Revised
National Curriculum
Statement Grades R–9
(Schools)

Teacher's Guide
for the Development of
Learning Programmes

Arts and Culture

DEPARTMENT OF EDUCATION

This document must be read as part of the
Revised National Curriculum Statement Grades R-9 (Schools).

The Revised National Curriculum Statement Grades R-9 (Schools) includes:

1. An Overview
2. Eight Learning Area Statements:
      Languages
      Mathematics
      Natural Sciences
      Social Sciences
      Arts and Culture
      Life Orientation
      Economic and Management Sciences
      Technology

FOREWORD

The majority of South African teachers have grappled with an education system that has been in the throes of rapid transformation sparked by the student cohort of 1976. Throughout the 1980's, education served as one of the focal areas that characterised resistance to the injustices of apartheid.

The 1990's, and the advent of change characterised by negotiations, saw the education system enter the current period where changes in education reflected systematic initiatives, research-based programmes and policy-driven, large-scale transformation. Teachers are now challenged to exert their professional judgment, curriculum expertise, teaching prowess and management skills in the interest of learners, schools, communities and the nation.

We are convinced that teachers implementing Curriculum 2005 have gained skills, experience, knowledge and techniques that have provided them with a base for engaging with the Revised National Curriculum Statement Grades R-9 (Schools). This Teacher's Guide for the Development of Learning Programmes builds on and enhances that base.

The Revised National Curriculum Statement Grades R-9 (Schools) will be implemented in schools by means of Learning Programmes. Learning Programmes are structured and systematic arrangements of activities that promote the attainment of Learning Outcomes and Assessment Standards for the phase. Learning Programmes ensure that all Learning Outcomes and Assessment Standards are effectively pursued and that each Learning Area is allocated its prescribed time and emphasis. Learning Programmes are based on relationships amongst outcomes and Assessment Standards without compromising the integrity of Learning Areas.

These Guidelines have been produced as a support mechanism to teachers. Over time, teachers will enhance their capacity to develop their own Learning Programmes. These Learning Programmes will take cognisance of the diverse learning contexts, availability of resources, different learning styles, multiple intelligences of learners and the barriers learners may experience.

These Guidelines are geared to assist teachers in accommodating Learning Outcomes and Assessment Standards that are prescribed, yet create space and possibilities for the use of judgments and insights based on particular contexts and a diverse learner population. As insights that are informed by practice, research and refinement, emerge from these Guidelines, it is anticipated that over a period of time teachers will develop as curriculum leaders. The majority of teachers within the apartheid education system were not encouraged to be creative, imaginative and lead curriculum development and design. They were controlled followers and were forced to practise through prescription. As a consequence, many teachers were not participants in the exciting process of curriculum development.

The development of these Guidelines was rooted within the framework of the Revised National Curriculum Statement Grades R-9 (Schools). Therefore, it is expected that these Guidelines should be read within a sound understanding of the Revised National Curriculum Statement Grades R-9 (Schools).

Teachers, schools management teams, departmental officials, teacher unions, non-governmental organisations, community-based organisations and service providers are invited to use these Guidelines not as a doctrine but as an enabling mechanism that will contribute to the delivery of quality, life-long learning.

T.D. Mseleku
Director-General: Education

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SECTION 1
GUIDELINES FOR THE
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1.1   INTRODUCTION

Curriculum and teacher development theories and practices in recent times have focused on the role of teachers and specialists in the development and implementation of effective teaching, learning and assessment practices and materials. In the Revised National Curriculum Statement Grades R-9 (Schools) (RNCS), mention was made of policy guidelines for Learning Programmes (RNCS, Overview, p.16). It has been agreed that these will now be called Teacher's Guide for the Development of Learning Programmes. As stated in the RNCS, the curriculum is to be implemented in schools by means of Learning Programmes. Teachers are encouraged to develop and implement their own Learning Programmes, and this should happen within the policy framework provided in the RNCS. This Teacher's Guide for the Development of Learning Programmes (hereafter called 'these Guidelines') have been developed to support teachers to do so.

Although this document is primarily written for **teachers** who have to develop their own Learning Programmes, cognisance is taken of the fact that other Learning Programme developers will also use these Guidelines.

1.2   PURPOSE OF THE TEACHER'S GUIDE FOR THE DEVELOPMENT OF LEARNING PROGRAMMES

These policy Guidelines have been developed at national level (with provincial participation) to assure that teaching, learning and assessment practices are developed effectively so that learners can achieve the Learning Outcomes as set out in the RNCS.

The purposes of these Guidelines are to guide teachers in the development of a Learning programme by:
- providing Guidelines to teachers on *how to* develop a Learning Programme;
- providing the ***essential features and underlying principles*** of a Learning Programme;
- promoting and encouraging adherence to the RNCS and support for its implementation; and
- providing a framework for teacher development and training.

These Guidelines are intended to be implemented in conjunction with other policies that promote and support education transformation so that the Critical and Developmental Outcomes, which underpin teaching and learning across the South African school curriculum, are attained. For example, the *White Paper 6: Special Needs Education – Building an Inclusive Education and Training System* needs to be read to provide background information on issues related to barriers to learning, as these have crucial impact on what happens in the classroom. The *Assessment Guidelines for Inclusive Education* document stresses the need for alternative teaching and assessment strategies, and provides recommendations on how to overcome barriers to learning.   Addressing barriers to learning is an important responsibility of teachers when developing Learning Programmes.

These Guidelines also need to be read together with the RNCS. The RNCS contains Learning Area Statements for each Learning Area that spell out the Learning Outcomes (LOs) and Assessment Standards (AS) per grade and the Overview.

1.3 DEFINITIONS

The RNCS indicates that LEARNING PROGRAMMES should be organised as follows:
- Planning for the whole phase. This is called a **Learning Programme.**
- Planning for a year and grade within a phase. This is called a **Work Schedule.**
- Planning for groups of linked activities or single activities. These are called **Lesson Plans.**

1.3.1 Learning Programme

A **Learning Programm**e is a *phase-long plan* that provides a framework for planning, organising and managing classroom practice for each phase. It specifies the scope for teaching, learning and assessment for the phase and is a "structured and systematic arrangement of activites that promote the attainment of Learning Outcomes and Assessment Standards for the Phase" (RNCS Overview, 2002). A Learning Programme is a tool for ensuring that the Learning Outcomes for each Learning Area are effectively and comprehensively attended to in a sequential and balanced way across the phase.

The Learning Programme thus interprets and sequences the Learning Outcomes and Assessment Standards as spelt out in the RNCS into planned teaching, learning and assessment activities for a phase. It spells out what core knowledge and concepts will be used in attaining the Learning Outcomes for the phase. It plans for how different contexts and local realities, like the needs of the community, school and learners, will be considered.

The Learning Programme also considers how integration within and across Learning Areas will happen, as well as what resources are available and needed to deliver teaching and learning activities.

A Learning Programme will in turn, be translated into yearlong, grade specific *Work Schedules* and shorter activity-long *Lesson Plans.*

1.3.2 Work Schedule

A **Work Schedule** is a *yearlong programme* that shows how teaching, learning and assessment will be sequenced and paced in a *particular grade.* It is a delivery tool, a means of working towards the achievement of the Learning Outcomes specified in the Learning Programme, and incorporates the Assessment Standards that will be achieved in that grade.

1.3.3 Lesson Plan

A **Lesson Plan** is the next level of planning and is drawn directly from the Work Schedule. It describes concretely and in detail teaching, learning and assessment activities that are "to be implemented in any given period[of time]" (RNCS Overview, 2002). A Lesson Plan could range

in duration from a single activity to a term's teaching, learning and assessment and, in terms of actual time, may last from a day to a week or a month. It includes *HOW* (i.e. teaching style, approach and methodology) teaching, learning and assessment activities are to be managed in the classroom.

1.4 THE PURPOSE OF A LEARNING PROGRAMME, WORK SCHEDULE AND LESSON PLAN

Learning Programmes, Work Schedules and Lesson Plans represent different stages of planning. While the team of teachers that teach in a phase develops a Learning Programme, the teachers of a particular grade within a phase develop a Work Schedule from the Learning Programme. The class/Learning Area teacher, in turn, develops the Lesson Plans for his/her class. At each level of planning more detail is added to that of the previous level as is described below. Quite apart from the detail shown at each stage, the whole process is informed (at each level) by the same and very important factors described in 1.5.

1.4.1 From the RNCS to the Learning Programme

A Learning Programme translates the RNCS into phase-long plans that detail (at a minimum):
- The sequencing of Learning Outcomes and Assessment Standards across the phase to ensure a coherent teaching, learning and assessment programme;
- The core knowledge and concepts or knowledge foci selected to be used to attain the Learning Outcomes;
- The context that ensures that teaching and learning is appropriate to the needs that exist in the community, school and classroom; and
- The time allocation and weighting given to the different Learning Outcomes and Assessment standards in the phase.

When developing the Learning Programme teachers also need to *consider*:
- how integration within and across the Learning Areas will happen;
- the resources needed and those to be used when determining the teaching, learning and assessment activities; and
- any special or national events likely to be included in the school calendar.

These considerations are taken to more depth and given much more detail when planning the Work Schedule and Lesson Plans.

A team planning approach will promote coherence, integration and cohesion in the Learning Programme for the phase. Such an approach also provides for a framework for the development and effective use of Learning and Teaching Support Materials.

1.4.2 From the Learning Programme to the Work Schedule

A Work Schedule provides the teachers in a grade with a yearlong programme based on the Learning Programme. It develops on the sequencing, context, and core knowledge and concepts choices made at Learning Programme level. The teachers responsible for the Learning Programme for a particular grade within a phase will produce the Work Schedule for their grade

group by drawing on the Learning Programme for that phase.

In addition to the detail already provided in the Learning Programme, teachers will in developing the Work Schedule, plan:
- The assessment programme for the year. They will need to ensure a spread of different assessment forms across the year in keeping with the assessment guidelines for each Learning Area;
- The use of resources needed; and
- Integration within and across Learning Areas.

1.4.3 From the Work Schedule to the Lesson Plan

The Lesson Plan provides detailed structure for teaching, learning and assessment activities. It could range from a single lesson to a few months of activities. It provides the day-to-day details for teaching, learning and assessment. It also enables, for example, events of major importance internationally, nationally or locally, to be incorporated in the curriculum in a structured, yet flexible way. The World Summit on Sustainable Development held in Johannesburg in 2002, national commemoration and holidays, and other examples are opportunities around which a Lesson Plan could be built. The Lesson Plans are designed to ensure opportunities for learners to achieve the Learning Outcomes and Assessment Standards of that Learning Area.

The following elements should be contained in the Lesson Plan:
- Those elements already determined in the Learning Programme and Work Schedule, namely:
  - The Learning Outcomes and Assessment Standards,
  - The context and/or core knowledge and concepts selections for the lesson,
  - The assessment tasks to be used in the lesson,
  - The resources needed for the lessons, and
  - Integration opportunities;
- The actual dates over which the Lesson Plan will stretch;
- Conceptual links to previous and future Lesson Plans;
- Details and sequencing of the teaching, learning and assessment activities that will make up the Lesson Plan;
- Any particular teaching approach and method to be used; and
- Special and important notes regarding the needs of the learners in the class for whom the teacher is preparing the Lesson Plan.

Individual teachers will prepare their own Lesson Plans to support teaching, learning and assessment in their particular classrooms.

The figure below indicates the relationship among the three different stages of planning.

Figure 1: Relationship among the three different stages of planning.

RNCS	LEARNING AREA	GRADE	WORK SCHEDULES	LESSON PLANS
RNCS	Senior Phase Learning Programme	Grade 7	Focus LA: LOs & ASs / Other LAs: LOs & ASs	1 / 2 / 3 / 4
		Grade 8	Focus LA: LOs & ASs / Other LAs: LOs & ASs	5 / 6 / 7 / 8
		Grade 9	Focus LA.: LOs & ASs / Other LAs: LOs & ASs	9 / 10, etc.
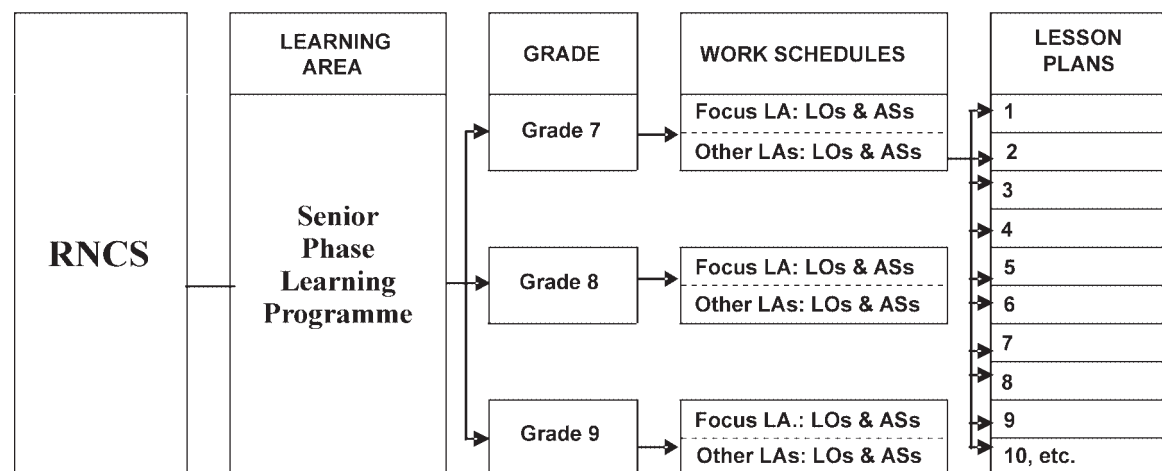
NOTE: *In the above diagram Lesson Plans are only indicated for Grade 7, but would also appear alongside Grades 8 and 9 in the final column when the Learning Programme has been planned in its entirety.*

1.5 ISSUES TO BE CONSIDERED WHEN DEVELOPING LEARNING PROGRAMMES, WORK SCHEDULES AND LESSON PLANS

The aim of a Learning Programme is to design and sequence teaching, learning and assessment activities that will result in meaningful and relevant learning. Teachers need to find ways of making the planning process a manageable one, so that the process of planning is facilitative rather than being a tedious task. For example, there is not much point in rewriting Learning Outcomes and Assessment Standards each time an activity is developed. Numbering the Assessment Standards and then referring to the numbered Assessment Standards may be easier.

To achieve the aim of Learning Programmes, Work Schedules and Lesson Plans, the following aspects have to be considered during planning:

1.5.1 Philosophy and Policy

- The RNCS is an embodiment of the nation's social values, and its expectations of roles, rights and responsibilities of the democratic South African citizen as expressed in the Constitution. Full discussion on this section is not included here as it is required that teachers read the RNCS for the discussion and detail on the philosophy and policy underpinning the RNCS.
- Outcomes-based education (OBE) philosophy and practice with the Critical and Developmental Outcomes is the underlying educational philosophy.
- Other national and local policies also impact on effective delivery.

