



**education**

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**National  
Curriculum Statement  
Assessment Guidelines**

**for**

**General Education and Training  
(Intermediate and Senior Phases)**

**Arts and Culture**

## PREAMBLE

The Assessment Guidelines are part of a developmental process that is aimed at increasing the capacity of the education system, teachers, school management teams and departmental officials to enhance the effective implementation of the National Curriculum Statements and the *National Policy on Assessment and Qualifications for Schools in the General Education and Training Band* by developing an authentic assessment system that is congruent with outcomes based education in general and the NCS in particular.

We expect a critical engagement with these documents, as they do not reflect a "zero defect" nor a "one answer" solution and we encourage all who use these documents to alert the Department of Education to any inconsistencies, highly impractical suggestions or any other elements that may detract from the goal of establishing an effective assessment system. We also appeal to you to offer alternative solutions, ideas and suggestions you may have for dealing with issues you may have raised in your input. In particular, examples of good assessment tasks that enhance classroom teaching and learning will be valued.

We encourage you to be as rigorous and as vigorous as you can and have complete faith in your professionalism to expect that your responses, however critical, would be framed in a constructive manner that is geared towards arriving at a shared solution and is not a simplistic listing of problems and concerns.

We look forward to an exciting, growth promoting and stimulating engagement with you all.

Please address any responses you may have to:

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## 1. INTRODUCTION TO THE ARTS AND CULTURE LEARNING AREA

This document provides guidelines for assessment in the Arts and Culture in the intermediate and senior phases of the National Curriculum Statement (NCS). It provides teachers with information on assessment, as well as, ways of implementing assessment in Social Sciences. The assessment guidelines for the Foundation Phase is a separate document.

This document should be read in conjunction with the *Arts and Culture Learning Area Statement*, the *National Policy on Assessment and Qualifications for Schools in the General Education and Training Band*; *Teacher's Guide for the Development of Learning Programmes in Arts and Culture* and any other current assessment policies.

## 2. ASSESSMENT IN THE NATIONAL CURRICULUM STATEMENT

**Assessment in the National Curriculum Statement (NCS) is an integral part of teaching and learning** and should be included at all levels of planning. In the NCS, assessment is not an 'add on' or 'something that happens at the end of the learning process'. The assessment standards in each learning area define the minimum requirement for achieving the learning outcome at a specific grade. We teach towards the learning outcome and the learning activities we create serve the purpose of enabling learners to achieve a certain assessment standard or a group of clustered assessment standards. Please note that various assessment standards can be clustered together. At the same time we assess in many different ways depending on what we want to assess.

**Assessment** is a **process** of making decisions about a learner's performance. It involves gathering and organising information (**evidence of learning**), in order to review what learners have achieved. It informs decision making in education, and helps teachers to establish whether learners are performing according to their full potential and are making progress towards the required levels of progression (or **standards**), as outlined in the **Assessment Standards** of the NCS.

Before addressing the different *types* of assessment, it is helpful to list some general purposes of assessment. In terms of the NCS, assessment in the GET Band should achieve at least one of the following purposes:

- Development of learners' knowledge, skills and values.
- Identify the needs of learners.
- Enable teachers to reflect on their own practice.
- Identify learners' strengths and weaknesses.
- Provide additional support to learners.
- Revisit or revise sections that learners have difficulties with.
- Motivate and encourage learners.
- Provide information or data to a variety of stakeholders.
- Demonstrate the effectiveness of the curriculum or a teaching strategy.

The purposes of assessment can be linked to different types of assessment of which the following five are listed in the National Curriculum Statement (GET: Grades R–9)

**Table 1: Types, descriptions and uses of assessments**

Type of assessment	Description and uses
<b>Baseline Assessment</b>	Baseline assessment is usually used at the beginning of a phase, grade or learning experience to establish what learners already know, can do or value. It assists educators with the planning of learning programmes and learning activities. It can also be used for benchmarking.
<b>Formative Assessment</b>	Formative assessment is developmental and is used to inform both teachers and learners about how the learner has progressed (or not). It enhances both teaching and learning as it gives teachers direction and suggestions for how learning activities can be adapted to suit learners' needs. Formative assessment is also known as 'assessment for learning'. A crucial feature of this type of assessment is the involvement of both teacher and learner in a process of sustained reflection and self-assessment. Formative assessment is interactive by nature, with the use of thought provoking questions designed to stimulate learner thinking and promote discussion.
<b>Summative Assessment</b>	Summative assessment gives an overall and final picture of the achievements of a learner at a given time. A typical example would be an assessment task at the end of a term. If formative assessment could be thought of as a type of "video" of a learner's progress, summative assessment resembles a "snapshot" of where the learner is at, at a particular point in time. As it often results in judgements being made about learner performance it is a "high stakes" situation for learners (an example of such is the Senior Certificate). Although the NCS identifies a significant role for summative assessment, the increased importance of CASS has reduced its dominance.
<b>Diagnostic Assessment</b>	Diagnostic assessment is a specific type of formative assessment, namely one that always leads to some form of intervention, remedial action or revision programme. It identifies both the strengths and weaknesses of either the learner or the teaching methodology. It can be used to identify the nature and cause of medical barriers to learning, but if this is the case, then it must be administered by suitably qualified specialists and the results must be followed by expert guidance, support and intervention strategies to address the needs of the learner.
<b>Systemic Assessment</b>	Systemic assessment is an external way of monitoring the education system by comparing learners' performance to national indicators of learner achievement. It involves monitoring learner attainment at regular intervals, using nationally or provincially defined measuring instruments. This form of evaluation compares and aggregates information about learner achievements in order to assist with curriculum development and the evaluation of teaching and learning. For the General Education and Training Band, Systemic Evaluation will be conducted at the phase exit levels i.e. Grade 3, Grade 6 and Grade 9.

### 3. THE NATURE OF ASSESSMENT IN THE ARTS AND CULTURE LEARNING AREA

Assessment forms a significant part of Outcomes Based Education and supports a continuous developmental and formative learning process in the arts. In order to support personal growth and the development of social skills the Arts and Culture learning context needs to be defined by the following features:

- A safe, supportive and **non-judgmental** environment in which the arts encourage learners to grow in confidence and build a positive self image
- An emphasis on the experience of the **process** rather than merely on the creation of a product.

### 3.1 The Nature of Arts and Culture

The Arts & Culture curriculum allows for flexibility and adaptability for learners with different needs and barriers to learning. Adjusting some of the following aspects of teaching and learning can help to accommodate learner diversity:

- pace of the lesson
- method of instruction to meet the needs and learning style of the individual
- manner in which the learner is required to respond
- structure of assessment so that the learner may participate more fully and demonstrate her or his potential more fully
- materials so that they enhance rather than impede learning
- tasks so that they are more appropriate.

Interactive techniques allow for close monitoring of the learners' progress. The focus therefore is on the **experience of the process** rather than merely the creation of a product.

Learners with **special needs** and who have **learning barriers** must always be accommodated and therefore inclusion is an essential part of Arts and Culture.

- Inclusivity includes all practices the educator employs to make learning meaningful and appropriate for every learner in the class. Sound professional judgment becomes critical factor
- Educators need to be aware of barriers to learning and ensure that their teaching methods reflect awareness of multiple intelligences and different ways of learning and knowing.

Teaching, learning and assessment are an integrated process. Educators should be selective in their planning and classroom management of Arts and Culture activities or tasks for the learner's collection of evidence. Not all processes or products need to be formally assessed although learners value feedback and therefore informal assessment is consistently important.

In this document exemplars of different forms of continuous assessment activities and criteria for assessment for the portfolio have been included. These are intended to assist teachers in designing their own assessment criteria and tasks. They should not be seen as prescriptive, but as starting points for planning classroom assessment tasks.

### 3.2 The Learning Outcomes of Arts and Culture

There are four Learning Outcomes. They overlap and do not operate in isolation. All the Learning Outcomes are equally important. The Arts and Culture learner needs to be assessed against the following competencies.

#### Learning Outcome 1: Creating, Interpreting and Presenting Artworks

[Drawing, painting, carving, sculpting, designing, dancing, acting, telling a story, making music. Every art form has its unique skills and techniques, that, once mastered, make for a deeper, more inquiring, perceptive, more rounded and interesting person. This outcome needs on-going practice and frequent ongoing assessment to ensure progression of the learner.]

### **Learning Outcome 2: Reflecting on Cultural Practices and Arts Activities**

[Investigating, analysing, interpreting, contextualising and reflecting on the arts, past and present, using the arts literacies – responding critically and reflectively to own work, that of her/his peers and the work of other artists]

### **Learning Outcome 3: Participating and Collaborating in Arts and Culture Activities**

[The learner should work on creative processes through dance, drama, music, and visual arts in a group or as an individual. Various interpersonal skills are taught and nurtured within this outcome. Learning takes place in a non-judgmental atmosphere where social skills may be safely developed]

### **Learning Outcome 4: Expressing and Communicating through various Art Forms**

[Communication in all of its many and diverse forms. The arts as a means of expression and communication, often non verbal, and the role of the mass media in constructing values and attitudes]

## **3.3 Knowledge and Skills included in Arts and Culture**

It follows that the core knowledge in Arts and Culture includes:

- creating, interpreting and presenting artworks
- reflecting on cultural practices and arts activities
- participating and collaborating in Arts and Culture activities
- expressing and communicating through various art forms.

## **4. CONTINUOUS ASSESSMENT IN THE ARTS AND CULTURE LEARNING AREA**

Learning is a continuous process and learners learn in different ways and at different paces. A comprehensive picture of the learner's development can only be achieved if the learning process is assessed on an ongoing basis – both informally and formally.

Assessment also informs the learning process and learners need continuous feedback so as to enhance learning and enable them to take responsibility for their own growth. In Arts and Culture learners acquire creative arts insights and skills through exposure to repeated learning opportunities. In order to develop their potential it is vital that they are assessed and given on going feedback in this spiral process of development.

Teachers are dependent on continuous assessment (CASS) for the improvement of their teaching practice. Parents also need to know how the learner is progressing in the eight Learning Areas in terms of her/his development of skills, knowledge and values.



## 4.1 The Characteristics of Continuous Assessment

### **Continuous assessment:**

- Takes place over a period of time and it is ongoing
- Supports the growth and development of the learners
- Provides feedback about learning and teaching
- Uses strategies that cater for a variety of learner needs (language, physical, psychological, emotional)
- Supports summative assessment
- Is a process of gathering valid and reliable information about learner performance
- Comprises a variety of forms of assessment (strategies for collecting evidence) to ensure a fair and representative sampling of the Learning Outcomes and Assessment Standards covered in the Learning Area.
- Ensures that a range of skills, knowledge and values (SKVs) are covered in teaching, learning and assessment.
- Requires variety of tools to be used when evaluating the evidence of learner performance.

Refer to more information about continuous assessment in Chapter 5 or Chapter 6 of your Learning Area Statement (NCS Policy).

#### ***Questions to consider:***

To support the learning process, we need to investigate the following:

- ▶ What impact has the previous activity had on learner performance?
- ▶ How will our next planned activities support the learners' continued learning process?
- ▶ From evidence gathered, do we need to adjust the planned learning process to support learners better?

### **4.1.1 Informal and formal assessment**

Continuous assessment (CASS) involves formal and informal kinds of assessment. Both formal and informal assessment needs to be planned in advance. The assessment tasks and activities planned for formal assessment are used for the purposes of progression and promotion.

#### **4.1.1.1 *Informal assessment***

Informal assessment monitors the learners' progress and need not be recorded. Informal assessment happens daily and should be used to provide feedback to the learners and enhance teaching. It is also an important opportunity to actively involve learners in reflecting on their learning experiences.

Through the observation of learners, important information can be gathered. The teacher can observe how the learners respond to tasks, what they are struggling with and how they work together. These observations enable the teacher to adjust learning to maximise progress. Informal assessment therefore opens up opportunities to unlock and develop the learners' potential. This could, for example, be in the area of creativity and innovation or leadership and management. As a result of informal assessment, tasks can be extended and learners can be provided with expanded learning opportunities.

#### 4.1.1.2 *Assessment tasks planned for informal assessment*

As already mentioned, informal assessment tasks are not recorded. This does not mean, however, that they are unstructured or unplanned. As in the case of formal assessment, informal assessment should take a variety of forms. The form of informal assessment should be appropriate for the particular Arts and Culture learning process that is being assessed.

Here follow some examples of informal assessment that may take place in the Arts and Culture classroom.

<b>Planned informal assessment tasks in Arts and Culture</b>
Work-in-progress exhibitions or presentations – Discussion and feedback about creative presentations and products
Impromptu class discussions and sharing experiences about creative processes and products, at the end of a lesson or series of linked lessons
Questionnaires supporting peer assessment of creative presentations and products
Individual reflection of a learner's experiences in an Arts and Culture journal
Learner-teacher conferences about the progress of a learner, or a group of learners

#### *How do I implement informal assessment?*

The purpose of informal assessment is mainly **formative** and it probes the levels of learning taking place in the classroom. Questioning is one of the most common and effective ways to assess informally. The Arts and Culture teacher needs to create an environment that nurtures and supports creativity. His/her questions need to be open-ended and allow for the expression of different experiences and ideas.

Although some learners enjoy exploring others may be fearful to take creative risks. Informal assessment and feedback should always therefore begin with affirming the learner's achievements to develop confidence and consolidate the learning that has taken place. However, feedback also needs to be critical otherwise learners will not be challenged to push new boundaries.

Learners should be encouraged to participate in informal assessment. Very often an Arts and Culture teacher may find that the learners themselves will be able to identify some of their weaknesses. It's important to develop independent reflection skills, in this way learners will be able to take more responsibility for their own learning. The Arts and Culture teacher must also create an atmosphere in which critical feedback is sensitive and constructive; it should allow for different opinions and responses but not erode the confidence of learners. Both the teacher and learner should substantiate or motivate their judgements with reference to relevant details in creative process or product. For example, "I think the dance was not well structured because it finished very abruptly and had no proper ending." Note that this informal assessment process develops critical reflection skills and works towards Learning Outcome 2.

An Arts and Culture teacher may in the moment find it necessary to stop a lesson and integrate informal assessment. It is also important however to plan for informal assessment. Time needs, for example, to be set aside for informal assessment at the end of a lesson or series of lessons. During reflection the following kinds of questions can be asked:

- ❖ What important things have I learned in this Arts and Culture lesson, or series of lessons?
- ❖ What particular aspects of this lesson, or series of lessons, did I find challenging?
- ❖ How can I improve my learning?

*An example of informal assessment in Arts and Culture*

On the next page you will find an example of a dance lesson and a related, supportive informal assessment strategy for Grade 8. In Annexure 3 there is an Observation Sheet to support this suggested informal assessment process.

<b>Arts and Culture Lesson: Working with popular dances from the past Grade 8 Dance</b>	
<b>NCS Curriculum Links:</b>	
<b>LO1: Creating, Interpreting and Presenting</b>	
<b>AS: Learns and performs steps from dances of popular cultures</b>	
<b>Duration:</b> Approximately 1 hour	
<b>Competencies to be developed:</b>	
The learners will be able to...	
<ul style="list-style-type: none"> <li>• participate in expressive movement activities in pairs</li> <li>• demonstrate social dances from the past</li> <li>• choreograph movements from the past to form a dance phrase</li> <li>• observe and discuss movement</li> <li>• identify and talk about different social dances from the past</li> <li>• reflect on and explain their own experiences in the creative process.</li> </ul>	
<b>Class organisation:</b> working as pairs and as a class	
<b>Resources:</b>	
<ul style="list-style-type: none"> <li>• a cleared space that will not disturb other classes</li> <li>• tape recorder or CD player</li> <li>• tapes or CDs of a variety of tempos (slow, medium and fast)</li> <li>• (If the above are not available use a hand held instrument, e.g. drum, rattle, or tambourine).</li> </ul>	
<b>Activity Outline</b>	<b>Informal Formative Assessment Strategy</b>
<p><b>Introduction</b> (10–15 minutes)</p> <p>Begin by reminding your learners that every dance lesson should start with warm-up exercises. Ask your learners to move into the cleared space and find a position that is not too close to someone else.</p> <p><b>Warm-up 1: Shrinking space</b></p> <p>Explain that your learners are going to move or dance around the space in response to the given music (or the rhythms you create with your hand-held instrument) – each learner should feel free to respond in his/her own way. They should respect the other learners and take care not to bump into each other. When the music stops they are to 'freeze' and wait for their next instruction. Play the music for a short while then stop and shout "freeze". Explain that the amount of space will now shrink, when the music starts again they can only move in half of the space. Continue, each time varying the space that the learners are allowed to move in. The purpose of this warm up is to make learners aware of space and how this can affect movement.</p>	<p>Observe the way your learners participate. Some of your learners may have had limited exposure to dance, be sensitive to their needs and insecurities. Provide encouragement and try to develop your learners' confidence where necessary.</p> <p>Monitor the way the learners take part in the warm-up games and direct your learners to using different parts of their body if needed. Ensure that they use different travelling actions in the space. Raise awareness of making effective use of the space.</p>

<p><b>Warm-up 2: Far and near</b></p> <p>Ask the learners to find a partner. Again the music is used as a stimulus for movement around the room but this time the learners work together. Each time the music stops call out either "far", "close-up", "almost touching" etc. Each pair must then adjust the distance between them and continue to move around the room to the music. Again, care must be taken not to bump into other learners. Repeat a few times to encourage awareness of working with another dancer in the space.</p> <p><b>Warm-up 3: Body part bop</b></p> <p>Ask the learners to find their own space in the room. Put music on. Call the names of specific body parts e.g. "move the arms" or "move the left leg". The learners then move this body part to the music until you say "freeze". At this moment, each learner finds a partner and joins the body part they have been focusing on e.g. hip to hip, or shoulder to shoulder. Repeat with different body parts and rhythms. This warm-up uses different parts of the body and encourages awareness of working with a partner.</p>	
<p><b>Dances from the past</b></p> <p>Ask the learners to pair up with the person that they landed up with in the last warm-up. Explain that they must teach each other the popular dance from the past that they prepared for homework. Allow about five minutes for this process.</p> <p>After they have learnt each other's dance, they must combine the two dances in a creative way – even if they seem quite different to start off with. This will form a short dance phrase. Allow another five minutes for this combination process. The combined dance should be about one minute long.</p> <p>Ask the learners to practice the sequence until they can dance it fluently without any stops or breaks.</p>	<p>Move around the class and observe the way they are using different parts of the body. If needed ask them to reflect on this aspect and consider how they could make broader use of their bodies. For example, in addition to their feet, they should be aware of how their hands and arms are moving. Also notice how they are working together and using space. In other words, are they facing each other, making use of moving near or far from each other etc. Encourage them to build variations into their sequences.</p> <p>Provide additional support to learners who experience difficulties.</p>
<p><b>Showing the dances from the past</b></p> <p>Make a space that is suitable for a performance area. Give each pair an opportunity to show their dances to the rest of the class. (Depending on the time available, you may not be able to give each pair a chance to dance.) After each display, ask the audience to identify the popular dance forms. Also ask your learners questions to encourage awareness of the body and space, thus consolidating some of the movement concepts that have been developed. Also talk about the past and the social situations in which these dance styles were performed.</p>	<p>Use questions to draw out responses from the audience and involve the learners in peer assessment. Use this discussion to find out what they have learnt. Your input should deepen and consolidate the insights.</p>
<p><b>Cool down (5 minutes)</b></p> <p>Guide the learners through a sequence of movements that slowly stretch and relax their bodies. For example, give calm, slow counts for breathing in whilst stretching upwards and outwards. Then give calm, slow counts for breathing out and coming back to a balanced position of rest – weight distributed evenly between the feet.</p>	<p>Monitor the way in which your learners respond to instructions, provide individual direction if needed.</p>
<p><b>After the lesson...</b></p> <p>Reflect on the focus of the lesson and use an observation sheet to note down particular strengths or weaknesses.</p>	

#### 4.1.1.3 *Formal assessment*

Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular Learning Area. Formal assessment tasks may focus on a few Learning Outcomes and Assessment Standards, but could, for enrichment or re-inforcement purposes, be focussed on a particular Learning Outcome and its related Assessment Standard(s).

Both informal and formal assessment form part of continuous assessment, but formal assessment tasks or activities are recorded for purposes of progression and promotion (See page 24, paragraphs 83–91 of the Policy: Assessment and Qualification for the General Education and Training Band – Schools).

#### 4.1.1.4 *Assessment tasks planned for formal assessment*

The National Policy on Assessment and Qualifications for Schools in the General Education and Training Band describes an assessment task as 'an assessment activity or activities that is/are designed to assess a range of skills and competencies'.

From this we see that a task consists of **one or more** forms of assessment and some tasks involve a number of activities. For example a **performance-based task** might involve a **research project** that includes a **questionnaire, interviews** and then an **arts performance** that demonstrates these findings. These activities could involve individual or group work.

