{12}{8}$ and irregular - complex time e.g. $\frac{5}{4}$ or $\frac{7}{8}$.

Regular time signature has two main groups groups: Simple and Compound time signatures.

Simple Time Signature: has three subgroups and its beats can be divided by 2, 4, 8, 16. These subgroups are simple duple, triple and quadruple time because of the number of beats in each of the subgroups in a single bar.

2. Simple Time Signature

Time signatures including simple time signatures consist of two numerals, one stacked above the other:

- the lower numeral indicates the note value which represents one beat (the "beat unit");
- the upper numeral indicates how many such beats there are in a bar.

$\frac{3}{4}$ — How many beats = 3 beats / What kind of beats = ♩ beats

$\frac{4}{4}$ — How many beats = 4 beats / What kind of beats = ♩ beats
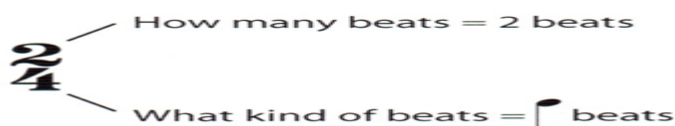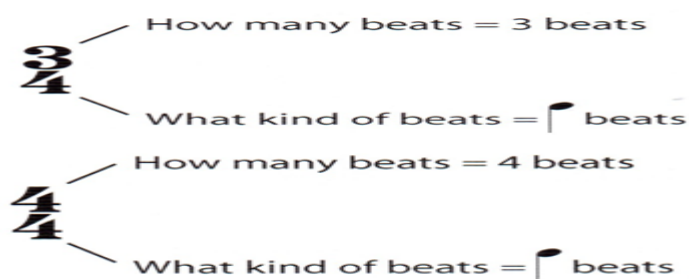
Simple time: duple $\frac{2}{4}$, triple $\frac{3}{4}$, quadruple $\frac{4}{4}$. The following table summarises Simple Time Signatures

	Simple duple	Simple triple	Simple quadruple
$\frac{2}{2}$	𝅗𝅥 𝅗𝅥	$\frac{3}{2}$ 𝅗𝅥 𝅗𝅥 𝅝	$\frac{4}{2}$ 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥
$\frac{2}{4}$	♩ ♩	$\frac{3}{4}$ ♩ ♩ ♩	$\frac{4}{4}$ ♩ ♩ ♩ ♩
$\frac{2}{8}$	♪ ♪	$\frac{3}{8}$ ♪ ♪ ♪	$\frac{4}{8}$ ♪ ♪ ♪ ♪

3. Compound time signatures:

In compound signature, subdivisions of the main beat (the upper number) are split into three, not two, equal parts, so that a dotted note (half again longer than a regular note) becomes the beat unit. Compound time signatures are named as if they were simple time signatures in which the one-third part of the beat unit is the beat, so the top number is commonly in multiples of 3 e.g. $\frac{6}{8}$, $\frac{9}{8}$ and $\frac{12}{8}$. The lower number is most commonly an 8 (an eighth-note).

Compound time: duple $\frac{6}{8}$, triple $\frac{9}{8}$, quadruple $\frac{12}{8}$. Table below present Compound Time Signature

Compound Duple	Compound triple	Compound quadruple
$\frac{6}{8}$ ♩. ♩.	$\frac{9}{8}$ ♩. ♩. ♩.	$\frac{12}{8}$ ♩. ♩. ♩. ♩.

Activity 3.1: Look at the Time Signature of the following songs. Let's sing them together

a)

Thank You Jesus

Andante

b)

MMANGWANE

c)

Daar kom die Alibama

Activity 3.2: Look at the following song and identify the Key Signature

a)

Shosholoza

Activity 3.3: Learners share any songs they know, whether from their communities, indigenous or popular. The class listen and identify the time signature. The song is learnt by other learners and is sung.

Activity 3.4: Group the following time signatures accordingly and insert the appropriate note values:

$$\frac{5}{4} \quad \frac{3}{8} \quad \frac{12}{16} \quad \frac{2}{2} \quad \frac{7}{8} 4 \quad \frac{3}{2} \quad \frac{9}{8} \quad \frac{12}{8} \quad \frac{3}{8} \quad \frac{2}{2} \quad \frac{6}{8} \quad \frac{2}{4}$$

Simple time	Compound time	Irregular time

Activity 3.5: Identify time signatures in the following patterns:

a)

b)

c)

Activity 3.6: Complete the last bars in the following rhythmic patterns:

a)

b)

Activity 3.7: Add bar lines to the following melodies

a)

b)

c)

d)

MUSIC WORKSHEET 5

Senior Phase: Music	Term: 1	Grade: 7- 9
Topic 1: INTERVALS	Time: 1H30	Resources: Manuscript A4 paper, Pencil, eracer. Projector (if available);

1. Intervals

An interval is the distance between two notes. Intervals are always counted from the lower note to the higher one, with the lower note being counted as one. Intervals come in different qualities and size. If the notes are sounded successively, it is a melodic interval. If sounded simultaneously, then it is a harmonic interval.

The smallest interval used in Western music is the half step. A visual representation of a half step would be the distance between a consecutive white and black note on the piano. There are two exceptions to this rule, as two natural half steps occur between the notes E and F, and B and C.

A whole step is the distance between two consecutive white or black keys. It is made up of two half steps.

2. Qualities and Size

Intervals can be described as Major (M), Minor (m), Perfect (P), Augmented (A), and Diminished (d).

Intervals come in various sizes: Unisons, Seconds, Thirds, Fourths, Fifths, Sixths, and Sevenths.

2nds, 3rds, 6ths, and 7ths can be found as Major and Minor.

Unisons, 4ths, 5ths, and Octaves are Perfect. Listen

3. Staff

When a major interval is raised by a half step, it becomes augmented.
When a major interval is lowered by a half step, it becomes minor.
When a major interval is lowered by two half steps, it becomes diminished
When a minor interval is raised by a half step, it becomes major.
When a minor interval is raised by two half steps, it becomes augmented.
When a minor interval is lowered by a half step, it becomes diminished.

When a perfect interval is raised by a half step, it becomes augmented.
When a perfect interval is lowered by a half step, it becomes diminished.

Activities on Intervals
Interval Worksheet 1

Interval 1 low note_____   high note_____

distance between notes_____half steps

name of interval_____

Interval 2 low note_____   high note_____

distance between notes_____half steps

name of interval_____

Interval 3 low note_____   high note_____

distance between notes_____ half steps

name of interval_____

Interval 4 low note_____   high note_____

distance between notes_____ half steps

name of interval_____

Interval 5 low note   high note

distance between notes_____half steps

name of interval_____

Interval 6 low note_____   high note_____

distance between notes_____half steps

name of interval_____

Interval 7 low note_____   high note_____

distance between notes_____ half steps

name of interval_____

Interval 8 low note_____   high note_____

distance between notes_____ half steps

name of interval_____

Interval Worksheet 2

Interval 1 low note_____ high note_____

distance between notes_____ half steps

name of interval_____

Interval 2 low note_____ high note_____

distance between notes_____ half steps

name of interval_____

Interval 3 low note_____ high note_____

distance between notes_____ half steps

name of interval_____

Interval 4 low note_____ high note_____

distance between notes_____ half steps

name of interval_____

Interval 5 low note high note

distance between notes_____ half steps

name of interval_____

Interval 6 low note_____ high note_____

distance between notes_____ half steps

name of interval_____

Interval 7 low note_____ high note_____

distance between notes_____ half steps

name of interval_____

Interval 8 low note_____ high note_____

distance between notes_____ half steps

name of interval_____

MUSIC WORKSHEET 6

Senior Phase: Music	Term: 2	Grade:7- 9
Topic 2: Topic 1 Music literacy	Time: Suggested contact time 15 minutes per week	Resources: Musical instruments, textbooks/songbooks/file resource with or without CD with music and/or accompaniments for songs

Content/concepts/skills: Triads on I, IV and V (close position)

1. TRIADS

A triad is a chord with 3 notes, played simultaneously. They are constructed by two intervals of a third, based on the Root, 3rd and 5th note e.g. in the key of Cmajor: C, E, G. Every major and minor scale has seven special triads, called diatonic triads, which are formed from that scale's notes.

2. Kinds of triads

You get <u>FOUR (4)</u> kinds of triads! Each TRIAD consists of an interval of a 3rd and an interval of a 5th. Major and augmented are related because they both have a major 3rd. Minor and diminished are related because they both have a minor 3rd. The examples below are all seen as taken from C major.

Augmented bigger: once	Major normal	Minor smaller: once	Diminished smaller: twice

Augmented	5th	**Perfect**	5th	**Perfect**	5th	Diminished	5th
Major	3rd	Major	3rd	Minor	3rd	Minor	3rd
Normal	1st	**Normal**	1st	**Normal**	1st	**Normal**	1st

5th	G#		5th	G		5th	G		5th	Gb
3rd	E		3rd	E		3rd	Eb		3rd	Eb
1st	C		1st	C		1st	C		1st	C

Kinds of triads: TONIC ONLY: without key signature

Augmented	Major	Minor	Diminished

To discover the diatonic triads, a three step process must be used.