1.5.2 Principles Underpinning the Curriculum

The RNCS is underpinned by principles that are crucial for working towards the aims of the education system. These are, amongst others:
- Social Justice   • a Healthy Environment   • Human Rights   • Inclusivity

In simple terms **social justice** refers to one's responsibility to care for others to the common good of society. Social justice serves to remind all humanity (government and civil society) that the needs of all individuals and societies should be met within the constraints imposed by the biosphere, and that all should have equal opportunity to improve their living conditions.

A **healthy environment** cannot be attained independent of people, their lifestyles and choices, their rights and social justice. Environment includes the social, political, economic and biophysical dimensions of all life and life-support systems (air, water and soil).

Human rights and their infringement are grounded in the daily experiences of people within their local environments. They are an inextricable part of our lives – so much so that we often take for granted the protection they offer us.

Inclusivity deals with a number of social justice and human rights issues, and at the same time taps into the rich diversity of our learners and communities for effective and meaningful decision-making and functioning for a healthy environment. Schools are encouraged to create cultures and practices that ensure the full participation of all learners irrespective of their cultures, race, language, economic background and ability. All learners come with their own experiences, interests, strengths and barriers to learning which need to be accommodated.

In developing Learning Programmes, educators and other curriculum developers will need to pay attention to these principles and to find ways of developing teaching, learning and assessment activities and providing Learning and Teaching Support Materials that offer learners opportunities to explore these principles.

1.5.3. Time Allocation and Weighting

- The RNCS overview document details the time allocated to each Learning Area in both the Intermediate and Senior phases, and to Learning Programmes in the Foundation Phase.
- These Guidelines also make recommendations with respect to how Learning Outcomes should be weighted with respect to each other.

To be able to develop Learning Programmes, teachers need to be aware of these allocations and weightings, as well as how these translate into hours and periods in the school(s) for which they are developing the Learning Programme.

1.5.4 Integration

Integrated learning is central to outcomes-based education. The historically fragmented nature of knowledge can be overcome if attention is paid to relevant integration both within Learning Areas, and across Learning Areas.

Teachers need to have a clear understanding of the role of integration within their Learning Programmes. The key, however, is the balance to be struck between integration and conceptual progression. That is, integration must support conceptual development rather than being introduced for its own sake. Teachers must therefore be aware of and look for opportunities for integration both within and across Learning Areas.

1.5.5 Resources

Different Learning Areas, and in turn different Learning Programmes, will rely on different resources for their success. Teachers will have to be familiar with the resources needed and the resources available as they develop their programmes. Care should be taken not to develop Learning Programmes where lack of access to resources will discriminate against learners. Teachers must also be sensitive to the limitations of learners who experience barriers to learning and how their progress may be affected by availability of resources.

1.5.6 Inclusivity and Barriers to Learning

The RNCS assumes an inclusive approach to teaching, learning and assessment. Learning Programmes need to address any barriers that learners for whom the programme is being developed may experience. Teachers need to be aware of the social, emotional, physical and other needs of the learners as they develop their Learning Programmes. For ensuring that matters of Inclusivity are addressed, teachers need to consider any particular barriers to learning and/or assessment that exist in different Learning Areas and make provision for these when developing Learning Programmes.

1.5.7 Differences between Learning Areas and Learning Area Statements

While each of the Learning Area Statements has been developed according to the same framework and philosophy, careful examination will show that subtle differences exist between them. These differences are a natural consequence of the peculiarities of each of the Learning Areas. The implication of the differences between Learning Areas and Learning Area Statements for Learning Programme, Work Schedule and Lesson Plan development is that such development in each Learning Area will have to take note of these peculiarities. Furthermore, as teachers in one Learning Area look for integration opportunities with other Learning Areas, they should be aware of the peculiarities of those other Learning Areas.

Some of the most striking differences are the following:

Natural Sciences has a separate chapter (chapter 5) in the Learning Area Statement that lists "Core Knowledge and Concepts" – these provide the context in which at least 70% of teaching, learning and assessment should take place, the other 30% can come from local contexts. The Core Knowledge and Concepts are presented by phase and organised into four main content areas or knowledge strands:

- *Life and Living*
    - Living Processes and Healthy Living
    - Interactions in Environments
    - Biodiversity, Change and Continuity

- *Energy and Change*
    - Energy Transfers and Systems
    - Energy and Development in South Africa

- *Planet Earth and Beyond*
  - ▸ Our Place in Space
  - ▸ Atmosphere and Weather
  - ▸ The Changing Earth

- *Matter and Materials*
  - ▸ Properties and Uses of Materials
  - ▸ Structures, Reactions and Changes of Materials

Technology does not have a separate chapter listing knowledge focus or contexts, but Learning Outcome 2 (Technological Knowledge and Understanding) identifies three core knowledge areas for the Learning Area and organises the Assessment Standards for the Learning Outcome accordingly:

- *Structures*

- *Processing*

- *Systems and Control*

It should also be noted that **Natural Sciences** and **Technology** have the same Learning Outcome 3 (Technology: Technology, Society and the Environment, and Natural Sciences: Science, Society and the Environment). This is a deliberate design feature of these two Learning Areas intended to facilitate integration between the Learning Areas, both short-term integration as well as the combining of the Learning Areas into one Learning Programme in the Intermediate Phase.

Social Sciences has a separate chapter (chapter 5) in the Learning Area Statement that lists the "Knowledge Focus Framework." This is grade-by-grade specific and provides knowledge/topics for both History and Geography.

While **Arts and Culture** also does not have a separate chapter on knowledge, the Assessment Standards for each Learning Outcome are classified under the following "art forms":

- *Dance*

- *Drama*

- *Music*

- *Visual Arts*

- *Composite*—only for some Learning Outcomes and only in some Grades

The Arts and Culture Learning Area Statement lists, furthermore, on pages 7 and 8 organising principles for each grade in each phase and for each Learning Outcome in each grade, a further organising principle for the Assessment Standards.

Languages do not have a list of knowledge contexts in the same way that some of the Learning Areas already mentioned do. However, lists of *recommended texts* are provided by grade in Chapters 2, 3 and 4 of the Learning Area Statement.

1.5.8 Clustering of Assessment Standards

Teachers, when planning assessment activities, recording learner performance and reporting on learner progress will look to the Assessment Standards for descriptions of the level at which learners should demonstrate their achievement of the various Learning Outcomes. Having selected the Learning Outcomes and when planning teaching, learning and assessment, teachers may find that certain Assessment Standards can be grouped or **clustered** together quite naturally.

In **some Learning Area**s (certainly not all), it would not be practical to teach to each and every Assessment Standard for each Learning Outcome. Firstly, the Assessment Standards in those Learning Areas do not stand alone, and secondly, there are simply too many Assessment Standards per Learning Outcome for the teacher to be able to deal with them individually. In such cases, the teacher on examining the Assessment Standards, may realise that they group quite naturally into **clusters** of Assessment Standards. These clusters can in turn be used for planning.

For example, in Mathematics in the Intermediate Phase, there are some eleven Assessment Standards for Learning Outcome 1 (Numbers, Operations and Relationships). An examination of these Assessment Standards suggests that they can quite naturally be organised into the following Assessment Standards clusters:
- Recognising, classifying and representing numbers
- Applications of numbers to problems
- Calculation types involving numbers
- Properties of numbers

The Mathematics Learning Area statement neither clusters nor suggests clustering. While the Mathematics Guideline does suggest clustering and even recommends possible clusters, it is up to the teacher to decide whether or not to cluster the Assessment Standards.

While the clustering of Assessment Standards is something that teachers may choose to do, the following should be noted when clustering Assessment Standards:
- Clustering of Assessment Standards should not occur across Learning Outcomes. Recording and reporting needs to be against Learning Outcomes and the selected Assessment Standards. Clustering Assessment Standards across Learning Outcomes would make reporting and recording impossible.
- Learning Outcomes are never clustered. While we may develop Lesson Plans with more than one Learning Outcome, we would consider this to be an example of integration and not clustering.
- When clustering Assessment Standards, it is not allowed that *new* Assessment Standards are written as a result of the clustering.
- While clustering of Assessment Standards is possible for planning the teaching, learning and assessment activities, teachers record learner performance against the individual Assessment Standards in that cluster.

Guidelines on how to deal with the Learning Outcomes and Assessment Standards of each Learning Area are provided in the Learning Area specific section of each Learning Area's Guideline.

1.6   DEVELOPMENT PROCESS

While the development process suggested in this document may appear tightly sequenced and ordered, teachers will, in practice, find themselves going back and forth between steps.

1.6.1   Developing a Learning Programme

Once teachers have taken all the philosophy, policy and other issues already described into account, the following steps are suggested as a more detailed guide for this task:

- *Select the Learning Outcomes*
  The Learning Outcomes (and how they are attended to) are what drive the development process.   It is important that teachers decide which Learning Outcomes are to be focused on at a particular time and how they are packaged together. The Learning Area specific section that follows will indicate how Learning Outcomes can be packaged or explored.

- *Identify Assessment Standards*
  Teachers need to identify the Assessment Standards (or at least clusters of standards) for each Learning Outcome that will be targeted at a particular time within the Learning Programme. Assessment is planned to ensure that evidence is provided of how learners are performing against the Assessment Standards. When *recording* learner performance, teachers will show how each learner is meeting the Assessment Standard(s) and at what level the Learning Outcomes are being attained. Teachers will then *report* on every learner's performance and progress against the Learning Outcomes.

  More detail on the assessment programme, forms of assessment, and recording and reporting processes for each Learning Area is provided in the Assessment Guidelines for the different Learning Areas.

- *Determine the teaching, learning and assessment context(s) and/or core knowledge and concepts*
  Two main kinds of contexts have been identified for inclusion in Learning Programme development, and where appropriate teachers need to be explicit about these.

  One level is the broad consideration of the social, economic, cultural and environmental contexts of the learners. This can also include the local needs of the learners, of the school and the surrounding community.

  The other level is the Learning Area with contexts unique to the Learning Area and the specifics required by the Learning Area (see 1.5.7 above). Such contexts are reflected in the kinds of examples used, the types of projects given, the language used, the barriers being addressed, and the teaching, learning and assessment activities.   Context must make specific provision for learners with disabilities.

When dealing with core knowledge and concepts, teachers must select core knowledge and concepts that address the identified Learning Outcomes and Assessment Standards. In Learning Areas where this information is not provided, teachers need to determine their own.

- *Allocate time*
  Teachers need to allocate appropriate weighting and allocation of time to each Learning Outcome and its associated Assessment Standards – as per the weightings discussed in the Learning Area specific sections of the document. It is also important to check that the time allocated to the Learning Programme is consistent with the time allocations of each Learning Area within the phase.

  After this process, it is recommended that teachers should stand back and examine the Learning Programmes in terms of the various features discussed in this chapter. It is also important to analyse all the Learning Programmes for a phase so that implications of one programme on another in terms of learner work load can be resolved. In this way, it is imagined that the time allocation for each programme will be modified and finalised through continued reflection and refinement.

  Learners who experience barriers to learning must be accommodated through flexibility in terms of time allocated to complete activities. Additional time may be given or alternatively learners may be allowed to complete their tasks at a later stage. There must be recognition of the fact that completing only part of the task also has value. These arrangements are planned as part of the individual support for each learner who has a barrier to learning.

- *Integration and resources*
  Integration and the selection and use of resources have already been discussed in detail in 1.5.4 and 1.5.5 above. Teachers will also need to consider integration and resourcing when planning a Learning Programme. While they may only show the details regarding resources and integration in the Work Schedules, they must apply their minds to these issues at the time of Learning Programme development.

1.6.2 Developing a Work Schedule

A Work Schedule must be developed for each year in the Learning Programme. A Work Schedule gives a greater level of detail for each aspect or element of the Learning Programme and adds further detail with respect to other aspects.

It should be emphasized that the process of developing a Work Schedule should not be seen as a process that occurs in a linear way, but as a holistic and integrated process. The following should be considered when developing a Work Schedule:

- *Details from the Learning Programme*
  In developing the Learning Programme decisions have already been taken about the sequencing of Lesson Plans, the Learning Outcomes and Assessment Standards that will be focused on by each Lesson Plan, the selection of contexts and/or knowledge and the time allocation to the Lesson Plans. If necessary the teacher(s) developing the Work Schedule may want to amplify these details.

- *Assessment tasks*

  The Department of Education has developed Assessment Guidelines for each Learning Area. Among other details, these documents spell out the forms of assessment to be completed by each learner in each grade. At the time of planning the Work Schedule, the teacher(s) should decide when to use each of the assessment forms to ensure both their most appropriate application and to spread the assessment demands on the learners evenly across the year.

- *Resources required*

  In developing the Work Schedules, teachers will need to consider in detail the resources that will be required for each Lesson Plan and may need to re-sequence units according to the availability of the resources.

- *Integration*

  In developing the Work Schedule, teachers will have to consider in greater detail, matters of integration. In the case of integration across Learning Areas, this may include meeting with the teachers from the other Learning Area(s) to ensure that the anticipated integration is workable in terms of their respective Work Schedules.

1.6.3 Developing a Lesson Plan

Lesson Plans are developed from the yearlong Work Schedule by individual teachers. A Lesson Plan is assumed to be a complete and coherent series of teaching, learning and assessment activities. It can consist of a single activity or several activities spread over a few days or a number of weeks.

In as much as Learning Programme and Work Schedule design is influenced by philosophy, policy and several other factors already discussed in 1.5, Lesson Plan development is further informed by the classroom realities of the teacher's class.

Realities of the classroom that have an impact on planning a Lesson Plan include:

- *Learning styles*

  Since different learners have particular and preferred learning styles, every class is certain to contain groups of learners who assimilate information and develop understanding in different ways. Before a teacher is able to develop a Lesson Plan s/he must have a clear sense of the different learning styles of the learners in the class. S/he must also have a sense of those activities that are likely to succeed with particular individuals or groups and those that are unlikely to, and must plan to accommodate all learners in the class.

- *Teaching approach and methodology*

  Teachers must decide how they will approach their teaching and what methods they will use. The nature of the Learning Area often determines what approach and which methods will best support the teaching, learning and assessment activities in the particular Learning Area.

- *Barriers to learning*

  While it is possible to list many different types of barriers to learning in general, not all of these will apply in every class. Similarly there may be barriers to learning that are particular

to individual learners only. When developing a Lesson Plan the teachers must have a clear sense of barriers to learning that exist in the class so that they can overcome these through the way in which they structure activities and also through the activities that they select.

- *Resources available to the school and class*
  Different schools have access to different types of resources, and so while a particular Lesson Plan may work well in one school, it may fail in another because of a difference in the available resources — both types and quantity — available to teachers and their classes.

- *What learners already know*
  It is important to be aware of the prior learning that is both required for different Lesson Plans and the levels of this prior learning present in the class for whom the teacher is developing a Lesson Plan. Learners could demonstrate different levels of knowledge and concept development from the same learning experience. What learners already know becomes an important point of departure for planning what will happen next in an activity.

  At times teachers may wish to perform some form of baseline assessment to be able to establish the level of prior learning and accordingly plan appropriate support for the learners.