Over the year the assessment tasks in a Learning Area must reflect varied forms of assessment and assess a variety of skills (informed by the Assessment Standards in that grade). They must also cover a broad spectrum of Learning Outcomes and Assessment Standards for the grade.

Assessment tasks range from being fairly short in time and content and can be completed within a school day, to being considerably longer involving a number of activities that take longer to complete. It is most important that the assessment tasks are appropriate for the age and grade of the learners being assessed. The Assessment Standards can be used to determine the appropriateness of the tasks. The results from these assessment tasks are used for formal recording of the learners' progress. Further guidance on assessment tasks can be found in the Draft Policy, Assessment Tasks for Formal Assessment.

On the next page follow some examples of formal assessment tasks in Arts and Culture. Note that evidence for assessment in Arts and Culture needs to be gathered from creative processes and products.

**Sample formal assessment tasks in Arts and Culture**

Arts projects, performances or presentations – evidence can take a number of forms, e.g. visual art objects, arts demonstrations, sketchbooks, photographs, 3D models, videos, CDs or cassette tapes

Research projects, reports, essays, reviews, tests, questionnaires, journals

Orals, interviews, field trips or excursions

Below follows an example of an assessment task that integrates Arts and Culture Learning Outcome 2 Assessment Standards for drama, music and dance in Grade 9. This assessment task takes the form of a group project in which learners investigate Hip Hop culture. Each group is given a different topic to explore and there are Activity Sheets to guide their investigation. Each group then presents their ideas and findings to the rest of their class and their peers assess their work. Refer to the assessment rubrics at the end of this document which support this particular assessment task.

**Arts and Culture Assessment Task**  
**Research project and presentation: Hip Hop culture**  
**Grade 9: Composite, Music, Dance, Drama**

**NCS Curriculum Links:****LO 2: Reflecting**

**Composite AS:** Analyses interplay between global and local culture

**Composite AS:** Analyses how cultures affect one another and change

**Composite AS:** Discusses the role of technology over time in shaping processes and products in drama, dance, music and art

**Composite AS:** Discusses and interprets concepts of power, control and dominance in mass media and popular culture

**Dance AS:** Reflects on and compares how social dances reflect their time

**Drama AS:** Recognises and identifies elements of drama in forms of social and cultural expression over time (e.g. music video)

**Music AS:** Analyses how music is used in songs, rituals, public events, movies, opera or advertisements to evoke response

**Duration:****Preparation**

Approximately 2 hours in class, in addition homework time is required

**Presentations, peer assessment & feedback**

Approximately 2–3 hours

**Competencies to be developed:**

The learners will be able to...

- Have a deeper understanding of Hip Hop culture
- Have deeper insight into the dynamic nature of popular culture
- Recognise how popular culture is influenced by different factors, i.e.
  - ▶ communication networks/media and available technology
  - ▶ individuals and groups
  - ▶ social, economic and political conditions
- Research, motivate and present a response to a contentious cultural issue
- Work effectively together in a group.

<b>Arts and Culture Assessment Task</b> <b>Research project and presentation: Hip Hop culture</b> <b>Grade 9: Composite, Music, Dance, Drama</b>	
<b>Class organisation:</b> Group work (4–6 learners per group)	
<b>Resources:</b> <ul style="list-style-type: none"> <li>• Activity Sheets – see the following few pages</li> <li>• Workbook, or paper, pens</li> <li>• Learners to source music or other information to support their presentations</li> <li>• CD player for presentations</li> </ul>	
Activity Outline	Informal Formative Assessment Strategy
<p><b>Introduction to the Assessment Task</b></p> <p>Begin by playing a typical Hip Hop track at the start to attract and focus attention on the assessment task that lies ahead – they will be divided into groups and each group will research an aspect of Hip Hop culture. Each topic is 'contentious'. That is, there are different ways of responding:</p> <p><b>"Rappers are bad role models"</b>  <b>"Rap should be censored"</b>  <b>"Hip Hop has no musical value"</b>  <b>"Hip Hop is 'black' culture"</b></p> <p>They will need as a group to discuss and develop a response. Later each group will present their work to the rest of the class (not more than five minutes each). Explain that your learners will need to be critical and debate the issues involved in each topic.</p>	<p>Observe the way your learners listen to what you are saying; ensure that they understand the task. Ensure that they have a clear understanding of the word 'contentious', later check that they understand the different points of view about the given issues.</p>
<p><b>Research and preparation</b> (approximately two lessons)</p> <p>Divide learners into groups (4–6 learners). Make sure that each group has copies of the Activity Sheet (see next few pages), draw their attention to the questions. Depending on how many learners are in your class, you may find more than one group exploring one topic. Task them to begin working through the information and questions. Note that they can delegate reading tasks within the group. Individuals can then explain and report-back important ideas to the group. At this stage, it is not necessary to write down answers in full but they can jot down notes to refer to later.</p> <p>After some discussion, each group should attempt to write up and record their key ideas for future reference. This evidence can also be placed in their portfolios later.) Task your learners to complete their presentations in their own time.</p> <p>Remind them of your expectations for the next lesson. Inform them that they will be involved in assessing each other's work and introduce them to the criteria that they will use (Refer to the questions on the Peer Assessment Sheet at the end of this document).</p>	<p>The learners must aim to deepen their understanding of Hip Hop. Make sure they engage with the questions in an intense, detailed way. The key questions should open up other questions and there should be evidence of debate within groups.</p> <p>Move from group to group and listen to their ideas about how to substantiate their argument. Encourage them to think of creative and interesting ways of developing their argument. Some of them might even like to 'rap' a response, play music to illustrate a point etc. Also give them suggestions about how they could enrich their ideas eg. speak to an expert, listen to examples of music, find out more about a particular rapper etc.</p> <p>Note that you can draw on some of these observations when you complete your formal assessment later.</p>



<p><b>Presentations, peer assessment</b></p> <p>Briefly remind the learners that you expect them to listen carefully to each other's work. Ensure that each learner is prepared to assess the other learners. Allow each group to present their opinion, you may find that groups differ in the way they have responded to their topic. When all the presentations about a particular issue are complete, allow a few moments for reflective discussion. Explain to your learners that you will take in their Assessment Sheets and use them to give you insight into their understanding and complete your assessment. They can also be placed in their portfolio later.</p>	<p>Observe the way your learners participate in the presentations and also the way they respond to other groups. Provide encouragement and also assist learners to focus their ideas and communicate clearly.</p>
<p><b>Report back and discussion</b></p> <p>Read your learner's assessment of each other, this will give you insight into their understanding. Record your assessment of the learners understanding (see rubric at the end of this document) and then give your learners feedback. Emphasise the importance of allowing different views on the contentious topics but these opinions should be effectively motivated.</p>	<p>Use the feedback process as an opportunity to affirm progress (for example: detailed research, carefully considered arguments, creative presentations etc). Also deepen and consolidate learning.</p>

### Group 1

#### Topic: "Rappers are bad role models"

#### What do you think about the following opinions?

Gangsta Rappers tell it like it is... They have a responsibility to report to the world about the crude realities of the 'hood'. They are from the 'hood' and therefore act like they come from the 'hood'. Unfortunately it's a world of drugs, gangs and violence. Some rappers have become victims of this situation. How do you expect them to behave and do you think they really have a choice?

The Tupac Shakur was sentenced to prison because of rape. A dispute between Tupac and The Notorious BIG resulted in the murders of both of them. Snoop Doggy Dogg was in prison for manslaughter while his song was top of the charts. Rap songs are packed with violence, bad language, hatred against women, foreigners, gays and Jews. They say they have to tell it like is, meanwhile they are cramming the minds of young people with destructive ideas and stuffing their own pockets with money. They don't care about their Black brothers and sisters or about changing the problems in the 'hood'. What kind of example does this set?

As with all kinds of music, the more popular it becomes, the more likely you are to find both good and bad sides. Unfortunately some people like bad guys – usually because they do things they would never do. The positive side of rap greatly outweighs the negative. There are lots of rappers that set good examples and many positive messages seem to be spreading.

#### *Questions to consider...*

- What do you know about the behavior of the more controversial rappers mentioned above? What do you think this behavior sets a bad example?
- Do you think Snoop Doggy Dogg and Tupac Shakur are typical of other rappers?
- Do you think young people aspire to being like Snoop Doggy Dogg or Tupac Shakur? Explain why?
- What kind of responsibility do you think celebrities have towards their fans?

**Group 2**

**Topic: "Rap should be censored"**

**What do you think about the following opinions?**

Censorship is a big issue within the music industry and Rap music is at the centre of controversy. Some Rappers use offensive language and the lyrics are racist, anti-Semitic, xenophobic, homophobic and sexist! They also celebrate drugs and violence. Some of these albums need to be banned and others need warning labels.

The lyrics of Gangsta Rap are justified because they show what life is like in the ghettos. They have a responsibility to report to the world about the crude realities of the 'hood'. In the past, attempts to censor Gangsta Rap have only published it and made it more attractive to young people. People should be able to make their own choices about what they want to listen to.

Clint Eastwood or Sylvester Stalone can kill up to a million people on screen but once they get off screen everybody praises them. Nobody says "You're creating a bad image for kids."

**Questions to consider...**

- Do you think Gangsta Rap has gone too far? Explain
- Do you think music can inspire violence? Explain.
- Do you think music can change the way you think?
- Are there limits to creative freedom? Explain.
- Find out what the South African Constitution say about freedom of speech.

**Group 2**

**Topic: "Hip Hop has no musical value"**

**What do you think about the following opinions?**

Rap all sounds the same. The songs are all about the same thing: sex, drugs, violence and racism – this gets boring. By now the lyrics have also lost their shock value. The beats are harsh, repetitive and boring.

Rap is poetry of the street. It's a unique way of expressing yourself – opinions, beliefs, disbeliefs, criticisms, humour and ingenuity. It's about real life. Rappers don't just walk on stage and talk off the top of their heads. They write their songs and put a lot of thought into them to get them to come across with style.

How can Hip Hop have any musical value when rappers don't even sing – they just talk to the music. Hip Hop artists also don't play any musical instruments. Right from the start deejays mixed existing recordings and borrowed other people's music. Where is the creativity and musical skill in that?

Hip Hop has become the single most important form of expression for young people on the planet. It is the great cultural bridge for widely different groups to communicate across race, class, region, language and national divides. It is the most explosive pop culture invention since the birth of Rock & Roll in the 1950s.

**Questions to consider...**

- Has Hip Hop had a major impact on other popular music trends? Explain.
- Do you need to use traditional familiar instruments to make music? Explain
- Do you appreciate Hip Hop? Explain why using examples of music to back-up your opinion.

**Group 3****Topic: "Hip Hop is 'black' culture"****What do you think about the following opinions?**

Today Hip Hop is a multi-cultural fusion of many different contributions made by several different ethnic groups but its ancestry is black. It came from one place, and one place only – Africa. This music is at its core black... Too many times in America it seems like anything that starts out black and "crosses" into the mainstream gets called a "multicultural" art form instead of what it really is: A black art form that influenced a hell of a lot of people.

Blacks don't all act the same. Therefore there is no "acting black". Anybody who has participated in the world of Hip Hop culture will know that people from New York to London to Amsterdam to Tokyo are all showing love for Hip Hop regardless of race or cultural background. Last time I checked, enjoyment was not determined by your amount of pigmentation or lack of it.

Throughout the history of American music, whites have co-opted Black music and used and abused it for their financial benefit. Music from the South – jazz, the blues, rock – have been stolen one by one. History is repeating itself with Hip Hop. What once was an art created by Blacks and Latinos in New York's ghettos has become 'for everybody'. Hip Hop was formed due to the unique conditions Black ghetto face, and as such, it contains elements and an energy the vast majority of whites cannot possibly ever understand.

There is no Hip Hop gene in blacks that allows them to understand Hip Hop more than whites. A white person raised in the inner city and exposed to Hip Hop culture has a better understanding of Hip Hop than a rich suburban black person.

Rock music has its origins in Southern American Blues and Gospel. In fact, Rock music was actually 'invented' by black people. White people 'stole' it from the African-Americans and used it to their own financial advantage. We must be careful not to let the same thing happen to Kwaito music in South Africa.

**Questions to consider...**

- Who were the pioneers of Hip Hop culture?
- What were the roots of Hip Hop culture?
- Have white people played a role in the development of the culture? Explain.
- Who enjoys Hip Hop? Why?

## 4.2 Continuous Assessment in Arts and Culture Grades 4–8

As mentioned earlier, assessment is an integral part of teaching and learning. Arts and Culture teachers are therefore required to assess continuously throughout the year. Continuous assessment (CASS) consists two different but related processes in Arts and Culture: an informal day to day assessment of learners and a formal recorded Assessment Programme.

Continuous assessment must be undertaken intermittently using a variety of forms of assessment (strategies for collecting evidence). This ensures a fair and representative reflection of the Learning Outcomes and Assessment Standards in Arts and Culture. The Arts and Culture teacher must plan for assessment when drawing up the Learning Programme and Work Schedule.

In Grades 4–8 Continuous Assessment requires that learners complete at least **four formal assessment tasks** as required by the National Protocol on Assessment. These tasks should consist of various activities and be measured by different forms of assessment. The tasks should be reflected in the teacher's Work Schedule and Lesson Plans and should not be seen as separate from the learning activities taking place in the classroom. CASS comprises 100% of the final Arts and Culture mark. CASS in Arts and Culture is school-based and must be managed and designed by the Arts and Culture teacher using the National Curriculum Statement Grades R to 9 and the National Assessment Guidelines. Over the course of the year, the assessment tasks must reflect the different arts disciplines, a range of Learning Outcomes and their related Assessment Standards.

**Table 2: Number of recorded assessment tasks Grades 4–8:**

	Term 1	Term 2	Term 3	Term 4	100%
<b>Task (No) Grades 4–8</b>	1	1	1	1	4

Here is an example of the kinds of assessment tasks that could be planned for a year:

Term 1	Term 2	Term 3	Term 4
Group <b>music</b> presentations – using voice, body and found instruments LO 1, 2, 4	Group <b>drama</b> presentations – exploring simple props LO 1, 3	Create and display <b>visual</b> artworks, prepare exhibition 'walk-about'/tours in groups LO 1, 2, 4	Group <b>dance</b> presentation inspired by learner's community LO 1, 3

Note that although each assessment task is focussed on a particular arts discipline this need not necessarily be the case, however overall each arts discipline should be assessed equally. The full range of Learning Outcomes should also be reflected across these tasks.

Formal assessment is systematically recorded in the learner's and the teacher's **portfolio**. Pen, pencil and paper evidence such as tests, exams, written research assignments, projects and tasks, drawings, collages, art works, designs etc. are easily stored in the portfolio. It is not, however, possible to store 3-dimensional art works or group murals etc. in the portfolio. Obviously physical activities such as performances, debates, interviews, practical processes and presentations pose similar problems.

These are, however, equally valuable demonstrations of learner competence particularly associated with the arts. For assessment situations such as these, written comments by peers or educators, assessment rubrics and checklists, marks, level descriptors, photographs, video or tape recordings, and so on, should be filed in the portfolio as valid evidence of achievement.

Teaching and learning are social activities and co-operative learning is integral to the educational process, especially in Arts and Culture. It is important that **group skill** outcomes are assessed. Group activities are essential in tasks used for assessment in Arts and Culture (Arts and Culture Learning Outcome 3). Individual learning and individual contributions to the group should also be assessed. Group activities provide opportunities for both peer and self-assessment. Informal, formative, unbiased assessment is especially relevant to LSEN learners.

Note that the teacher is required **report** the results of formal assessment tasks to the learners and parents/guardians on a regular basis as prescribed by the Policy Assessment and Qualification for the General Education and Training Band.

### 4.3 Continuous and External Assessment in Grade 9

As in Grades 4–8, CASS in Grade 9 comprises two different, but related, activities: informal daily assessment and a formal **Programme of Assessment**. In Grade 9, the formal CASS component consists of tasks undertaken during the school year and counts 75% of the final Grade 9 mark. The other 25% is made up of externally set assessment tasks or Common Tasks for Assessment (CTA). The Programme of Assessment must reflect at least five different forms of appropriate assessment. These are stored in the teacher and learner portfolios.

	CASS			CTA
Term (No)	Term 1	Term 2	Term 3	Term 4
Marks (%)	75%			25%
Task (No)	1	1	1	<b>Section A:</b> Performance-based task  <b>Section B:</b> Pen-and-Paper task

Here is an example of the kinds of assessment tasks that could be planned for a year:

Term 1	Term 2	Term 3	Term 4
Group <b>music</b> and <b>dance</b> presentations – LO 1, 3	Group <b>drama</b> and <b>dance</b> presentations – LO 1, 3, 4	Create and reflect on <b>visual</b> artworks – LO 1, 2	<b>CTA</b> <b>Section A:</b> Performance-based task  <b>Section B:</b> Pen-and-paper task

#### 4.3.1 External assessment in Grade 9 – CTA

As just mentioned, the Common Tasks for Assessment (CTA) is only applicable to Grade 9. CTA is externally set and both moderated and administered during the fourth term at schools level over a period of specified time. It makes up 25% of the final mark for Grade 9. The

CTAs are carefully designed and weighted to cover as many of the Learning Outcomes (if not all) as possible. Care should be taken that a variety of assessment forms are used to assess learners.

#### 4.3.2 CTA for Arts and Culture

The Arts and Culture CTA is multidisciplinary and enables learners to engage with the processes of dance, drama, music and visual art. The CTA tasks and activities enable learners to explore, create and express themselves and they also assess both group and individual strengths.

The CTA covers the core knowledge and skills of Arts and Culture. It consists of both **performance-based tasks** and **pen-and-paper tasks**. The performance-based tasks (for example, designing, sketching, drawing, creative movement) are designed in such way that they can be completed or administered over a period of time and not as a once-off event. The pen-and-paper task (for example, report writing) needs to be conducted under controlled conditions and schools will follow a national timetable.

Arts and Culture teachers must encourage learners to explore, experiment and create fresh, original work. In doing this, they will help Arts and Culture to fulfill its educational role in the classroom and beyond.

##### **Learners with special needs**

The CTA should enable learners with barriers to learning to have access to Arts and Culture:

- ▶ Arts and Culture includes many practices that are meaningful and appropriate for all learners.
- ▶ Educators need to be aware of barriers to learning and ensure that their teaching methods meet diverse needs. The Arts & Culture curriculum allows for this sort of flexibility. Learner diversity can be accommodated by using some general guidelines for adaptation and assessment such as altering the:
  - ▶ **pace** of the lesson
  - ▶ **method of instruction**, to meet the needs and learning style of the individual
  - ▶ the **way** in which the learner is expected to respond
  - ▶ **structure of assessment**
  - ▶ **tasks**, so that they are appropriate
  - ▶ **techniques** that monitor the learners' progress, so that they become interactive

The emphasis, therefore, is on the **experience of the process** rather than on the creation of a product only.

#### 4.3.2.1 *Administering the CTA*

The Arts and Culture teacher needs to plan and administrate the CTA carefully. Note that the CTA must be **integrated into the normal teaching and learning programme** and also aligned to the school's existing timetable – a new school timetable is not required. This means that the school should not stop teaching because it is time for the CTA. The CTA must also **NOT** be administered within four consecutive hours of one day.

The CTA takes the form of two books, the **Teacher's and the Learner's Guide**. Learning Area-specific guidance is included in the Teacher's Guide. This document gives detailed information about how to administer the CTA and should be read by the teacher before CTA administration is started. The Teacher's Guide supports the teacher to integrate the CTA into the timetable.





The Learners Guide includes clear instructions and outlines the activities that learners are required to complete for the task.

##### *Roles and responsibilities of the teacher*

Learners bring valuable experiences into the classroom. The teacher's role is to initiate discussion and reflection in which learners' prior knowledge is acknowledged and affirmed. Teachers also need to challenge learners to explore new ways of making meaning through the arts.

In a CTA, the teacher will:

- ❖ introduce and explain the role of the CTA
- ❖ discuss the flow chart with the learners
- ❖ explain the criteria for assessment before the commencement of each activity
- ❖ distribute the worksheets provided to learners for an activity
- ❖ guide brainstorming sessions
- ❖ organise manageable groups
- ❖ help allocate group roles
- ❖ ensure the activities are completed within specified time frames
- ❖ supervise the process
- ❖ intervene and troubleshoot where and when necessary
- ❖ be responsible for the inclusion of tasks and the various forms of assessment in the learners' portfolios
- ❖ engage interactively with learners
- ❖ mark the relevant sections of the CTA.