First, construct the scale. We will be using the C major scale for our first example.

3. Triads in Major Scale: Focus on C Major Scale

The first triad is C–E–G, a major third and a perfect fifth. Therefore, the triad is major.

The second triad is D–F–A, a minor third and a perfect fifth. Therefore, it is minor.

The third triad is E–G–B, a minor third and a perfect fifth. Therefore, it is also minor.

The fourth triad is F–A–C, a major third and a perfect fifth. Therefore, it is major.

The fifth triad is G–B–D, a major third and a perfect fifth. Therefore, it is also major.

The sixth triad is A–C–E, a minor third and a perfect fifth. Therefore, it is minor.

The seventh triad is B–D–F, a minor third and a diminished fifth. Therefore, it is diminished.

The eighth triad is a repetition of the first (C–E–G), making it major.

The first triad of a major scale will always be major, the second and third triads will always be minor, etc.

Triads in a MAJOR scale

I	ii	iii	IV	V	vi	vii°	VIII
major	minor	minor	major	major	minor	diminished	major

4. Primary Triads/ Chords

In any **MAJOR** key (in this case **C MAJOR**), The **PRIMARY CHORDS** (**I**, **IV** and **V**) are **MAJOR TRIADS** since they all have a **MAJOR 3rd** and a **PERFECT 5th**. Thus, any song in a **MAJOR KEY** will always use the **PRIMARY CHORDS** or broken chords as basis for accompaniment. All the following are **WITHOUT KEY SIGNATURE**.
The **TONIC**, **SUBDOMINANT** and **DOMINANT** are the most frequently used!

Doh is C

5. Secondary Triads/ Chords
Secondary triads are constructed on ii, iii, vi and vii degrees of the major scale.
Diminished triads are found on the vii° degrees of the major scale

Next, we will uncover the diatonic triads of the C Natural Minor scale.

6. Triads in a Minor Scale: Focus on C Natural Minor Scale

First, the scale is constructed. Notice that we are using a key signature rather than placing the accidentals by each note.

Again, stack two generic thirds. Finally, let's analyze the resulting triads.

The first triad is C–Eb–G, a minor third and a perfect fifth. Therefore, the triad is minor.

The second triad is D–F–Ab, a minor third and a diminished fifth. Therefore, it is diminished.

The third triad is Eb–G–Bb, a major third and a perfect fifth. Therefore, it is major.

The fourth triad is F–Ab–C, a minor third and a perfect fifth. Therefore, it is minor.
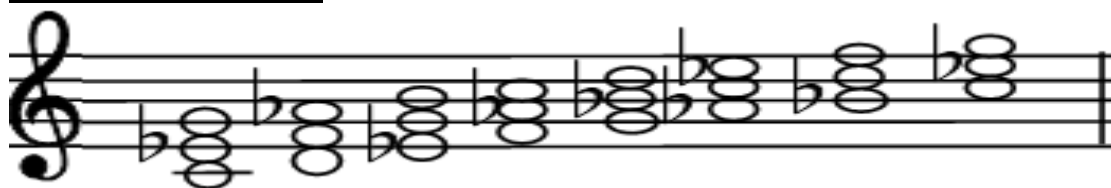
The fifth triad is G–Bb–D, a minor third and a perfect fifth. Therefore, it is also minor.

The sixth triad is Ab–C–Eb, a major third and a perfect fifth. Therefore, it is major.

The seventh triad is Bb–D–F, a major third and a perfect fifth. Therefore, it is also major.

The eighth triad is a repetition of the first (C–Eb–G), making it minor.

Triads in a MINOR scale

	i	ii°	III⁺	iv	v	VI	vii°	viii
	minor		augmented		minor		diminished	
		diminished		minor		major		minor

ACTIVITIES ON TRIADS

QUESTION 1

Name four kinds of triads.

QUESTION 2

Below every bar write the name of the triad

(a) _____ (b) _____ (c) _____ (d) _____

Underneath every bar write the letter names which formed the triad in all keys mentioned.

Doh is C

(A)_____ (B)_____ (C)_____

(A)_____ (B)_____ (C)_____

QUESTION 4

1. How are major and augmented triad related.

2. How are minor and diminished triad related.

3. The root in a C major is_____

4. An augmented triad is created with two intervals from the root a _____ and _____.

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5. The only difference between a diminished triad and a minor triad is the
   _____ .

6. A diminished triad is created with two intervals from the root:
   _____ and _____

7. Major triads are represented with a _____ roman numeral.

8. Minor triads are represented with a _____ roman numeral.

9. Diminished triads are represented by a _____ roman numeral.

10. Augmented triads are represented by a _____ roman numeral.

MUSIC WORKSHEET 7

Senior Phase: Music	Term: 1	Grade:7- 9
Topic 2: MUSIC LISTENING	Time: 1H30	Resources: Sound System, DVDs/CDs and Data Projector (if available); DVD/Video Player.

CONTENT/ CONCEPTS/ SKILLS: Listen to the sound of the families of instruments of the orchestra and describe how sound is produced by: Strings, Woodwind, Brass, Percussion

METHODOLOGY: Group activity

1. LISTENING TO MUSIC

There are many kinds of music and they are, inter alia, classical, jazz, reggae, fusion (smooth jazz), hip hop, kwaito, isicathamiya, gospel and umbhaqanga. Music has blended with us as part and parcel of our lives. People listen to music for various reasons and their objectives are influenced by a number of intrinsic and extrinsic factors. People's moods play a major role in the kind of music they listen to, during a particular time.

2. AIM

Listening forms an integral part of music learning and in this setting; it is not evoked by mood or influenced by any factor. Listening is done for a purpose which is mainly analytical in nature. In this activity participants will listen to different sounds produced by orchestral instruments and then explain how these sounds are produced. This activity aims at enabling the participants to identify the sounds of instruments by ear without seeing the actual instruments. The sounds that participants will listen to are those of the families of instruments of the orchestra. Participants will then have to describe how sound is produced.

3. FAMILIES OF ORCHESTRAL INSTRUMENTS.

- **Brass**

  Trumpet, Trombone, French horn and Tuba.

Trumpet   Trombone

French horn   Tuba

Listen to the sounds produced by brass instruments and pay attention to their relationship within their class.

- **Percussion**

  Timpani, Xylophone, Marimba
  Tubular Bells or Chimes
  Bass Drum, Snare, Side Drum, Tom Tom

Cymbals, Triangle and Tamborine

Listen to the recording of the percussion instruments and note how they sound.

- **Strings**
- Violin, Viola, Cello (Violoncello) and Double Bass (Contra Bass).

Violin   Viola   Cello
Double Bass

Listen to the recording (video/cd) of the string instruments and pay attention to their relationship, in sound, within their class.

- **Woodwind**
  Flute, Clarinet, Oboe and Bassoon.

Listen to the recorded sounds produced by brass instruments and pay attention to their relationship, to one another, within their family grouping.

4. SOUND PRODUCTION

- **Brass**

Brass instruments are made of brass, thus their name. The sound of Trumpets, Trombones, French Horns and Tubas is produced by vibration of air in a tubular resonator in sympathy with the vibration of the player's lips. These instruments are also called 'labrosones'and that means, 'lip-vibrated instruments'.
The player blows air, into the instrument, with the mouth on the mouthpiece and a sound is produced.

- **Percussion**

Timpani, Xylophone, Marimba
Tubular Bells or Chimes
Bass Drum, Snare, Side Drum, Tom Tom
Cymbals, Triangle and Tamborine
These musical instruments have the sound produced by literary being struck by a beater. They can also be struck, scraped or rubbed by hand or struck against another similar instrument.
These are the oldest instruments, following the human voice.

- **Strings**

The Violins, Violas, Cellos (Violoncellos) and the Double Basses (Contra Basses) are musical instruments that produce sound from vibrating strings. They have four strings.
These musical instruments require different playing techniques for them to produce sound. The most common playing technique is:
Bowing: A bow is used to play these instruments and as it is moved on top of the strings, it causes them to vibrate thus producing a sound or sounds.
Plucking: these instruments can also produce sound by being plucked by a finger or plastic plectra.
Striking: Players are occasionally instructed, by the composer, to strike the string with the side of the bow. This technique is called *col legno* (Italian for "hit with the wood") and it yields a percussive sound along with the pitch of the note.

- **Woodwind**

Flutes, Clarinets, Oboes and Bassoons are woodwind instruments divisible to two main types of flutes and reed instruments. Flutes produce sound by directing a focused stream of air across the edge of a hole in a cylindrical tube. Reed instruments produce sound by focusing air into a mouthpiece which then causes a reed or reeds to vibrate.