- *School policies*
  In the same way that national education policy will impact on Learning Programme design, so too will the policies of the school impact on both the design of the Lesson Plan and its execution.

  When the above issues have been considered, the teacher is finally ready to develop the Lesson Plan in detail. Within the planning, the teacher has to:
  - Develop and/or source teaching, learning and assessment activities;
  - Identify the role of outcomes and concepts from other Learning Areas;
  - Decide on assessment strategies and select or develop instruments to be used; and
  - Plan how to support learners who experience barriers to learning.

  After a Lesson Plan has been developed, the execution remains. In the execution of a Lesson Plan the teacher will become aware of issues that may not have been anticipated. These will need to be incorporated and should, in turn, be considered when planning the next Lesson Plan(s). Like Learning Programme and Work Schedule development, Lesson Plan development is not a linear process, but rather one of continual modification, reflection, revision and refinement.

The figure below indicates the factors that inform the development of Learning Programmes, Work Schedules and Lesson Plans. It also shows how the levels of planning in a Learning Programme proceed from the RNCS to the Learning Programme to the Work Schedule to the Lesson Plan.

Figure 2: The planning process and factors taken into account when developing Learning Programmes.
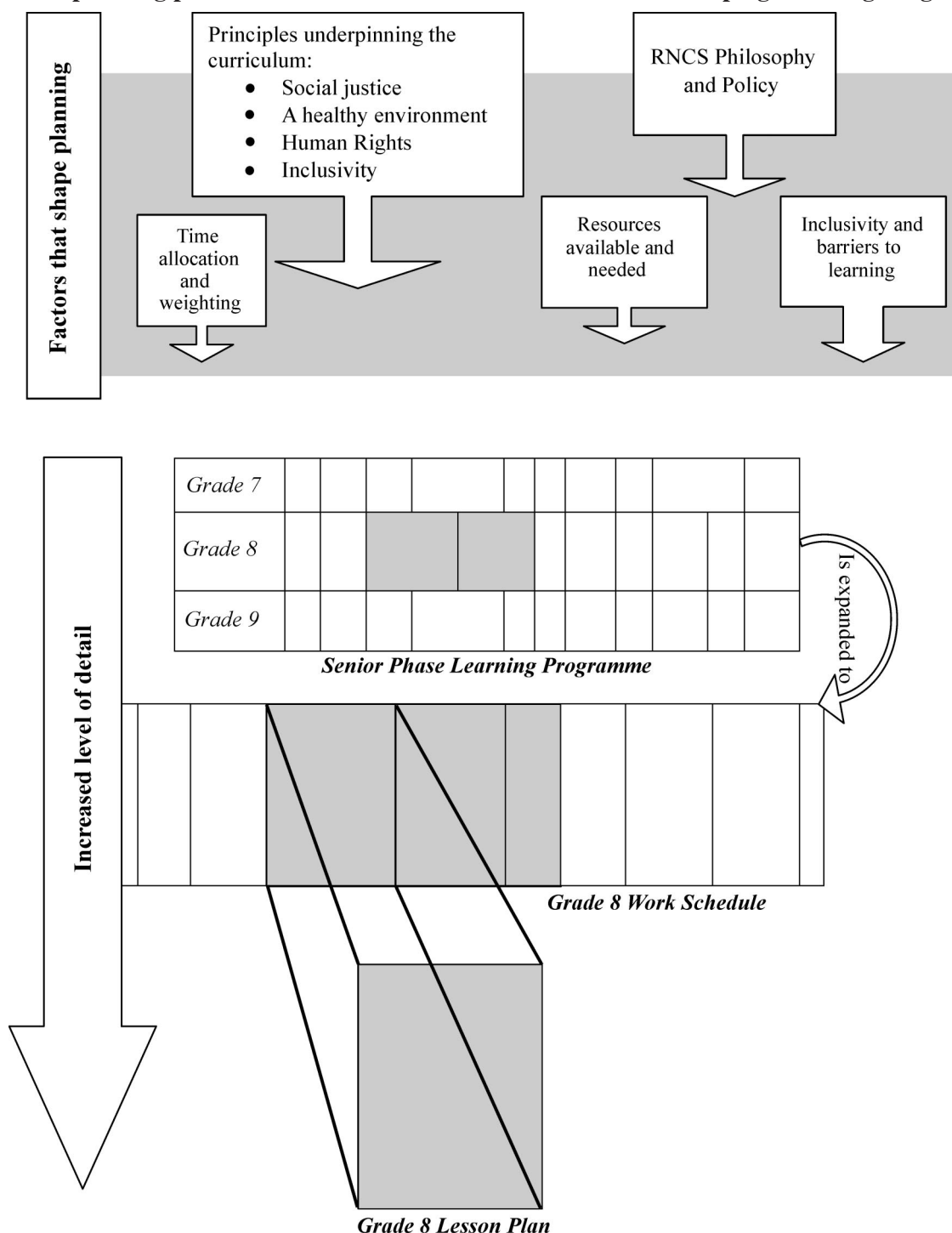
1.7   ASSESSMENT

1.7.1   Nature of Assessment

The assessment requirements of the curriculum policy have presented strong challenges to most educators. This section is therefore provided to support the implementation of sound assessment practices.

The assessment practices that are encouraged through the RNCS for Grades R-9 (Schools) are continuous, planned and integrated processes of gathering information about the performance of learners measured against the Learning Outcomes. The level at which the learner is to be assessed is provided by the Assessment Standards which are progressive from grade to grade. A Learning Programme, Work Schedule and Lesson Plan design should ensure that assessment is an integral part of teaching, learning and assessment.

Planning assessment to include the assessment of learners who experience barriers to learning is important. It is likely that in every classroom there would be some learners who experience barriers to learning. However, these barriers will not always be the same and could be situated in the learning context, i.e. inflexible methodology, lack of resources or in the learners themselves, i.e. sensory, physical, intellectual disabilities or disease/illness. They can also arise from the social context, i.e. poverty, violence or difficult home conditions. When planning an assessment activity, the teacher should have a clear sense of the wide range of barriers that may inhibit learning and the achievement of the Learning Outcomes and how to address them. The key is to determine what exactly is being assessed, (i.e. concepts, application, skill) and to develop assessment tasks in such a way that learners have a variety of options to demonstrate their learning with respect to the Learning Outcomes and Assessment Standards as outlined in the RNCS. (For more details on alternative methods of assessment, please refer to *Curriculum 2005: Assessment Guidelines for Inclusion, May 2002.)*

Assessment should:
- enhance individual growth and development, monitor the progress of learners and facilitate learning;
- find out what a learner knows, understands and/or can do;
- make judgements based on valid and appropriate evidence – these judgements should then enable us to make well informed decisions about what a learner needs to learn next;
- give an indication of the success of the programme of learning including how appropriate resources have been;
- include a variety of techniques;
- encourage learners to go beyond simple recall of data or facts;
- close the gap between the classroom and the real world;
- include opportunities for learners to perform tasks and solve problems; and
- make provision for adaptive methods of assessment.

1.7.2 Planning for Assessment

Assessment cannot be neutral with respect to what is taught and learned. Any assessment is an expression of values on teaching, learning and assessment. We need to view assessment as a critical and integrated part of the teaching-learning process. As planning for teaching, learning and assessment activities begins with a Learning Programme, planning for assessment should also be integrated in these plans.

When planning for assessment the following documents should provide the framework for planning:
- The Assessment Policy for the General Education and Training Band, Grades R-9 and ABET (December 1998);
- The RNCS (The Overview and the Learning Area Statements);
- Assessment Guidelines for each Learning Area; and
- Assessment Guidelines for Inclusion.

The planning for assessment in the Learning Programme should give schools an indication of resources and time needed for assessment in that phase. To do this teachers need to know what knowledge, skills, attitudes and values the learners are expected to possess so that they are able to integrate the assessment programme within teaching and learning activities.

In a *Learning Programme* teachers need to:
- Mention all the **possible forms of assessment** they are likely to use in determining the achievement of the Learning Outcomes. In doing this also take the Assessment Standards into consideration;
- Mention the **resources** they are likely to need (including assistive devices);
- Take the **context and core knowledge and concepts** into consideration; and
- Indicate the **time** that will be needed.

In the *Work Schedule* planning for assessment focuses on a grade. When planning a Work Schedule considerations should be given to the following:
- Learning Outcomes give guidance by indicating **what** should be assessed;
- Assessment Standards indicate the **level** at which the Learning Outcome should be assessed;
- Indicate the **assessment strategies** or different forms of assessment teachers plan to use;
- Indicate the **resources** teachers will use; and
- Take into consideration the **diverse needs** of the learners.

In a *Lesson Plan* teachers should:
- Indicate **how** the Learning Outcomes would be assessed;
- Consider the **level** at which the Learning Outcomes would be assessed using the Assessment Standards;
- Also consider the **context,** the availability of **resources** and the **diverse needs** of learners; and
- Give a detailed description of how they plan to use the various **assessment strategy(ies)** and/or different form(s) of assessment, how these will be integrated within teaching and learning, and what will be recorded.

For each level of planning in the Learning Programme, the Work Schedule and the Lesson Plan, teachers need to describe the following clearly:

- **When** they are going to assess;
- **How** they are going to assess;
- What **resources** they are going to use; and
- How they are going to support the **diverse needs** of learners.

1.7.3 Assessment Strategies

A wide range of assessment strategies may be used to measure learner performance. Teachers can select these depending on the purpose of assessment. These will also depend on a specific Learning Area. The forms/types chosen must provide a range of opportunities for learners to demonstrate attainment of knowledge, skills, values and attitudes. The following are some of the various forms/types of assessment that could be used by the teachers to assess learner achievement:

a) Tests
b) Performance-based assessment
c) Interviews
d) Questionnaires
e) Structured questions
f) Assignments
g) Case studies
h) Practical exercises/demonstrations
i) Projects
j) Role-plays
k) Simulations
l) Aural/Oral Questions
m) Observations
n) Self-report assessment

These assessment strategies and the different forms of assessment for each of the Learning Areas are discussed at length in the Assessment Guidelines for each Learning Area.

SECTION 2
THE ARTS AND CULTURE LEARNING PROGRAMME

2.1 SYNOPSIS

The Arts and Culture Learning Area covers a broad spectrum of South African arts and cultural practices. Arts and Culture are an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human endeavour within society.

Culture expresses itself through the arts and through life styles, behaviour patterns, heritage, knowledge and belief systems. Cultures are not static — they have histories and contexts, and they change, especially when in contact with other cultures.

2.1.1 Description of the Arts and Culture Learning Area

The uniqueness of this Learning Area can best be seen in the opportunities that it provides to nurture and develop the creativity of people. The main purpose of the Learning Area in the GET band is to provide a general education in the arts, and culture, for all learners. In the past in South Africa, education in Arts and Culture was not available to a large majority of learners. In line with the transformation of education and the emphasis on human rights, learners are entitled to an Arts and Culture education as one of their rights of 'access to equal opportunities for all' and as part of redress.

2.1.2 The Arts and Culture Learning Area Context

The Learning Area:
- provides experiences for the learners in dance, drama, music, visual arts, craft, design, media and communication, arts management, arts technology and heritage
- develops creative, innovative, productive individuals as responsible citizens in line with the values of democracy according to the Constitution of South Africa
- provides access to Arts and Culture education for *all* learners as part of redressing historical imbalances
- develops an awareness of national culture to promote nation-building
- provides opportunities to develop usable skills, knowledge, attitudes and values in Arts and Culture that can prepare learners for life, living, and lifelong learning
- develops understanding of the arts as symbolic language

To deal with the legacy of cultural intolerance and to prepare youth for the future, learners need to experience, understand and affirm the diversity of South African cultures. The effect of past imbalances is that there has been a strong influence of international cultures and weak local development and support of local arts and culture. Learners need to recognise the value of their own culture.

2.1.3 Learning Outcomes

There are four Learning Outcomes (LOs) covering the following domains:

Learning Outcome 1: Creating, Interpreting and Presenting

The learner will be able to create, interpret and present work in each of the art forms.

Learning Outcome 2: Reflecting

The learner will be able to reflect critically on artistic and cultural processes, products and styles in past and present contexts.

Learning Outcome 3: Participating and Collaborating

The learner will be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Culture activities.

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.

The Learning Outcomes are skills based and describe the knowledge, skills and values learners should know, demonstrate and be able to do. The Assessment Atandards describe the level at which learners should demonstrate their achievement of the Learning Outcomes.

The Learning Outcomes were derived from the vision embodied in the critical and Developmental Outcomes (DO). They do so through requiring:

Activities	Critical Outcomes	Learning Outcomes
The use of critical and creative thinking, decision making and problem-solving strategies when creating, presenting and reflecting on art works	CO 1	LO 1, 2, 4
The linking of individual works of art and culture to larger cultural systems	CO 7, DO 3	LO 2
The appropriate selection of materials and the arrangement of different elements into meaningful wholes; the collecting and organising of information about artists, arts history, arts careers, heritage and cultural practices	CO 4	LO 1, 2, 4
Attention to multiple forms of communication through various art forms and mass media	CO 5	LO 4
Involvement with both the collaborative aspects of group and ensemble work as well as opportunities for individual development	CO 2	LO 3
Engagement with developments, trends and styles from a wide range of cultural practices and thus with matters of direct social concern	DO 2, 3	LO 2

Acknowledgement and responsible use of the technological aspects of arts, culture and arts industries	CO 6	LO 1, 3
Preparation for employment in arts industries and the world of work	DO 1, 4, 5	LO 1, 2, 3, 4
The development of creativity, resourcefulness and entrepreneurship	CO 3, DO 5	LO 1, 3

2.2 RELATIONSHIPS BETWEEN OUTCOMES

The four Learning Outcomes are strongly linked and do not operate in isolation. In Learning Programmes, they can either stand alone or it is possible to focus on and teach towards more than one Learning Outcome at a time. For purposes of recording the achievement of Assessment Standards are recorded and reported against Learning Outcomes.

2.2.1 Focus Areas

Learning Outcome 1 (Creating, Interpreting and Presenting)

The learner will be able to create, interpret and present work in each of the art forms.

To attain this Learning Outcome learners need extensive exposure to and practical experience of the arts and culture, and the gradual acquisition of appropriate knowledge, skills, values and attitudes to present and pursue arts interests.

This learning Outcome requires the most time to allow for the building of skills. The Learning Outcome is broad, accommodating personal preference and inclination. It allows for learners to participate in various ways as artist, performer, producer, director, designer and/or composer by the end of Grade 9.

When learners create and present, they also express and communicate (Learning Outcome 4). Whether working alone or in a group, personal and/or interpersonal skills are being acquired (Learning Outcome 3). The knowledge acquired in Learning Outcome 1 is applied when reflecting in Learning Outcome 2.

Learning Outcome 2 (Reflecting)

The learner will be able to reflect critically on artistic and cultural processes, products and styles in past and present contexts.

Learners are required to acquire knowledge and understanding of history of the arts, concepts, aesthetics, culture and heritage. They will explore and analyse the ways different social and cultural groups engage in and convey meaning through the arts.