An example of a CTA task	
Celebrating Indigenous South African Cultures	
	
	<p><b>Activity 1: Class Activity – LO 2,3 &amp; 4 – Time: 15 minutes</b></p> <p><b>Brainstorm – "Indigenous South African Cultures"</b></p>
	<p><b>Competencies to be developed</b></p> <ul style="list-style-type: none"> <li>• Social Eand interactive</li> <li>• Investigative</li> <li>• Analytical</li> <li>• Interpretive</li> </ul>
	<p><b>Resources</b></p> <ul style="list-style-type: none"> <li>• Dictionary</li> <li>• A4 writing paper</li> <li>• Pen or pencil</li> <li>• Glossary at the end of the booklet</li> </ul>
	<p><b>Instructions</b></p> <ul style="list-style-type: none"> <li>• Brainstorm the concept "indigenous cultures". Focus your discussion on the meaning of these words; also think of examples of indigenous cultures.</li> <li>• Share your understanding of the concept "indigenous cultures" and mention at least five examples of indigenous South African cultural practices/ethnic groups.</li> <li>• Aim to discover some of the <b>similarities and differences</b> between indigenous South African Cultures.</li> <li>• Listen to the different ideas mentioned in the classroom and think of some of your own.</li> <li>• Ensure that you take your own notes – use the provided A4 sheet of paper. Your notes should at least reflect the definition/meaning of the term indigenous South African cultures, and provide examples of some similarities and differences.</li> <li>• Compare your own meaning of the words with definitions in a dictionary.</li> <li>• Clarify your understanding by referring to the glossary.</li> <li>• Assess yourself or your peer according to your teacher's instruction using the observation checklist on page 21.</li> <li>• Place your notes and observation checklist in your portfolio for reference purposes.</li> </ul>



<b>Assessment</b>		
Peer/or Self Assessment		
<b>Observation Checklist</b>		
<i>(Tick off the assessment method used.)</i>		
Self Assessment		Peer Assessment
Name of learner:		Name of learner:
<b>Assessment criteria:</b>	<b>Yes</b>	<b>No</b>
• Contributed to discussions willingly		
• Listened to others		
• Waited for their/my turn to speak		
• Made relevant contributions		
• Made own notes		
• Changed opinion based on data		
• Respected the opinions of others		
<b>Assessed by:.....</b>		

**Marking of the CTA**

As learners complete tasks, the teachers at the school should mark these and provide immediate feedback to the learners. Teachers must provide the final results before the end of the school year. As stated earlier, the CTA constitutes 25% of the final result.



### 4.3.3 Why do we assess continuously?

As mentioned earlier in this document, continuous assessment plays a strategic role in the teaching and learning process. Learners require on going feedback about their performance in order to grow and develop. Continuous assessment and feedback are of particular importance when nurturing creative arts skills and insights. Continuous assessment also enables the teacher to effectively reflect on the strengths and weaknesses of his/her teaching practice. Parents require ongoing feedback about the learner's progress. Continuous assessment also provides a more comprehensive picture of a learner's achievements and is used for the purposes of promotion.

#### Continuous assessment framework

A simplified framework illustrating the difference between Grade 9 and the other Grades in the Senior and Intermediate Phases is provided below.

**Table 3: CASS Framework**

Grade	CASS School-based assessment	CTA Externally set
Grades 4 to 8	100% Administered over a school calendar	Not applicable
Grade 9	75% Administered over three quarters of the school calendar	25% Administered during the last quarter of the school calendar

## 4.4 Planning an Assessment Process

Assessment is an integral part of the planning for teaching and learning. The teacher should plan a **Teacher's Assessment Programme** so that it meets the needs of learners and also to supports teaching and learning processes in the classroom. The Arts and Culture Assessment Programme is part of the overall **School Assessment Programme**. The forms of assessment, assessment strategies and details about the assessment tasks should be recorded when teachers plan the Learning Programme, Work Schedules and Lesson Plans.

#### Assessment plans

Each school should have a **School Assessment Programme** that outlines how CASS is planned and implemented. It needs to include:

- How records are kept, stored and accessed
- Assessment codes
- Internal verification
- Moderation
- Frequency and method of reporting
- Monitoring of assessment processes
- Training of staff.

Each school should also have a **School Assessment Plan** that compiles all of the grade assessment plans. Each teacher needs a **Teacher Assessment Plan** that is derived from the Work Schedules and indicates the details of assessment per grade.

#### **Informal daily assessment**

As mentioned earlier, learner progress should be monitored during daily learning activities. This informal daily monitoring of progress can be done through formative question and answer sessions, reflection, observations, short assessment tasks completed during the lesson (by individuals, pairs or groups) or homework exercises. Lesson planning should incorporate these informal assessment tasks and activities.

Self-assessment, peer assessment and group assessment actively involves learners in assessment. This is important as it encourages participation and allows learners to learn from and reflect on their own performance (Arts and Culture Learning Outcome 2). Teachers may use the learners' performance in these assessment tasks to provide verbal or written feedback to learners, the School Management Team and parents. This is particularly important if barriers to learning or poor levels of participation are encountered. The results of these assessment activities are not formally recorded for promotion purposes but may be considered when a teacher has to make a professional judgement about the progress of a learner.

#### **4.4.1 Planning formal assessment tasks**

Planning for assessment happens at all three levels of planning. Planning for assessment in the **Learning Programme** allows an opportunity to give consideration to resources and the time needed for assessment tasks in that phase. It also gives an overview of how Learning Outcomes and related Assessment Standards are covered in each respective grade.

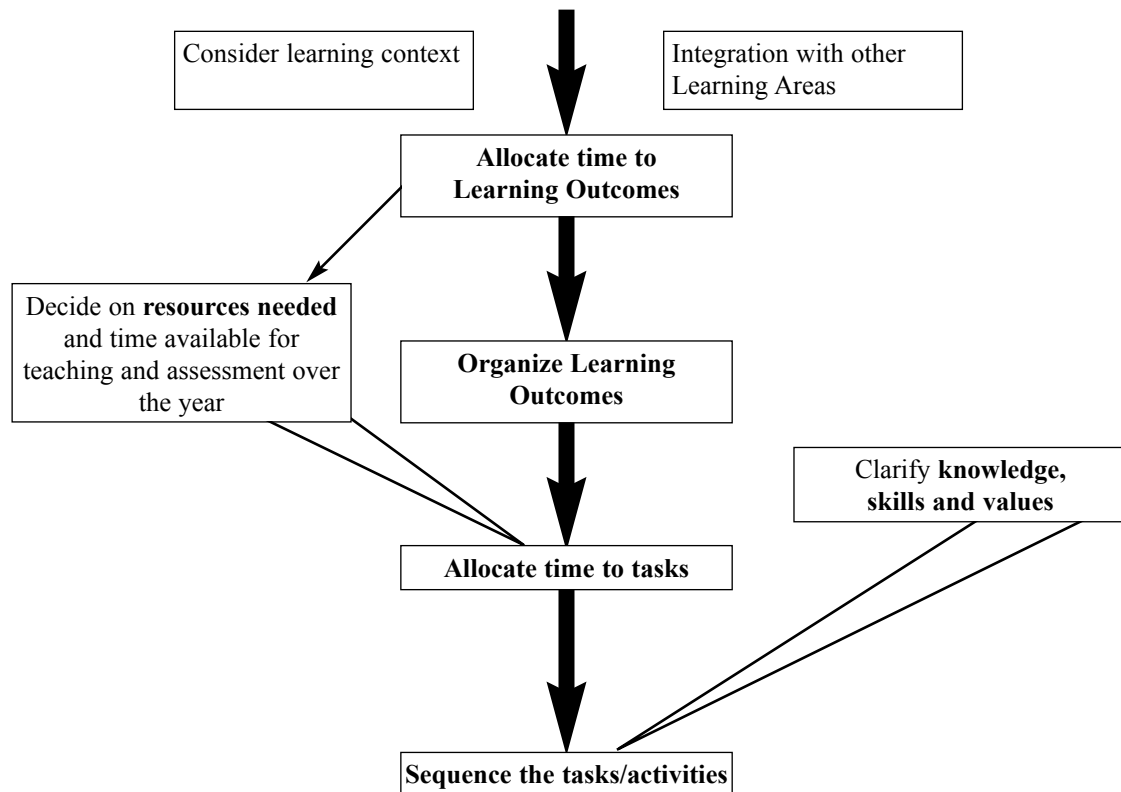
#### **4.4.2 Planning assessment at Learning Programme level**

When planning assessment at **Learning Programme** level teachers have an opportunity to:

- ▶ Identify core knowledge and concepts that need to be assessed and select relevant forms of assessment needed to determine the achievements of learners.
- ▶ List the key resources that assessment tasks require, e.g. cassette recorder, exhibition boards in a library or a large open space/stage for performances.
- ▶ Consider the context in which assessment tasks will take place. An Arts and Culture teacher may, for example, want to co-ordinate a performance with a Heritage Day celebration.
- ▶ Ensure that there is sufficient time for appropriate and authentic assessment – learners require time to prepare for assessment tasks. Involving learners in assessment tasks and giving adequate feedback is time consuming.
- ▶ Ensure tasks are fairly distributed through the year so as not to overburden learners.

## HOW TO DEVELOP AN ASSESSMENT TASK IN A LEARNING PROGRAMME

### List the Learning Outcomes and Assessment Standards and choose appropriate forms of assessment



#### 4.4.3 Planning assessment tasks at Work Schedule level

Formal assessment tasks should be planned at the Work Schedule level. This plan is more detailed and is called the **Teacher Assessment Plan**. That is, when teachers of a particular grade (working within a particular Learning Programme) plan their Work Schedule they should also plan their formal assessment tasks. The minimum number of formal assessment tasks, as prescribed in the National Protocol for Assessment, has been discussed earlier in this document.

#### 4.4.4 Planning assessment tasks at Lesson Plan level

##### A. What is the purpose of assessment in the assessment task?

The teachers need to know why they are assessing – the purpose of assessment impacts on the form of the task. These formal assessment tasks are mainly used to record and report the learners' progress, but they can also be used for other purposes such as diagnostic or formative purposes.

**B. Which Learning Outcomes and Assessment Standards will be assessed by the activities?**

The NCS policy document states that all Learning Outcomes and Assessment Standards need to be actively pursued. This means that at the end of the year you should have taught towards all Learning Outcomes addressing all Assessment Standards. For this reason it is advisable to assess all Assessment Standards. **BUT** it is not necessary to include all Assessment Standards in formal assessment tasks, thus learners are assessed against all Assessment Standards, but not all are recorded. Some may be assessed informally.

**C. What will the focus of the assessment task be?**

The focus can be linked to:

- ▶ Specific knowledge, skills and values in the Learning Area
- ▶ The context of the school e.g. HIV/AIDS, 2010 World Cup, Clean water, etc.
- ▶ Previous activities you want to strengthen, extend or wrap up
- ▶ The learning that follows in the next set of lessons.

**D. Which form of assessment will suit the task?**

When select a form of assessment Teachers need to consider:

- ▶ Teachers must use three to five different forms of evidence (Annexure 1 and 2)
- ▶ What do you want to assess?
- ▶ Why you want to assess?

**E. When will the assessment task be done and how long will it take?**

When the teachers think about the timing and duration of the task, the following should be considered:

- ▶ Limited resources at the school may result in different classes doing the tasks at different times
- ▶ Overloading of the learner by different teachers
- ▶ Meeting the NCS requirements for contact time in each Learning Area.

The following Arts and Culture Work Schedule outlines the focus of learning throughout the year and related, supporting informal and formal assessment strategies.

## WORK SCHEDULE AND TEACHER ASSESSMENT PLAN

January 1 week – LO 1	February 4 weeks – LO 1, 2, 4	March 2 weeks – LO 1, 3, 4
<p><b>Dance &amp; Drama</b> Follows a teacher-directed warm up ritual to prepare the body and develop skills, with attention to safe use of the body Performs simple teacher-directed relaxation and breathing exercises in warming up and cooling down</p> <p><b>Informal Assessment</b> – Teacher observation and feedback, learner feedback and discussion</p> <p><b>Drama – Link with Languages</b> Uses the voice and body imaginatively in drama exercises and games.</p> <p><b>Informal Assessment</b> – Teacher observation and feedback, learners reflect in their journal</p>	<p><b>Dance – Link with Life Orientation</b> Explores the many ways that parts of the body can move individually and in combination.</p> <p><b>Informal Assessment</b> – Teacher observation and feedback, learner discussion</p> <p><b>Music</b> Use voice, body and found or made instruments to explore sounds and silence related to walking, running, and skipping note values, to explore rhythms and to create sound pictures. Recognises crotchet and minim note values and rests in a short melody. Recognises time signatures such as four-four &amp; three-four.</p> <p><b>CASS Formal Assessment Task 1</b> – record group music performances, teacher feedback and class discussion</p>	<p><b>Dance – Link with Life Orientation</b> Sensitively uses the concept of personal (own) and general (shared) space in dance explorations.</p> <p><b>Drama – Link with Life Orientation</b> Explores the use of expressive mime to convey ideas and feelings.</p> <p><b>Informal Assessment</b> – Teacher observation and feedback, learners reflect in their journal</p> <p><b>Visual Art</b> Makes and shares art works to explore the basic formal elements and techniques of 2-D art (drawing and painting), identify tone and mix primary, secondary and tertiary colours and represent form in space in 3-D work (model making and clay-work)</p> <p><b>Formal Assessment</b> – Exhibition, learners complete peer assessment questionnaires, teacher feedback</p>
April 3 weeks – LO 1, 2, 3	May 4 weeks – LO 1, 3	June 3 weeks – LO 4
<p><b>Music</b> Listens to and identifies musical instruments in terms of appearance, name, how sound is produced, timbre and general pitch classification (high-low)</p> <p><b>Formal Assessment</b> – test Makes and/or plays a simple wind instruments such as a Kazoo or Tshikona/Dinaka pipes or percussion instruments such as shakers in harmony with others Visit professional musician or instrument maker</p> <p><b>Informal Assessment</b> – class discussion and feedback, individual reflection in journal</p>	<p><b>Drama</b> Collaborates in imaginative use of simple props as stimulus material, showing how the same object can represent different things and different moods Draws on and develops each other's ideas when planning and devising dramas</p> <p><b>CASS Formal Assessment Task 2</b> – Performance, learners critique each other's work and give constructive oral feedback, individual learners record their experiences and what they have learnt in their journals</p>	<p><b>Music, Dance</b> Uses voice, body percussion, natural, found or made instruments to accompany stories, dances and songs and to create and present melodies with varied pitch and note values. Uses sounds in a free rhythm to build up sound pictures to accompany stories or dances Experiments with combining voice and body in sound and movement</p> <p><b>Informal Assessment</b> – Self and peer discussion and feedback during the creative process</p> <p><b>Formal Assessment</b> – Sound and movement sequence performance, teacher feedback</p>

WORK SCHEDULE AND TEACHER ASSESSMENT PLAN		
January 1 week – LO 1	February 4 weeks – LO 1, 2, 4	March 2 weeks – LO 1, 3, 4
<p><b>Dance &amp; Drama</b> Follows a teacher-directed warm up ritual to prepare the body and develop skills, with attention to safe use of the body Performs simple teacher-directed relaxation and breathing exercises in warming up and cooling down</p> <p><b>Informal Assessment</b> – Teacher observation and feedback, learner feedback and discussion</p> <p><b>Drama – Link with Languages</b> Uses the voice and body imaginatively in drama exercises and games.</p> <p><b>Informal Assessment</b> – Teacher observation and feedback, learners reflect in their journal</p>	<p><b>Dance – Link with Life Orientation</b> Explores the many ways that parts of the body can move individually and in combination.</p> <p><b>Informal Assessment</b> – Teacher observation and feedback, learner discussion</p> <p><b>Music</b> Use voice, body and found or made instruments to explore sounds and silence related to walking, running, and skipping note values, to explore rhythms and to create sound pictures. Recognises crotchet and minim note values and rests in a short melody. Recognises time signatures such as four-four &amp; three-four.</p> <p><b>CASS Formal Assessment Task 1</b> – record group music performances, teacher feedback and class discussion</p>	<p><b>Dance – Link with Life Orientation</b> Sensitively uses the concept of personal (own) and general (shared) space in dance explorations.</p> <p><b>Drama – Link with Life Orientation</b> Explores the use of expressive mime to convey ideas and feelings.</p> <p><b>Informal Assessment</b> – Teacher observation and feedback, learners reflect in their journal</p> <p><b>Visual Art</b> Makes and shares art works to explore the basic formal elements and techniques of 2-D art (drawing and painting), identify tone and mix primary, secondary and tertiary colours and represent form in space in 3-D work (model making and clay-work)</p> <p><b>Formal Assessment</b> – Exhibition, learners complete peer assessment questionnaires, teacher feedback</p>
April 3 weeks – LO 1, 2, 3	May 4 weeks – LO 1, 3	June 3 weeks – LO 4
<p><b>Music</b> Listens to and identifies musical instruments in terms of appearance, name, how sound is produced, timbre and general pitch classification (high-low)</p> <p><b>Formal Assessment</b> – test</p> <p>Makes and/or plays a simple wind instrument such as a Kazoo or Tshikona/Dinaka pipes or percussion instruments such as shakers in harmony with others Visit professional musician or instrument maker</p> <p><b>Informal Assessment</b> – class discussion and feedback, individual reflection in journal</p>	<p><b>Drama</b> Collaborates in imaginative use of simple props as stimulus material, showing how the same object can represent different things and different moods Draws on and develops each other's ideas when planning and devising dramas</p> <p><b>CASS Formal Assessment Task 2</b> – Performance, learners critique each other's work and give constructive oral feedback, individual learners record their experiences and what they have learnt in their journals</p>	<p><b>Music, Dance</b> Uses voice, body percussion, natural, found or made instruments to accompany stories, dances and songs and to create and present melodies with varied pitch and note values. Uses sounds in a free rhythm to build up sound pictures to accompany stories or dances Experiments with combining voice and body in sound and movement</p> <p><b>Informal Assessment</b> – Self and peer discussion and feedback during the creative process</p> <p><b>Formal Assessment</b> – Sound and movement sequence performance, teacher feedback</p>



## WORK SCHEDULE AND TEACHER ASSESSMENT PLAN

July 2 weeks – LO 2, 4	August 4 weeks – LO 1, 3, 4	September 4 weeks – LO 1, 2
<p><b>Visual Art</b> Draws on technology and nature in the environment to stimulate and communicate visual ideas Responds to and discusses images, designs and craft objects used in popular culture, pictures and photographs in terms of content, line, colour, texture, space and materials used, using appropriate terminology.</p> <p><b>CASS Formal Assessment Task 3</b> – exhibition, learners complete self-assessment worksheets, teacher assessment. Field trip to cultural site/gallery.</p> <p><b>Informal assessment</b> – learners record impressions in journal</p>	<p><b>Visual Art</b> Demonstrates planning and skilful use of design elements and collaborates with others to plan the making and use of masks/crafts/artefacts/costumes/collages using natural, waste or found materials to use in a presentation, with due regard to environmental concerns</p> <p><b>Formal Assessment</b> – Learners display work in a public place and conduct a survey about its impact about environmental issues on visiting people, present findings to the class orally.</p>	<p><b>Drama</b> Makes use of hand or costume props, puppets, masks or other external resources to tell stories and portray characters Uses simple drama terms to respond to classroom drama reflecting on their own contribution to drama and listening to the comments and ideas of others</p> <p><b>Informal Assessment</b> – Self and peer assessment and discussion, feedback during the creative process, teacher input and feedback</p>
October 3 weeks – LO 1, 2, 3	November 4 weeks – LO 1	December 1 week – LO 3
<p><b>Music</b> Creates and presents melodies using voice, found and natural instruments to demonstrate difference in pitch and note values</p> <p><b>Informal Assessment</b> – Self and peer discussion and feedback during the creative process, teacher feedback</p> <p><b>Dance</b> Works alone and in groups, using cans, stones, newspapers, materials, chairs, balls and a large variety of objects/props to improvise and compose movement sequences</p> <p><b>Informal Assessment</b> – Discussion and feedback during the creative process, teacher feedback</p>	<p><b>Composite</b> Makes a puppet using found and waste materials and uses it to create a puppet show with music and movement</p> <p><b>Informal Assessment</b> – reflective class discussion and teacher feedback</p> <p><b>Dance</b> Uses appropriate vocabulary to describe own dances made in class or dances in his/her community to do with use of space, costume, music and props</p> <p><b>Formal Assessment</b> – Group presentations, peer reflection in journals, teacher observation and feedback</p>	<p><b>Music</b> Sings and/or plays canons, rounds and two part songs together, using natural, manufactured and found instruments</p> <p><b>Informal Assessment</b> – reflective class discussion and teacher feedback</p> <p><b>Music</b> Composes and presents a short rhythmic pattern that has crotchets, crotchet rests, minims and minim rests through body percussion</p> <p><b>Informal Assessment</b> – reflective class discussion and teacher feedback</p>

### F. How do I plan for assessment activities in the Lesson Plans?

When teachers plan the formal assessment tasks for their particular class, they should think about the **Learning Outcomes and Assessment Standards** that are to be assessed. They should carefully design **criteria** to assess the knowledge skills and values that support the selected Learning Outcomes and Assessment Standards. An Arts and Culture teacher must also check that the learning process adequately supports the development of these competencies. An additional lesson may need, for example, to be included to deepen understanding before assessment takes place.