5. **SEATING PLAN**

The musicians in an orchestra seat in specific areas and according to their instruments' families or class divisions and that is illustrated in the seating plan below.
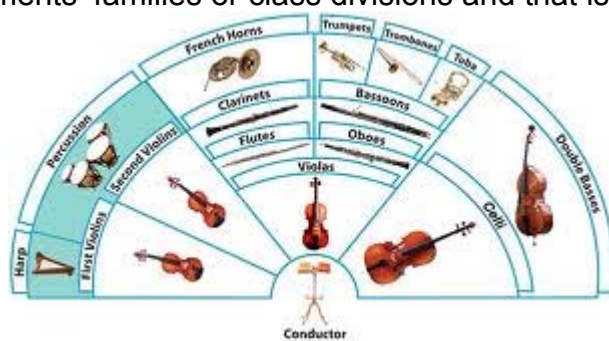
Orchestra seating chart
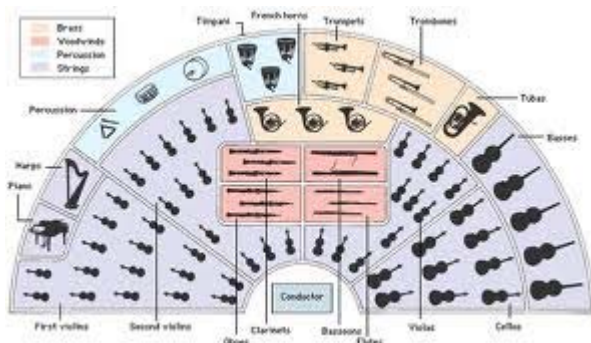
Another seating plan of an orchestra

ASSESSMENT ACTIVITY

1. Give a brief description of how sound is produced in the following classes of instruments.
a) Brass. (3)
b) Percussion. (3)
2. What are the two main types of woodwind instruments? (4)
3. Describe how sound is produced in each of the two main types of woodwind instruments. (4)
4. Give one answer for the following questions.
 a) A technique in which a bow is moved on top of the strings, causing them to vibrate thus producing a sound or sounds is called _____ ? (2)
b) When you produce sound by plucking a string with your finger or plastic plectra, you are applying a technique called _____ ? (2)
c) _____ is a technique of striking the string with the side of the bow. (2)

Total 20 Marks

MUSIC TERMINOLOGY

Tempo

Tempo	*time*	The speed of a piece of music
Largo	*broad*	Slow and dignified
Larghetto	*a little bit broad*	Not as slow as largo
Lentando	*slowing*	Becoming slower
Lento	*slow*	Slow
Adagio	ad agio, *at ease*	Slow, but not as slow as largo
Adagietto	*little adagio*	Faster than adagio; or a short adagio composition
Andante	*walking*	Moderately slow, flowing along
Moderato	*moderately*	At a moderate speed
Allegretto	*a little bit joyful*	Slightly slower than allegro
Largamente	*broadly*	Slow and dignified
Mosso	*moved*	Agitated
Allegro	*joyful; lively and fast*	Moderately fast
Fermata	*stopped*	Marks a note to be held or sustained
Presto	*ready*	Very fast
Prestissimo	*very ready*	Very *very* fast, as fast as possible
Accelerando	*accelerating*	Accelerating
Affrettando	*becoming hurried*	Accelerating
Allargando	*to slow and broaden*	Slowing down and broadening, becoming more stately and majestic, possibly louder
Ritardando	*to slow*	Decelerating
Rallentando	*becoming progressively slower*	Decelerating
Rubato	*robbed*	Free flowing and exempt from steady rhythm

Tenuto	*sustained*	Holding or sustaining a single note
Accompagnato	*accompanied*	The accompaniment must follow the singer who can speed up or slow down at will
Alla marcia	*as a march*	In strict tempo at a marching pace (e.g. 120 bpm)
A tempo	*to time*	Return to previous tempo
L'istesso tempo	*Same speed*	At the same speed

Dynamics - volume

Calando	*quietening*	Becoming softer and slower
Crescendo	*growing*	Becoming louder
Decrescendo	*shrinking*	Becoming softer
Diminuendo	*dwindling*	Becoming softer
Forte	*strong*	Loud
Fortissimo	*very strong*	Very loud
Mezzo forte	*half-strong*	Moderately loud
Piano	*gentle*	Soft
Pianissimo	*very gentle*	Very soft
Mezzo piano	*half-gentle*	Moderately soft
Sforzando	*strained*	Sharply accented

Moods

Affettuoso	*with feeling*	Tenderly
Agitato	*agitated*	Excited and fast
Animato	*animated*	Animated
Brillante	*brilliant*	Brilliant, bright
Bruscamente	*brusquely*	Brusquely - abruptly
Cantabile	*singable*	In a singing styla
Comodo	*convenient*	Comfortably, moderately.
Con amore	*with love*	with love
Con fuoco	*with fire*	with fiery manner
Con brio	*with bright*	with bright
Con moto	*with movement*	with (audible) movement
Con spirito	*with spirit*	with spirit
Dolce	*sweetly*	Sweet
Grazioso	*graciously or gracefully*	With charm
Maestoso	*majestic*	Stately
Misterioso	*mysterious*	Mysteriously, secretively, enigmatic
Scherzando	*playfully*	Playfully
Sotto	*subdued*	Subdued
Semplicemente	*simply*	Simply
Vivace	*vivacious*	up-tempo

Musical expression (general)

Molto	*very*	Used with other terms, such as *molto allegro*
Assai	*very*	Used with other terms, such as *allegro assai*
Più	*more*	Used with other terms, such as *più mosso*
Poco	*Little*	"A little". Used with other terms, such as *poco diminuendo*
Poco a poco	*little by little*	"little by little", "slowly but steadily". Used with other terms, such as *poco a poco crescendo*
ma non troppo	*But not too much*	But not too much, such as *allegro ma non troppo*
Meno	*less*	Used with other terms, such as *meno mosso*

Directions

Attacca	*attach*	Proceed to the next section without pause
Cambiare	*change*	Any change, such as to a new instrument
Da Capo (al fine)	*from the beginning (to the end)*	Abbreviated as D.C., informs the performer to go back to the beginning *(capo)* (finishing where the part is marked *fine*)
Dal Segno	*to the sign*	Abbreviated as D.S., informs the performer to repeat a specific section marked by a sign *(segno)*
Divisi	*divided*	Instructs one section to divide into two or more separate sections, each playing a separate part. Often these separate parts are written on the same staff.

RESOURCE INFORMATION - BASIC ELEMENTS OF MUSIC

Dynamics – Volume in music e.g. Loud (Forte) & Quiet (Piano).
Duration – The length of notes, how many beats they last for. Link this to the time signature and how many beats in the bar.
Rhythm – The effect created by combining a variety of notes with different durations. Consider syncopation, cross rhythms, polyrhythm's, duplets and triplets.
Structure – The overall plan of a piece of music e.g Ternary ABA and Rondo ABACAD, verse/chorus.

Pitch - The relative lowness or highness that we hear in a sound. The pitch of a sound is based on the frequency of vibration and the size of the vibrating object. The slower the vibration and the bigger the vibrating object, the lower the pitch; the faster the vibration and the smaller the vibrating object, the higher the pitch. For example, the pitch of a double bass is lower than that of the violin because the double bass has longer strings. Pitch may be definite (i.e. piano) or indefinite (i.e. cymbals).

Melody – The effect created by combining a variety of notes of different pitches. Consider the movement e.g steps, skips, leaps.
Metre – The number of beats in a bar e.g 3/4, 6/8 consider regular and irregular time signatures e.g. 4/4, 5/4.
Instrumentation – The combination of instruments that are used, consider articulation and timbre e.g staccato, legato, pizzicato.
Texture – The different layers in a piece of Music e.g polyphonic, monophonic, thick, thin.
Tempo – The speed of the music e.g. fast (Allegro), Moderate (Andante), & slow (Lento / Largo).
Timbre – The tone quality of the music, the different sound made by the instruments used.
Tonality – The key of a piece of music e.g Major (happy), Minor (sad), atonal.
Harmony – How notes are combined to build up chords. Consider concords and discords.

ELEMENTS OF MUSIC AND FURTHER MUSIC VOCABULARY
Dynamics - Volume
Fortissimo (ff) – Very loud
Forte (f) – Loud
Mezzo Forte (mf) – Moderately loud
Mezzo Piano (mp) – Moderately quiet or soft
Piano (p) – Quiet or soft
Pianissimo (pp) – Very quiet
Crescendo (Cresc.) - Gradually getting louder
Diminuendo (Dim.) - Gradually getting quieter
Subito/Fp – Loud then suddenly soft
Dynamics - Listening
- Is the music loud or quiet/ soft?
- Are the changes sudden or gradual?
- Does the dynamic change often?
- Is there use of either a sudden loud section or note, or complete silence?
- Is the use of dynamics linked to the dramatic situation? If so, how does it enhance it?

Duration/ Rhythm (length of notes etc.)
- **Note values** e.g. crotchet, quaver
- **Pulse/beat**
- **Triplets/duplets**
- **Dotted rhythms**
- **Cross Rhythms** – Similar to polyrhythms but rather than just different rhythms playing, usually two different time signatures as well.
- **Polyrhythms** – Two or more independent rhythms.
- **Syncopation** – beats played on the weaker beats of the bar; jumpy rhythms.
- **Ostinato/Loop/Repetition** – Repeated Patterns of music
- **Phrase length and shape** (arch shape, spiky shape)
- **Phrase structure**
    o How long a piece of music lasts.
    o Do the rhythms change as the piece progresses?
- **Time Signatures** – Simple time e.g. 2/4, 3/4 or 4/4; Compound Time e.g. 6/8, 9/8 or 12/8 and irregular time e.g. 5/4, 7/4 or 9/4.