This Learning Outcome will also require a great deal of time. It is the Learning Outcome that encourages learners to think about and critique their experiences in Learning Outcomes 1, 3 and 4 as well as reflect on their own and other's cultures. It is strongly linked with Learning Outcome 4 in terms of critical reflection of the mass media.

Learning Outcome 3 (Participating and Collaborating)

The learner will be able to demonstrate personal and interpersonal skills through individual and group participation in Arts and Culture activities.

This Learning Outcome focuses on attitudes and values and emphasizes the importance of personal and social development — the development of the ability to work individually and collaboratively in arts activities and towards the fostering of healing and nation building. It is always present when creating (Learning Outcome 1), reflecting (Learning Outcome 2) and communicating (Learning Outcome 4).

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.

This Learning Outcome requires that learners develop the ability to read and use nuances of cultural expression to convey meaning through the arts (linked to Learning Outcome 1 Creating, Interpreting and Presenting through the Arts). It also deals with forms of communication media (television, radio, film and advertising) and their influence on people and societies.

2.2.2 Weighting of Learning Outcomes and Focus Areas

There are only four Learning Outcomes which are weighted equally and are interrelated

2.3 ASSESSMENT STANDARDS

For each Learning Outcome there are a number of Assessment Standards that set the minimum level achievement by the learner per grade. The Assessment Standards define the levels and progression in each grade. The levels are based on:
- Prior learning
- Age of learner
- Increasingly challenging content
- Increasing complexity of tasks
- Increasing learners' competence

The Assessment Standards allow for the teacher to:
- Be creative in the way he/she interprets them.
- Extend them to cater for the different needs in the class
- Cluster them in a module around a similar idea or skill

For purposes of clarity the Assessment Standards are arranged under the headings of — Dance, Drama, Music and Visual Arts (Note: Visual Art also includes Craft and Design). There are also Assessment Standard arranged under the heading 'Composite'. These integrate the art forms or focus on cultural, social or environmental issues.

To facilitate coherence and integration between the art forms in each grade and phase, organising ideas/principles were devised. These were based on the developmental level of the learners and were also used to infuse the national imperatives such as cultural diversity, human rights, social justice, environmental concerns, nation building, heritage, indigenous knowledge and globalisation.

The organising principles have been loosely arranged as follows:

Foundation Phase: The learner in own and local environment	
Grade R	Fantasy & play
Grade 1	Imagination in the learner and learners' environment
Grade 2	Immediate environment
Grade 3	Ideas, feelings and moods

Intermediate Phase: Physical, natural, social and cultural environments	
Grade 4	Natural & physical resources
Grade 5	Sensory perception and literacies (cultural, visual, spatial, aural, oral, kinaesthetic)
Grade 6	Wider social, historical and cultural environment

Senior Phase: National, African and global environment	
Grade 7	Human rights, heritage, nation building, marginalised cultures
Grade 8	Human rights, arts industries, careers, popular culture
Grade 9	Local to global culture, technologies, mass media, power relations, marketing

One of the most important characteristics of this Learning Area is the inter-relatedness of the different art forms, Learning Outcomes and Assessment Standards. It would be counter-productive to the spirit of the learning area if each of the art forms or assessment standards were treated in isolation from each other, or if they were approached as independent of their cultural contexts.

Implementation must, therefore be grounded in the linking and interweaving of the various components of this Learning Area. Assessment standards should not be treated as separate, discrete entities but should be clustered across art forms during planning and assessment.

The specific art skills embedded within the Assessment Standards need however to be taught discretely. *This will ensure a high level of skills and knowledge for all*. A teacher will extract the skills and knowledge from the Assessment Standards, teach the skills and knowledge, using continuous assessment while teaching, and then cluster the skills and knowledge from different art forms into an assessment task.

The national imperatives such as *nation building, indigenous knowledge, human rights, social justice* and a *healthy environment* are brought to the fore through the organising principles. They are noticeably explicit in the Assessment Standards in the Senior Phase, however, teachers should begin to infuse these attitudes and values from Grade R onwards. Below are just a few examples of the many particularly focused assessment standards:

Principles	Assessment Standards
Nation Building Cultures are not static - they have histories and contexts, and they change, especially when in contact with other cultures. The approach towards nation building in this learning area is to encourage awareness of the rich and diverse cultures in South Africa, to experience both traditional, classical arts and innovative emergent arts. Through exposure, exploration and experience learners become active participants in creating a new, national, inclusive, original, contemporary, South African cultural expression to promote nation-building.	**Grade 7 Learning Outcome 3: Assessment Standard Visual Arts:** Discusses plans and shares resources with others in producing a collective artwork or presentation to promote nationbuilding in South Africa.
Indigenous Knowledge The perspective towards indigenous knowledge in this Learning Area is the recognition of value systems and "intergenerational knowing" in particular socio-ecological and cultural settings. Learners should explore the social and situational nature of indigenous knowledge practices in a range of cultural contexts, including African culture.	**Grade 7 Learning Outcomes 2, 4: Assessment Standards Composite:** Explains the need for conservation of a country's indigenous knowledge systems, heritage artefacts in, amongst others, museums, galleries, theatres, cultural sites and natural heritage sites **Drama** Research and present an example of indigenous performance such as praise poetry or folk tales **Music** Investigates and explains the purpose, function and role of different instruments used in indigenous, traditional or Western forms of music in South Africa
Human Rights, Social Justice and Environmental Concerns Arts and Culture provides an excellent vehicle for exploring, expressing and commenting on human rights, social justice and environmental issues. The focus is on both the physical and social environment and their interdependence. The vision of the Learning Area is based on the right of every learner to exercise their own artistic expression and their own cultural practices. Learners need to understand their own cultural heritage and those represented in their local and national communities. Culture fairness and gender equality are fundamental, non-negotiable principles. Learners should be provided with ample opportunities to explore a diversity of art forms and cultural practices and to identify, acknowledge and understand their commonalities and differences. They should learn to recognise and challenge stereotyping, discrimination and prejudices of all kinds. They should have opportunities to debate contentious cultural practices that are in conflict with human rights principles.	**Grade 8 Learning Outcome 2, 4: Assessment Standards Composite:** Discusses how the Arts have contributed, and can contribute towards social and cultural change (eg as a mirror, in documents, as suggestions, comments and predictions) Uses the Arts to demonstrate an awareness of environmental concerns **Drama** Researches human rights and environmental issues and interprets these in small group role-plays **Music** Identifies and explains gender and or cultural stereotyping in lyrics and in the use of instruments over time and in the present **Visual Art** Views and analyses communication within various forms of mass media and identifies obvious or hidden messages, bias, stereotyping or propaganda **Grade 9 Learning Outcome 2 Assessment Standard Composite:** Demonstrates a capacity to reflect on and discuss cultural practices that can be and sometimes are regarded as controversial or contentious.

2.4 TEACHING AND LEARNING IN ARTS AND CULTURE

At the heart of the Learning Area are the 'arts' and 'cultures' themselves, their adaptability, their versatility and their interrelationships. Teaching in this Learning Area should fully exploit the breadth and depth of the Learning Outcomes, enabling learners to explore and experience the enormous richness and variety of arts and culture forms and practices within the country.

The approach towards *culture* in this Learning Area encourages learners to:
- Move from being passive inheritors of culture to being active participants in it
- Reflect creatively on cultural events and identify the connections between art works, performance and culture.
- Understand the geographical, historical, economic, social and gendered contexts in which arts & culture emerge.
- Identify the links between cultural practice, power and cultural dominance.
- Understand how the arts express, extend and challenge culture in unique ways

The approach to teaching in Arts and Culture should be explorative, experimental, experiential and encouraging. A safe and supportive environment should be created for learners to explore, experience and express thoughts, ideas and concepts within an atmosphere of openness and acceptance. Learning Programmes should create space for the new ideas that learners invariably bring. The teaching approach should be varied to accommodate learners with different learning styles — those who learn visually, those who learn aurally and those who learn haptically (through movement).

Equally important in this Learning Area is the notion of the *spiral development* of skills and concepts in the arts. It is expected that basic and crucial skills in different art forms are identified and developed progressively over the grades and phases. Learning by rote (imitative and repetitive) is also important in aspects of music and dance where performance skills are partly acquired by continuous practice and repetition.

A voice and body warm up routine (for dance, drama and singing) should form a beginning for each Arts and Culture session. This would ensure the building of technique, stamina, strength, control, memory and flexibility that require on-going effort.

The Arts and Culture Learning Programme
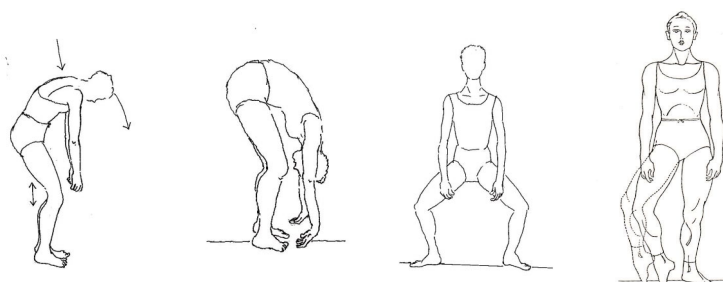
In recognition of both the integrity of discrete art forms and the value of integrated learning experiences, the approach towards *arts* in this learning area is to create a balance between developing generic knowledge about arts and culture, and specific knowledge and skills in each of the art forms. All learners should experience dance, drama, music, visual arts, craft and design.

A Learning Programme should cover equally:
- A variety of African and other classical arts and culture practices — this will expose learners to the integrity of existing traditions and conventions.
- Innovative, emergent arts and culture practices — this will open up avenues for learners to develop inclusive, original, contemporary, South African cultural expression, and to engage with trends in the rest of the world.

A Learning Programme should include learning activities that:
- Nurture and develop creativity, innovation and resourcefulness
- Create opportunities to develop *generic* knowledge about arts and culture, and *specific* knowledge and skills in each of the art forms.
- Provide opportunities to work across and within art forms.
- Allow opportunities to explore personal, social, cultural and collective identities.
- Redress imbalances caused by cultural intolerance.
- Explore issues through arts and culture activities within local, national, continental and global contexts.
- Empower learners to respond to and participate in the arts, enter the world of work, and/or engage in recreational arts activities.
- Cater for learners who wish to choose electives that would prepare them for further study in FET.
- Collaborate with other learning areas.

Through design, composition, choreography and directing, learners should have on-going opportunities to develop skills such as selecting, categorising, decision-making, problem solving, analysing and synthesising.

2.5   ASSESSMENT IN ARTS AND CULTURE

Assessment provides information about learning that helps the teacher make decisions about teaching and communicates to learners what they have learnt and what they still need to learn. It indicates what needs to be re-taught, which learners need remediation and which need enrichment. Assessment should be viewed as an aid to learning. Assessment and reporting need to be clear and easy to understand to inform the learner, the teacher, the school and the parents about the learner's progress and needs.

Process, product, presentation and performance are measured in Arts and Culture, through continuous assessment and practical culminating activities. Assessment should be both formative and summative and primarily criterion based.
Forms of assessment which work best for Arts and Culture are:
- Performance, presentation/exhibitions (Learning Outcomes 1, 3 and 4)
- Investigation and research projects(written and practical) and debates (Learning Outcomes 2 and 3)

Approach in Arts & Culture: Learners should be assessed only on knowledge or skills that they have had an opportunity to learn. They should know in advance what criteria they will be assessed on. They may even participate in generating the criteria.

Assessment should always:
- Be an integral part of planning
- Be constructive and encouraging
- Motivate learners and stimulate individual expression
- Cover a range of evidence
- Provide an opportunity for the learner to create, perform and reflect in a variety of art forms, cultural processes and media
- Take place in authentic situations whenever possible such as during performances and presentations.

Other key points to note:
- A safe, supportive and **non-judgmental** environment encourages learners to grow in confidence and build a positive self-image.
- The emphasis is on the experience of the **process** as well as on the creation of a **product**.
- Teachers continually monitor learners' creative processes and provide clear **formative verbal feedback**. Specific feedback is much more helpful than non-specific praise.
- Tasks and activities should be placed within a **broad context**, ranging from individual explorations to group experiences, and cover arts and culture experiences ranging from the **local to the global**.
- Learners should be taught how to give **constructive peer assessment**.

The designing of assessment should take place at the same time as the planning of thelesson. It should not be done as an afterthought. Although assessment by observation is on-going as the teacher watches how learners go about their tasks, and learners may frequently assess themselves or their peers after a task, **teachers are not expected to record assessment of every task or activity**. With large classes this would be too time-consuming. Clustering of Assessment Standard will reduce the amount of assessment required. While the teacher is observing and giving feedback all the time, formal recording of assessment should be planned to take place after a unit or a significant section of work is completed.

While teachers need to demonstrate the coverage of all art forms in their planning and in the portfolio evidence, they need only record achievement against the forms of assessment and per Learning Outcome. There may be a number of tasks for each form of assessment over the year. The recording grid allows space for a final code per Learning Outcome and per Learning Area.

- *Portfolios:*
  All evidence of assessment should be stored in the learners' and teacher's portfolios. A portfolio is more than a collection of work samples. It should contain carefully selected examples of work, which show growth in learning and clear learner descriptions and reflections about the learning. The learner and the teacher should select these examples together. The learner's Portfolio must contain assessment records and evidence of assessment tasks, tools and techniques. It should show evidence that all four Learning Outcomes and all four art forms have been addressed through assessment tasks. The teachers' portfolio should keep records of all tasks, assessment tools and recording charts.

When the assessment tasks involve physical displays, performances or demonstrations, the learner's level of achievement — in the form of worksheets or checklists should be stored in the portfolio. Photographs, audio or video tapes may also be used as evidence in the portfolio. One form of keeping evidence of practical exercises or process work would be a learner's logbook or journal. This could form a segment of the portfolio.

- *Assessment of Practical Activities:*
  Assessment in Arts and Culture must include both the process and the product. The summative activity could be assessed through presentation/performance. This assessment activity can provide for the application of the knowledge, skills and attitudes acquired across art forms. Summative assessment activities are used to assess a cluster of Assessment Standards at the end of a module, a grade or a phase.

2.6   OVERCOMING BARRIERS TO TEACHING, LEARNING AND ASSESSMENT

White Paper 6 on Special Needs Education: Building an Inclusive Education and Training System (2001) is built on a new philosophy of education and training. Inclusion addresses the constitutional imperatives of access, redress, equity and quality education for all. This new way of thinking makes it very clear that **all** learners need to be taught and assessed within the same curriculum and assessment framework. In a nutshell, inclusion is a move away from categorisation to support. It has implications for learning and teaching alike.

- *One curriculum for all:*
  Curriculum is a mirror that reflects what is happening in a school and classroom setting. If learners are studying in different curricula then complex messages are sent about their status in the school and about their status as learners and persons.

  The physical presence of learners in classrooms is no guarantee of their involvement in class and school activities. Integration may happen but this is not necessarily inclusion. Although it is the responsibility of the whole school to ensure inclusion, it is especially the task of the teacher.

  Inclusion is centrally a curriculum issue since curricula create the most significant barriers to learning and exclusion for many learners, whether they are in 'special' schools and settings or in 'ordinary' schools and settings.