Teachers need to think about how the formal assessment should be **structured** to effectively support the accurate assessment of competencies that have been gained. The specific **context of the class** also needs to be considered in more detail:

- ▶ What resources are accessible to learners and the teacher
- ▶ Which barriers to learning may be present
- ▶ The levels of enthusiasm and commitment in the class.

### G. How do I gather evidence?

Once the teacher has decided on the purpose of the assessment, the form of assessment and what will be assessed, s/he needs to decide **who will assess**. This decision has implications that are discussed in the table below.

Who assesses	Kind of evidence produced	Implications
<b>Self Assessment</b> (learners are given criteria and asked to assess their own performance)	Provides evidence of how the individual learner views his/her own progress.	This gives good evidence of how the learner sees his/her own progress. It may not give a comprehensive picture of learner performance as the learner may be judging his/her own competence incorrectly. Self-assessment supports the development of reflection and critical thinking. Teachers should try to discuss the learner's assessments with learners. Self-assessment is not adequate if it is the only method of assessment used. It should be complemented with peer and/or teacher assessment.
<b>Peer Assessment</b> (learners are given criteria and asked to assess the work of another learner or a group of learners)	Provides evidence of how learners view other learners' progress. Peers can assess one another's written work using checklists or mark schedules, or by providing informal comments.	This gives good evidence of whether others can follow and understand a learner or a group of learners. Learners may not be able to judge their own or their peers' performance against the Assessment Standards. Teachers should try to discuss their assessments with the learners. Peer assessment helps learners to become critical friends and good listeners. Peer assessment is not adequate if it is the only method used. It should be complemented with self- and/or teacher assessments.

Who assesses	Kind of evidence produced	Implications
<b>Teacher Assessment</b> (the teacher uses criteria to assess individual learners or groups of learners for different purposes to determine their level of performance and to improve teaching and learning)	Provides evidence of learner achievement against Assessment Standards and exposes the learners' needs at any given time during the learning process. Also provides insight into own practice for reflection purposes.	The teacher assesses learner performance against the Assessment Standards and can compare the learner's achievement to his/her previous achievement, and also to the achievement of other learners (where relevant). If this is the only form of assessment used, the teacher may miss valuable insights that can be gained from self- and peer assessment. Teacher assessment is, however, a very important method of assessment and should not be neglected in favour of peer and self assessment. Formal recorded assessment tasks should be teacher-based assessments and can be complemented with self- and peer assessments.

#### H. How do I evaluate evidence?

Gathering and evaluating evidence is particularly challenging in Arts and Culture. The open-ended nature of the creative process means that learners may demonstrate evidence of Arts and Culture learning in different ways. In another Learning Area such as Mathematics, learners may arrive at an answer in different ways but need to have same answer in the end. This is not necessarily the case in Arts and Culture – responses to tasks are often different and so teachers need, therefore, to **be flexible when gathering evidence of creative learning**. If an Arts and Culture is not open this way, s/he is likely to constrain the development of the learners' creative potential.

In Arts and Culture it is also important to be aware that the **evidence of learning is also often fleeting**, especially in the performance arts. The Arts and Culture teacher therefore needs very carefully focussed observation skills when learners present creative assessment tasks. An assessment of an individual or group should be recorded as soon after a performance as possible. If arts presentations are recorded or captured on video they are obviously easier to assess. The Arts and Culture teacher also needs observe the learners and **gather evidence throughout the learning process** so as to gather more comprehensive evidence of the progress that has been made. Sometimes a final arts presentation or product can be misleading and unreflective of what has taken place in the developmental stages.

When learners become involved in creating they engage with Arts and Culture skills and knowledge and also explore and express themselves on a personal level. When someone observes an art object or listens to and watches an arts performance s/he brings with individual thoughts, feelings and experiences. This means that an Arts and Culture teacher needs to **be very aware of her/his subjectivity when assessing evidence** in this Learning Area – sometimes a teacher's personal preferences can lead to bias and inconsistent assessment. It may be useful to invite a colleague or an Arts and Culture teacher from another school to help assess assessment tasks more objectively. As learners are likely to invest themselves personally in Arts and Culture processes, it very important for the teacher to explain assessment decisions carefully and comprehensively. If a learner does not understand why s/he has not performed well, his/her creative confidence can easily be damaged.

The teacher can use different tools to help her/him to make decisions about the learner's performance. Some tools that can be used for judging evidence of learners' performance include rubrics, rating scales, criterion-based checklists or marking memoranda (See Annexure 3 for details). The Arts and Culture teacher should also be encouraged to include **individual qualitative descriptive comments** in her/his assessment records. This helps to capture more accurately the potentially unique way in which a learner may have responded to an assessment task.

In the following assessment task, learners are tasked to talk about artworks that they have made. What they say is used as evidence of their insight into the painting process. The Arts and Culture teacher uses this evidence as well as her assessment of the products to make her final assessment.

#### An example of the Planning of an Assessment Task in the Visual Arts – Grade 7

##### **What is the purpose of assessment in this assessment task?**

The teacher needs to formally assess and record progress of learners in the visual arts discipline in Grade 7.

##### **Which Learning Outcomes and Assessment Standards will be assessed by the activities?**

In this particular Grade 7 assessment task is focussed on:

##### **Learning Outcome1: Creating, Interpreting and Presenting**

AS: Creates art, craft or design works commenting on human rights issues, which demonstrate:

- ▶ an ability to experiment at an elementary level with a wide range of materials, techniques, tools and skills
- ▶ the ability to identify and use symbols and patterns

AS: Independently selects, prepares and mounts own artworks for a school presentation

**What will the focus of the assessment task be?**

The focus will be:

- ▶ painting and montage art making skills
- ▶ using visual symbols to convey ideas
- ▶ preparing artworks for display

**What criteria will I use to assess the learners?**

The learners are expected to be able to:

- ▶ sketch, explore own ideas and plan a response to task
- ▶ mix a range of colours and paint a variety of textures
- ▶ select, cut/tear images from magazines and combine them to form new pictures (montage)
- ▶ combine montage and paint to form one integrated picture
- ▶ invent own symbols to convey meaning about human rights issues
- ▶ select and make an effective, neat mount for an artwork for display

**How will the assessment task be structured?**

Different forms of evidence are needed from:

- ▶ the art making process
- ▶ the actual completed artworks
- ▶ the learners oral and/or written insights into their completed artworks

The following needs to be considered:

- ▶ What art materials are available and needed, e.g. paint, paint brushes etc.? Bottles of food colouring could, for example, be considered as an alternative for commercial paint.
- ▶ How can magazines be collected for the montage work? Other teachers or friends could be asked to collect magazines.
- ▶ Where can cardboard off-cuts for mounting the artworks be sourced? Framing shops could be approached for off-cuts.
- ▶ How should each class be organised? For example, should each class be divided into groups so that learners have better access to materials – some groups work with montage, then alternate and work with paint the following week? Tables could be set up immediately outside the class to provide additional space.
- ▶ What evidence can be stored in the portfolios afterwards: sketches, trial investigations into the media etc.

**Will the learners be involved in the assessment process?**

In this task the learners will participate in informal, reflective discussion about their work during and after the assessment task.

**What support do learners require?**

What kind of input is required to support learners in this assessment task? In this context learners will need to experiment and gain insight into paint and montage techniques to gain insight into the media before undertaking the assessment task. Some learners may require additional support and encouragement in this process.

**When will the assessment task be done and how long will it take?**

The following needs to be considered:

- ▶ How much time is required to plan and complete the artworks, prepare the artworks for display and set up the exhibition?
- ▶ Whether some learners will require extra time after school to complete their artworks in the Arts & Culture classroom?
- ▶ Where the exhibition will take place, when this space will be accessible for use?

**How will evidence be gathered?**

During the art making process it is important to observe how learners engage with and respond to the art making process, this information could be gathered on an Observation Sheet. They will require support regarding the focus of assessment and particular art making skills involved during the task. Final assessment will be recorded on an assessment tool.

**4.5 Portfolios in Grades 4–9**

The evidence of learner achievement for CASS should be stored in a portfolio. In this section, the contents and the organisation of the educators' portfolio are described.

**Requirements for the learner's collection of evidence**

Learners must attempt a number of forms of assessment per Learning Area.

- Front cover

The front cover of the learner's portfolio should have the following information:

Name of learner

Learning Area

Phase/Grade

Year

School

LSEN Code/or Description

- Index

The index should have the following information:

Task number

Date

Form of assessment

Topic

Level obtained

Teachers' signature

Indicate the learner's special needs if any

### **Contents of the learner's portfolio**

The learner's collection of evidence should show a minimum of five forms/types of assessment as stipulated in the various Learning Areas. As discussed earlier, some evidence of learning in Arts and Culture is not easily stored in this way. As much evidence supporting practical work should therefore be gathered such as: descriptive comments, scores, criteria, level descriptors, cassettes, photographs, etc.

In consultation with the teachers, learners should be allowed to redo tasks and resubmit their work for assessment by the teacher. The portfolio will then contain evidence of the latest attempt at a task.

The teacher may use the following table as a checklist to establish whether the evidence fulfils the requirements.

<b>EVIDENCE: QUALITY INDICATORS</b>	
<b>Teacher's checklist</b>	<b>Y/N</b>
Is the context from which the evidence emerged clear?	
Have the task descriptions and applicable criteria regarding the collection been included?	
Is it evident which outcomes are demonstrated by the collection?	
Does the evidence show progress over time?	
Does the evidence communicate learner growth through a variety of processes?	
Does the evidence reveal any other information?	
Does the evidence reveal any new needs for the learner?	
Have steps been formulated to address the needs of the learner?	
Should any of the items be replaced by something that shows further progress?	

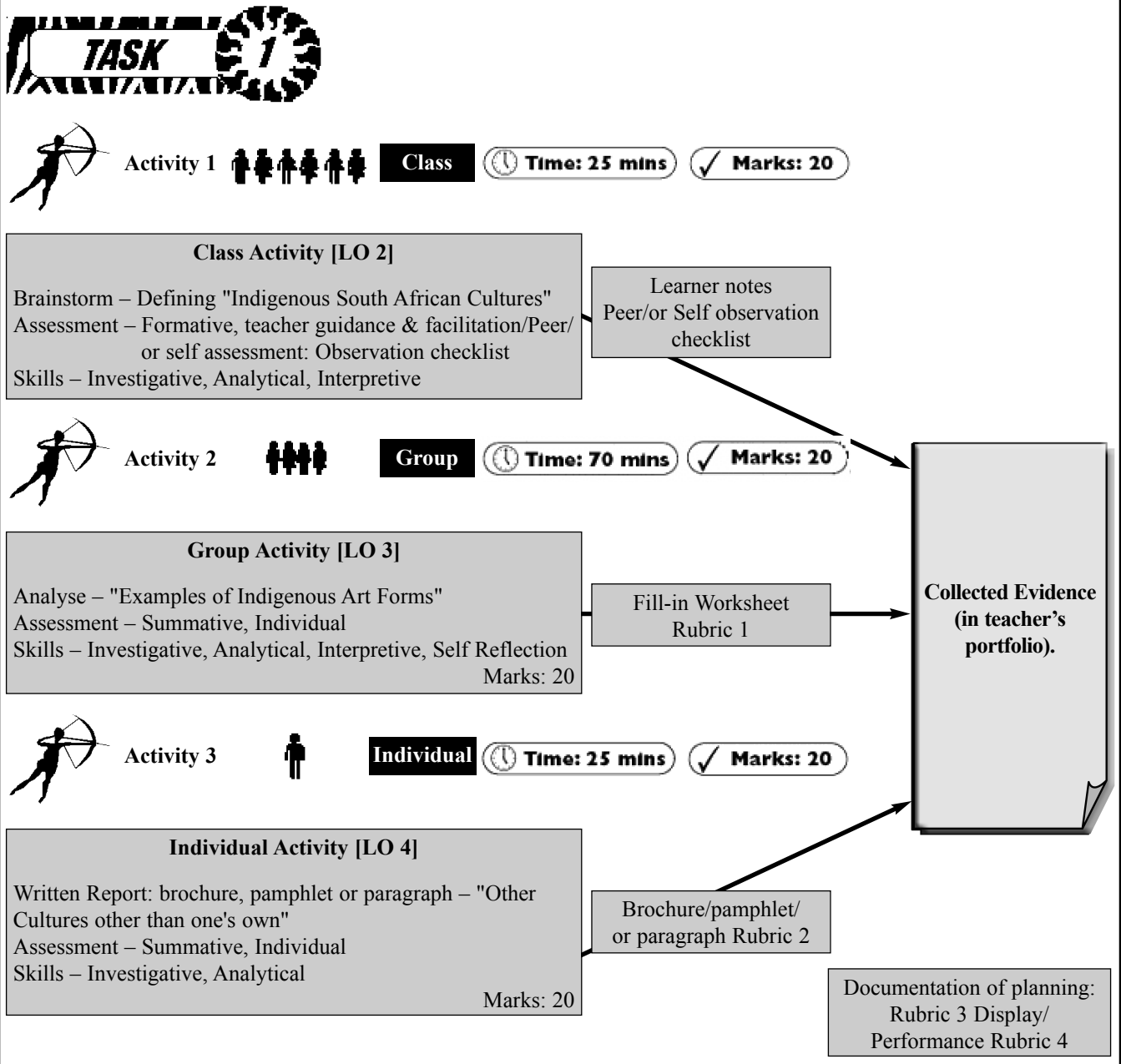
#### **Accessibility of a learner's evidence**

A learner's evidence needs to be accessible so that relevant stakeholders:

- Can understand the thinking behind the decision to place particular evidence into the portfolio
- Know how to interpret the evidence in the portfolio
- Know what the evidence actually demonstrates about the individual learner achievement
- Can monitor the progress of the learner.



An example of an evidence collection in Arts and Culture







#### 4.7 Recording and Reporting in Grades 7–9

The following national codes together with either the descriptors, or percentages, should be used for recording and reporting learner performance in Grades 7–9. A final mark can be converted according to the seven scale for reporting. As mentioned earlier, comments should also be used to qualify learner performance.

##### Codes and percentages for recording and reporting in Grades 7–9

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

Schools should issue learner reports to the parents by the end of the last day of the fourth term. The completed progression schedule is then be submitted to the District Office at the end of the year. When learners qualify for condonation, the school will make a recommendation to the District Manager who will grant final approval.

##### Report

Teachers are required to report on Learning Programmes against the Learning Outcomes. Using informal and formal assessments, the teacher can make a professional judgement about the progress of a learner. Reporting should therefore not only be seen as a formal, summative process, but should be used to support and enhance learning.

##### Reflect

After assessment it is necessary to reflect on the learning process -think about how the learners performed and why. Also consider if the form of assessment and tools you used effectively gathered the evidence you were looking for. Make adjustments to your teaching and assessment accordingly. Also **follow up with interventions** where necessary. If learners are experiencing serious difficulties in achieving the Assessment Standards, you may need to seek additional support. Follow-up interventions may include:

- Creating more opportunities for learning
- Giving learners more examples
- Building on prior activities
- Giving learners further opportunities to achieve certain skills.

**Process questions to reflect on:**

- ▶ *Does the evidence collected reflect learner competence?*
- ▶ *Is the form of assessment used appropriate for the information to be gathered?*
- ▶ *Does informal assessment corroborate formal assessment?*

**4.8 Promotion**

A learner is promoted from Grade 9 if s/he demonstrates competences that reflect a balanced spread from all eight Learning Areas. Evidence for this promotion must be gathered from a continuous Assessment Programme with an external summative assessment component.

A learner will be promoted to Grade 10 only if s/he has satisfied the following achievement requirements:

- At least a "moderate achievement" or level 3 rating in one of the Languages offered and Mathematics
- At least an "elementary achievement" or level 2 rating in the other language
- At least a "moderate achievement" or level 3 rating in four other Learning Areas
- All eight Learning Areas are compulsory and the assessment of all eight is compulsory but awarding of the qualification will be based on Languages, Mathematics and four other Learning Areas.

The learner will be promoted only if s/he satisfies the requirements of both the continuous assessment (75%) and the external assessment components (25%).

**Condonation at Grade 9 level**

The minimum requirements in terms of offering eight Learning Areas, a minimum of two languages, and evidence of performance in CASS and CTA should be met before condonation may be considered.

A learner's results will be condoned only once in either of the following cases:

- when he/she achieves elementary achievement or level 2 in Mathematics
- when he/she achieves elementary achievement or level 2 in Languages
- when he/she achieves elementary achievement or level 2 in only one of the four other Learning Areas required for promotion

Grade 9 signifies an exit point in the education system. All accredited examining bodies must meet assessment requirements in terms of the provision of the Quality Assurance Council for General and Further Education and Training (Umalusi).

Promotion occurs only in Grade 9.



## ANNEXURES

### **ANNEXURE 1**

Forms of Assessment

### **ANNEXURE 2**

Performance as a Form of Assessment

### **ANNEXURE 3**

Recording Tools for Learner Achievement

### **ANNEXURE 4**

Rubrics

### **ANNEXURE 5**

Analysis of Outcomes – Towards the Development of a Comprehensive Assessment Programme

### **ANNEXURE 6**

Lesson Plan Form for Inclusion

### **ANNEXURE 7**

Notes on Different Activities

## ANNEXURE 1

### Forms of Assessment

Assessment can be done using a different forms or types. Teachers can select these depending on the purpose of assessment. These provide a range of opportunities for learners to demonstrate attainment of knowledge, skills, values and attitudes.

**Note:** It is always useful to be clear on the Learning Outcomes and Assessment Standards to be assessed before selecting a form of assessment.

The educator's choice of methods/techniques depends highly on what is to be assessed. The following are some of the ways/methods/techniques in which learners can be assessed:

- Project work
- Collage
- Tests
- Research project
- Assignment
- Investigation
- Survey
- Debate/argument
- Role-play
- Interview
- Drama
- Presentation
- Panel discussion
- Practical demonstration
- Construction
- Music/songs
- Poetry/Rhymes
- Story telling
- Model making/plans/design
- Sculpture/paintings
- Drawings/graphs
- Mind mapping
- Game design
- Physical activities
- Maps
- Posters
- Charts
- Tables
- Written presentation e.g. reports, essays
- Oral presentation
- Worksheets
- Questionnaires



- Cassettes
- Exhibitions
- Self-reporting and answers by learners
- Conferencing

Forms of assessment	How to use this for assessment purposes
<b>Investigation activities</b>	This form of assessment allows for an holistic appraisal of learners' abilities as different knowledge, skills and values are combined when undertaking investigations. Criteria should be set at different stages of the investigation process. You can use a combination of observation and peer, self and written assessments in investigative activities.
<b>Projects</b>	Like investigation activities, projects allow for an holistic assessment of learners' abilities as different knowledge, skills and values are applied in the context of a project. You can assess different stages of the project separately, or assess the entire project.
<b>Research</b>	Research tasks lend themselves to assess learners' abilities to undertake independent work and to relate knowledge from one context to another.
<b>Role-play</b>	Role plays allow for assessment of expressive skills and are also very useful for assessing values. Role plays can also be used to assess application of knowledge from one context to another.
<b>Test</b>	Tests are useful to assess knowledge recall. They can also test understanding and comprehension. If questions are carefully phrased, they can also assess the application of knowledge and skills.
<b>Assignment</b>	Assignments can be used for specific tasks, and, like projects and investigations, allow for a more holistic assessment of knowledge, skills and values and their application in different contexts.

Here follows further information about forms of assessment.

### **Interview**

An interview is probably the oldest and best-known means of eliciting information directly from learners. It combines two assessment methods – observation and questioning. An interview is a dialogue between the assessor and the learner and has a wide range of applications.

### **Questionnaires**

A questionnaire is a structured written interview consisting of a set of questions relating to particular areas of performance. Unlike a personal interview, it is administered and judged under standardised conditions.

#### ***Possible uses:***

- Assessment of outcomes particularly concerned with attitudes, feelings, interests and experiences.

### **Structured questions**

A structured question consists of a 'stem' (which describes a situation), followed by a series of related questions. The stem can be text, a diagram, a picture, a video, etc.

**Possible uses:**

- Recall of information
- Application of knowledge and understanding
- Analyses
- Debates
- Arguments.

**Assignments**

An assignment is a problem-solving exercise with clear guidelines and a specified length. It is more structured and less open-ended than a project, but does not necessarily involve following a strict procedure.

**Possible uses:**

- Problem-solving around a particular topic.

**Case studies**

A description of an event concerning a real-life or simulated situation, usually in the form of a paragraph or text, a video (description of the picture for the blind/captions for the deaf), a picture or a role-play exercise. This is followed by a series of instructions to elicit responses from learners. Individuals or small groups may undertake case studies.