Duration/Rhythm - Listening
- What rhythms can you hear?
- Are there many rhythmic ideas or just a few?
- Is the rhythm on the beat or is there syncopation?
- Does the composer use several rhythmic ideas together? (This can overlap with consideration of texture).

Structure/Form
Binary - A B (a way of structuring a piece of music).
Ternary - A B A (a structuring mechanism of a piece of music).
Da Capo Aria – A B A (aria is a solo vocal piece. Da Capo means go back to the beginning. Popular during Baroque Period)
Minuet and Trio – A B A (popular during Classical Period)
Rondo - A B A C A D A etc.

Ritornello – A section that keeps returning (similar to rondo)
Arch-form – Sectional structure for a piece of music based on repetition.
Ground Bass – Repeated bassline.
Canon – Many melodies added one at a time (usually melodies upon a ground bass)
Theme and Variations – Subject followed by set of variations on the subject.
Indian Raga – Alap, Jhor, Jhala & Gat/Bandish
Aleatoric/indeterminacy/Chance – Music in which some or all of the performance is left to chance (Experimental Music).
Sonata – a piece played as opposed to singing.
Through composed – Music that changes regularly throughout (Bohemian **Rhapsody** – Queen).
Cyclic – repeated music.

Popular Song Structure
I**ntro**
Verse (A)
Chorus (B)
Bridge
Middle Eight (C)
Outro/Coda
Strophic – Term used to describe Verse/Chorus structure

Structure/Form - Listening
- What is the structure or form of the piece?
- Do any of the sections within an individual piece repeat?
- Are repetitions exact or varied?
- What different dramatic effects are achieved?
- What is the overall structure of the music?
- In a comparison question – Do both versions use the same structure? Are both versions the same length or does one have a longer introduction, for example?

Melody/Pitch
Step – next door notes.
Hop/skip – notes that are a 3rd apart.
Leap – notes that are further apart than a 3rd.
Scalic – descending/ascending within a scale.
Interval – Distance between two notes.
Chromatic – notes that don't belong to a key.
Glissando – Rapid scalic movement on an instrument.
Ostinato – Repeated pattern.
Sequence – Repeated pattern at a higher or lower pitch.
Riff/motif – A short, repeated pattern, often in the bass part.
Imitation – A section of music that is imitated by another part or instrument.
Pitch Names (treble, bass & alto clef)
Sharp, flat and natural notes
Octave – The 8 diatonic notes between two notes of the same name.
Intervals – the distance between 2 notes.
Range of instruments
Diatonic key (major/minor)
Tonic – 1st degree of a scale

Subdominant – 4th degree of a scale
Dominant – 5th degree of a scale
Pentatonic – 5 note scale
Raga – Indian scale
Note Row/Basic Series – Serialism

Melody/Pitch - Listening
- Is the melody stepwise or mostly in leaps (conjunct or disjunct)?
- Does it cover a wide or narrow range of pitch?
- Is it high-pitched or low-pitched?
- How is it accompanied?
- Is it diatonic or chromatic?
- Is there a single melody or more than one (as in an ensemble or duet)?

Metre – Please see Duration/Rhythm

Instrumentation, Timbre & Articulation
Strings – Lute, Violin, Viola, Cello, Double Bass, Harp & Guitar
Timbre – **pizzicato** (plucked strings), **arco** (with the bow), **col legno** (with the wood of the bow), **double stopping** (playing two strings at once), **tremolo** – rapid movement upon one string
Woodwind – Flute, Piccolo, Recorder, Clarinet, Saxophone, Bassoon, Oboe, harmonica
Timbre – Flutter tonguing (achieved by rolling an 'R' with the tongue), Pitch **Bending** (Bending of notes, achieved by sliding fingers off the keys), Staccato (different sounds are achieved by single and double reed instruments).
Brass – Trumpet, Cornet, Trombone, French Horn, Baritone, Euphonium, B flat Bass, Tuba
Timbre – Played with a mute (stick it in the bell to change the sound)
Percussion (tuned & untuned) – Drum Kit, Side Drum, Piano, Maracas, Wood block, Agogo bells, Cow bells, Triangle, Tambourine, Cymbals, Congas, Bongos, Glockenspiel, Xylophone, Tubular Bells etc.
Timbre – Piano – prepared piano (experimental music), playing percussion with beaters, sticks, hands etc. Hitting different parts of the drum kit e.g. centre of snare or rim of snare.

Articulation
Legato – Smooth
Staccato – Short, detached
Accent - Emphasise the note
Tenuto – Stress the note

Voices
SATB choir.
- Soprano – Female (Highest)
- Alto - Female
- Tenor - Male
- Bass - Male (Lowest)
Treble – Highest children's voice. Unbroken male voice. Equivalent to adult soprano.

Baritone – In between Tenor and Bass male voice.
Falsetto – Very high male voice (head voice).
A Capella – Unaccompanied singing.
Melisma - A tuneful flow of notes sung to a single syllable.
Backing Vocals/harmonies

Instrumentation/Timbre/Articulation - Listening
- What instruments are playing?
- In which order do they enter?
- What significance do they have?
- What combinations of instruments are playing?
- Are any special playing techniques being used?
- How do the instruments help in the creation of mood, situation, period or place?

Texture
Monophonic - A single line of music. A single melody line with no harmonic accompaniment or accompanied by a drone or percussion instrument(s).
Homophonic – Melody with accompaniment. A melody line with a chordal accompaniment.
Polyphonic – Two or more melody lines that are heard at the same time. All melody lines are of equal importance.
Heterophonic – Two or more parts play a melody together but with some slight differences in pitch. This is common in Indian and Gamelan music.
Thick – Many sounds or instruments playing
Thin – Few sounds or instruments playing
Unison – More than one person singing the same part
Chorus – The whole cast of an opera or musical singing
Solo, two part, three part etc.
Duet, Trio, Quartet, Quintet etc.
Tutti – Everybody playing together
Descant/Counter Melody – A Second Melody playing alongside main melody.

Melody and Accompaniment

Texture - Listening
- What type of texture is it?
- Does the texture change throughout?
- Are there just a few instruments playing or are there many?
- Is it homophonic, polyphonic, 32-bar song, strophic etc.?

Tempo – Speed

Presto – Very fast
Allegro – Fast
Vivace – Fast, lively

Allegretto – Moderately quick, cheerful
Moderato – Moderate
Andante – At a moderate walking pace
Adagio – Slow
Lento – Broad, slow
Largo – Very slow
Grave – Very slow and serious
Accelerando (accel.) – Gradually getting faster
Rallentando (rall.) – Gradually getting slower
Ritardando (rit.) – Holding back, slower immediately
Rubato – At a flexible speed
Allergando – broadening out
Silence/Tacet – No sound at all
Pause – Hold the note for longer than marked
A Tempo – Return to the original speed

Tempo/Speed - Listening

- What is the tempo?
- Does the tempo change?
- What effect does changes in tempo have on the piece?
- What is happening at the time of tempo changes?
- Are there any periods of silence? Why?

Timbre – Please see Instrumentation, Timbre & Articulation

Tonality/Scales

Mode – Used before major/minor scales were invented. They are used to play folk songs such as Scarborough Fair and Drunken Sailor.
Major – Mainly used in happy, joyful and celebratory music.
Minor – Mainly used in sad, solemn, unhappy pieces.
Chromatic – Means colour and uses all twelve semitones within an octave. Used in Serialism.
Pentatonic – A 5 note scale. Used a lot in Scottish and Chinese/Japanese Music.
Whole-tone – Made up of only tones (no semitones). Popular in late 19th Century and early 20th Century by impressionist composers.
Consonant – Notes that belong to a key/chord to produce nice harmonies
Dissonant – Notes that sound 'wrong' together
Cadences – These end phrases/sections of music:

- (Closed) Perfect Cadence – V I
- (Closed) Plagal Cadence – IV I
- (Open) Imperfect Cadence – II or IV V
- (Open) Interrupted Cadence – V VI

Modulation – Change of key
Transpose – Re-write a piece in a new key
Pedal – A sustained note, usually dominant or tonic:
Inverted Pedal (Played at a high pitch)
Inner Pedal (Played at a middle pitch)
Pedal (Played in the lowest bass part)
Drone – Usually a sustained part consisting of 2 notes (tonic and dominant).
Arpeggio/broken chords – Chords that are broken up.
Diatonic/Chromatic – characterise scales e.g. F sharp, B flat.

Passing note – A note that isn't part of the chord.

Auxillary note – a note that falls between two adjacent notes of the same pitch.

Acciaccaturas – A grace note, played very fast.

Appoggiaturas – Similar to acciaccatura but played for longer.

Suspension – one or more notes temporarily held before resolving to a chord tune e.g. Gsus 4.