  The Arts and Culture learning area is designed in such a way that all children can participate in arts and culture activities and achieve the Learning Outcomes. Inclusivity is an essential part of Arts and Culture. Learners experiencing barriers to learning must always be accommodated. 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. Teachers need to interpret and adapt the activities and assessment strategies to address barriers to learning.

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.

- *manner* in which the learner is required to respond
- *structure* of assessment so that the learner may participate and demonstrate her or his potential more fully
- *materials* so that they enhance rather than impede learning.
- *appropriateness* of the tasks
- amount of time allocated for any activity

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

It is vitally important that the teacher is aware of the restriction placed by the barrier to learning. These barriers can stem from various factors:
- **Systemic** i.e. lack of basic and appropriate learning support materials, assistive devices, inadequate facilities at schools, overcrowded classrooms etc. language.
- **Societal** i.e. severe poverty, late enrolment at school, violence, those affected by HIV/AIDS.
- **Intrinsic** (disabilities within the learner,) i.e. a learner who is blind, HIV/AIDS.

Barriers need to be identified and addressed in an appropriate manner. Learning activities must be inclusive to ensure that no learners are left on the sidelines. Vulnerable learners need to be given the necessary support to ensure active participation in curriculum through adaptive or alternative means..

Teachers need to be caring and compassionate and show empathy to ensure curriculum accessibility. It is important that teachers avoid implying, establishing, confirming, reinforcing difference in an exclusive way. Teachers need to achieve the balance between meeting individual needs and achieving Assessment Standards. This means to address the barrier, not to compensate for it. This is an essential part of providing learner support.

Although there are many barriers to learning, teachers need to identify and build on strengths of learners in order to affirm their uniqueness. All learners need to experience success. Opportunities for success should be an important aspect of curriculum planning.

Support should therefore be seen as an integral part of the learning teaching and assessment process in all schools. As assessment can never be seen as separate from this process, it is essential that support measures also focus on this. For educators to effectively address barriers to learning there are several important questions that they need to ask themselves concerning their assessment practices:
- What concept, skills or knowledge are to be assessed?
- What should learners know?
- At what level should learners be performing?
- What type of knowledge is being assessed, reasoning, memory or process?
- Are all learners treated fairly, particularly those who experience barriers to learning?
- Are assessment practices non-discriminatory?
- Is gender equity promoted?
- Is equal attention paid to both boys and girls?
- Is the learning environment safe?
- Are there opportunities for all learners to experience success?
- Are assessment practices aimed at increasing learning and participation and minimising exclusion?

The following are suggestions for addressing some particular barriers:

- *Language and terminology:*
  Language should not be a major barrier in this Learning Area as much of the learning is done through imitation, demonstration and practical exploration. The Arts can provide a vibrant way to teach additional language experientially.Each art form has its own discipline specific terminology. Learners should be encouraged to use the specific arts terminology when discussing their own and others' work.

- *Prior learning:*
  Learners may come to the learning situation with a great diversity of background experiences. Some will have had exposure to discrete Arts training and resources, others with exposure to integrated cultural rituals and experiences. Learners should be encouraged to value and share with each other whatever arts and cultural experiences they have had. Teachers need to assess and build the learning programmes on the prior learning and provide bridging where necessary.

- *Resources:*
  Where material resources are hard to find, teachers and learners need to be resourceful and innovative in finding substitutes and variations. (See Section 5 for suggestions of useful waste materials.) In order to augment the personal resources of teachers, Learning Programmes should guide teachers on how to look beyond the classroom for human and material resources. Teachers should draw in the local artists, artisans, dancers, musicians, and cultural workers to contribute their expertise in the learning area.Being resourceful also includes the use of venues and spaces at schools. The absence of discipline specific facilities such as a stage, hall, art or music room, and cultural spaces of engagement, should not prevent the effective implementation of this learning area. The possibilities of all available spaces should be explored, both indoor and outdoor.

- *Rural and urban contexts:*
  Learning Programmes should be adapted to suit urban or rural contexts. For example:
  - In rural areas without electricity the radio could be used to assess the impact of mass media in terms of the use of voice, sounds, music and visualisations.
  - Visual literacy could be developed by analysing advertising billboards and posters.
  - Where access to theatres, museums or galleries is not available, teachers need to recognise that forms of drama and visual art are part of many communal and social occasions.
  - People in both rural and urban areas often find themselves in confined situations. Teachers need to expand opportunities and exposure for learners through arranging excursions and exchanges (i.e. twinning rural and urban schools). Schools in urban contexts may not have access to authentic rural arts or cultural experiences or indigenous cultural practices. They would benefit from twinning with rural schools to share resources and knowledge.

- *Vision impairment:*
  - Learners may have varying degrees of difficulty with print, graphics or small objects. To assist such learners
  - Instead of 2-D art tasks such as painting and drawing, blind/partially sighted learners may be able to sculpt clay models in 3D.

- Additional help may be required to find resources for research/ materials for performances or presentations.
- Suitable techniques and processes have to be selected to create works of art. The use of braille, typing, verbal explanations may be needed in the place of visual presentations.
- Start a 'Buddy System', grouping sighted learners with visually impaired learners.
- When visuals are presented to class, lines have to be bold for the visually impaired and verbal explanations have to accompany all pictures.

- *Hearing impairment:*
  - Learners may have varying degree of difficulty in hearing. To assist such learners
  - Step by step demonstrations/ visuals/ sign language have to be supplied when verbal instructions are given.
  - Start a 'Buddy System' so that able learners can assist hearing impaired learners.
  - Substitute dance and playing percussion instruments instead of singing for deaf learners. They can respond to rhythms by feeling the vibrations on the floor.
  - Allow the learner to use sign language or alternative communication skills when answering or communicating remembering that sign language has a limited vocabulary and learners will have difficulties to communicate abstract and theoretical concepts.
  - Use body language, dramatisations, movement in dance and mime rather than verbal or musical expression.

- *Mobility and fine motor skills impairment:*
  - Being aware of the restrictions placed on the learners by the physical disability, the educator will expect the learner to demonstrate within his/her capacity; i.e. dance with crutches, or in wheelchair.
  - Each learner should be judged on his /her own performance and expression not compared with others
  - If the physical disability is such that the learner cannot perform a certain art form i.e. sculpture clay model, this has to be substituted by another art form, which the learner is able to perform i.e. paint by foot, make collage etc.
  - Create a buddy system when grouping.

- *Gifted learners:*
  The gifted learners should not be neglected either and provision should be made for them to be extended and challenged in various ways. Giftedness takes a wide variety of forms, many of which can find expression in arts and culture activities i.e. exceptional musicality, a high degree of physical co-ordination and movement quality.

2.7 ISSUES IN DESIGNING A LEARNING PROGRAMME, WORK SCHEDULE AND LESSON PLANS FOR ARTS AND CULTURE

Eight percent of learning time has been allocated to this Learning Area. This translates to approximately two hours per week. Effective planning and time management are of the utmost importance to ensure exposure to each art form and to culture, and to ensure that all Learning Outcomes and Assessment Standards are covered in the grade. It is preferable to allocate two one-hour periods for Arts and Culture

rather than shorter periods for many reasons. For example, Visual Art activities take time to set up and clean up and dance activities require warming up time.

The Learning Programme will need to take into consideration the context of the school, the human and material resources available, the space available, and the possibility of utilising the additional Assessment Standards. It would need to ensure progression of skills and knowledge from one grade to the next.

Learning Programmes will need to allow time for *discipline specific* work as well as for *integrated arts* work. Some Assessment Standards can easily be clustered and addressed at the same time or within one module. Other Assessment Standards need to stand alone so that they are not diminished

Learning Outcome 1 will require the most time to build the skills and knowledge required for Learning Outcomes 2 and 4. Learning Outcome 3 (Participation and Collaboration) can occur separately and in conjunction with other Learning Outcomes. *All Learning Outcomes are of equal weighting and overlap most of the time*.

2.7.1 Integration within the Learning Area

There are many different forms of integration in the Arts and Culture Learning Area :
- The Learning Area is an integration of four art forms and culture.
- Skills, values, attitudes and knowledge are developed within Arts and Culture in an integrated way.
- Most African art forms and cultural practices are integrated. Song, dance, drama, poetry, and/or design are integral parts of:
  - Some indigenous African genres (i.e. Kiba/Mmapadi, Mtshongolo, Indlamu, Tshikona, Malende, Domba, Umbhayizelo, Umxhentso)
  - Children 's activities (i.e. Masekitlana, Kgati, Black Mampatile).
  - Cultural rituals and festivals (i.e. weddings, initiations, naming ceremonies)

Learners may engage in unpacking these integrated forms into their constituent parts whenever necessary.

- Western Art forms are more inclined to remain discrete. This Learning Area seeks to respect the integrity of each and to integrate them whenever possible, combining individual disciplines to create new forms of expression.

NOTE: The Assessment Standards for each Grade 4 - 9 are attached in the Annexure 'Overviews - The Grade at a Glance'. These bring together all the Learning Outcomes and Assessment Standards in a particular grade and give a clear overview of what is required for the year. The overview will make clustering and integration of Assessment Standards easier.

2.7.2 Design Issues

When designing a Learning Programme, attention must be given to ensuring that:
- Learners participate in music, dance, drama and visual art each year

- Sufficient time is allocated to build skills in each art form. In dance and music this requires practice throughout the year
- Sufficient time is allocated for improvisation, exploration and composition in each art form.
- Design concepts are explored in each art form.
- Learners are given opportunities to work individually, in pairs and in small groups.
- Learners have many opportunities to achieve a Learning Outcome.
- Learning Outcomes are linked . They can be taught discreetly and concurrently. They can be assessed separately or together. They are not written off but revisited in many different ways.
- Learning Outcomes are integrated and Assessment Standards are clustered where possible, given the time allocated for this Learning Area.
- The organising principles of physical, natural, social and cultural environments are taken into consideration to provide cohesion and facilitate the clustering of Assessment Standards.
- Although the national priorities social justice, a healthy environment, human rights and inclusivity are emphasised in the Senior Phase they should be introduced in the Intermediate Phase and incorporated wherever possible.

Sequencing is important to ensure that the necessary skills are learnt as needed, and to decide which Assessment Standards need to come before others. The Learning Programme should calculate, in broad strokes, how to divide the time to ensure that learners are exposed to *each Learning Outcome* sufficiently to achieve at the level set by the Assessment Standards. It will need to calculate which arts skills and knowledge need to be taught on their own and which can be taught concurrently. It should allow for exposure to *all four art forms*. It should take into consideration the spiral development of skills and plan for on-going practice with increasing complexity throughout the phase.

Generally, the building of warming up skills for body and voice (Learning Outcome 1) and developing trust and a safe atmosphere (Learning Outcome 3) will start at the beginning of the year. The application through performance and presentation will happen towards the end of the year. Reflection and critiquing (Learning Outcome 2) may come during the second half of the year when the learners have acquired knowledge concepts and the necessary terminology.

Sufficient time should be allocated towards the end of the year for a summative assessment activity (usually a performance or presentation which apply the skills and knowledge learnt) and practical tasks and research projects can be planned for learners to do outside of class time.

In Grade 9, all learners will have engaged with all art forms through the generic and composite Assessment Standards throughout the year. Evidence will be recorded in the continuous assessment. At the end of Grade 9, in the culminating task for assessment (CTA), in Learning Outcome 1, the learner may be assessed primarily on one elective art form. For example, in a performance at the end of the year, one learner may be assessed as a dancer, another as a musician, another as the lighting designer or as the stage director.

SECTION 3
INTERMEDIATE PHASE

This section provides guidelines for the development of learning programmes in the Intermediate Phase. Three options on how to develop a learning programme are discussed in this section. When designing a learning programme, work schedule or learning unit, it is important to remember that assessment tasks and the recording of learner performance are planned together as part of the activities eing developed.

Even though guidelines are provided by the Department of Education at a national level, provinces will develop further guidelines where necessary in order to accommodate diversity. Schools could propose the number and nature of the integrated learning programmes based on their own school contexts. These integrated Learning Programmes must ensure that the prescribed outcomes for each Learning Area are effectively and comprehensively covered.

The purpose of developing integrated Learning Programmes is to address the following:
- Even though there are eight Learning Areas, with their own knowledge domains, it is important to remember that knowledge does not exist in isolation. There are natural connections between and across Learning Areas, and knowledge in one learning area is relevant and can be used to achieve outcomes in another learning area.
- When planning, it is useful to consider the Learning Outcomes in one Learning Areas to enrich another Learning Area. The linkage though should reflect a nature connectedness, and should not be a forced link for the sake of linking with another learning area.
- Using the option for integration, allows for effective management of available staff and issues of overload in the diverse school contexts that exist. At Intermediate Phase, it may be that the following situations prevail:
  - 1 Teacher is responsible for teaching all learning areas in a grade
  - 1 teacher is responsible for teaching more than one learning area in different grades
  - 1 teacher teaches across Learning Areas and across grades
  (There may be other arrangements in different schools.)

The options presented are meant to address these situations especially as teachers will develop the learning programmes themselves.

It is understood that eight Learning Areas MUST be implemented in the Intermediate Phase. Also Languages and Mathematics will be distinct Learning Programmes. This is important for reporting and recording purposes. However Learning Areas are integrated, reporting is done against the Learning Outcomes of each of the Learning Areas. Teachers will record learner performance against the Learning Outcomes and Assessment Standards selected for developing an activity.

What does the integration of Learning Areas mean?

Integrating Learning Areas are meant to enhance the knowledge, skills, attitude and values embedded in the Learning Outcomes of each Learning Area. Learning outcomes have been translated into the Assessment Standards relevant to the Learning Area and although planning starts with Learning

Outcomes it is how Assessment Standards are integrated that is important. Some Assessment Standards can stand alone while others may be clustered with Assessment Standards from other Learning Areas.

The Learning Area content, concepts or themes are NOT the starting point when planning integration. However they are important vehicles for achieving the outcomes and are to be considered as part of the planning. Each Learning Area has its own concepts and knowledge domain, but achieving knowledge on its own, and without developing appropriate skills, is not what we strive for in an Outcomes-based curriculum.

The integration of Learning Areas into Learning Programmes will have implications for planning.

Implications for Planning

When planning it is important to take into consideration:
- How well the teacher knows the other Learning Areas in order to be able to integrate and assess
- The integrity of the Learning Areas must be maintained and learning in each Learning Area must not be compromised
- Coverage of all Learning Outcomes and Assessment Standards in each Learning Area must be ensured.
- That the planning for assessment is done as part of the planning for the activities to be developed. This is important when integrating across Learning Areas as well as when integrating within a Learning Area.
- The planning needs to happen together with all teachers at school and/or at a grade level
- Time utilization must be in line with national policy
- Avoiding overload of teaching and learning, as well as assessment
- Different approaches to teaching to support classroom practice
- The planned use of available resources, and identifying resources not there but that are needed.

3.1   THE INTERMEDIATE PHASE LEARNER

Due to the fully integrated nature of the Foundation Phase learning programmes, learners may arrive in the Intermediate Phase with some exposure to the arts and their own culture. They may have had some experience learning literacy, numeracy or life skills *through* the arts but will probably have very little specific knowledge or skills *in* the arts.