**Possible uses:**

- Analyses of situations
- Drawing conclusions
- Reports on possible courses of action.

**Practical exercises/Demonstrations**

A practical exercise is an activity that allows learners to demonstrate skills and knowledge and is crucial in Arts and Culture. In this Learning Area this kind of assessment draws evidence from the way the exercise is carried out (process) and the end-result (the product).

**Possible uses:**

- Demonstration of skills.

**Projects**

A project is any exercise or investigation in which the time constraints are more relaxed. Projects are:

- Practical
- Comprehensive and open-ended
- Tackled without close supervision, but with assessor guidance and support.

Projects can involve individuals or a group of learners. The assessor directs the choice of the project – usually by providing the learner with a topic or brief for the investigation.

**Possible uses:**

- A comprehensive range of skills can be assessed
- Integration of activities.

**Role-plays**

Learners are presented with a situation, often a problem or an incident, to which they have to respond by assuming a particular role. The enactment may be unrehearsed, or the learner may be briefed in the particular role to be played. Such assessments are open-ended and are person-centred.

**Possible uses:**

- Assessment of drama and a range of behavioural and inter-personal skills

**Simulations**

Simulations mirror actual activities or conditions. They are suitable for assessments where demonstrations and observation will provide reliable and valid results, but where, for a number of reasons, it is difficult or not practicable to assess under actual conditions.

**Possible uses:**

- Assessments of actions under 'safe' conditions, e.g. operating machines which could be dangerous or where the breakdown of such a machine will cause a halt in production or endanger lives.

**Aural/Oral questions**

These are mainly used to generate evidence on learners' ability to listen/sign, interpret, communicate ideas and sustain a conversation in the language of assessment. Oral questions include oral examinations, interviews, conferences and other conversations in which information is obtained about learning. Oral questions can be used to:

- Assess interpretation of ideas
- Assess expression of ideas
- Assess the completion of questions/short answer questions
- Accommodate the Deaf, Blind, LD, etc.

**Observations**

This is the type of assessment that is commonly used by the teachers without consciously thinking about it. An Arts and Culture teacher needs to constantly observe learners engage with and respond to tasks to assess their understanding and progress. It's also important for teachers observe and listens to them as they speak and discuss with others. Careful observation is vital in performance based assessment.

**Self-report assessment**

In self assessment learners could be asked to complete a form or answer questions to reveal how they think about themselves, or how they rate themselves. Arts and Culture teachers, to support the development of reflection skills in learners, often use personal journals.

## ANNEXURE 2

### Performance as a Form of Assessment

This type of assessment emphasises the learners' ability to use their knowledge and skills to produce something and has particular relevance in Arts and Culture. This includes presentations, research papers, investigations, projects, demonstrations, exhibitions, singing, speeches, musical presentations, etc. In other words, this type of assessment requires learners to demonstrate a skill or proficiency when creating, producing or doing something. Sometimes this kind of task can be set in a real world context. The educators should not only assess the end product but also the process that the learners followed in order to complete the task.

The following provides support with the facilitation and development of a **dance performance**. Begin, for example, by considering and having a clear response to the following question:

**What dance knowledge skills and techniques should be learnt in Senior Phase?**

#### Dance competencies

Learners should be able to:

1. develop control of the body and coordination
2. develop a sense of body awareness and body as a resource
3. have an understanding of good posture, warm up techniques and principles of safe body use
4. develop awareness of and take responsibility for self and others in space
5. recognize, acknowledge and affirm own and others' dance culture
6. Listen attentively to understand, demonstrate self discipline and take responsibility for own presentation
7. explore aspects of:
  - ▶ time
  - ▶ rhythm
  - ▶ contrast of speed
    - ❖ fast
    - ❖ slow
    - ❖ accelerating
    - ❖ decelerating
  - ▶ force
    - ❖ strong
    - ❖ light
    - ❖ sustained
    - ❖ jerky
  - ▶ tension
    - ❖ tense
    - ❖ relaxed
  - ▶ space
  - ▶ shape

- ▶ size
- ▶ direction
- ▶ levels
- ▶ pathways
- ▶ personal and general space
- ▶ build a varied movement vocabulary and be familiar with dance terminology
- ▶ be able to put together (choreograph) sequences and present them

**Movement Warm-up**

Educators: Please Note

It is essential to warm up the body and the voice for the following reasons: safety, to prevent injury, to increase oxygen intake, to focus the learners, and to build dance and voice technical skills

**TASK:**

**Choreograph a group dance**

**Tips for creating a dance**

1. Decide what you want to say about the theme/topic
2. Decide on the emotions, feelings or mood you want to create
3. Experiment with different beats and find one that suits your theme
4. Try out different kinds of movements to symbolise your ideas, thoughts and feelings
5. Think about and plan your use of
  - ▶ Time – should your movements be fast, slow, regular or irregular
  - ▶ Weight – should your movements be heavy or light
  - ▶ Actions – will you travel, jump, turn, glide, stretch, balance etc.
  - ▶ Shapes – twisted, curled, stretched, arched, flat etc.
  - ▶ Space and direction – will you move up, down, forward or back, in a pathway which is curved, straight, regular
6. Plan an overall frame work for your dance – you might want to put different sections together by using a central theme with variations on it.
7. Try it out and improve it.

## ANNEXURE 3

### Recording Tools for Learner Achievement

There are many different assessment tools that can be used to record learner achievement. The most widely used ones are indicated in the information sheet below.

<b>INFORMATION SHEET</b>	
Tools for judging evidence	
<b>Checklists</b>	These are useful for assessing products and processes against a list of criteria.
<b>Rating scales</b>	Allow you to assess and record the level of achievement quickly and accurately. Numbers, symbols or words can be used. <b>Rating scales are often combined with a checklist of criteria and are also used in rubrics.</b>
<b>Rubrics</b>	Consists of criteria and levels of competency (performance). Each level has clear descriptors against each criterion.
<b>Making memoranda</b>	Marking memoranda set 'model answers' which can be used as baseline information against which learners' work is assessed.
<b>Observing sheets (with criteria)</b>	Observation sheets are similar to checklists, but they are used when observing learners. Observations allow the teacher to focus on what the learners are doing and how they are behaving in a particular activity or context.

<b>ARTS AND CULTURE OBSERVATION SHEET</b>	
<b>Informal Formative Assessment</b>	
<b>Term</b> .....	<b>Date</b> .....
<b>Arts discipline/s focus:</b> Dance	
<b>Lesson title/s:</b> Popular dance	
<b>Curriculum focus:</b> LO 1: Creating, interpreting and presenting AS: Learns and performs steps from dances of popular cultures	
<b>Questions to guide observations:</b>	
<ul style="list-style-type: none"> <li>• Did the learners show any particular strength or make any important shifts? Explain.</li> <li>• Did the learners experience any particular difficulties? Explain.</li> <li>• Were the learners easily able to work together? Explain.</li> <li>• Do you need to note down any other <i>general</i> observations?</li> <li>• Do you need to note down any observations about a <i>particular</i> learner?</li> <li>• What intervention or follow up is needed as a result of the above observations?</li> </ul>	
<b>Observation and reflective comments...</b>	

## ANNEXURE 4

### Rubrics

A **rubric** is a type of rating scale. It provides a scoring guide and uses pre-established performance criteria to assess learner performance. There are two types of rubrics: holistic and analytic. An **holistic rubric** requires the teacher to score the overall process or product as a whole, without judging the component parts separately (Nitko, 2001). Holistic rubrics assess the overall process or the product as a whole. They give a global picture of the standard required and are mostly used in summative assessment.

#### Template for a holistic rubric

Score	Description
4	Demonstrates complete understanding of the problem. All requirements of task are included in response.
3	Demonstrates considerable understanding of the problem. All requirements of task are included.
2	Demonstrates partial understanding of the problem. Most requirements of task are included.
1	Demonstrates little/no understanding of the problem. Many requirements of task are missing.

In an **analytic rubric**, the teacher scores separate, individual parts of the product or performance first, then sums the individual scores to obtain a total score (Moskal, 2000; Nitko, 2001).

#### An example of a holistic rubric

	Not achieved 1	Partially achieved 2	Achieved 3	Exceptional/ Outstanding 4	Score
<b>Criteria #1</b>	Description reflecting beginning level of performance	Description reflecting movement toward mastery level of performance	Description reflecting achievement of mastery level of performance	Description reflecting highest level of performance	
<b>Criteria #2</b>	Description reflecting beginning level of performance	Description reflecting movement toward mastery level of performance	Description reflecting achievement of mastery level of performance	Description reflecting highest level of performance	
<b>Criteria #3</b>	Description reflecting beginning level of performance	Description reflecting movement toward mastery level of performance	Description reflecting achievement of mastery level of performance	Description reflecting highest level of performance	
<b>Criteria #4</b>	Description reflecting beginning level of performance	Description reflecting movement toward mastery level of performance	Description reflecting achievement of mastery level of performance	Description reflecting highest level of performance	

### An example of an analytic rubric

**Rubric:** Task x Activity x:

Individual creation of drama scenes, art works, music, or dance compositions

Group .....		Grade .....		
Criteria	Level 1	Level 2	Level 3	Level 4
Marks	1	2	3	4
<b>Planning</b>	Demonstrates limited ability to plan, organise and create displays/performances	Demonstrates average ability to plan, organise and create displays/performances	Demonstrates an ability to plan, organise and create displays/performances	Demonstrates an outstanding ability to plan, organise and create displays/performances
<b>Meaning</b>	The dance/drama/musical item/art work does not communicate a celebration of national symbols	The dance/drama/musical item/art work does not effectively communicate a celebration of national symbols	The dance/drama/musical item/art work communicates and celebrates national symbols	The dance/drama/musical item/art work communicates and celebrates indigenous national symbols
<b>Art elements</b>	One dance/drama/music/visual artelement used in a limited way.	Two dance/drama/music/visual art elements have been used.	Used three dance/drama/music/visual art elements.	The application of four or more dance/drama/music/visual art elements
<b>Cultural sensitivity</b>	Art work reflects little or no sensitivity and respect	Limited sensitivity and respect reflected through the art work	Art work reflects sensitivity and respect	Art work reflects sensitivity and respect in an exemplary manner
<b>Cultural sensitivity</b>	Creation demonstrates no sensitivity and respect for people's cultures	Creation demonstrates very little sensitivity and respect for people's cultures	Creation demonstrates sensitivity and respect for people's culture	Creation demonstrates outstanding sensitivity for people's culture

#### PEER ASSESSMENT SHEET

**Group Presentations:** Exploring contentious issues about Hip Hop culture

**Arts & Culture LO 2:** Reflecting

**Your Name:**

**Note the following:**

You are going to use a Peer Assessment Sheet like this to assess the other learners in your class. Remember that if you do not agree with their point of view, it does not necessarily mean that they have made a bad presentation. Note that there is space for you to record additional observations or ideas about the presentations. Your teacher will be able to use this Assessment Sheet to gain insight into your understanding of Hip Hop and popular culture.



Use the following numbers to make your assessment...	
<b>1</b>	Achieved with excellence
<b>2</b>	Adequate and successful
<b>3</b>	Not adequate

GROUP			
<b>Issue:</b> <i>"Rap should be censored."</i>			
1. Did the group show a good understanding of Hip Hop?	<b>1</b>	<b>2</b>	<b>3</b>
2. Did the group express a clear opinion?	<b>1</b>	<b>2</b>	<b>3</b>
3. Did the group motivate their opinion well?	<b>1</b>	<b>2</b>	<b>3</b>
4. Explain why you made the above assessment.			
5. Do you have any other comments?			

ARTS AND CULTURE FORMAL ASSESSMENT TASK RUBRIC							
<b>Group presentation:</b> Exploring a contentious aspect of Hip Hop culture							
<b>Name and Group</b> .....		<b>Term</b> .....			<b>Date</b> .....		
<b>NCS Curriculum Links: LO2 Reflecting – music, composite, dance, drama</b>							
How effectively did the group research and prepare for their presentation?	7	6	5	4	3	2	1
Did the group present a well-supported, insightful and clear argument in their presentation?	7	6	5	4	3	2	1
Did this learner make a valuable contribution and work effectively in his/her group?	7	6	5	4	3	2	1
<b>Assessment summary and final mark</b>							
<b>Observations and motivating comments</b>							

**Codes and percentages for recording and reporting in Grades 7–9**

<b>Rating Code</b>	<b>Description of Competence</b>	<b>Percentage</b>
7	Outstanding achievement	80–100
6	Meritorious achievement	70–79
5	Substantial achievement	60–69
4	Adequate achievement	50–59
3	Moderate achievement	40–49
2	Elementary achievement	30–39
1	Not achieved	0–29

ANNEXURE 5

Analysis of Outcomes – Towards the Development of a Comprehensive Assessment Programme

ANALYSIS OF OUTCOMES INTO POSSIBLE FORMS OF ASSESSMENT AND THEIR RESPECTIVE POSSIBLE TOOLS OF ASSESSMENT					
Towards the Development of a Comprehensive Assessment Programme/Work Schedule Grade for Grade 9					
<p><b>Organising Framework:</b> local to global culture, technologies, mass media, power relations, marketing.</p> <p><b>Organising Principle:</b> <i>the learner will be able to develop the skills and knowledge required to create, market and present artworks</i></p> <p><i>Based on this analysis, teachers may now find own sequencing, and integration of lesson plans. They can integrate LOs and Assessment Standards, as well as Art disciplines.</i></p>					
Learning Outcome   Creating, Interpreting and Presenting	Concepts/ Ideas/ Activity	Tasks Skills and Knowledge	Values	Term	
<p>The learners will be able to create, interpret and present work in each of the art forms.</p>					
<p><b>Dance: Additional</b> In preparing the body, accurately performs a set warm-up and skill building sequence, including body conditioning and dance technique in a particular style.</p>		<p><b>Assessment Task 1:</b> Warm up <b>Form of Assessment:</b> Performance [pure rehearsal activity] <b>Tool of Assessment:</b> Observation Body conditioning Dance technique (in different styles – African/western traditional and contemporary)</p>	Healthy body	1 Task 1, 2, 3, 4, Week 1	
<p>Moves across space in movement sequences with co-ordination, musicality, quality, style, balance and control.</p>		<p><b>Assessment Task 2:</b> Movement sequences <b>Form of Assessment:</b> Performance [could be assessed as a rehearsal/process] <b>Tool of Assessment:</b> Rubric: analytical or mere Observation Co-ordination: [2x5 =10] Musicality: [3 x 5 = 15] Quality: [2 x 5 = 10] Style: [3 x 5 = 15] Balance: [1 x 5 = 5] Control: [1 x 5 = 5] <b>Total [60]</b></p>	Fitness healthy body	Term 1 Week 1	

<p>Creates a dance that fuses steps or styles from more than one South African dance form with a clear beginning, middle and ending.</p> <p><b>Dance: Generic</b> Participates in the choreography and presentation of a short dance for performance or cultural event.</p> <p>Learns and performs, with appropriate style and movement quality, works choreographed by others from at least two cultures, which may be:</p> <ul style="list-style-type: none"> <li>• classical/traditional (African, Eastern or Western);</li> <li>• contemporary.</li> </ul>		<p><b>Assessment Task 3: Dance Collage</b> <b>Form of Assessment:</b> Performance [could be assessed as a rehearsal/process activity] <b>Tool of Assessment:</b> Holistic rubric</p> <ol style="list-style-type: none"> <li>1: just one segment shown, no development shown</li> <li>2: beginning, middle, ending marked with discernible but not clearly</li> <li>3: clear beginning, middle, ending</li> <li>4: clearly defined beginning, middle, ending</li> </ol> <p><b>Rubric</b> Choreography: (see the analytic rubric for movement sequence in term 1)</p> <p><b>Rubric</b> Choreography: (see the analytic rubric for movement sequence in term 1)</p>	Creativity	Term 1 Week 2
<p><b>Music: Generic</b> Makes music using voice and available percussion or melodic instruments for performance in 5/4, 7/4, 12/8 and 4/4 meters.</p>		<p><b>Assessment Task 4: Making music</b> <b>Form of Assessment:</b> Music Rehearsal <b>Tool of Assessment:</b> Rubric: analytical</p> <p><b>Voice</b> Criteria: Technique: 3 x 5 = 15 [maximum points for traditional style = Uses ululation, vocalic liting, crepitating and mouth drumming to create a climax in a musical situation] Quality: 2 Xx5 = 10 Timbre : 1 x 5 = 5</p> <p><b>Total [20]</b></p>	Making more with less	1

<p><b>Music: Additional</b> Reads, writes and sings or plays scales and melodies in D Flat, A Flat, B Flat, and E Flat Major.</p>		<p><b>Percussion: holistic rubric</b> Criteria: 1: poor technique and no effectiveness usage 2: rough technique and less ineffective usage 3: good technique and effective usage 4: articulate technique effective application thereof</p> <p><b>Notes:</b> percussion/ideophones – one-tone musical instruments (self-sounders) that combine in one element the properties of vibrator and resonator: (i) struck together – cymbals, clappers, castanets (ii) struck – bells, gongs, woodblocks, chimes, xylophones, metallophones (iii) stamped on – pits slit drums (iv) stamped against the ground – sticks, tubes, gourds (v) shaken – rattles, jingles (vi) scraped – notched sticks, shells (vii) plucked – Jew's harp/mbira, music box (viii) rubbed or friction – musical glasses</p> <p>Application of meters: <b>Rubric:</b> holistic 1: struggles with all time signatures 2: struggles with usage of some signatures 3: uses all four time signatures 4: uses all four time signatures with smooth transitions</p>		
<p><b>Music: Additional</b> Reads, writes and sings or plays scales and melodies in D Flat, A Flat, B Flat, and E Flat Major.</p>		<p><b>Assessment Task 5: Music Scales</b> <b>Form of Assessment:</b> Performance [or rehearsal] <b>Tool of Assessment:</b> <b>Rubric:</b> holistic 1: plays most wrong notes of the scale all the time 2: plays right notes of the scale with one or two mistakes all the time 3: plays right notes of the scale with no mistakes all the time 4: plays right notes of the scale without mistakes and with pronounced articulation/technique all the time</p>	<p>Emotional edification</p>	<p>Term 1 week 3,4</p>