Tierce de Picardie - a major third in the final chord of a composition in a minor key.

Seventh chords – a chord consisting of a triad plus a note forming an interval of a seventh.

Added note chord – a triadic chord with an extra "added" note.

Harmony - Listening

- What sort of harmony is being used?
- Are there discords (chords that don't sound 'right')?
- Can you recognise any harmonic progressions e.g. cadences?
- Does the composer modulate to a new key e.g. major to minor?
- Are modulations sudden or gradual?

PERFORMANCE

Introducing Marimba Ensemble Playing

Marimba Set: 2 Soprano, 2 tenor, 2bass

Instructions: Follow the steps stipulated below to get started on marimba ensemble playing.

1. Allocate two players to soprano and tenor respectively

2. Allocate 1 player to each bass marimba

3. Give part of the melody to all the participants, repeat the pattern until participants can play it - GGA,

4. Give another part of the melody to all the participants, repeat the pattern until participants can play it - GFED,

5. Give third part of the melody to all the participants, repeat the pattern until participants can play it - GEFD

6. Combined the two parts to create a complete melody- GGA, GFED, GEFD

7. Introduced the tenor line- EC, FC, GC, GB to harmonise with the full soprano melody

8. Introduced the bass line- CC, FF, GG.- to introduce the third part harmony

9. Repeat the pattern several times until the ensemble is comfortable playing the full arrangement.

GUIDELINES OF SETTING A STANDARDISED ASSESSMENT ITEM

CRITERION 1: TECHNICAL CRITERIA

Quality Indicators	Y	N	N/A
1.1 The question paper is complete with grid, memorandum, relevant answer sheets and formula sheets/addenda.			
1.2 A file with full history of the paper with all drafts, chief examiners and moderators' comments, etc. (all these must accompany the paper each time it comes to the internal moderator).			
1.3 The cover page has all relevant details such as time allocation, name of the subject, number of pages and instructions to candidates are included on the question paper.			
1.4 The instructions to candidates are clear and unambiguous.			
1.5 The layout of the paper is candidate friendly.			
1.6 The questions are correctly numbered.			
1.7 The pages are correctly numbered.			
1.8 The headers and footers on each page are consistent and adhere to the required format.			
1.9 Appropriate fonts are used throughout the paper.			
1.10 Mark allocations are clearly indicated.			
1.11 The paper can be completed in the time allocated.			
1.12 The mark allocation in the paper is the same as that on the memo.			
1.13 The quality of drawings, illustrations, graphs, tables, etc. is appropriate, clear, error-free and print ready.			
1.14 The paper adheres to the format requirements in the CAPS document.			

To what extent does the question paper comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

1.x	
1.y	
1.z	

CRITERION 2: CONTENT COVERAGE

Quality Indicators	Y	N	N/A
2.1 The paper adequately covers the topics in the CAPS document.			
2.2 The questions are within the broad scope of the CAPS document.			
2.3 The paper covers questions of various types e.g. multiple choice questions, paragraph, data response, essay, real – life scenarios and real – life problem solving etc.			
2.4 The paper allows for creative responses from candidates.			
2.5 The weighting and spread of content in the CAPS document is appropriate.			
2.6 The examples and illustrations are suitable, appropriate, relevant and academically correct.			
2.7 There is a correlation between cognitive levels , levels of difficulty and mark allocation.			
2.8 The topics are appropriately linked and integrated.			

Quality Indicators	Y	N	N/A
2.9 The questions are representative of the latest developments in this subject.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	

Evidence requirements:

If the assessment body complies with the quality indicators, please confirm that you have verified the following as evidence:

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

2.x	
2.y	
2.z	

CRITERION 3: TEXT SELECTION, TYPES AND QUALITY OF QUESTIONS

Quality Indicators	Y	N	N/A
3.1 The paper includes questions of various types, e.g. multiple-choice, paragraph, data/source-based response, essay, real-life scenario and real-life problem-solving questions.			
3.2 The paper allows for creative responses from candidates.			
3.3 There is a correlation between mark allocation, level of difficulty and time allocation.			
The source material (i.e. prose text, visual, drawing, illustration, example, table, graph)			
3.4 is subject specific.			
3.5 is of the required length.			
3.6 is functional, relevant and appropriate.			
3.7 has language complexity that is appropriate for grade 12 candidates.			
3.8 allows for the testing of skills.			
3.9 generates questions across the cognitive levels.			
Quality of questions			
3.10 The questions relate to what is pertinent in the subject.			
3.11 The questions are free from vaguely defined problems, ambiguous wording, extraneous or irrelevant information, trivia and unintentional clues to the correct answers.			
3.12 The questions provide clear instructional key words/verbs.			
3.13 The questions contain sufficient information to elicit an appropriate response.			
3.14 There are no factual errors or misleading information in the questions.			
3.15 There are no double negatives in the questions or the			

Quality Indicators	Y	N	N/A
questions are not formulated in unnecessarily negative terms.			
3.16 References in questions to prose texts, visuals, drawings, illustrations, examples, tables, graphs, are relevant and correct.			
Multiple-choice questions (where applicable)			
3.17 The options follow grammatically from the stem.			
3.18 The options are free from logical cues that make one of the options an obvious choice.			
3.19 The options are free from such absolute terms as "always" or "never".			
3.20 All the options are of approximately the same length, with the correct answer not being longer, more specific, or more complete than other options.			
3.21 A word or phrase in the stem is not repeated in the correct answer.			
3.22 The correct answer does not include elements in common with other options.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

3.x	
3.y	
3.z	

CRITERION 4: COGNITIVE SKILLS AND LEVEL OF DIFFICULTY

Quality Indicators	Y	N	N/A
4.1 The analysis grid clearly shows the cognitive level of each question/sub-question			
4.2 There is an appropriate distribution in terms of cognitive levels (Bloom's taxonomy or any other taxonomy that may have been used) and in terms of the degree of challenge (easy/moderate/difficult questions). Degree of challenge does not necessarily correlate with cognitive levels.			
4.3 If applicable, choice questions are of an equal cognitive and level of difficulty.			
4.4 The question paper provides opportunities to assess the ability to:			
- Reason			
- Communicate			
- translate from verbal to symbolic			
- translate visual evidence to a written response			
- compare and contrast			
- see causal relationship			
- express an argument clearly			
4.5 The degree of difficulty is not unintentionally increased by the inclusion of irrelevant information.			

To what extent does the question paper comply with the above quality indicators? ✓(Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	

Evidence requirements:

If the assessment body meets the minimum standards, please confirm that you have verified the following as evidence:

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

4.x	
4.y	
4.z	

CRITERION 5: MARKING MEMORANDUM/GUIDELINES

Quality Indicators	Y	N	N/A
5.1 The marking memo/guidelines are accurate.			
5.2 The marking memo/guidelines correspond with the questions in the question paper.			
5.3 The marking memo/guidelines make allowance for relevant alternative responses.			
5.4 The marking memo/guidelines will facilitate marking.			
5.5 The marking memo/guidelines are clearly laid out.			
5.6 The marking memo/guidelines are complete with mark allocation and mark distribution within each of the questions.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

5.x	
5.y	
5.z	

CRITERION 6: LANGUAGE AND BIAS

Quality Indicators	Y	N	N/A
6.1 Subject terminology/data are used correctly.			
6.2 The language, register and the level and complexity of the vocabulary are appropriate for grade 12 learners.			
6.3 There are no subtleties in the grammar that might create confusion.			
6.4 The language used in the question paper is grammatically correct.			
6.5 The language used in the marking memo/guidelines is grammatically correct.			
6.6 The questions do not contain over-complicated syntax.			
6.7 Foreign names, terms and jargon are accompanied by a glossary.			
6.8 There is no evidence of bias in the paper in terms of the following issues:			
- Culture			
- Gender			
- Language			
- Political			

Quality Indicators	Y	N	N/A
- Race			
- Religion			
- Stereotyping			
- Province			
- Region			
- Other			
6.9 The questions allow for adaptations and modifications for assessing special needs students in the interests of inclusivity.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

6.x	
6.y	
6.z	

CRITERION 7: PREDICTABILITY

Quality Indicators	Y	N	N/A
7.1 Questions are of such a nature that they cannot be easily spotted or predicted.			
7.2 There is no verbatim repetition ("cut and paste") of questions from the past three years' question papers.			
7.3 The paper contains an appropriate degree of innovation.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

7.x	
7.y	
7.z	

CRITERION 8: ADHERENCE TO ASSESSMENT POLICIES/GUIDELINE DOCUMENTS

Quality Indicators	Y	N	N/A
8.1 The question paper is in line with the current policy/guideline documents, e.g. CAPS document			
8.2 There is an accompanying analysis grid that illustrates coverage of CAPS, weighting and spread of content as well different cognitive levels and the percentages hereof.			
8.3 The paper reflects the prescribed topics.			
8.4 The weighting and spread of content of the topics as per CAPS document.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

8.x	
8.y	
8.z	

CRITERION 9: OVERALL IMPRESSION

Quality Indicators	Y	N	N/A
9.1 The question paper is in line with the current policy/guideline documents, e.g. CAPS document.			
9.2 The question paper is fair, valid and reliable.			
9.3 The paper as a whole assesses the topics in the CAPS document.			
9.4 The question paper is of the appropriate standard.			
9.5 The standard of the question paper compares favourably with previous years' question papers.			
9.6 There is a balance among the assessment of skills, knowledge, attitudes, values and reasoning.			