Learners at this stage generally enjoy
- Being inventors, making up secret codes, personal languages and new ways of doing things
- Learning about various cultures — the songs and dances, the stories, the costumes, artefacts and crafts and understanding who did them and why
- Independently inventing and practicing songs, dance sequences or plays

Generalist class teachers in large classes, often in crowded classrooms, normally teach learners in this phase. They may be in an urban or rural setting, in a well-resourced or under-resourced environment and in suitable or overcrowded conditions. Teachers may have had some specialist training in one or more of the art forms but this will be the exception rather than the rule. Even for the specialist arts teachers, this is a new learning area since it addresses all the art forms and focuses on culture.

To accommodate learners' interests, projects should be set that take advantage of their natural curiosity, their analytical ability, and their confidence. Topics can be generated from the physical, natural or social environments. Their interest in culture should be fully exploited through the sharing of cultures within the class as well as opening up to culture-bearers or community members who can offer to teach dances, songs, tell stories etc. Frequent opportunities for imaginative work should be created.

During the Intermediate Phase learners begin to be exposed to specific arts knowledge and skills, to build a solid base for further development in Senior Phase.

Skills that should be gradually built in this phase are:
- Dance — to warm up the body (and voice for Drama and Singing) on a regular basis to begin to build stamina, strength and flexibility
- Music — to develop instrumental skills, a love of singing and music and a good ear.
- In music and dance, which use the body as an instrument, to begin to build techniques that shape the body or hands and that take years of practice to perfect.
- Visual Art — to learn to use arts equipment, techniques and materials.
- Drama — to warm up the voice, develop clear articulation, explore mime, characterisation, drama techniques, situations and contexts

Knowledge that should gradually be built during this phase include:
- Cultural celebrations, traditions and rituals
- Personal, cultural and collective identities
- Design concepts across all the art forms
- Arts terminology for each of the art forms
- Positive attitudes towards nation building, culture fairness, human rights and responsibilities, social justice and environmental responsibility should be encouraged throughout the phase.

- *Values and attitudes:*
  Learners should have many opportunities to work in pairs and in various kinds of groupings. Tasks should help them to learn socialising/interpersonal skills. They need to be guided on how to work in groups, i.e.
  - appropriate listening skills
  - taking on different roles
  - respecting each other's opinions
  - accepting differences
  - giving constructive and helpful criticism
  - avoiding personal or hurtful comments

- *Class management:*
  The first priority in each grade is the setting of controls for a safe and encouraging environment. Since learners move around, make a noise and may make a mess in the Arts & Culture class, teachers need to very quickly establish the acceptable boundaries and parameters for behaviour. Some of the issues that need to be addressed in setting up and sustaining a code of conduct in the Arts and Culture class are:
  - Taking out, sharing and cleaning up of art materials
  - Keeping noise levels acceptable for own and surrounding classes

- Moving of tables and chairs (if necessary)
- Controlling music instruments
- Treating own and peers bodies with respect
- Commenting on one another's work and cultures with sensitivity

▪ *Understanding the organizing principles:*
In **Grade 4** the focus is on the use of materials such as found, natural and waste materials to create art works in each art form. This emphasis stems from the need to encourage environmental awareness — the value and importance of recycling resources as well as the need to learn to think laterally to find different solutions to challenges and shortages — in other words learning to be resourceful.

Resources are not only material. Learning to read music or to describe dances, dramas, musical instruments or art works using appropriate terminology are also seen as resources. The opportunities for integration in this grade are plentiful. Each art form explores the use of resources and can work towards a common task in application.

In **Grade 5**, besides continuing to develop skills in each art form and explore cultural expression, the emphasis is on the various literacies — oral, aural, spatial, tactile, visual and kinesthetic. Learners develop their conceptual knowledge through practical exploration of the various design elements that are used to create work in each of the art forms.

While issues of culture are always of interest and importance, in **Grade 6** learners focus more strongly on concepts of culture and identity and in particular on *South African culture* — the dances, stories, music forms, symbolism, rituals, festivals and oral traditions. There is further development of skills and knowledge *in* the arts and *about* the arts

Below is an example of a learning programme. It was planned by sequencing and clustering Assessment Standards year by year for the entire phase. The sequencing allows for the building of skills and knowledge in preparation for the creative and reflective work. The order of exploring the art forms is mostly arbitrary and is not binding The pattern reflects a certain order i.e.
- Acquiring of knowledge and skills
- Collaboration
- Consolidation/making

▪ *Application and reflection:*
The Organising Principles were used to guide coherent clustering.. Similar concepts across Learning Outcomes and across Art forms have been clustered in a block and can be taught and assessed concurrently or in a module to prevent overload.

3.2 LEARNING PROGRAMMES OPTIONS FOR INTERMEDIATE PHASE

The Literacy Learning Programme has as its backbone the six Language Learning Area Learning Outcomes along with their related Assessment Standards. Learning Outcomes and their related Assessment Standards from different Learning Areas are integrated in the Literacy Learning Programme. This is done to contextualise the learning activities and to support, enhance and extend the skills,

knowledge and values of the Languages Learning Outcomes and Assessment Standards. The following diagram shows the relationship between the Learning Outcomes that form the Literacy Learning Programme.

Option 1: Learning programmes are derived directly from Learning Areas

This implies that the Learning Areas themselves are the Learning Programmes.
This does not mean there are not opportunities within the Learning Programme to integrate, especially if it is to enrich teaching and learning. In this option teachers may want to cluster Learning Outcomes and Assessment Standards within the learning Area.

Teachers assess learner performance in line with the Assessment Standards and report against the Learning Outcomes.

Option 2: One Learning Area is integrated with another Learning Area

For example:
- Natural Sciences and Technology, or
- Economics Management Sciences and Technology, or
- Economics Management Sciences and Social Sciences, or
- Life Orientation and Arts & Culture, or any other combination of Learning Areas.

In this option, match the Learning Outcomes of both Learning Areas, and cluster the appropriate Assessment Standards. There are instances when some Learning Outcomes can be dealt with separately

Teachers are not to write *new* Learning Outcomes or new Assessment Standards.

They assess the clusters of Assessment Standards and record against these Assessment Standards as defined in the activity or task. They report to Learning Outcomes.

Option 3: Short-term intergration with other Learning Areas

In this option there is short-term integration across Learning Areas for enrichment where natural connections with other Learning Outcome and Assessment Standard are established
For example:
- Life Orientation with SS and A&C
- EMS with TECH and Life Orientation
- NS with SS (Geography)
- Tech with A&C

Teachers assess and record against the Learning Outcomes and Assessment Standards of each of the Learning Areas that have been integrated. Reporting is done against the Learning Outcomes.

The illustrations that follow provide examples of how these options are planned in the different Learning Areas.

3.3   ILLUSTRATIONS OF LEARNING PROGRAMMES

3.3.1   Illustrations of an Intermediate Phase Learning Programme

	Learning Outcomes	Assessment Standards	Content/Context	Integration	Recources
Grade 4	LO 1	Dance, Drama and Music warm up and skill development; ***ongoing throughout the year***	Natural and physical resources	Within the LA	Natural and physical resources
	LO 4	Dance: explore body parts in movement, sound and movement,			
	LO 3	Drama exercises and games;			
	LO 2	Music: note values, time signatures			
	LO 3	Dance: personal and general space			
	LO 4	Drama: mime			
	LO 1	Visual Art: 2D drawing and painting, mix colours and 3D - clay work			

NOTE: *To cover other Assessment Standards of LO 1-4, Teachers need to follow the model above and build it into the phase plan for Grade 4. this is just an example.*

	Learning Outcomes	Assessment Standards	Content/Context	Integration	Recources
Grade 5	LO 1	Dance, Drama: Warming up ritual *(ongoing development through the year)*	Exploring sensory perception and literacies: cultural, visual, special, aural, oral, and kinesthetic	Within the LA	sensory perception and literacies: cultural, visual, special, aural, oral, and kinesthetic
	LO 2	Drama: Oral, aural, visual, tactile drama exercises			
	LO 4	Music: Sings songs in $^3/_4$, $^3/_8$			
	LO 2	Music: Names of notes and note values recognition			
		Visual Art: Use of colour, patterns, design, signs & symbols			
		Visual Art: Differentiates on art forms, responds to images, craft objects, photos			

NOTE: *To cover other Assessment Standards of LO 1-4, teachers need to follow the model above and build it into the phase plan for Grade 4. This is just an example.*

	Learning Outcomes	Assessment Standards	Content/Context	Integration	Recources
Grade 6	LO 1	Dance, Drama: Warming up & skill development (ongoing through the year)Improvises and creates dance sequences	Wider social, historical and cultural environment	Within the LA	Wider social, historical and cultural environment
	LO 3	Dance: Improvises and composes in pairs			
	LO 1	Drama: Extends and develops snippets of dialogue; leader & follower role play			
	LO 2	Music: Improvises using voice/instruments. Explore music elements, rhythmic patterns, drum hand techniques. Learns the C major scale			
	LO 4	Visual Art: Structures compositions based on situations in South Africa			
	LO 3	Visual Art: Identifies and describes art works in home, community and public places: Visual Art: Researches murals in the communityVisual Art: Group Project			

NOTE: *To cover other Assessment Standards of LO 1-4, teachers need to follow the model above and build it into the phase plan for Grade 5. This is just an example.*

3.3.2   Illustrations — Integrated Learning Programme — Intermediate Phase

- **Learning Programme exemplar**

  Linking two Learning Areas in a Learning Programme needs to be done in such a way as to ensure that the knowledge skills and values required for the achievement of each Learning Outcome in both Learning Areas are reached. For example the thrust of the Assessment Standard: 'Creates and presents melodies using voice, found and natural instruments…' focuses on the demonstration of difference in pitch and note values (Arts and Culture Learning Outcome 1 Grade 4). '…Convert less successful experiences into positive learning experiences' (Life Orientation Learning Outcome 3 Grade 4) could be the theme of the music in the Arts and Culture Assessment Standard above. Therefore there could not be a one-to-one match of Learning Outcomes and Assessment Standards within a grade between the two Learning Areas.

Connections can be broad or specific i.e.:

Broad: In combining Arts and Culture with Life Orientation,

A&C - Learning Outcome 1: Organising Principles: 'Creating, Interpreting and Presenting' could link with Life Orientation - Learning Outcome 1 'Health Promotion' by giving expression to health issues through Arts and Culture.
A&C - Learning Outcome 1: Organising Principles: 'Dance' could link with some aspects of Life Orientation - Learning Outcome 4 'Physical Development and Movement'
A&C - LO 3:Organising Principles: 'Personal and Social Development' could link with Life Orientation - Learning Outcome 2 'Personal Development' and Life Orientation - Learning Outcome 3 'Social Development'

Specific: Learning Outcomes and Assessment Standards, which link naturally could be identified.
NB. Some Assessment Standards may not have natural links and should be addressed individually.
The examples below, which combine Arts & Culture and Life Orientation focuses on Life Orientation using Arts and Culture as a vehicle for expression and on Arts and Culture using Life Orientation as enrichment.

	Learning Outcomes	**Assessment Standards Arts and Culture**	**Content/Context**	**Integration with Life Orientation**	**Recources**
Grade 4	A&C: LO2, and LO: LO1	Responds to and discusses images, designs and craft objects used in popular culture, pictures and photographs	Knowledge and history of the arts, concepts, aesthetics, culture and heritage.	Investigates menu from various cultures and suggests plans for healthy meal	Pictures, craft objects, photographs
	A&C: LO2, and LO: LO4	Dance: Explores the many ways that parts of the body can move individually and in combination		Demonstrates different ways to locomote, rotate, elevate and balance using various parts of the body, with control.	
	A&C:LO4 and LO:LO4	In preparing the body, follows a teacher-directed warm up and skill building ritual, with attention to safe use of the body such as good posture at all times	Develop ability to read and use nuances of cultural expression to convey	Performs rhythmic movements with awareness of posture.	
	A&C:LO3 and LO:LO3	Dance: Sensitively uses the concept of personal (own) and general (shared) space in dance explorations	Practical experience of arts and culture, gradual acquisition of appropriate knowledge, skills, values and attitudes	Explains why other person's bodies should be respected	

	Learning Outcomes	Assessment Standards	Content/Context	Integration	Recources
Grade 5	A&C:LO 1 and Maths: LO 3	LO 1 Dance: Improvises and creates dance sequences that explore geometric concepts such as parallel, symmetry, distance, volume and mass, rectangles, pentagon, hexagon, octagon Visual Art: Designs and creates art/craft works which explore the use of natural and geometric shapes and forms in 2-D and 3-D, in observational work, pattern making and design and in simple craft objects	Practical experience of arts and culture, gradual acquisition of appropriate knowledge, skills, values and attitudes	Recognises, visualises and names two-dimensional and three dimensional objects in natural and cultural forms and geometric settings including circles, squares and rectangles, cubes and prisms	Body Dance floor Found objects

	Learning Outcomes	Assessment Standards	Content/Context	Integration	Recources
Grade 6	A&C:LO 2 and SS:LO 2	Drama: Finds out about different types of drama in the country and makes connection between some of them in terms of origin and similarities.	Knowledge and history of the arts, concepts, aesthetics, culture and heritage.	History: Identifies some aspects of society which have changed and some which have stayed the same over time in more than one context (change and continuity)	LTSMs: Pictures Books Videos

3.4   ILLUSTRATIONS OF A WORK SCHEDULE

The work schedule should be more detailed than the Learning Programme. It should identify the actual Learning Outcomes, Assessment Standards, topics, field trips, performances and projects. The following is an example of a Grade 4 work schedule which shows how Assessment Standards have been clustered across art forms. The double asterisks (**) are a reminder that the Dance and Drama warm up occurs continuously throughout the year.

Some weeks focus on a particular art form to allow enough time for in-depth exposure. Other weeks are more integrated. All Assessment Standards for Grade 4 have been incorporated and mentioned once. However, they are not written off and learners need multiple opportunities to explore them.

Grade 4 Arts and Culture Work Schedule   **Year:** ....
Teaching Time available (%/ Hours): .... **Hours: 8**   **Weeks**: ....
Learners' needs:
Generic: Alternative methods of Assessment for three learners in the class
Specific: ....