<p>Blends the styles of own choice from immediate cultural environment and those used in West, East, Central or North Africa (e.g. Kwaito, Jazz, Kwassa-Kwassa, Gospel, Hip-hop, High Life, Soukous)</p>	<p><b>Assessment Task 6: Music Styles and Techniques</b>  <b>Form of Assessment:</b> Performance [or rehearsal activity]  <b>Tool of Assessment:</b> Checklist  <b>Checklist</b>  1: <i>Technique:</i> Uses ululation, vocalic liling, creptating and mouthdrumming to create a climax in a musical situation  2: <i>Style:</i> Kwasa, marabi, mbaqanga, kiba/mmapadi/dinaka, isishameni, tshikona xincayincayi, muchongolo, malende, makwaya, domba, umbayiselo, amehubo, umxhentso, folkspele, etc  3: <i>Structure:</i> circular, run on lines, dove-tailing/hocket structure of melodies, curdance  4: <i>Exploration of themes of song and praise:</i> birth, adulthood – manhood, womanhood, marriage, youth and beauty, royalty, hunting, responsibility, genealogy, environment and landscape, communiality, being and ubuntu, work exhortations, rites, beliefs, animals, jeering and merrymaking</p>	<p>Culture sensitive and culture dialect leveling</p>	<p>Term 1 Week 5,</p>																		
<p><b>Visual Arts: Generic</b>  Creates art or design works that:</p> <ul style="list-style-type: none"> <li>translate ideas or concepts into a visual form;</li> <li>demonstrate the confident use of elements and principles of design.</li> </ul>	<p><b>Assessment Task 7: Creating Designs/Art Works</b>  <b>Form of Assessment:</b> Project  <b>Tool of Assessment:</b> Rubric: Analytic rubric that explore</p> <table border="1" data-bbox="762 640 1348 1576"> <thead> <tr> <th>Criteria</th> <th>1</th> <th>2</th> <th>3</th> <th>4</th> <th>5</th> </tr> </thead> <tbody> <tr> <td>Idea/concept translation</td> <td>No match between designed work and ideas or concepts</td> <td>Translation shows some correlation between design work and ideas or concepts.</td> <td>Able to create art or design works that translate ideas or concepts into a visual form</td> <td>Meaningfully able to create or design works that translate ideas or concepts into a visual form</td> <td>Able to create excellent design works that based on ideas or concepts</td> </tr> <tr> <td>Principle and elements of design</td> <td>Does not seem to know what elements and principles of design are.</td> <td>Demonstrates use of some elements and principles of design</td> <td>Demonstrates confident use of elements and principles of design</td> <td>Demonstrates confident and meaningful use of elements and principles of design</td> <td>Demonstrates confident, meaningful and artistic use of elements and principles of design</td> </tr> </tbody> </table>	Criteria	1	2	3	4	5	Idea/concept translation	No match between designed work and ideas or concepts	Translation shows some correlation between design work and ideas or concepts.	Able to create art or design works that translate ideas or concepts into a visual form	Meaningfully able to create or design works that translate ideas or concepts into a visual form	Able to create excellent design works that based on ideas or concepts	Principle and elements of design	Does not seem to know what elements and principles of design are.	Demonstrates use of some elements and principles of design	Demonstrates confident use of elements and principles of design	Demonstrates confident and meaningful use of elements and principles of design	Demonstrates confident, meaningful and artistic use of elements and principles of design	<p>Cognitive development</p>	<p>Term 1 &amp; 2 Week 6, 7</p>
Criteria	1	2	3	4	5																
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<p><b>Visual Arts: Additional</b> Creates artworks which demonstrate:</p> <ul style="list-style-type: none"> <li>● preparation activities such as sketching, collecting of visual references, and selection of tools and materials;</li> <li>● use of conventional or experimental processes and techniques, with attention to appropriate choice of materials; exploration and representation of specific patterns and design motifs which feature in South African history.</li> </ul>		<p><b>Assessment Task 8:</b> Preparation for creating an art work <b>Form of Assessment:</b> Project <b>Tool of Assessment:</b> Checklist <b>Preparation:</b></p> <ul style="list-style-type: none"> <li>● Sketching</li> <li>● Collecting of visual reference</li> <li>● Selection of tools</li> <li>● Selections of materials</li> </ul> <p><b>Process:</b></p> <ul style="list-style-type: none"> <li>● Conventional use of technique</li> <li>● Appropriate choice of material</li> <li>● Exploration and representation of specific pattern and design motives which feature South African history</li> </ul>	<p>Organization</p>	<p>Term 2 Week 8</p>
<p>Selects, prepares and mounts own and group artworks (including signage and labeling) for a public presentation.</p>		<p><b>Assessment Task 9:</b> Exhibition or Class Presentation <b>Form of Assessment:</b> Project <b>Tool of Assessment:</b> Checklist</p> <ul style="list-style-type: none"> <li>● Signage: clear, colourful, readable, points to right direction</li> <li>● Labeling: venue labeling correlates with direction signage, labeling of art works neat, clear, correct, readable, appropriate size, matches colour and frame</li> </ul>	<p>Collaboration good human relations</p>	<p>Term 2 Week 9</p>
<p><b>Drama: Generic</b> Conducts a simple warm-up routine with class.</p>		<p><b>Assessment Task 10:</b> Warm Up <b>Form of Assessment:</b> Performance: [rehearsal activity] <b>Tool of Assessment:</b> Checklist</p> <p>Each dance session should begin with a warm up.</p> <p>A comprehensive warm up should:</p> <ul style="list-style-type: none"> <li>● Limber the joints</li> <li>● Increase the heart rate</li> <li>● Heat the body</li> <li>● Focus the concentration</li> </ul> <p>Choreographic tools to make the dance more interesting:</p> <ul style="list-style-type: none"> <li>● Levels: Change the height of some of the steps (high, low)</li> <li>● Directions: Change the ways you face in some movements (front, back, diagonal)</li> <li>● Pace: Change the speed at which you do some steps (fast, slow)</li> <li>● Order: Change the sequence of your steps (do step 3,4,5,6 then 1,2,7)</li> <li>● Repeat: Do some steps more than once (1,2,2,3,4,5,6,7,1)</li> <li>● Dimensions: Make some steps different sizes</li> </ul>	<p>Healthy mind and body</p>	<p>Term 2 Week 10</p>

<p><b>Drama: Additional</b> Participates both in the performance and in an aspect of production. The performance should:</p> <ul style="list-style-type: none"> <li>● show an understanding of basic staging conventions</li> <li>● use more complex dramatic elements such as tension, symbols and timing where appropriate;</li> <li>● create characters using language, gesture and movement;</li> <li>● make use of costumes, props, sets, lights or other available resources;</li> <li>● show awareness of audience.</li> </ul>	<p><b>Assessment Task 11: Group Performance and Production [Multidisciplinary]</b> <b>Form of Assessment:</b> Performance and Management/Finance Plan <b>Tool of Assessment:</b> Analytical rubric</p> <table border="1"> <thead> <tr> <th data-bbox="256 1420 304 1576"><b>Criteria</b></th> <th data-bbox="256 1263 304 1420"><b>1</b></th> <th data-bbox="256 1106 304 1263"><b>2</b></th> <th data-bbox="256 949 304 1106"><b>3</b></th> <th data-bbox="256 792 304 949"><b>4</b></th> <th data-bbox="256 636 304 792"><b>5</b></th> </tr> </thead> <tbody> <tr> <td data-bbox="304 1420 544 1576">Staging conventions 10</td> <td data-bbox="304 1263 544 1420">show lack of understanding of basic staging conventions</td> <td data-bbox="304 1106 544 1263">show limited understanding of basic staging conventions</td> <td data-bbox="304 949 544 1106">show an understanding of basic staging conventions</td> <td data-bbox="304 792 544 949">show meaningful understanding of basic staging conventions</td> <td data-bbox="304 636 544 792">show meaningful and highly creative understanding of basic staging conventions</td> </tr> <tr> <td data-bbox="544 1420 979 1576">Dramatic elements 15</td> <td data-bbox="544 1263 979 1420">does not use more complex dramatic elements such as tension, symbols and timing where appropriate;</td> <td data-bbox="544 1106 979 1263">minimally uses more complex dramatic elements such as tension, symbols and timing where appropriate;</td> <td data-bbox="544 949 979 1106">use more complex dramatic elements such as tension, symbols and timing where appropriate;</td> <td data-bbox="544 792 979 949">uses more meaningfully more complex dramatic elements such as tension, symbols and timing where appropriate;</td> <td data-bbox="544 636 979 792">uses meaningfully and creatively more complex dramatic elements such as tension, symbols and timing where appropriate;</td> </tr> <tr> <td data-bbox="979 1420 1316 1576">Character 15</td> <td data-bbox="979 1263 1316 1420">create characters with unskilled use of language, gesture and movement;</td> <td data-bbox="979 1106 1316 1263">create characters using some acceptable skill of language, gesture and movement;</td> <td data-bbox="979 949 1316 1106">create characters using language, gesture and movement skillfully;</td> <td data-bbox="979 792 1316 949">create characters using language, gesture and movement skillfully, and meaningfully;</td> <td data-bbox="979 636 1316 792">create characters using language, gesture and movement skillfully, meaningfully, and creatively</td> </tr> </tbody> </table>					<b>Criteria</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	Staging conventions 10	show lack of understanding of basic staging conventions	show limited understanding of basic staging conventions	show an understanding of basic staging conventions	show meaningful understanding of basic staging conventions	show meaningful and highly creative understanding of basic staging conventions	Dramatic elements 15	does not use more complex dramatic elements such as tension, symbols and timing where appropriate;	minimally uses more complex dramatic elements such as tension, symbols and timing where appropriate;	use more complex dramatic elements such as tension, symbols and timing where appropriate;	uses more meaningfully more complex dramatic elements such as tension, symbols and timing where appropriate;	uses meaningfully and creatively more complex dramatic elements such as tension, symbols and timing where appropriate;	Character 15	create characters with unskilled use of language, gesture and movement;	create characters using some acceptable skill of language, gesture and movement;	create characters using language, gesture and movement skillfully;	create characters using language, gesture and movement skillfully, and meaningfully;	create characters using language, gesture and movement skillfully, meaningfully, and creatively	Humility in leadership	Term 2 Week 11, 12 <b>Formal Assessment Task To be recorded</b>
<b>Criteria</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>																										
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Learning Outcome 2: Reflecting	Assessment Tasks	Values	Term
<p>The learner will be able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.</p> <p><b>Composite</b></p> <ul style="list-style-type: none"> <li>Identifies the constituent parts of an integrated African art form.</li> <li>Analyses the interplay between global and local culture.</li> <li>Analyses how cultures affect one another and undergo change.</li> <li>Discusses the role of technology over time in shaping processes and products in drama, dance, music and art.</li> <li>Discusses and interprets concepts of power, control and dominance in mass media and popular culture.</li> <li>Identifies sources of cultural information such as elders, scholars and artist from communities, libraries, museums, heritage sites or the internet to investigate a significant composer, musician, artist or performer in the history of music, dance, visual art or drama.</li> </ul>	<p><b>Assessment Task:</b> Theory and history</p> <p><b>Form of Assessment:</b> Research</p> <p><b>Tool of Assessment:</b> Analytic rubric [Create a checklist for every bullet activity]</p> <p><b>Evidence of assessment:</b></p> <ul style="list-style-type: none"> <li>Questionnaire</li> <li>Worksheet</li> <li>Report</li> <li>Written essay</li> <li>Visual art objects</li> <li>Arts demonstrations</li> <li>Sketchbooks</li> <li>Photographs</li> <li>3D models</li> <li>Videos</li> <li>CDs or cassette tapes</li> </ul>		<p>Term 2</p> <p>Week 13</p>

<p><b>Dance</b> Reflects on and compares how social dances reflect their time.</p>		<p><b>Assessment Task:</b> History <b>Form of Assessment:</b> Research <b>Tool of Assessment:</b> Analytic rubric <b>Evidence of assessment</b></p> <ul style="list-style-type: none"> <li>● Questionnaire</li> <li>● Worksheet</li> <li>● Report</li> <li>● Written essay</li> <li>● Visual art objects</li> <li>● Arts demonstrations</li> <li>● Sketchbooks</li> <li>● Photographs</li> <li>● 3D models</li> <li>● Videos</li> <li>● CDs or cassette tapes</li> </ul>		<p>Term 2 Week 14</p>
<p><b>Drama</b> Analyses how music is used in songs, rituals, public events, movies, opera or advertisements to evoke response.</p>		<p><b>Assessment Task:</b> History [of musical arts] <b>Form of Assessment:</b> Test <b>Tool of Assessment:</b> Holistic rubric <b>Evidence of assessment:</b></p> <ul style="list-style-type: none"> <li>● Interviews</li> <li>● field trip notes</li> <li>● or excursion program</li> <li>● rubric</li> <li>● test worksheet</li> </ul>		
<p>Writes a review of a local or other drama production, referring to conventions of staging and elements of drama.</p>		<p><b>Assessment Task:</b> Theory [drama] <b>Form of Assessment:</b> Test <b>Tool of Assessment:</b> Memorandum on – convention of staging and comment on elements of drama <b>Evidence of assessment</b></p> <ul style="list-style-type: none"> <li>● Test worksheet</li> </ul>		<p>Term 2 Week 16</p>

<p><b>Music</b> Analyses how music is used in songs, rituals, public events, movies, opera or advertisements to evoke response</p>		<p><b>Assessment Task:</b> History [contemporary arts conventions] <b>Form of Assessment:</b> Research <b>Tool of Assessment:</b> Memorandum <b>Evidence of assessment</b></p> <ul style="list-style-type: none"> <li>● Report</li> <li>● Interview questionnaire</li> </ul>		<p>Term 3 Week 17</p>
<p><b>Visual Arts</b> Investigates and explains the influences and circumstances shaping the development of a South African, African or international artist, past or present.</p>		<p><b>Assessment Task:</b> History <b>Form of Assessment:</b> Research <b>Tool of Assessment:</b> Holistic rubric <b>Evidence of assessment:</b></p> <ul style="list-style-type: none"> <li>● Report</li> <li>● Interview questionnaire</li> </ul>		<p>Term 3 Week 18</p>

Learning Outcome 3: Participating and collaborating	Concepts/ Ideas/ Activity	Assessment Tasks Skills and Knowledge	Values																
<p><b>Composite</b></p> <ul style="list-style-type: none"> <li>Shows concern for and sensitivity to the feelings, values and attitudes of others in solving problems that arise in art activities.</li> <li>Shows willingness to explore new cultural ideas and an ability to reconsider stereotypes.</li> <li>Acknowledges individual, group and changing identities, including national, ethnic, gender and language group, etc.</li> <li>Expresses own sense of identity and uniqueness in any art form.</li> </ul>		<p><b>Assessment Task:</b> Not a specific task.</p> <p><b>Note:</b> It could be addressed with any group work of projects of Learning Outcome 1</p> <p><b>Form of Assessment:</b> Research</p> <p><b>Evidence of assessment</b></p> <ul style="list-style-type: none"> <li>Report</li> <li>Interview questionnaire</li> </ul> <p><b>Tool of Assessment:</b> peer assessment checklist/</p> <table border="1" data-bbox="703 633 1058 1525"> <thead> <tr> <th>Criteria</th> <th>Yes</th> <th>No</th> </tr> </thead> <tbody> <tr> <td>Shows concern for and sensitivity to the feelings, values and attitudes of others in solving problems that arise in art activities.</td> <td>X</td> <td></td> </tr> <tr> <td>Shows willingness to explore new cultural ideas and an ability to reconsider stereotypes.</td> <td></td> <td>X</td> </tr> <tr> <td>Acknowledges individual, group and changing identities, including national, ethnic, gender and language group, etc.</td> <td>X</td> <td></td> </tr> <tr> <td>Expresses own sense of identity and uniqueness in any art form.</td> <td></td> <td>X</td> </tr> </tbody> </table>	Criteria	Yes	No	Shows concern for and sensitivity to the feelings, values and attitudes of others in solving problems that arise in art activities.	X		Shows willingness to explore new cultural ideas and an ability to reconsider stereotypes.		X	Acknowledges individual, group and changing identities, including national, ethnic, gender and language group, etc.	X		Expresses own sense of identity and uniqueness in any art form.		X	Respect others and self Compassion for others Culture/dialect leveling Building national culture Understanding own culture	Term 1 Done with Task2,3 Week 1, 11, 12
Criteria	Yes	No																	
Shows concern for and sensitivity to the feelings, values and attitudes of others in solving problems that arise in art activities.	X																		
Shows willingness to explore new cultural ideas and an ability to reconsider stereotypes.		X																	
Acknowledges individual, group and changing identities, including national, ethnic, gender and language group, etc.	X																		
Expresses own sense of identity and uniqueness in any art form.		X																	
<p><b>Dance</b></p> <ul style="list-style-type: none"> <li>Participates responsibly in trust exercises, using eye contact, the giving and receiving of weight (contact improvisation), and exploring active and passive roles</li> </ul> <p><b>Drama</b></p> <p>Assumes leadership role in small group dramatic exercises and role plays, showing awareness of need for co-operation, sharing of responsibilities and the effects of domination on the group.</p>		<p><b>Assessment Task:</b> Trust exercise</p> <p><b>Form of Assessment:</b> Observation</p> <p><b>Tool of Assessment:</b> Observation checklist</p> <p><b>Evidence of assessment</b></p> <ul style="list-style-type: none"> <li>Observation checklist</li> </ul> <p><b>Assessment Task:</b> Role play</p> <p><b>Form of Assessment:</b> Project</p> <p><b>Tool of Assessment:</b> Observation checklist</p> <p><b>Evidence of assessment</b></p> <ul style="list-style-type: none"> <li>Observation checklist</li> </ul>	Responsibility : Responsible management Humility in leadership Sharing	Term 3 Week 19 Term 3 Week 20															

	Criteria in Role-Play:	Yes No			
		Yes	No		
	Shows awareness of need for co-operation, Shares of responsibilities The effects of domination on the group.				
<b>Music</b> Takes on the roles of conductor, singer, musician, manager or accompanist in ensemble music activities	<b>Assessment Task:</b> Head of production [role play] <b>Form of Assessment:</b> Project <b>Tool of Assessment:</b> Checklist <b>Evidence of assessment:</b> Good qualities of a conductor, singer, musician, manager or accompanist.			Managing responsibilities\ Accountability Leadership values Caring	Term 3 Week 21
<b>Visual Arts</b> Transforms sensory experiences and perceptions of power in social relationships into visual artworks.	Section A <b>Assessment Task:</b> Painting, Sculpture, Printmaking, Puppetry, or Craft <b>Form of Assessment:</b> Project <b>Tool of Assessment:</b> Analytic rubric <b>Evidence of assessment:</b> <b>Painting:</b> <i>visual artworks made of:</i> Oils, watercolour, acrylics, oil pastels, colour crayon, mixed media, etc. <b>Sculpture:</b> <i>visual artworks made of:</i> Modelling (clay, wax etc.), carving (wax, wood, Polystyrene, oasis, plaster of Paris), multimedia / new media(digital media, light, video etc.), installations, etc. <b>Printmaking:</b> <i>visual artworks made of:</i> Linocut, Marley prints, x-ray prints, etching, monoprnts, etc. <b>Design:</b> <i>visual artworks made of:</i> Information Design, illustration, decorative design, conceptual design. <b>Photography:</b> <i>visual artworks made of:</i> Black and white, pinhole, special effects, photo grams etc. <b>Puppetry:</b> <i>visual artworks made of:</i> Marionettes, robotics, hand puppets, shadow puppets, finger puppets, set design etc. <b>Craft:</b> a) visual artworks made of: <b>Textile Craft</b> – Weaving, tapestry, appliqué, mixed media, basketry b) visual artworks made of: <b>Fabric Design</b> – Printing, repeat design, silk painting, batik etc.			To explore and share experiences of power relations	Term 3 Week 22 <b>Formal Assessment Formerly recorded</b>



<p><b>Media Additional</b> Makes a video or other media product based on a topic of choice; the product should show:</p> <ul style="list-style-type: none"> <li>● understanding of the medium chosen</li> <li>● competent use of technical skills;</li> <li>● clear exposition of plot or issues</li> <li>● appropriate use of design features;</li> <li>● understanding of target audience.</li> </ul>		<p><b>Assessment Task:</b> Video/Photography/radio advert/tv advert <b>Form of Assessment:</b> Project <b>Tool of Assessment:</b> Checklists <b>Evidence of assessment:</b></p> <ul style="list-style-type: none"> <li>● Checklist</li> </ul> <table border="1"> <thead> <tr> <th>Criteria</th> <th>Yes</th> <th>No</th> </tr> </thead> <tbody> <tr> <td>understanding of the medium chosen</td> <td></td> <td></td> </tr> <tr> <td>competent use of technical skills</td> <td></td> <td></td> </tr> <tr> <td>clear exposition of plot or issues</td> <td></td> <td></td> </tr> <tr> <td>appropriate use of design features;</td> <td></td> <td></td> </tr> <tr> <td>understanding of target audience.</td> <td></td> <td></td> </tr> </tbody> </table>	Criteria	Yes	No	understanding of the medium chosen			competent use of technical skills			clear exposition of plot or issues			appropriate use of design features;			understanding of target audience.			<p>Knowledge acquisition and showing understanding that knowledge is virtue and not an exclusive weapon of a few used to build power and therefore, used as a weapon of subjugation</p>	<p>Term 3 Week 23</p>
Criteria	Yes	No																				
understanding of the medium chosen																						
competent use of technical skills																						
clear exposition of plot or issues																						
appropriate use of design features;																						
understanding of target audience.																						
<p><b>Visual Arts</b> Applies skills of media production, while considering target group, purpose and design elements (e.g. create an advertisement, class newsletter, poster, T-shirt, logo or jingle)</p>		<p><b>Assessment Task:</b> Class Newsletter, poster, T-shirt, logo, or jingle <b>Form of Assessment:</b> Project <b>Tool of Assessment:</b> Holistic rubric <b>Evidence of assessment:</b></p> <ul style="list-style-type: none"> <li>● Planning notes showing knowledge of design elements</li> <li>● Draft of designs</li> <li>● Holistic rubric template</li> <li>● Assessment task</li> <li>● Final product or photo thereof</li> </ul>	<p>To understand, explore, express and communicate impact of mass media and technologies on A&amp;C</p>	<p>Term 4 Week 26 Part of CTA</p>																		
<p><b>Composite</b> Combines individual art forms to create a new form of artistic expression</p>		<p><b>Assessment Task:</b> Group collage / multidisciplinary collage <b>Form of Assessment:</b> Project <b>Tool of Assessment:</b> Holistic rubric <b>Evidence of assessment:</b></p> <ul style="list-style-type: none"> <li>● Music and dance collage</li> <li>● Music, dance, and drama collage</li> <li>● Music and visual arts collage</li> <li>● Dance, poetry and painting</li> <li>● Poetry and music</li> <li>● Drumming and drawing, painting</li> <li>● Music and an advert</li> <li>● Jingle and dramatization, etc</li> </ul>		<p>Term 4 Week 26 Part of CTA</p>																		
<p>Remaining 6 hours could be used for research, excursion, and individualized contact time, and to hone in skills [A total 26 weeks of contact time and 6 weeks of individualized assessment should be planned for] Teachers may organize this any other way to cover the same programme.</p>																						

Learning Outcome 4: Expressing and Communicating The learner will be able to analyse and use multiple forms of communication and expression in Arts and Culture	Concepts/ Ideas/ Activity	Skills and Knowledge	Values	Term
<p><b>Dance</b> Explains how dance is shaped by and reflects the values of the times and is influenced by music, place, fashion and technology.</p> <p><b>Music</b> Explains how technology has influenced music over time.</p> <p><b>Visual Arts</b> Explains how art reflects and affects cultures, lifestyles, beliefs and fashion.</p>		<p><b>Assessment Task:</b> Theory [history and elements of music and dance]</p> <p><b>Form of Assessment:</b> Research project</p> <p><b>Tool of Assessment:</b> Holistic rubric</p> <p><b>Evidence of assessment:</b></p> <ul style="list-style-type: none"> <li>● Notes</li> <li>● Essay</li> <li>● Report [with facts of values and dance, music and dance elements, music, dance, and place, music-fashion and dance, music-technology and dance]</li> </ul>		
<p><b>Drama</b> Uses a drama presentation to critique the impact of soap operas, radio show or other available forms of performance media on people's values and behaviour</p>		<p><b>Assessment Task:</b> Drama Presentation</p> <p><b>Form of Assessment:</b> Project</p> <p><b>Tool of Assessment:</b> holistic rubric</p> <p><b>Evidence of assessment</b></p> <ul style="list-style-type: none"> <li>● Preparation notes</li> <li>● Performance ideas</li> <li>● Performance scrip</li> <li>● Photo of a performance</li> </ul>		Term 4 Week 25 Part of CTA <b>Formal Assessment for Recording</b>

**Note:** In Grade 9, learners must, watch two films, or one soapy, create one music videos, or take two photographs as part of a project, excursion, or interview. Learners are encouraged to visit one open-air theatre performance, or one indoor theatre show or gallery exhibition, or music festival with a checklist and interview the organizers. It is important that learners be taken to the SABC studios to be exposed to radio presenting, television broadcasting as well as studio recording.