To what extent does the assessment body comply with the above quality indicators? (Mark the appropriate block with X)

No Compliance		Limited Compliance		Compliance in most respects		Compliance in all respects	

Requirements for compliance and improvement:

If a quality indicator above does not comply, specify in the table below what needs to be done to ensure compliance. (Replace the letter with the actual number of the quality indicator and extend the table where necessary.)

9.x	
9.y	
9.z	

SUBMISSION SUMMARY

In order to ensure that you have included all the evidence required under each criterion, please complete this template.

	Criteria	Evidence Requirements	Included	Not included	Comment
			Yes	No	
1	Adherence to CAPS Documents	• analysis grid.			Analysis grid has been provided.
2	Content Coverage	• analysis grid.			Analysis grid has been provided.
3	Cognitive skills	• analysis grid.			Analysis grid has been provided.
4	Degree of difficulty	• analysis grid.			Analysis grid has been provided.
5	Language and Bias	The language is grammatically correct and appropriate for the Grade 12 candidates.			
6	Predictability	The paper cannot be spotted or predicated.			
7	Marking memo	Marking memo is accurate with the correct distribution within each of the questions.			
8	Technical criteria	The paper is complete with grid, memo and all the drafts.			
9	Internal Moderation	• Signed moderated copies of question paper and memoranda indicating suggested changes to be made			The copies have been signed and the changes have been indicated.

		• Internal moderator's report			The internal moderator's report has been included.
		• Evidence of Internal moderation • Evidence of inputs from the internal moderator			Evidence has been provided. Inputs have been indicated by the internal moderator.
		• Evidence of internal moderator's recommendations being addressed			Recommendations has been addressed by the panel
10	Overall impression of the paper	The question paper is in line with the current policy/guideline documents but some changes has to be made by the panel.			

10. GENERAL REMARKS

Please indicate with X in the appropriate space below. Ensure that you tick *ONLY* on *ONE* of the *FOUR* choices below, and provide reasons for the conclusion.

This Question Paper is herewith:

1. **APPROVED**

OR

2. **CONDITIONALLY APPROVED, TO BE SUBMITTED FOR SECOND/ SUBSEQUENT MODERATION**   X

OR

3. **CONDITIONALLY APPROVED, *NOT* TO BE SUBMITTED FOR SECOND/ SUBSEQUENT MODERATION**

OR

4. **NOT APPROVED, MUST BE SUBMITTED FOR ANOTHER MODERATION**

Complete dates for on-site or off-site moderation, whichever is applicable.

Date submitted for internal moderation	
Date received from assessment body	
Date internal moderation completed	
Date returned to assessment body	
Internal moderator/s signature	

ANNEXURE

Detailed recommendations made by the Internal Moderators for improvement and which need to be effected by the Examiners and checked by the Internal Moderator.

Subject	
Set A or B	

Paper		Date of Examination	

Question number	Proposed Change/Recommendation Reason for change
Question Paper (English Version – General Comments)	
Question Paper (English Version – Specific Comments)	
Marking Memo (English Version – General Comments)	

Question number	Proposed Change/Recommendation
	Reason for change

Marking Memo (English Version – Specific Comments)

Question Paper (Afrikaans Version – General Comments) – OPTIONAL

Question Paper (Afrikaans Version – Specific Comments) – OPTIONAL

Question number	Proposed Change/Recommendation / Reason for change
Marking Memo (Afrikaans Version – General Comments) – OPTIONAL	
Marking Memo (Afrikaans Version – Specific Comments) – OPTIONAL	

COMMENTS ON CREATIVE ARTS SBA BOOKLETS (GET)

DANCE

1. Remove the content from page 57-72 completely.
2. Use capita "O" on the word "Overall Comment" in the rubric tables on pp. 43; 44, and 45
3. Align the left margin on page 8 onwards.
4. Add, before paragraph 6 on page 12, the entire section on "Guidelines for Setting a Standardised Assessment" that is on pp113-133 of the Music SBA.
1. Include the Annexure on "UNDERSTANDING STEAM" below at the end of the SBA Booklet.

MUSIC

1. Eliminate the space on p.4
2. Include the Annexure on "UNDERSTANDING STEAM" below at the end of the SBA Booklet.

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DRAMATIC ARTS

3. Table of contents: Correct the comment "Error bookmark not defined" text
4. Align the left margin on page 7 onwards.
5. Add, before paragraph 6 on page 10, the entire section on "Guidelines for Setting a Standardised Assessment" that is on pp113-133 of the Music SBA.
6. Include the Annexure on "UNDERSTANDING STEAM" below at the end of the SBA Booklet.

VISUAL ARTS

1. Align the left margin on page 8 onwards.
2. Add, before paragraph 6 at the top of page 12, the entire section on "Guidelines for Setting a Standardised Assessment" that is on pp113-133 of the Music SBA.
7. Include the Annexure on "UNDERSTANDING STEAM" below at the end of the SBA Booklet.

ANNEXURE

UNDERSTANDING STEAM

STEM (science, technology, engineering, and math) has been around a while now, long enough for educators to see its outcomes and practices unfold in schools across the nation. But not long ago, various educators proposed adding an "A" (for arts) to the STEM concept, sparking a national debate about whether the arts have a place in STEM education. Do you think the "A" is just as important as every other letter in STEAM?

President Barack Obama put out the call in his 2011 State of the Union Address, igniting a movement to teach students 21st-century skills to become more competitive with other nations in the fields of STEM. Millions in funding from public and private sectors flooded in for teacher training, grants, research, and school programs that promote STEM study. In the last decade, we've seen an increase in math and science course offerings, higher expectations for testing, and an evolution of project-based learning using STEM as a framework for exploration.

Although there have been many proponents of changing STEM to STEAM to incorporate the arts, the movement has been largely championed by John Maeda— president of the Rhode Island School of Design (RISD) from 2008-2013—who actually spoke at Concordia in 2016 on this very topic. He posits that the arts (including liberal arts, fine arts, music, design-thinking, and language arts) are critical components to innovation, and that the concept is not about giving equal or more time to STEM *or*arts, but to incorporate, where appropriate, the artistic and design-related skills and thinking processes to student-learning in STEM.

When we reached out to RISD to learn more, Babette Allina, Director, Government and Corporate Relations at RISD, told us: "Making the case for creativity was at the heart of the RISD-led movement to promote 'STEAM.' It succeeded because it was driven by student interest, and by K-12 teachers throughout the United States who knew that the practical application of interdisciplinary, project-based learning was a familiar methodology that worked. RISD's advocacy platform reflected that grassroots knowledge – adding the 'A' for art and design to science, technology, engineering, and math to empower creatives and promote collaboration across the disciplines."

Why the "A" in STEAM is just as important as every other letter
Yes, we have an alarming STEM shortage in our country. That's pretty undeniable. But every engineer who comes up with a new innovation practices far more than math, engineering, and technological prowess. They also use design-thinking, creativity, communication, and artistic skills to bring those innovations to fruition. The antiquated idea that scientists are isolated workers huddled away in laboratories is a falsehood.

Today's innovators are creative beasts, working collaboratively in open workspaces, sharing ideas globally with other thinkers, and combining their STEM powers with some killer STEAM talents. Today's Google workers aren't just software engineers or coders sitting in dark rooms lit only by computer monitors. They're design-thinkers who spent 20 percent of their time developing passion projects (The20TimeProject).

Today's trailblazers are communicators who design, craft, experiment, and pioneer in the light.

STEAM encourages natural curiosity

John Dewey, the pragmatist himself, believed in the desegregation of subjects and in allowing children to just ask and seek answers with their unbridled natural curiosity. As many teachers witness in secondary school, students largely believe that asking questions indicates a lack of understanding, not curiosity. **This sequestration of knowledge** into **categories that don't connect** is ultimately **detrimental to our students** because **in the real world, all of it blends together**. The scientist who can use science and math to create a new treatment for disease must also incorporate design-thinking to imagine and visualize her work. She must also express herself with impressive communication skills in order to secure funding and support. She must work collaboratively with her colleagues and investors to improve and expand ideas, and then publicly speak about her progress and discoveries with eloquence and ease. This multi-skilled individual is a representation of a student who understands <u>how academic subjects are meant to be a genuine symphony and not a collection of discordant solos.</u>

On the elementary level, where subjects are far less segregated, we see the most creative STEAM projects online to engage and inspire young learners. Our nation's high schools, however, are largely still separated into categories of subject learning and testing, making it more difficult to apply a true STEAM model of learning. The National Research Council's 2011 papers on STEM schools noted that one of the biggest roadblocks to STEM success is the current testing landscape. Most state tests feature multiple choice questioning, requiring extensive test prep for schools in segregated subject models.