Week	Unit	LO	ASS	Integration	Content/ Context	Learning Activities	Assessment Form	Resources
1	1	1	For Dance, Drama, Music, Visual Arts	Within	Natural and physical resources	Warm up	Practical demonstration Self-assessment Teacher assessment	Natural and physical: Body, skipping rope, LSM, paint, brush, kazoo, tshikona and dinaka reeds Any material for props
2			Drama			Voice & Imaginative games & exercises in Drama		
3			Dance			Move body part individually and in combinations		
4			Music			Explore sounds and silences to walking, running, and skipping note values		
5			Dance & Music			Use the concept of personal (own) and general space in dance explorations		
6		1,3,4	Drama	Within	Creative processes	Mime games		
7			Visual Arts			Explore basic formal elements and techniques of 2D art (drawing and paint) identify tone and mix primary, secondary and tertiaty colours and represent form in space in 3-D work (model making and clay)	Projects Assignments	Paint Brush Paper
8		1,2,3	Music			Makes and plays simple wind instruments	Projects	One-note flute (Dinaka)
9			Visual Arts			Communicate visual Ideas by drawing on technology and nature	Projects	Pencil Paper
10			LO4			Use voice, body percussion, natural and found/made instruments to accompany stories, dances and songs and to create to create melodies with varied pitch and note value	Projects Assignments	Body Voice Found instruments

Intermediate Phase

3.5 ILLUSTRATIONS OF LESSON PLANS (SHOWING INTEGRATION WITHIN THE LEARNING AREA)

Exemplars are presented in the following pages as illustrations of unit lesson plans, covering the learning, teaching, and assessment activities at different grades, in the Intermediate Phase to begin with.

They variously illustrate i) activities based on one Learning Outcome with one or more Assessment Standards; ii) activities based on integrating more than one Learning Outcome and related Assessment Standards within the Learning Area; iii) activities integrating Learning Outcomes and related Assessment Standards across one or more Learning Areas.

They should all demonstrate the learning activity as well as the educator's activity, the knowledge, skills, values and attitudes acquired and developed, the assessment activity, the assessment methods (the who and the how), the techniques (what evidence the learner produces) and the tools (what records the educator keeps.

LESSON PLAN		
Learning Area: Arts and Culture **Grade: 4**		
Duration: .... **Date/Week:**		
Learning Outcome 1: The learner can create and present work in each of the art forms	**Assessment Standards:** ● **Dance:** Uses cans, stones, newspapers, materials, chairs, balls and a large variety of objects/props to improvise and compose movement sentences ● **Music:** Creates and presents melodies using voice, found and natural instruments to demonstrate difference in pitch and note values. ● **Visual Art:** Demonstrates planning and skilful use of design elements in making masks, puppets, crafts, artefacts, costumes or collages, using natural, waste or found materials.· ● **Drama:** Makes use of hand or costume props, puppets, masks or other external resources to tell stories and portray characters. ● **Composite:** Makes a puppet and uses it to create a puppet show with music and movement	**Integration:** Within the LA

Looking backward at:	**Looking forward to:**
Linking with the next Unit on acquisition of knowledge and understanding of history of the arts, concepts, aesthetics, culture and heritage.(LO2)	Linking with previous unit on attitudes and values emphasizing the importance of personal and social development (Ability to work individually and collaboratively in arts activities and towards the fostering of healing and nation building).(Link with LO1, 2, 4)

Content/Context:
Natural and Physical Environment, history of the arts, attitudes and values on personal and social development.

Learning activities
1. Improvise and explore through dance, music and drama using the body, voice, props and objects found in the natural and physical environment.
2. Using props, objects and instruments compose music phrases and choreograph dance sequences paying attention to design elements
3. Explore the natural and built environment to provide the subject of creative expression around a key social or civic concern e.g. responsible use of water resources.
4. Collect natural and waste material as a basis for creating a puppet show using large head puppets.
5. Plan and make the puppets, apply appropriate construction or production techniques as required.
6. Create a story-line, the characters, the movement and the music or songs
7. Perform the puppet show for others

Assessment
- Composes movement sentences
- Tells stories and portrays characters through the use of props
- Makes music using a variation of pitch and note values
- Uses planning and design elements in the making of the puppet and puppet show
- Uses voice, posture, sound, movement and gesture to communicate effectively
- Shows innovative and resourceful use of materials.
- Uses appropriate construction skills

Planned assesment (recording)	**Resources**
✓ Written work	• Print media
☐ Presentations	• People
☐ Role-play	• Text books
☐ Drama	• Businesses
☐ Journals	• Etc.
☐ Logs	
☐ Graphic representations	
☐ Tests	
☐ Essays	
☐ Debates	
✓ Interviews	
✓ Field work/site visits	
✓ Oral report	

Expanded opportunities:	Teacher reflection:
	• Were the outcomes met?
	• Did the activities strengthen learners understanding?
	• Did the learners perform well in assessment?
	• What did the teacher do to support the learners
	• What does the teacher need to do to improve the presentation of the next Learning Unit.

3.6 ILLUSTRATIONS OF AN INTERMEDIATE PHASE WORK SCHEDULE (INTEGRATED ACROSS LEARNING AREAS)

Exemplars are presented in the following pages as illustrations of lesson plans, covering the learning, teaching, and assessment activities at different grades, in the Intermediate Phase to begin with.

They variously illustrate i) activities based on one Learning Outcome with one or more Assessment Standards; and ii) activities based on integrating more than one Learning Outcome and related Assessment Standards within the Learning Area; iii)

They should all demonstrate the learning activity as well as the educator's activity, the knowledge, skills, values and attitudes acquired and developed, the assessment activity, the assessment methods (the who and the how), the techniques (what evidence the learner produces) and the tools (what records the educator keeps.

Grade 4 Arts and Culture Work Schedule   **Year:** ....

Teaching Time available (%/ Hours): .... **Hours: 8**   **Weeks**: ....
Learners' needs:
Generic: Alternative methods of Assessment for three learners in the class
Specific: ....

Week	Unit	LO	ASS	Integration	Content/Context	Learning Activities	Assessment Form	Resources
1	1-7	A&C: LO2		A&C: LO2, and LO: LO1	History of the arts, social and cultural groups	Responds to and discusses images, designs and craft objects used in popular culture, pictures and photographs Investigates menu from various cultures and suggests plans for healthy meal	Aural/Oral questions Observation Interviews	Posters Artefacts
2								
3								
4								
5		A&C: LO4		A&C:LO4 and LO:LO4	Ability to read nuances of cultural expression, forms of communication media (television, radio, film and advertising) and their influence on people.	Dance: Explores the many ways that parts of the body can move individually and in combination Demonstrates different ways to locomote, rotate, elevate and balance, using various parts of the body with control	Aural/Oral questions Observation Questionnaires	Videos Pictures Adverts Film texts
6		A&C: LO3		A&C:LO4 and LO:LO4 A&C:LO3 and LO:LO3	Attitudes and values, the importance of personal and social development, ability to work individually and collaboratively in arts activities - nation building and healing	Dance: Sensitively uses the concept of personal (own) and general (shared) space in dance explorations Explains why other person's bodies should be respected	Aural/Oral questions Observation Questionnaires	Dance Pictures Videos
7		A&C: LO1		A&C:LO1 and LO:LO4	Warm ups	In preparing the body, follows a teacher-directed warm up and skill building ritual, with attention to safe use of the body such as good posture at all times Performs rhythmic movements with awareness of posture	Projects Practical exercises	Body as an instrument
8								
9								
10								

Intermediate Phase

SECTION 4
SENIOR PHASE

4.1   THE SENIOR PHASE LEARNER

In this phase learners should be provided with opportunities to acquire, develop and apply a range of more advanced knowledge, understanding and skills. Breadth, depth, access and entitlement are particularly important to ensure that learners are given a sound basis from which to take advantage of choices at the FET phase. Learners should know enough about the nature of the options to ensure their decisions about future choices are informed ones.

The phase suggests that the essence of the curriculum at the Senior Phase is transitional, to inform choice and to enable independence on the part of the learner. The Senior Phase is there to bridge the gap between consolidation and extension at the Intermediate Phase and choice at the Further Education and Training (FET) Phase. In this phase, it is important to remember that:

- Learners are becoming more independent.
- They are becoming clearer about own interests.
- They mature physically and sexually.
- They mature cognitively and socially and use lateral reasoning.
- They have some understanding of probability, correlation, combinations, prepositional reasoning and other higher level cognitive skills.
- They have the ability to perform controlled experimentation, keeping all but one factor constant.
- They have the ability to hypothesise variables before experimentation to reverse direction between reality and possibility.
- They can also use inter-propositional operations, combining propositions by conjunction, disjunction, negation and implication.
- They continually anticipate the reactions of others to their appearance and behaviour.
- Peer influence plays a major role in their social development.
- They believe that one must be sensitive about infringing on the right of others and always avoid violating rules made by their peers.
- They respect ideas and values of others, but rely on their own intellect and values in making personal decisions.
- Learners further develop abstract thought. They concentrate on thinking in abstract terms and hypothesise and use lateral reasoning. At this level sophistication of thought processes really begins and with appropriate support, the learner can analyse events and have some understanding of probability, correlations, combinations, prepositional reasoning and other higher-level cognitive skills.
- The learners also become aware of new aspects about themselves which have an influence on the development of the concept of self. The adolescent is continually anticipating the reactions of others to their appearance and behaviour. Peer influence plays a major role in their social development. The development of a positive self regard (self worth) is paramount during this stage.
- Their capability for abstract thinking influences moral judgement and decisions. They still concentrate on social responsibilities, but are moving towards independent morality.

It is important during this phase to get them focused on critical and creative thinking skills, attitude development and the understanding of their role in society.

The Senior Phase Learner of Arts And Culture: Learners entering the Senior Phase should have had exposure to Arts and Culture and a foundation laid of essential basic skills and knowledge in the Intermediate Phase.

They should be familiar with basic elements of design and know how and why they need to warm up their voices and bodies. They should know about posture, alignment, safe and healthy use of the body, about methods and materials for creating art works, about drama conventions and about rudimentary sight reading of music. They will have been exposed to diverse South African cultures and social issues through the arts.

They should know how to allocate roles for team work, how to gather information, how to link movements into sequences and be able to use basic appropriate terminology to describe their work.

There are many challenges facing teachers and learners in Senior Phase. During this phase learners need to develop increasingly specialised knowledge and skills to prepare them for FET or for the world of work. With the exception of middle schools (also known as junior high), the Senior Phase is usually split with Grade 7 residing in the primary school and Grade 8 and 9 residing in the high school. This situation in itself presents many challenges.

Challenges	Possible Solutions
Arts and Culture teachers with specialist background in one or more art forms e.g. drama, dance, music or visual arts.	Teachers may share responsibility for the Learning Area, plan together, build each other's capacity, team teach or alternate grade classes for a term or a module.
Teachers assigned to teaching Arts and Culture with no arts background	These teachers need to attend workshops and courses to develop their capacity. They can draw on the learners' knowledge; ask others on the staff with interest in the arts for help; access books and teacher guides from libraries and publishers; access videos from the media/resource centres and invite artistic parents or artists in the community to assist.
Mentoring Support	Teachers with particular arts skills or cultural knowledge need to form geographical clusters to assist one another and teachers with limited arts background.
Composite and Generic Assessment Standards	All learners must engage with the generic and composite assessment standards. The additional assessment standards are optional and are especially designed to prepare learners who wish to select an arts subject for FET.
The articulation between GET and FET	The RNCS identifies additional standards for learners who wish to continue with one or more arts subject in FET. These can be done during school time, if teaching expertise is available or extra-murally. Schools could recognise the extra work involved with awarding extra credits or a merit.
Homogenous class - all learners from the same culture/ethnic group	An effort will need to be made to expose learners to other cultures through books, videos, twinning with a school from a different environment
Heterogenous class - diversity of cultural or ethnic backgrounds	Teachers can draw on the diverse cultures in the class. Emphasis must be placed on cultural sensitivity and openness.

Given the age and developmental stage of learners in the Senior Phase, the Learning Programmes needs to be practical, experiential, relevant to their interests, interactive and challenging. The approach should be careful and non-threatening but also demanding.

Keeping pace with the learners during this period of emotional and physical change is a challenge. Because of their uncertainty they need teachers to be consistent, firm, kind and have a sense of humour. Learners need a clear structure to facilitate their personal freedom. They need to be able to trust their teachers and feel safe to express their feelings in the Arts and Culture classroom. Learners should be encouraged to ask questions, and to examine social and cross cultural issues of deep interest to them.

Adolescents at this age need to build confidence, self esteem and self discipline. It is essential to create a safe environment through:
- frequent trust exercises
- discussion and de-briefing or de-roling after exploring sensitive issues
- laying down of boundaries,
- democratically negotiating a code of conduct with rights, responsibilities and agreed upon consequences for actions.

As learners experiment with different roles and persona, it is appropriate to provide exposure to differentforms, styles, rituals, professions and role models in the arts. Their intense interest in social dancing,popular music, film, fashion, advertising and television provides excellent material for teaching, learning and assessment activities.

While the development of skills in the various art forms becomes increasingly important to prepare for FET and the world of work, the Assessment Standards in this phase are also more knowledge driven as the focus on social and cultural issues and issues of national priority become more prominent.

Up until Grade 7, learners will have been assessed on all Learning Outcomes in all the art forms. In Grade 8 and 9, there are generic, composite and additional Assessment Standards which provide opportunities for in-depth learning. The generic Assessment Standards address popular culture while the composite Assessment Standards address socio-cultural issues and can be expressed though any art form or through integrated arts.

The generic Assessment Standards provide the minimum level of demonstration that learners must attain in the Learning Outcomes. All learners must complete work towards composite and generic standards. For time management purposes, in Learning Outcomes 2 and 3, groups could choose different art forms to investigate and present to the class. The class *as a whole should* ensure the coverage of all of the Assessment Standards.

The additional Assessment Standards in Learning Outcome 1 are non-mandatory and make provision for those interested and gifted learners who might intend continuing with arts subjects in FET. Where the school has the available expertise to offer some or all of the additional Assessment Standards, time-tabling will need to be innovative to ensure sufficient time.

Some suggestions are:
- Where a school has a drama, dance, music and visual art teacher, all learners could be encouraged to specialize in one of the art forms through the additional Assessment Standards and the classes can be grouped accordingly i.e. the Dance teacher takes the dance additional standard learners, the music teacher takes the music elective learners, etc.
- Where there are only one or two arts teachers, additional Assessment Standards may need to be taught after the formal school timetable. Grade 8 and 9 classes can be divided into generic learners and specialising learners for their Arts and Culture periods. While the generic learners would work more

slowly on the generic and composite standards, the specialising learners would address them quickly and concurrently with the additional Assessment Standards.

4.2 ILLUSTRATIONS OF A LEARNING PROGRAMME

The example below allocates particular weeks for particular activities. This should not be seen as prescriptive but merely a guide as to how much time may need to be allocated for various tasks. This example also shows possible clustering and sequencing.