**Note:** This could be planned for 4 weekends in a year. Most of these activities could be organized over weekends.

### ANNEXURE 6

LESSON PLAN FORM FOR INCLUSION													
<b>Transoranje School</b>										<b>Lesson Plan: A&amp;C</b>			
<b>Subject:</b> .....										<b>Teacher:</b> .....			
Grade			Schedule				Time Allocation				Lesson Plan No:		
7	8	9	From:		To:		periods @		min				
NCS PRINCIPLES													
1 – Social transformation							6 – Human rights						
2 – Knowledge & skills							7 – Inclusivity						
3 – Integration							8 – Environmental justice						
4 – Applied competence							9 – Social justice						
5 – Progression							10 – Indigenous knowledge						
CRITICAL & DEVELOPMENTAL OUTCOMES													
1 – Problem solving							7 – Develop world vision						
2 – Team work							8 – Learning skills						
3 – Self responsibility							9 – Citizenship						
4 – Researching skills							10 – Culturally aesthetically sensitive						
5 – Communication skills							11 – Education & career opportunities						
6 – Technological & environmental awareness							12 – Entrepreneurial						
LEARNING OUTCOMES & ASSESSMENT STANDARDS													
A&C	AS: Grade 7				AS: Grade 8				AS: Grade 9+G88				
	1	2	3	4	1	2	3	4	1	2	3	4	
	2	1	2	3	4	1	2	3	4	1	2	3	4
	3	1	2	3	4	1	2	3	4	1	2	3	4
	4	1	2	3	4	1	2	3	4	1	2	3	4
LESSON OUTCOMES													

CONTENT & CONTEXT						Outcomes and Assessment Standards
<b>Context</b>						
<b>Content</b>						
<b>Integration (other subjects)</b>						
<b>Links to previous lessons</b>						
<b>Links to future lessons</b>						
<b>Prior knowledge required</b>						
<b>Core knowledge</b>						
<b>Vocabulary</b>						
<b>Knowledge</b>						
<b>Skills</b>	<b>Knowledge</b>	Collect Label Recognise Tell	Define List Select When	Describe Locate Shom Where	Examine Name State Who	Identify Quote Tabulate
	<b>Comprehension:</b>	Associate Differentiate Extend Match Summarize	Compare Discuss Generalise Paraphrase	Contrast Distinguish Illustrate Predict	Define Estimate Infer Restate	Describe Explain Interpret Select
	<b>Application:</b>	Adapt Complete Examine Modify Show	Apply Compute Experiment Operate Solve	Calculate Demonstrate Gather Prepare Survey	Change Discover Graph Relate Use	Classify Draw Illustrate Revise
	<b>Analysis:</b>	Analyze Connect Distinguish Order Solve	Arrange Contrast Divide Predict Tabulate	Categorize Decipher Explain Relate	Classify Deduce Generalize Select	Compare Differentiate Infer Separate
	<b>Synthesis:</b>	Combine Develop Invent Prepare Substitute	Compose Formulate Modify Produce	Create Generalize Organise Rearrange	Depict Incorporate Plan Rewrite	Design Integrate Predict Structure
	<b>Evaluation:</b>	Appraise Critique Grade Recommend	Assess Decide Judge Select	Compare Discriminate Justify Summarize	Conclude Evaluate Measure Support	Convince Explain Rank Test

Values	<b>Constitutional values</b>	Accountability Non-sexism Rules of law	Democracy Open society Social justice	Equity Reconciliation Ubuntu ( <i>human dignity</i> )	Non-racism Respect	
	<b>Other</b>	Appreciative Forgiving Integrity Self disciplined	Caring Hardworking Loyalty Sense of humor	Daring Helpful Neat Well mannered	Eager to learn Honesty Respect	
<b>Teaching activities</b>		Direct instruction Group work Question & answer	Discussion Investigate Research	Explaining Observe Revision	Explore Problem solving	
<b>Learner activities (compare assessment methods)</b>						
<b>Expanded opportunities</b>						

ASSESSMENT						
Type	Baseline	Diagnostic	Formative	Summative		
Method	Group assessment Teacher assessment	Peer assessment Internal moderation ( <i>teacher</i> )	Self assessment External moderation ( <i>cluster</i> )			
Forms	<b>Observation-based</b>	Examination	Practical test	Test		
	<b>Test-based</b>	Assignment Essay Mind mapping Poster Research Worksheet	Case study Exhibition Model Practical assessment task Sculpture Written report	Charts Game design Painting Simulation	Construction Investigation Photographs Practical task Survey	Drawing Maps Plans Project Table
	<b>Task based</b>	Assignment Essay Mind mapping Poster Research Worksheet	Case study Exhibition Model Practical assessment task Sculpture Written report	Charts Game design Painting Simulation	Construction Investigation Photographs Practical task Survey	Drawing Maps Plans Project Table
Tools	<b>Learner performance</b>	Assessment grid Marking memorandum Rating scale		Checklist Observation sheets Rubrics	Criterion based sheets Question & answer Task list	
	<b>Recording</b>	Cassette Promotion schedule	Class list Videos	Day-by-day assessment sheets	Mark sheet	
	<b>Reporting</b>	Comments in work books Report card Teacher-parent interview		Day-by-day assessment sheets Teacher-learner interview		

<b>INCLUSIVITY &amp; DIVERSITY</b>						
<b>Identifying learners with special needs/barriers to learning</b>						
ADD	ADHD	Absenteism	Aphasia	Autism	Behaviour	Depression
Diabetes (severe)		Dyscalculia	Dyslectic	Epilepsy	Grammer	Health
Hearing impaired		Language structure		Learning disabilities		Listening
Movement		Parental support		Physical development		Physically impaired
Reading		Reasoning		Social development		Speaking
Spelling		Visually impaired				
<b>Addressing (supporting) learners with special needs/barriers to learning</b>						
Addisional LTSM		Addapting content		Addapting assessment standards		
Addapting Learning outcomes		Addapting lesson outcomes		Alternative content		
Alternative questions		Ammenuensis (scribe)		Assistive devices		
Changes to physical environment		Cued speech		Dictionary		
Enrichment		Enlarged/bolded text		Extra examples		
Extra time		Reduced information		Repetition		
Rephrasing		Sign language		Sign language interpreter		
Simplify content		Simplify sentences		Simplify questions and instructions		
Substitute questions		Substitute task		Tempo		
Transcription		Translation		Visual LTSM		
Video recording						

<b>RESOURCES &amp; LTSM</b>	
<b>Handbook(s)</b>	
<b>Internet websites</b>	
<b>DVD/Videos/OHP</b>	
<b>Newspapers</b>	
<b>Magazines</b>	
<b>Other</b>	

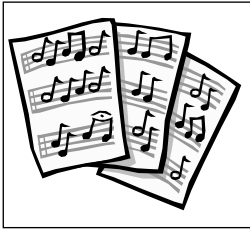
<b>RESOURCES &amp; LTSM</b>	

_____	_____	_____	_____
<b>HOD</b>	<b>Deputy principal</b>	<b>DSG</b>	<b>Principal</b>
_____	_____	_____	_____
<b>Date</b>	<b>Date</b>	<b>Date</b>	<b>Date</b>

## ANNEXURE 7

## Notes on Different Activities

Examples of forms of assessment		
Visual	Oral	Written
<ul style="list-style-type: none"> <li>• Miming</li> <li>• Puppet show</li> <li>• Films</li> <li>• Videos</li> <li>• Mind map</li> <li>• Simulations</li> <li>• Displays</li> <li>• Story telling</li> <li>• Cartoons</li> <li>• Comic strips</li> <li>• Artefacts</li> <li>• Photographs</li> <li>• Murals</li> <li>• Diagrams</li> <li>• Maps</li> <li>• DVD</li> <li>• Performance</li> <li>• Presentation</li> <li>• Exhibition</li> <li>• Display</li> <li>• Scenario</li> <li>• Model making</li> <li>• Role -play</li> <li>• Collage</li> <li>• Posters</li> </ul>	<ul style="list-style-type: none"> <li>• Debates</li> <li>• Interviews</li> <li>• Discussions</li> <li>• Hearings</li> <li>• Tribunals</li> <li>• Mock trials</li> <li>• Case studies</li> <li>• Interpretation</li> <li>• Simulations</li> <li>• Lectures</li> <li>• Story Telling</li> <li>• Dramatisation</li> <li>• Demonstration</li> <li>• Cassette</li> <li>• DVD/CD</li> <li>• Panel discussion</li> </ul>	<ul style="list-style-type: none"> <li>• Journal writing</li> <li>• Data collection</li> <li>• Field trip notes</li> <li>• Essays</li> <li>• Poetry</li> <li>• Interpretation</li> <li>• Play scripts</li> <li>• Poster</li> <li>• Magazine</li> <li>• Newspaper articles</li> <li>• Advertisements</li> <li>• Brochures and pamphlets</li> <li>• Letters</li> <li>• Test/Exams</li> <li>• Research</li> <li>• Worksheets</li> <li>• Questionnaires</li> <li>• Rubric</li> <li>• Script</li> </ul>



## MUSIC

**Music comprises of the following elements:**

- Pulse: beat of the music
- Rhythm: organization of sound in time
- Pitch: height or depth of sound
- Tempo: speed at which composition is performed
- Dynamics: difference in volume (loud & soft)
- Timbre: tone quality e.g. vocal and instrumental
- Texture: harmony, density and transparency structure
- Form: structure
- Style: historical and cultural context



## VISUAL ARTS

**The learner:**

- Uses fine motor coordination processes to create and make: e.g., folding, painting, drawing, modelling, printmaking, constructing and weaving.
- Learns to create a variety of shapes with clay, paper, cardboard, and plasticine or play dough, mud, etc.
- Uses patterns, forms or shapes to create space
- Demonstrates different methods of shading to make darker or lighter
- Uses tools and materials productively
- Draws horizontal, vertical and diagonal lines
- Makes rubbings of coins (pattern images)
- Uses lines in different ways: thick, thin, repetitive, overlapped
- Learns the colour wheel (fundamentals of colour)
- Observes textures of the environment
- To evaluate each others work
- To make various masks and puppets
- To make a collage from waste material or from nature
- Basic elements of Composition



- Painting tools and painting surfaces
- Cardboard painting: Sponge painting: Collage painting
- Roller painting: Stick painting: Brush painting
- Block-out painting: Spatula painting: Resist painting

**Art Documentation and Research:** All learners should gain some experience in research approaches and documentation during their Grade 10 and 11 years. In Grade 12, the documentation and research learners must complete a MINIMUM of TWO CASS reports, which must be submitted as the 'practical' component of the CASS portfolio.

**It is essential that learners are tested for artistic talent before they enter FET Visual Arts level.**

### 1. Modelling

Where clay is available, learners could make simple animals to test their imaginative abilities.

### 2. Drawing

Using ballpoints learners can do a simple drawing of an object to test their observational skills.

### 3. Design

Learners can make simple collage from torn or cut strips of colour taken from old magazines to test their design and compositional skills.

Learners may select any ONE of a number of options as indicated below. The specific examples, which are listed, are for information only. Educators are **not** restricted to these examples only.

**Painting:** Oils, watercolour, acrylics, oil pastels, colour crayon, mixed media, etc.

**Sculpture:** Modelling (clay, wax etc.), carving (wax, wood, Polystyrene, oasis, plaster of Paris), multimedia/new media(digital media, light, video etc.), installations, etc.

**Printmaking:** Linocut, Marley prints, x-ray prints, etching, monoprints, etc.

**Design:** Information Design, illustration, decorative design, conceptual design.

**Photography:** Black and white, pinhole, special effects, photo grams etc.

**Puppetry:** Marionettes, robotics, hand puppets, shadow puppets, finger puppets, set design etc.

### Craft including:

a) Textile Craft – Weaving, tapestry, appliqué, mixed media, basketry

b) Fabric Design – Printing, repeat design, silk painting, batik etc.

**Jewellery Design:** Metal work, ceramic, multimedia, enamel work, assorted items

**Mosaic/Stained Glass:** Wall plaques, murals, lamps, windows etc.

**Industrial Design:** Welding, furniture, functional objects etc. – must have prior permission of moderator/(s) to enter for this specialisation

**Ceramics:** Functional and non-functional items using pinch, coil, slab and wheel techniques and assorted) decorative approaches

All the above-mentioned aspects are currently studied in conjunction with DRAWING

**The choice of any of the above disciplines depends on the availability of space in the classroom, the accessibility of materials and tools, as well as the expertise of the educator. Schools are discouraged from offering options if the necessary facilities and educator support are not available.**

**If learners select ART DOCUMENTATION AND RESEARCH, they do NOT have to complete any 'practical' component listed above**

**The formal elements of visual art:**

**Line**

- Can express feelings
- Defines shapes and forms
- It appears inside an outside a form

**Tone**

- Refers to light and shade
- Colours can have tones eg. Red can have tones, which range into pinks
- Tone helps to create atmosphere in a painting

**Texture**

- It refers to the surface area of the painting
- It can be rough, smooth, hard, soft, silky etc

**Shape**

- There is an infinite variety of shapes in our world
- It can geometric, organic, complex, simple etc
- Shapes, which have a feeling of being three-dimensional, are often called forms
- Shapes are sometimes called the positive space in a picture. The areas around and between are called negative spaces. It is important to aware of the negative spaces in the painting.

**Colour**

- All colours are categorized as primary, secondary and tertiary colours.
- Primary colours are yellow, blue, and red
- Secondary colours are mixed with only two primary colours, e.g. blue and yellow = green
- Tertiary colours are mixed using all three primary colours in various combinations e.g. red + blue + yellow (in equal amounts) = Brown
- Tertiary colours are usually neutral, not bright; they are earthy browns, ochre's, greys, greens etc.
- Complimentary colours lie directly opposite each other on the colour wheel, e.g. red is complimentary colour of green.
- A colour can be made lighter by adding white or darker by adding black.
- Some colours give a feeling of warmth. These are called warm colours. These are the colours associated with fire, sunset or life.
- Some colours give the feeling of coldness or coolness. They are called cool colours e.g. blues, greens, greys etc.

- Warm colours used next to cold colours create strong contrast
- Colours express a feeling or a mood. The colours blue can express sadness

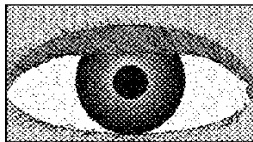
### Space and Dimension

- When we draw or paint on a flat 2 dimensional surface and create an illusion of depth this effect is called perspective.
- Perspective in an artwork makes some object seem closer than others.

### Composition

- Refers to the way in which the shapes are arranged in the painting.
- Shapes should never float in big empty spaces
- All parts of the painting are equally important no area should be unconsidered.
- The composition should be unified and cohesive. This can be achieved via repetition of colours, shapes textures etc. When things are repeated they create a rhythm that can lead your eye through the painting.

### Escher's Eye



### Materials needed:

- Soft lead drawing pencil
- Eraser
- Paper
- a mirror

### Objectives:

You will use only pencil and paper to create a personal image which will increase your drawing ability and your observation skills.

### Directions:

#### Step 1

- Look in the mirror at your eye. Look carefully at all the details.
- Is the pupil a perfect circle?
- What color is it?
- Is it in the exact center of the iris (the colored part of your eye)?
- Is the iris a perfect circle? Do you have to open your eye very wide to see all of it?
- Does the upper eyelid cover part of the iris?
- What do you see in the inside corner of your eye?
- Look carefully at your eyelashes.
- Are they all the same length?

- Do they all go in the same direction?
- Are they slightly curved? Are some closer together than others? Do some cross each other? Do you have lashes on both the top and bottom of your eye? How close is your eyebrow to your eye?

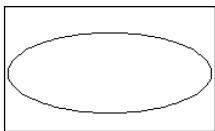
**Step 2**



Begin this project by making a rectangle approximately 1/2 inch by 4 inches on the back of your paper. Divide this rectangle into 8 smaller 1/2 inch squares. Make the first square as dark as you can with your pencil. It should be shiny black. Make the second square slightly lighter and so on until the last square which will be very light gray.

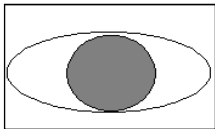
**Step 3**

On the front of your paper you are going to draw a very large eye. You can begin by making a large oval shape that almost touches each side.



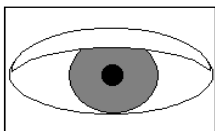
**Step 4**

Now draw a large circle in the center of this oval. This is the iris of the eye. In the center of this circle you are going to draw a small circle. This will be the pupil.



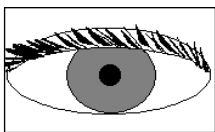
**Step 5**

Draw a curving line from one side of the oval to the other that just covers the top of the circle you have drawn to represent the iris. This is the upper eyelid. If you do not do this, your eye will appear to be wide-eyed with surprise.



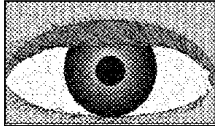
**Step 6**

Look again at your eye in the mirror. Look at the eyelashes. You are now going to add them to your drawing.



**Step 7**

You are now going to add shading. When you finish, the only thing that can remain white is the white part of your eye. Everything else must be shaded in with shades of gray and black. You should try to have 6 or 7 different shades to make your drawing interesting. You can blend this pencil shading with a bit of paper towel to give it a more realistic appearance.

**DRAMA**

To many of us drama is acting in a play. We take a copy of a play, select a cast, they learn the lines and eventually present the play to an audience.

If one looks deeper into the matter drama is about conflict, human conflict. It is action and reaction, it is about emotions, it is imaginary, it is real and it is entertainment.

**Definitions**

What is Drama? Drama happens when people put themselves into someone or something else's shoes - we say that they take on a role and they behave the way they think that person or animal or thing would behave. Sometimes other people watch these people while they are role-playing. This then becomes a performance and a story is enacted. When we do Drama in the Gr 8 classroom, our aim is not always to perform for an audience but rather to use Drama as a means of development. Sometimes we take on roles to explore situations, so that we can learn more about them and how to solve problems.

**Elements of Drama**

**Drama can be made up of some of the following elements:**

**Characters:** we call the people/animals in the story characters. Sometimes we can have an abstract idea like "Evil" presented in the form of a person or character.

**Actors:** the people who take on the roles of the characters are actors and actresses.

**Plot:** we call the story which is being enacted the plot.

**Playwright:** in some cases the story is written in the form of a play by someone whom we call a playwright. A play can also be made up by the group of people who taking part in the performance.

**Script:** the words or dialogue that the playwright writes down become the script, which the actors use.

**Audience:** the people who are watching the drama are members of the audience.

**Costumes:** often the actors put on special clothing, which is suitable for their character. We call these clothes costumes.

**Make-up:** in some plays the actors put make-up on their faces to change their faces to suit their characters. If they are performing in a theatre using lighting, they will need make-up so that the features on their faces can be seen clearly.

**Props:** in some plays the characters use objects as part of the drama, which are called "properties" or "props".

**Theatre:** some dramas take place in special buildings that have been specially designed for performances, called theatres. Performances do not have to take place in theatres though - they may be in many other venues or even outdoors.