STEAM helps attract more students into STEM fields

This fractioning off of areas of study and the focus on testing and rigor contributes to the continually low levels of student engagement in STEM—especially for students of color and females. But science, math, technology, and engineering are fascinating! So why do we generally insist on making them so very dull and disconnected from their applications in the real world? (That's not to say that there aren't amazing teachers and schools doing amazing things. There are!) While the STEM movement has filled student schedules with more math and science courses, it's also filled them with endless hours of teaching to tests. Therefore, we perhaps haven't really given STEM or STEAM a real chance to work.

The great fear is that adding the "A" to STEM might distract from the other letters in STEM, which are admittedly in dire need of *more* attention. In *Education Week*, artist and teacher <u>Ruth Catchen</u> notes that the arts serve as a method for onboarding learners to STEM subjects, especially those who are under-represented. **We need the "A"—not just because real STEM professionals need artistic and design skills to be better STEM professionals, but because the arts are a way to recruit students to the wonders of STEM.**

Making it work

To make STEM truly work, we should include the arts. True 21st-century STEM professionals are also **well-rounded design-thinkers and skillful communicators.** We need to do better as a nation bringing our young people into STEM, and adding the arts is a practical avenue to do so. But real STEAM success lies in adjusting our larger policies and testing structures to account for blended STEAM study. We can't entirely change what's happening in the classroom without accounting for changing our testing and accountability measures. Finally, we need to make STEAM study engaging, relevant, and connected to the real world. Not just to make it interesting, but because STEAM really is real-world learning.

Now… what about the new argument for adding an "R" (for reading) to STEAM? STREAM, anyone?

Jennifer L.M. Gunn spent 10 years in newspaper and magazine publishing before moving to public education. She is a curriculum designer, teaching coach, and high school educator in New York City. She is also cofounder of the annual EDxEDNYC Education Conference for teacher-led innovation, and regularly presents at conferences on the topics of adolescent literacy, leadership, and education innovation.

50 Ways To Integrate Art Into Any Lesson

By Lisa Chesser

As children, young children, everything meant playing and art. We saw the world as a playground and a canvass. It didn't matter whether or not we could actually draw. What mattered was the thrill of creating something beautiful.
We were all artists. We still are.

So reminding students that inspiration matters, that art lives and breathes inside every segment of education also means tweaking your lessons a bit. Switching your perspective to what's really important at the core of any lesson may mean the difference between losing your students' attention and actually getting your point across.

Albert Einstein wrote: The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science. So the unknown, the mysterious, is where art and science meet.

Keeping his words in mind, educators everywhere are beginning to work art into education. Because we live in the 21st century, we have all the tools right at our fingertips, quite literally. The Internet hosts site after site devoted to integrating art into education. Right here, you'll find some of the best websites and some interesting ideas that are easily altered to fit various lessons. Explore 50 ways to add artistic elements to the simplest and most complex lessons.

MATH

1. Lego Engineers
Besides LegoLand embodying a living, breathing demonstration of how Legos inspire children, Lego is making a fortune off the coolest kits around. Lego building requires everything from patience to vision. To achieve that vision, the builder needs good strategy. Strategy relies on mathematical skills. Everything from basic addition and subtraction to engineering skills blossoms when Lego's pop into the picture. So, have students use Legos to demonstrate mathematical skills at each and every level. From robotics to engineering, Legos inspire learners. Visit www.legoeducation.us for more information.

2. Marshmallow Math
Stack them. Create shapes with them. Add, subtract, multiply and divide them.

Then eat them. If you take a bag of marshmallows and you tell a child, "I'll let you eat these if you get all the answers correct," then you let the child use the marshmallows to find the answer, that child will get all the answers correct.

That's the art of teaching math. I used to think that the older kids got, the less they cared about silly rewards like those marshmallows, but I was so wrong. They care even more. Life becomes a series of "pointless" classwork and homework assignments with quizzes and tests to follow if teachers don't force fun.

3. Design Parks
Mathematicians, whether they're engineers or architects or otherwise, know the importance of technology so teachers need to utilize it when helping students understand the value of every lesson. At mathbydesign.thinkport.orgyou can find interactive games where students can design a park in the center of town.

4. I Hart Math Doodles
Take note of a girl and a math mission. She blows the concept that math means repetition and rudimentary mechanics right out of the water. Her site provides plenty of innovative "techniques" for seeing math in a different light. In one very amusing video, she shows how the typical factoring lesson turns into doodling stars, which she turns into a lesson on factoring itself. Check her doodles out at vihart.com

5. Khan Academy
If doodling isn't quite enough, try the Khan Academy for more of Vi Hart and the basics as well as anything else your heart desires. Math, Science, Economics, Humanities, and even test prep fill the website. It's different because it doesn't condescend. It doesn't condescend because the site and it's master creator, Sal Khan, offer visuals on how to understand the basics of math and other educational subjects without the assumption that it's impossible to communicate. Start with the link on how to use it in the classroom. It will make all the difference. www.khanacademy.com

6. MArTH Tools

At Math Munch, they've even conjured up a witty name for their merging of art and math called MArTH Tools. Teachers can find resources for inspiration, but more importantly, there are links to interactive tools that teach difficult concepts as well as practical skills. mathmunch.wordpress.com

7. Colors Multiplied

Multiplication can be taught with simple yet beautiful colors and shapes. Check out some beautiful images at mathlesstraveled.com. Even teach prime numbers using some manipulation.

8. Math Journals

Teachers can vary assignments and difficulty levels by creating a math journal, which is ultimately a math adventure in the same vein as Indiana Jones. It gives importance and application to www.mathsquad.com

9. Bridges

Basic word problems require students to draw or write out how they came to their conclusion. So why shouldn't more complicated math be seen in the same way?

According to the Bridges Organization bridgesmathart.org, math needs art and vice versa. This organization plans an annual conference focusing on the connection between art and math. At their website, you can find a wealth of information on mathematics and art.

10. Cinderella

Cinderella.2 software offers users geometry, virtual laboratories, and university-level mathematics with analytical functions. Students will learn while creating.

GEOMETRY

11. GeoGebra

GeoGebra gives students insight into planetary motion, exterior angles of polygons, rotating triangles, and more. The site also offers loads of information and worksheets. https://www.geogebratube.org/

12. Mosaics

Mosaics are a great way to introduce shapes to young minds so why not communicate the same way with older students. You can create them the traditional way, out of glass, or use cellophane paper or even just regular paper. Review basic shapes then piece them together and have students create patterns.

13. Patterns

Tessellations, infinite patterns with varying shapes, can help you teach about the polygon, plane, vertex, and adjacent. Students can put patterns together on paper or use basic computer programs to tile images. Just taking the time to show students something so simple gives them the basis they need to move on to more difficult problem solving lessons. www.teachervision.fen.com

14. Origami Art

Origami art will add dimension with texture and movement. While giving young students a fun way to see shapes come together and create all sorts of animals or three-dimensional geometric shapes to marvel at, the origami art can evolve into a sophisticated tool for using math and engineering skills. Robert Lang explains the transformation at the following video:

15. Three-Dimensional shapes

With some compass points, scissors, glue, construction paper and bobby pins, students can create Polyhedra. Learn more about that at www.ldlewis.com

16. Wheel of Theodorus

Students calculate, draw and create new images while learning the Pythagorean Theorem. Find details at www.ldlewis.com

17. Alice & Algebra

Teach multiplication of fractions using the story of Alice in Wonderland. Melanie Bayley, an Oxford scholar, wrote a dissertation on this very subject. Just the manipulation of size from small to large and back again becomes a starting point for calculations to begin. Find out more on the practical implementation in the classroom at www.newscientist.com

18. Triangle to Square

So many sites and blogs have great animation to teach all kinds of theories. Matt Henderson teaches signal processing with rotating circles and a digital square wave. He also creates some cool doodle animation showing how drawing lines starting with a simple triangle can turn into a square.

SCIENCE
19. Art in Labs

Students take a concept and turn it into art or even use the materials for art. Many artists do this anyway so why shouldn't this be a part of coursework? Visit www.biology.emory.edu Working in labs themselves, students then create art out of bacteria and fungi.

20. The Art of Biology

Students create beautiful works of art with imaging technologies. Use that to introduce various lessons or a concept and the brain's eye will attach itself to the particulars much better than simply assigning homework and moving on to an exam. Visit www.cmu.edu to learn more.

21. Toothbrush Robots

If your goal hinges on recruiting girls into the scientific field then art helps. Try coolgirls-scienceart.org They gather the girls to shoot rockets, create art shows, and play with bugs. Just knowing that science is NOT a man in a white lab coat ready to slice open a dead animal might mean the difference between a career in fashion and a career in chemical engineering. You'll also find information on unique activities such as making toothbrush robots.

22. Chemistry
Through the Art Institute of Chicago, teachers can access lectures and lesson plans on the value of art in teaching chemistry and the chemistry of physics and light plus art and astronomy. www.artic.edu

23. Fresco Chemistry
Check out issuu.com's newsletter on various activities from green chemistry to music in chemistry. Several activities fill the newsletter with step-by-step processes followed by an explanation of how the chemistry works. One of those is making a fresco. issuu.com

24. The Golden Dream
Return to the beginnings of chemistry and art with alchemy at www.pbs.org
Follow the guide to turn metal into gold. The fascination with the process sparks curiosity if nothing else.