**Lighting:** if the drama is presented indoors or at night, we use special lights. These lights can also be used to create special effects, which make the plot clearer and the performance more effective.

**Sound:** sometimes music and sound effects are used to make the story more effective.

Not all performances need all these elements. A person, wearing his own every-day clothes, acting out a story on a pavement for people who are waiting for a taxi can also be creating Drama.

### **Origins of Drama**

Imitation is natural to Man. In prehistoric times, hunters sometimes disguised themselves as the animals, which they were hunting and they would imitate their movements. They would do this to enable them to come closer to the animals. In Stone Age rock art we see examples of figures wearing the head of an antelope. When the hunters returned to camp they would re-enact the kill, wearing the skin of the animal, to celebrate their successful kill. The next development was for the hunter to act out the kill before the hunt, in the hope that the imitation of the killing would make it happen in reality. So the drama takes on a quality of magic, in Man's attempt to control Nature. The drama also begins to take on a religious purpose: drought, for example

During a drought, for example, farmers perform a "Rain Dance" as a form of prayer for rain. Ceremonies and rituals begin to develop set words or dialogue. Sometimes special clothes or objects or masks are used. Initiation ceremonies in particular were educational, where the young person would become acquainted with the tribal ancestors and customs. Religion gives rise to myths, which are preserved by being acted out by the older generation to teach the younger generations. Eventually the dances, songs and dramas are performed for the enjoyment of the actors and those who are watching. In Africa the use of masks has always been particularly important and it is thought that the masquerades of West Africa were the first examples of theatre on this continent. Masquerades disguise themselves as animals, spirits, ancestors, heroes, as well as ordinary people.

### **Drama and Movement**

Drama can essentially be divided into 3 types:

- a) Drama for personal growth
- b) Drama for entertainment
- c) Drama for learning

## Drama

- a) Drama designed specifically for individual growth, on all levels: e.g. physical, intellectual, emotional, social and creative.  
= These are experiential, process orientated drama activities which allow for the participation of all learners, without an audience.
- b) Drama activities, techniques and processes specifically designed to explore the aesthetic properties of drama as a means of communication.  
= These are essentially presentational processes which allow for the development of creative drama events to be performed in front of live audiences.
- c) Drama techniques and strategies specifically designed as a tool for cross-curricular learning.  
= These techniques, strategies and processes are designed to explore content and meaning

### Drama for personal growth

This process relies essentially on the games I exercise mode. Once an activity has been completed a reflective process takes place and the outcomes are extracted.

- a) Drama is not just about ACTING, but it is always about ACTION.
- b) The most basic level of action for the learner is PLAY. (play is natural, spontaneous, instinctive.)

*So, let's play!*

- (i) "K.I.N.G. spells King" -game -(concentration, focus, body control, fun)
- (ii) "FLICK activity" -game/exercise (concentration, beat) ,
- (iii) "Eye-contact" series -exercise -(eye-contact, focus, group/spatial: awareness, creativity, body control,) :
- a) Avoid contact
- b) Maintain contact
  - (iv) "Beat exercise" -exercise -[concentration, beat, body shape, form, creativity]
  - (v) "Leading-the-blind" -exercise -[concentration, trust, communication, senses]
  - (vi) "Body Bumping" -exercise -[concentration, senses, trust, team work]
  - (vii) "Close Encounters" -exercise -[concentration, senses -touch, group awareness, trust, precision, detail]

### Important activities for the drama class:

- Warm up by getting to know one another (at the beginning)
- Do some vocal exploration like intonation, and reacting to sound
- Go on to movement exploration, examples are: pretend you are walking through thick snow, carry a heavy bucket of sand, walk inside a dark cave etc.
- Mold each other into statues -Freeze Frame
- Do some sensitivity exercise, an example is releasing a butterfly from inside your hand.
- Copy one another's movements, mirror each other
- Watch each other do a sample mime, like washing yourself or making tea
- Practice a sequence with real props then do it again without the props. This is called real to imaginary
- Practice vocal variety by testing how many times you can change the tone of your voice"
- Explore being different characters, known as role play. (this is real fun!
- Do a round of story telling, see how long your group can sustain narration

- Finally you are ready to improvise. Can you see how much has to be done before improvisation can take place? Select small scenes and then build up to a one act play.
- Freeze and explain emotions

## **Assessment of Educational Drama**

### **Introduction**

Assessment is no longer something which we tag on at the end of a lesson. It should form an integral part of our lesson planning. We aim to integrate assessment into cycle of teaching/learning/assessment. Why so we need to assess the work of the learners? We need to monitor the learner's progress through the learning area. This information affects curriculum planning as well as helping to determine whether remedial action is necessary. Outcomes Based Assessment (OBE) is therefore diagnostic and formative.

### **Lesson Planning**

Our planning for the work to be covered in a Programme Organiser will be informed by the answers to three questions:

- What are the outcomes for this activity?
- What will be done to achieve this learning?
- How will learning be assessed?

In the "old days" we would have asked what is our aim in teaching this lesson? Now we have to be clear on what outcomes we want the learners to be able to achieve in the learning experience but we must also be specific about which outcomes will be assessed, as not all the outcomes need to be assessed. For assessment purposes we need evidence from that the evidence takes: in Drama most of our work is active so your evidence will be in the form of participation in class activities or presentations or discussions. You can however also prepare worksheets based on the word or ask for written work, which arises out of the activities. Your planning also shows the criteria on which your assessment will be based which you will make clear to the learners; you will also indicate by whom the assessment will be carried out and how the assessment information will be used in planning the next lesson or remedial work if problems are apparent.

### **What we assess in Drama**

- In Drama lessons (and indeed in all the Arts lessons) we are always looking for absorption and sincerity: if the learner is truly engaged with the work, the lesson will be effective. Does s/he believe in what s/he is doing? When learners first start this sort of work, this will be quite superficial, but the more they do, the deeper their involvement will become.
- We also look at how the learner relates to his/her peers. Does he contribute his own ideas to the group discussion and planning? Is he sensitive to the other members of the group during their presentation?
- We look at how effectively s/he communicates. Can we hear what is being said and understand what is going on? Does s/he have a clear idea of what is going on?
- In Drama, as in any other learning area, we assess the learner according to their age and level of development.
- But we also have specific lesson outcomes, on which we evaluate the work. For example, in a lesson, which develops the oral use of adjectives, the teacher will be able to assess whether the learner is demonstrating a greater and richer use of adjectives by the end of the lesson. Or you might be assessing how accurately the group has developed an activity that reflects different life experiences.



- The teacher would need to discuss with the class what the assessment criteria would be for that lesson. The essence of successful work in Drama lies in effective communication taking place. And for communication to take place the learners must believe in what they are doing. Then you might be looking a particular structure to the work. If the learners are making up a story, you will discuss with them beforehand the fact that a well structured story has a beginning/introduction, a middle in which some action takes place – something must actually happen, there must be some sort of conflict leading to a climax, and then a conclusion, so the listeners are not left "up in the air".
- Drama work also lends itself to peer assessment and self-assessment. This ensures that the learners are more involved with the learning process. It also helps to develop their critical responses, although this needs to be handled sensitively. The emphasis must be able to back up their assessment with examples.
- Most important to bear in mind when considering assessment, is that the progress is what is most important, rather than the finished product.
- Assessment should be developmental, in that it places emphasis on building and developing the learner. Assessment is also diagnostic, as it tells the teacher where the learner's strengths and weaknesses lie. Assessment also helps the teacher to evaluate how effective the lesson was.

There are four phases of drama assessment:

1. exploring ideas and feelings through drama
2. reflecting upon the dramatic experience
3. responding to the ideas and feelings of others
4. communicating ideas and feelings to others

## Storytelling

### Introduction

There is an old saying from Luo, in Kenya: Bury my bones but keep my words. This reflects the tradition contained in all the tales of the nations of the world - they should never be lost, they should be handed down from generation to generation. Everyone loves a story, be they young or old. The world of stories is rich in its great diversity and in the truths and wisdom which it contains. The lives of children are enriched through exposure to stories and they gain much in learning techniques of story telling.

### Value of Stories

The importance of stories in the development of the child cannot be underestimated. As teachers we are all aware of how much learners of all ages enjoy stories, but also how vital they are for:

- Development of vocabulary
- Development of appreciation of the beauty and effect of language
- Development of imagination
- Development of value systems
- Development of the learners' own cultural background and identity
- Appreciation of others' cultural backgrounds.

A sad fact of modern life is that very few children hear stories read or told to them at home. The role of the teacher is therefore most important in ensuring that the children are exposed to a wide range of stories.

### **Characteristics of a good story**

- A single theme, clearly define
- A well developed plot
- Style: vivid word pictures, pleasing sounds and rhythm
- Characterisation
- Dramatic appeal
- Appropriateness to listeners

### **Let's Tell Stories: Learners' Own Stories**

#### **Introduction**

Inspiring your learners to make up and tell their own stories is a vital part of the work we do. There are many different ways of stimulating stories and many different ways in which the stories can be presented. Stories in the classroom can be told individually, in pairs, by small groups or by the whole class.

#### **Individual stories**

There is always a little story around the giving of names. When a child is born, names are chosen for certain reasons – sometimes reflecting the circumstances under which the baby was born, sometimes referring to other members of the family. Think of your own name: do you know the meaning of your name and do you know why you were given that name? Tell us the story.

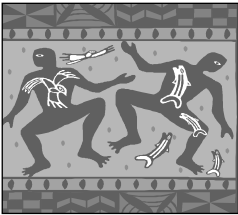
#### **Stories in Circles**

1. Carry-on stories; The teacher or a member of the group starts off the story, talking for about half a minute and passing it on to the next person by the link word "and..."
2. The class sits in a circle. Somebody starts a story with a sentence, the person sitting next to him/her takes it up, gives the next sentence and it is continued round the circle until everyone has contributed to it.
3. The one-word story: the class could work in pairs or in small groups. Each person supplies a word, going back and forwards between the two of them or round the group, eventually making up a complete story.

#### **Group Stories**

1. Pictures are a good source of stimulus for a story. Divide the class into groups and give each group a picture. They then make up a group story about that picture, either starting with the scene which is shown in the picture or using it during the story or telling what took place before, which lead up to the scene in the picture. It might be best if the teacher has one large picture, which s/he discusses with the class together, asking questions, which stimulate the class to think deeper about the possibilities. The pictures need to be chosen carefully – they must contain some conflict. A picture of a beautiful woman or countryside will not provide any stimulus to the group. In group stories, each member of the group takes part in making up the story and in telling the story. So speaker number 1 introduces the story, no 2 continues and so on till each has contributed part of the story and the story is finished. This is particularly useful when dealing with second language lessons, where often the learners are reluctant to speak. In this way they have the security of the group.
2. A headline from a newspaper could be used in the same way. Try to find some happy stories too!
3. Three props on a box: select three items, e.g. a telephone, an iron and a newspaper, and place them on a box. Each group is given a different set and makes up a story, which includes all three of the items.
4. Well known sayings can be used. The group could tell a story about sayings like "A stitch in the time saves nine" or "Don't count your chickens before they're hatched."

5. Bell stories can be used once the learners have had some practice in making stories. A child starts telling a story, but when the bell is rung, he has to break off and start a new story, which goes on until the bell is rung again.
6. Music can be used to stimulate a story. The individual or group could listen to a piece of music and tell a story, which they feel is appropriate to the music.
7. A telegram or a postcard could help the group to think of a story. Again it could be the beginning of the story or the end or somewhere in the middle.



## CULTURE

Culture is real and is a major element in all human interaction. Those who are blind to culture and diversity are blind to reality. Diversity is a neutral descriptor that lets you know that the people around you are not all like you.

So we need to develop positive and productive responses to the diversity in our schools and communities.

Culture is everything you believe and everything you do that enables you to identify with people who are like you and that distinguishes you from people that differ from you. Culture is about groupness.

What is interesting to do in a class (grade 6 to 9) is to ask questions to start proceedings.

### Questions such as:

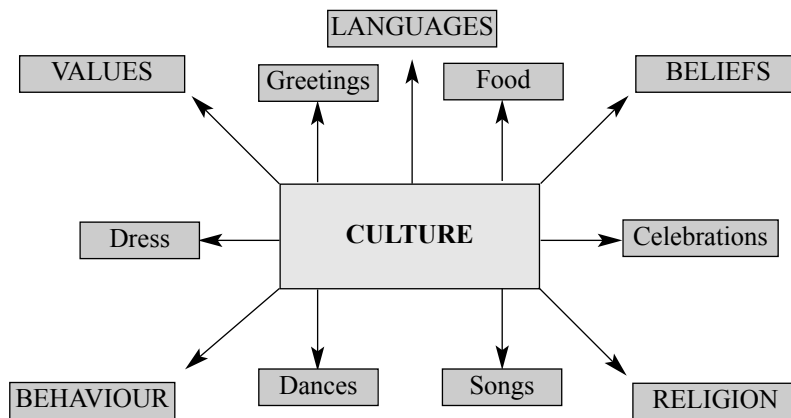
1. What is an ukhamba?
2. Do you think your grandfather will know what this is? (*show a ticket or a penny*)
3. What dance did your grandmother do?
4. Look at these photographs, where do you think these people come from?  
(show pictures of people from different countries):

In the policy document the word "heritage" is emphasised. This involves the tangible (statues and buildings) and the intangible (*oral traditions, dances, songs etc*) culture that is inherited. .

This is vital source material for the educator to use in class.

What then would be the activities or learning content?

Let us draw a mind map and find out.



These then become your themes and you can plan your lesson. A lesson can be created from each one of these words that belong to the key word culture

**The cultural tree:** *(Something to remember)*

The roots refer to aspects such as language, religion, festivities etc.

The trunk suggests how we present to the world our cultural identity.

The branches are more flexible and show how we reach out to other cultures.

The leaves provide shade which indicates protection of our culture.

The fruit is what you gain from the cultural experience

## GLOSSARY

### Assessment Terminology

**Criterion-referenced assessment** – Criterion-referenced assessments measure how well a student performs against a standard or criterion rather than another student.

**Authentic assessment** – Authentic assessment refers to assessment that aims to assess knowledge, skills, values and attitudes in contexts that closely resemble actual situations in which those knowledge, skills, values and attitudes are used.

**Assessment forms** – The most appropriate means of assessing and determining how well learners are learning.

**Assessment Standard** – Describes the minimum level at which learners should demonstrate the achievement of a Learning Outcome and the ways or range (breadth and depth) of demonstrating the achievement. It is grade-specific.

**Assessment strategies** – The approaches taken to assess a learner's performance that use a number of assessment forms appropriate to the task and level of the learners' understanding.

**Assessment Task** – This is an assessment activity that is designed to assess a range of skills and competencies. For example, 1 task is: an assignment, a test, an exam which may include 1, 2 or 3 papers.

**Common Tasks for Assessment** – A series of tasks that is intended to obtain information about a learner's demonstrated achievement. These tasks must cover a range of assessment activities e.g. practical/project /classroom/homework/oral/presentations/paper and pencil tests/etc.

**Continuous assessment** – An ongoing process that measures a learner's achievement during the course of a grade or level, providing information that is used to support a learner's development and enable improvements to be made in the learning and teaching process.

**External assessment** – Any assessment activity, instrument or programme where the design, development and implementation has been initiated, directed and, coordinated by Provincial Education Departments and the Department of Education either collectively or individually.

**Moderation** – The process of verifying results of continuous assessment and the external assessment

**Pen-and-paper task** – A task written under controlled conditions that requires a written response and measures a learner's understanding and performance across a range of competencies.

**Programme of Assessment** – A yearlong grade-specific formal plan of assessment for a Learning Programme/ Learning Area/ Subject.

**Record Sheet** – Record of learner performance in formally assessed tasks expressed as national codes, marks and/or percentages. May or may not include comments. The use of comments is essential in the Foundation Phase.

**Schedule** – Quarterly record of learner performance which is kept at the school. The end-of-year schedule is submitted to the district at the end of the year.

**School Assessment Plan** – A plan of assessment which includes the formal tasks for all Learning Programmes/Learning Areas/ Subjects to be undertaken during the school year.

**Teacher Portfolio** – Collection of all planning for assessment, including the assessment tasks and assessment tools for both formal and informal assessment. It should include the record sheet(s).

### Arts and Culture Terminology

**Artefacts** – Product of human art and workmanship made by hand reflecting cultural heritage.

**Arts elements** – Basic elements, essentials, fundamentals or first principals that can be used to enhance human creative skill.

- **Dance elements:** time, technique, form & style, space, locomotor & axial, force, level, direction, tempo, rhythm, gesture.
- **Drama elements:** human context, dramatic tension, symbols, mood, focus, movement, language, aspects of place, aspects of time, gesture.
- **Music elements:** melody & pitch, harmony, formal structure, rhythm & beat, texture, dynamics and tempo and tone colour, repetition, call and response, polyrhythms, antiphonal, contrast and variation.
- **Visual Art elements:** line, colour, tone, texture, shape (2-Dimensional: height and length, flat on a page), form (3-Dimensional: depth, height and length e.g. sculpture)

**Balance** – Harmony of design and proportion.

**Backdrop** – The backdrop of stage, screen that divides back stage from the front stage where acting takes place before an audience.

**Brainstorm** – General discussion to tackle, approach and establish ideas in no particular order.

**Canon** – Choreographic and compositional form where individuals and groups perform the same movement or phrase, beginning at different times.

**Characterisation** – The attempt to portray a particular set of character traits consistently.

**Choreograph(y)** – The planning of positions and sequence of movements in dance or creative movement.

**Choreography script** – Choreography sheet [describing steps and dance formations describing the style/s used to give the dance texture/flair].

**Collage** – From the French "colle" meaning to glue or stick down objects / materials onto a surface to form an artwork or design.

**Competency** – Ability to do a task at designated levels.

**Compose** – Construct a composition in the various art forms e.g. a painting so that its parts work together harmoniously.

**Content** – The meaning/message communicated through the various arts forms (refer to Interpretation).

**Creativity** – The ability to be inventive/showing imagination as well as skill.

**Cultural diversity** – Many different cultures.

**Culture/cultural activity** – The changing set of values, behaviour, beliefs and practices of a particular group of people e.g. ceremonies, religion, sites, food, and art forms.

**Design principles** – Principles upon which good compositions are built including; rhythm/repetition, balance, emphasis, unity/harmony, perspective, shapes, proportion, pattern, direction, movement.

**Dynamic** – Excitement and energy created on a stage. Movement in a painting. Rapidly shifting sound qualities.

**Elements of culture** – How groups of people express themselves by means of food, art, clothing, ceremonies, religion, language, architecture/dwellings, habits, lifestyles and belief systems.

**Ensemble** – A group of singers, musicians, performers, performing in one production.

**Exemplary** – Of such a high standard as to be used as an example.

**Exhibition/Display** – Display of artworks and/or artefacts for public view.

**Expression/expressive power** – Emphasising notes, sounds, movements, characters, images in a composition to create dynamism and excitement (to communicate the story).

**Finale** – That spectacular closing rendition of music and dance that closes the production on a very high note.

**Illustrate** – To explain a story through the various art forms.

**Indigenous** – Culture which is part of a region and which has original, home-grown beliefs.

**Innovation** – something that is new, unique and unusual.

**Interpretation** – Personal understanding of the meaning or message of an artwork.

**Mainstream culture** – A national culture that reflects and implies diversity.

**Model** – A small 3-dimensional structure usually made of wire or clay, or recycled or natural materials used by a sculptor to determine what the final full-scale sculpture will look like.

**Monologue** – One character's speech text without other characters' dialogue.

**Overture** – That opening rendition of a play which often comprises music and dance used to introduce the production.

**Peer assessment** – Assessing fellow learner's skills, knowledge, attitudes & values in a task.

**Percussion** – Instruments that are struck in order to produce a sound and set up a rhythm, e.g. a drum, tambourine, cymbal, gong, sticks etc.

**Performance space** – A stage or other space in which a performance takes place.

**Reflection** – Thinking about your experiences.

**Rehearse** – Plan, prepare and practice for a performance.

**Resolution** – The unravelling of the plot/tension in an art piece. A moment of resolving the tension, mystery, in a composition.

**Rhythm and repetition** – Repeated beats or sounds as a basis for a song or composition.

**Ritual** – Ceremonial activity of a particular religion/culture.

**Rubric** – A tool used to determine the level of performance of the participant.

**Running order** – List of songs/repertoire for performance.

**Self Assessment** – Assessing your own skills, knowledge, attitudes & values in a task.

**Society** – People living in communities.

**Stage properties (props)** – The ornaments, furniture and objects needed in a performance.

**Traditional** – Refers back to the origins of a community and to its values in the past. Although we often think of traditions from the past as 'fixed', cultural forms have always, and are still always, shifting and dynamic.

**Visual narratives** – Stories told by means of pictures, e.g. paintings, prints etc.

**Visualisation** – Being able to picture something in your mind.