25. Unique Perspectives
Try www.cosmosmagazine.com for ideas and articles on the mixture of science and art. Article upon article covers current topics in relation to the importance of science past, present and future. Ready for students to read, bring reality into science fiction with articles such as "Earth-like Planets May Be Closer than Thought."

COMPUTER SCIENCE

26. Alice.org
Alice teaches students how to program through dragging and dropping graphics. They're taking 3-D objects inside a virtual world and animating them. They ultimately learn to build stories, create interactive games or video's for sharing. alice.org

27. Polynomiography
Dr. Bahman Kalantari, professor of computer science at Rutgers University, introduced the idea of polynomiography. It literally means the visualization of polynomials. "Polynomials are so important that all students need to know about them no matter what scientific field they would want to follow.

But because the foundation of solving equations can be identified with points in the plane, visually it is very appealing to all ages," Dr. Kalantari explains. Visit www.polynomiography.com to explore.

28. Scratch
Scratch is a site hailing from MIT. Students gain access to software that teaches them to create and share interactive stories, games, music, and art. scratch.mit.edu

MOVIES USED ACROSS CURRICULA

29. BrainPop
There is nothing that BrainPop can't teach. The films are silly yet humorous and by far, they're educational. The mini movies run the gamut from Language Arts to Math to Science to Social Studies. Kids like it because it's not in a textbook. Adults like it because it's not in a textbook. www.brainpop.com

30. Bitesize
In the same vein as BrainPop, Bitesize delivers the basics in short movies or sound bites. Teachers can use this to help students practice or even begin their journey into standardized essays and Spanish basics. The visuals and set up make it a great place to return to in order to build upon different lessons within any subject. www.bbc.co.uk

31. Sheppard Software
Like Brainpop and Bitesize, Sheppard has mini movies and games. Choosing one over the other depends on the difficulty of the lesson and the extent of the film. www.sheppardsoftware.com

32. VideoLab
If you can't actually demonstrate in the lab, the next best thing is video. At video.sciencemag.org teachers can show short videos to begin a lesson, transition from one to another, or just explain the facts and information with the necessary visuals.

WRITING & GRAMMAR

33. Art in a Word
Inspired by Doodle for Google, the annual competition giving students a chance to draw a new Google theme, the idea of Art in a Word challenges students to take the vocabulary word and turn each letter into the representation of its meaning. On the back of the page, teachers should have students use the word within context, writing it in a sentence, identifying the part of speech, then defining it.

34. Advertising
Have students create a full-page ad for their favorite product. Make up the criteria for them so that they have to use sentences with adjectives and strong verbs. Then have them edit their work. Meanwhile, teach them all types of grammar lessons in the process.

35. Bare Books
A book of their own means more to students than an ipod. They just don't know it until they've created it. Depending on the assignment, teachers can buy books in bulk for as little as a dollar each. These books can be used for poetry or stories, leaving the rest of the blank space for art. www.barebooks.com If your students are more electronically inclined check out a new site that's making it even easier to create e-books at www.holartbooks.com

36. Paint the Strawberry

For writing teachers who need to emphasize the idea of "show don't tell," have students describe the strawberry or another type of food commonly eaten. They need to reconstruct the image including taste and sensations in the reader's mind.

This means they have to come up with 10 to 20 descriptive words (depends on difficulty level) and use them in a paragraph describing the strawberry. The strawberry should be on display on a stool as the subject of their work of art. It sometimes draws a comedic response for an even better lesson.

READING

Some students thrive in any reading environment. Others crumble. Over the years, I've noticed the basic difference between an engaged reader and one who struggles is the ability to visualize.

37. LiteracyHead

Whether students are struggling with basic reading awareness or writing skills, this site helps teachers use art as an inspiration to bridge the gap in communication. For comprehension, an image opens on the screen and asks the question, "In what ways does this picture connect to others?" www.literacyhead.com

38. Graphic Novels

Greek Myths can confuse even the most interested reader, but turn it into a graphic novel or a booklet with illustrations and you've got an active, engaged reader. There's a reason why there's a comic culture out there in which people become obsessed with superheroes.

39. Comic Creator

When reading Tell-Tale Heart by Edgar Allen Poe with students, I rely on an amazing website full of free lesson plans and links to everything you need. www.readwritethink.org For this one, I read the story in a scary voice, the room dark, only the words projected while the students predict the next twist. Then they have the option of creating a comic strip about it. They can use the comic creator if they don't want to draw it themselves.

40. Poetry Café

This can be used as monthly or even weekly motivation for students to work on poetry. Decorate the room with poems and artwork inspired by those poems. Then let the students enjoy readings from other students. At the end of a lesson or as a reward for long, tough assignments, students can organize a coffee and cake session where they read their works or the works of poets around the world.

SOCIAL STUDIES

41. Map Art
Old maps hanging on a wall build an atmosphere of art and history combined with adventure. But, understanding them can be a difficult task. So having students create maps ignites the learning process and forces them to work through those difficulties. Visit historymatters.gmu.edu for simple explanations on the creation process.

42. Divide and Conquer
Teaching about different cultures means making them come alive. The Inuit people should live on a canvass, dancing, singing, hunting, and building. So, have students make a brochure from a poster cut in half. Bend it into threes. Divide into sections such as origins, tradition, geography, food and accomplishments.

43. Forget-Me-Not Dioramas
I haven't met a history teacher who hasn't had a diorama project quick on hand. However, requiring an artistic approach changes the dynamics of the criteria with which the student learns. Give the students an assignment they will never forget. Isn't that the idea?

For example, war isn't about guns and death as much as it's about lost love. If World War I must be represented, let it be told with love. Start with the love letters of Harriet Johnson to her boyfriend and continue from there. This not only teaches the emotional loss at Wartime but adds value and meaning to a lesson.

44. Folk Art
It's as simple as having students recreate folk art from a certain time period and a culture and presenting it with facts and information. The inspiration matches the assignment giving each student a firm grasp of the value of an individual within a larger segment of society. Visit www.folkartmuseum.org or www.mexican-folk-art-guide.com for more ideas and information.

45. Transformation
Change the entire classroom into a diorama. It's been done many times in my own classroom. Entire walls become pyramids. Others become waterfalls. And, the great part isn't even the fact that students will work 9 a.m. to 9 p.m. to build a pyramid, but they will learn everything about that time period while they're doing it. It takes a lot of patience, planning, and very considerate faculty, but it's worth it because of the pride and energy students earn from this lesson.

46. Film Recreations
Students, especially older ones, love filming anything. So have them recreate a historical event, film it, and present it to the class. Sure you could have them act it out but using video and technology will allow them to edit and start over if necessary.

47. Documentaries
In order to get students' attention, tell them they need to mimic documentaries. Show them several types and then let them choose one to duplicate or even come up with

a current event of their own to document. The student presentations not only reteach the subject matter to each other but give them control over their learning.

48. Write History
Have students recreate a time in history and include themselves. They can take on characteristics of certain people who lived at that time or they can create their own person from pieces of different types of people during that time period.

49. Hero History
Twist the concept of a hero into the ordinary citizen as a leader, innovator, and survivor of that time. Students can choose an actual "hero" or famous character to dress as and give a speech about or they can piece together a hero from the famous leaders of the time.

50. Twisted Timeline
There's nothing better than a timeline to teach important dates in history. But, no one ever teaches that stories, which are what history is about, never quite move in a straight line. The timeline still flows in the same direction, students just twist it a little, take side routes and learn about details they might never have paid attention to when cramming for a test.

For example, if the time period focuses on the American Revolution then use the dates to carry students through to the next date but wind around to the left or right, take a detour, find out some interesting cultural facts within those two dates and add that to the timeline.

Visit timelines.com for detailed timelines with great images that students can add to their own.
As a final note, if the art warrants it, always make sure there's a wall or a table for display. Displaying finished pieces gives artists a sense of satisfaction. Children who don't see their work rewarded lose motivation, the same is true of young adults, and even more so of adults.

If yours is a virtual classroom, build a blog around your students' creations. Creating one is simple enough nowadays. You don't even have to know how to code. It doesn't matter if the entire world knows about it. All that matters is that they know about it, that they can say they're work "hangs" there.

Lastly, introducing art into any classroom means thoughtful planning but also a very real understanding that there will be loss of control. Knowing this can be very liberating for a teacher, but it can also be uncomfortable. However, once you allow yourself to be comfortable with it, students will master the lesson and, more often than not, surpass it.

About <u>Lisa Chesser</u>

A former Publications Specialist at Florida International University where she also received a bachelor's degree in English, Lisa Chesser left the publishing field to pursue a career in education.

In her first three years of teaching Language Arts, she won an Excellence in Teaching Award for helping students achieve 50 percent learning gains. Because she's also a writer, an editor, and an artist by trade, students often take more interest in their learning environment because she teaches them the value of it in the workplace.

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