	Learning Outcomes	Assessment Standards	Content/Context	Integration	Recources
Grade 7	LO 1, 3	Dance & DramaWarming up, Trust exercises, Code of conduct Dance technique, Design concepts, Choral verse	Socio-cultural inclusivity (to be borne in mind)	Within (LO 1, 2, 3, 4) and Music, Dance, Drama, Visual Arts	Music Resources: e.g. drums, marimba, shakers, and any key/pitch instrument Dance: Body as an instrument, dance floor
	LO 1	Music: Drumming Techniques, music phrases, G Major			
	LO 3	Heritage & Nation BuildingVisual Arts, Music, Dance, Drama			Visual Arts: Pictures, books
	LO 2, 4	Visual Arts & Music, Field trip			Drama: Rehearsal room/open space
	LO 2	Marginalised cultures, Indigenous Knowledge Systems,Research music instruments			

	Learning Outcomes	Assessment Standards	Content/Context	Integration	Recources
Grade 8	LO 1, 3	Dance & DramaWarming upTrust exercisesCode of Conduct	Socio-cultural, inclusivity context	Within (LO 1, 2, 3, 4)	Dance floor/space, music tapes, recorder, books
	LO 1	Popular Culture: dances , songs, Drama - sketch on popular culture Dance, Drama, Music, Visual Art - Building technique (throughout year)Dance Improvisation, Music composition			
	LO 2, 4	Human Rights, stereotyping: Dance, Drama, Visual Art Music			

	Learning Outcomes	Assessment Standards	Content/Context	Integration	Recources
Grade 9	LO 1, 3	Warming up Trust exercises Code of conduct Role play and leadership	Socio-cultural and inclusivity	Within the Learning Area LOs	Paint, brush, paper, pencil, pictures, body as an instrument, rehearsal space
	LO 2, LO 3	Local culture, global culture, cultural practices, stereotyping LO 1 Additional: Dance, Drama, Music, Visual Art (throughout the year) Composite, Drama,			
	LO 2, LO 3, LO 4	Visual Art: Power relations, mass media, media production			

4.3 ILLUSTRATIONS OF A WORK SCHEDULE

This is an incomplete slice through a detailed work schedule for Grade 7. Before embarking on these modules, teachers need to ensure that the necessary skills and knowledge are in place. Term 1 is spent developing the knowledge and skills in each art form.

Grade 7 Arts and Culture Work Schedule **Year:** ....
Teaching Time available (%/ Hours): .... **Hours: 8** **Weeks:** ....
Learners' needs:
Generic: Alternative methods of Assessment for three learners in the class
Specific: ....

Term 1 Heritage, Nation Building, Marginalised Cultures, Indigenous Knowledge systems
This module covers work towards Learning Outcome 2 and Learning Outcome 4. All the assessment standards have been clustered in each of these outcomes into integrated activities. Learners will first deal with the activities for Learning Outcome 2 and thereafter embark on the activities for Learning Outcome 4. The assessment criteria have been drawn from the essential skills and knowledge required to achieve at these standards.

Term 2 Human Rights and Social Justice
One core outcome and clustered assessment standards, are explored separately and assessed together in one group presentation. This example shows the whole module including sequencing, activities, an assessment tool and level descriptor rubric.

Week	Unit	LO	ASS	Integration	Content/ Context	Learning Activities	Assessment Form	Resources
1	Half of the total number of units in a year (First Term)	A&C: LO2	Applicable one **Composite** Finds out about a South African artist of the past or present, from any art form, and reports to the class Explains the need for conservation of a country's indigenous knowledge systems, heritage artefacts in, amongst others, museums, galleries, theatres, cultural sites and natural heritage sites **Dance** Researches a traditional dance in the community from people, books or videos and presents it to the classDisplays observation skills by describing components of dances seen in South Africa, their similarities and differences in terms of movement style, purpose, use of dancers, costumes and music. **Drama** Recognises and identifies elements of drama (e.g. processions, chants, etc.) in forms of cultural and social expression over time such as opening ceremonies, rock concerts, gladiators, state events, sport, etc.	Within	Socio-cultural & inclusivity	1. Brain storm, discuss and define the terms 'heritage' and conservation' 2. Jointly draw up a questionnaire and interview questions to guide research 3. Gather information about heritage, SA artist, conservation 4. Go on field trips to museum/gallery/ cultural site/libraries 5. Interview culture bearers or elders of different age groups e.g. a 30, 50 and 70 year old 6. Answer a questionnaire regarding different types of instruments, artifacts, dances, cultural rituals why the arts should be conserved and how all the arts impact on your own everyday life. 7. Reflect on heritage and conservation findings in groups and present to the class in a creative way	**Assessment Method:** Self-assessment Teacher observation **Assessment Tools:** Questionnaire Checklist	Writing pad/paper, pen/ pencil, reading material

Week	Unit	LO	ASS	Integration	Content/ Context	Learning Activities	Assessment Form	Resources
2	Half of the total number of units in a year (First Term)	A&C: LO2	**Music** Classifies African instruments in terms of ideophones, chordophones, membranophones, aerophones and Western instruments according to strings, woodwinds, brass and percussion Discusses any of the following types of instrument in terms of the shape, materials used, type of sound, how it is played, what makes the sound:	Within	Socio-cultural & inclusivity	1. Discuss the classification of African instruments 2. Provide a verbal description 3. Cut out pictures of these instruments 4. Discuss cultural history of the instruments in terms of usage	**Assessment Method:** Self-assessment Teacher observation **Assessment Tools:** Questionnaire Checklist	Learner Support Material: Books Pictures Pen/ pencil Samples of available instruments
3			**Visual Art** Gathers information from field trips, excursions, interviews or other sources to analyse the contribution of art, craft and design to everyday life and to South Africa's heritage					
4								
5	4	A&C: LO4	**Dance** Investigates and presents the purpose & function of different forms of traditional/classical/ indigenous dance available in South Africa that reflect aspects of national heritage **Drama** Research and perform an example of indigenous performance such as praise poetry or folk tales **Music** Investigates and explains the purpose, function and role of different instruments used in indigenous, traditional or Western forms of music in South Africa	Within	Ability to read nuances of cultural expression, forms of communication media (television, radio, film and adver-tising) and their influence on people. Socio-cultural and Inclusivity Contexts (to be taken on board)	**Activities** 1. Select one or more art form to research 2. Gather data from a variety of sources 3. Analyse the data in terms of purpose, role, function and skills needed 4. Design a presentation, performance or report 5. Present information to the class.		Pen Paper Camera Tape recorder

Week	Unit	LO	ASS	Integration	Content/Context	Learning Activities	Assessment Form	Resources
5		A&C: LO4	**Visual Art** Investigates and presents the origins, purpose and role of signs, national or traditional symbols, statues, heritage sites, body adornment, artworks, dress or architecture		National Heritage	1. Research 2. Report writing 3. Presentation of samples	Self-report Interviews Questionnaires	Pictures Books Pen Maps
Second Term 6 -10		LO1	**Drama:** Uses exploration of human rights issues in South Africa as a basis for group improvisations that: • Show understanding of basic dramatic structure (who, what, where, when) • Show characters drawn from observation, imitation and imagination • Incorporate some dramatic elements such as grouping, shape and climax to communicate meaning and feeling **Dance:** • Improvises to explore choreographic design concepts: space, time and force • Creates and presents dance sequences that focus on and challenge, human rights issues such as social & cultural attitudes towards dance and attitudes towards gender and disability in dance **Music:** • Forms rhythmic sentences combining and mixing different drumming techniques and percussion patterns	Within LA		The issues of Human rights provide the context for integrating the arts. The following activities can be done in any order. **Activities** 1. Brainstorm session: Identify and discuss human rights - children rights charter, learners rights, the South African Bill of Rights. Identify and describe examples of violations and assertions of human rights. 2. In groups select the focus and discuss the form that their structured improvisation is goingto take. Who are the people involved? Where is this located?In which period of time? Ways of highlighting the issues. Use of elements of drama, dance, and/or music - use of space, timing, contrasts, climax and resolution. 3. Rehearse and present the group improvisations. 4. Reflect on the ideas the activity and the use ofdrama, dance or musicskills in the improvisation. 5. Focusing on attitudes towards gender in the arts, discuss ways in which gender roles areassigned and depicted in the different arts and cultural forms.	Peer assessment Teacher observation	Rehearsal space Pictures Music instruments Hand props Set

Week	Unit	LO	ASS	Integration	Content / Context	Learning Activities	Assessment Form	Resources
Second Term 6 -10		LO1	• Improvises and creates music phrases using concepts, such as mood, form and contrast • Composes music, songs or jingles about human rights issues or to accompany a performance or presentation about human rights **Visual Art:** Creates art, craft or design works commenting on human rights issues and 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.	Within LA	Human Rights and inclusivity	6. Use pictures, patterns and symbols to generate a poster, placard or banner to build awareness of human rights issues. **Culminating Assessment Activity:** In groups, create a musical production using dance, drama, music and visual art that shows these attitudes and discuss and demonstrate (where possible) how they can be challenged		Pictures Posters Banners Music Instruments Script

The following examples illustrate different ways of developing a lesson plan.

4.4   ILLUSTRATIONS OF A LESSON PLAN

This unit is an integrated module which works with one A&C Learning Outcome, two Assessment Standards and can be linked to the Languages and Natural Sciences Learning Areas. It adds teaching methodology and background information for the teacher.

LESSON PLAN		
Learning Area: Arts and Culture		**Grade: 6**
Duration:		**Date/Week:** ....
Learning Outcome 2: The learner is able to reflect critically and creatively on artistic and cultural processes, products and styles in past and present contexts.	**Assessment Standards:** Drama - Researches human rights and environmental issues and interprets these in small group role plays Composite - Uses arts to demonstrate an awareness of environmental concerns.	**Integration:**

Learning Outcome 2:	Assessment Standards: Integrated form - Understand the technique of role play and uses role play to demonstrate an awareness of environmental concerns	Integration:

Looking backward at: Linking with next unitLO4: analyse and use multiple forms of communication and expression in arts and culture	Looking forward to: Linking with previous uniton LO3: demonstrates personal and interpersonal skills through individual and group participation in arts and culture.

Core knowledge/Context:

Learning activities:

Lesson 1
1. Warm up by playing "Detective" Role Game: One learner is investigating detective who questions rest of learners about an incident. Questions are fired at each learner who must respond so that a sensible story emerges. Responses must tally with previous responses. Aim is to collaboratively establish one alibi. This game introduces the idea of taking on a persona or role.
2. Teacher leads discussion on role playing and how it differs from acting scenes, story dramatisation etc. Important points that should emerge :
    * role playing does not require elaborate acting skills
    * when taking a role you represent a point of view, not a complex character
    * no need to act the part or dress it up with costumes and props
    * the role identifies you with a set of values and attitudes (may not be your own)
3. Begin "Role Play One". Work in groups of three, A,B,C, each given a role card to study(see role cards below). A begins with sentence on card. B and C listen and respond as themselves. They can agree or disagree. Sustain this role play for at least one minute. Change to B in his/her role. Repeat with C. The teacher monitors and advises.
4. Reflect on role plays - Were they successful? Were learners able to sustain role? Etc

Lesson 2
1. Present prepared stimulus material on 4x4 ban. Class to read and discuss this in groups.
2. Begin Role Play Two: Work in groups of 4. Give out role cards, learners study who they are. Each one presents arguments in role and responds in role. They should try to make use of some drama techniques especially space, levels and posture to show power, attitude etc. Group has to reach some kind of conclusion, not necessarily consensus.
3. Allow groups to refine and give time limits (about 2-3 minutes) for presentationGroups present role plays for assessment.

Lesson 3 - Extended Activity
Integrate with Languages Learning Area,
Learning Outcome 2, Speaking: The learner is able to communicate confidently and effectively in spoken language in a wide range of situations
Learning Outcome 4: Writing
The learner is able to write different kinds of factual and imaginative texts for a wide range of purposes.
1. Stimulus material as above.
2. Divide class into 2 groups, one half represents 4x4 owners, others conservationists and beach lovers.
3. Give each group time to discuss their points of view and arguments
4. Bring two groups together and initiate a debate (about 10 minutes)
5. Write letters to local newspaper in support of either side.

Role Play One - Role Cards

A. Health worker concerned about cholera in an area where there is no piped water or sanitation.

You say ; "I wish these people would stop drinking river water"

B. Owner of factory accused of spilling effluent, polluting coastline.

You say ; "These environmentalists are just looking for a scapegoat. They have no proof that the sea cannot absorb the waste from my factory "

C. Poor fisherman, refused a fishing license. You say;

"If they allow me to fish at least I can feed my family. This quota restriction is nonsense"

**Role Play Two - Role Cards**

A. Owner of 4x4 vehicle who loves to drive on sand dunes and sea shore. You are wealthy and used to getting your own way

B. A beach and sun lover who enjoys family picnics on the beach. You are a peaceful type but worried about safety and your children's future.

C. Sea-side café owner and local councilor. Your business has improved greatly since the 4x4's started coming to your area. You foresee great developments for the area.

D. Environmentalist who is concerned about long term effects of driving on the dunes.
You are angry at those who defy the warnings.

Planned assessment (recording):	**Resources:**
✓ Written work ☐ Presentations ☐ Role-play ☐ Drama ☐ Journals ☐ Logs ☐ Graphic representations ☐ Tests ☐ Essays ☐ Debates ✓ Interviews ✓ Field work/site visits ✓ Oral report	• Print media • People • Text books • Businesses • Etc.
Expanded opportunities:	**Teacher reflection:**
	• Were the outcomes met? • Did the activities strengthen learners understanding? • Did the learners perform well in assessment? • What did the teacher do to support the learners • What does the teacher need to do to improve the presentation of the next Learning Unit.

SECTION 5
LEARNING AND TEACHING SUPPORT MATERIALS (LTSMs)

When selecting learning support material the following requirements should be kept in mind:

- Adequate coverage of all art forms and questions of culture
- Sufficient practical advice for the making and doing of the activities
- Inclusion of practical, experiential arts activities
- Activities linked to particular Learning Outcomes and Assessment Standards
- Guidance on assessment methods, tools, techniques, examples of recording charts and reporting examples
- Inclusion of integrated and discipline specific activities
- Suggested resources and where to get them
- Accommodates both rural and urban contexts
- Provides suitable printed music scores (if possible in tonic sol-fa notation and staff notation) i.e. simple rounds, part-songs, folk songs and excerpts from listening examples.
- Provides worksheets and assessment sheets that may be photocopied and placed in the learners' files or journals.
- A glossary of arts terminology

Stater Kit: A suggestion list for basic resource material required for Visual Arts.

Basics
Wax Crayons [boxes of 24]
Oil Pastels   [boxes of 10
Chalks: all colours [boxes of 100]
Dyes: all colours - vegetable /food dyes or clothing dyes which can be diluted with water
Inks: all colours
Glue: cold glue: glue sticks
Brushes: mixed sizes small medium large: flat, square or round tipped
Varnish: clear
Koki pens: black [Boxes of 10] Thick
Koki pens: all colours [Boxes of 20] Thin
Pencils: HB: 4B: 6B [boxes of 12]
Ball point pens: Black, Red, Green
Paper: Brown A0 size
Paper: A1 Newsprint A1 size
Paper: White cartridge A1, A3 [120g 250 sheets]
Paper: Coloured, mixed A3 [80g 100 sheets]
Scissors: R and L handed [small]

Additional materials (once basic art techniques have been developed)
- Acrylic or Tempera Powder Paints (2 kg buckets from which small amounts can be decanted into containers) R 29 00 per 2 Kg containers
- Start off by selecting Primary Colours (Red: Yellow: Blue and White, Black)
- Clay: terracotta or white (10k bags) R 18 00
- Plaster of Paris (1Kg bags) R7 00

NOTE: All the art forms can make use of waste materials in innovative ways and especially for the activities in Grade 4.

Waste materials (you can establish a resource cupboard or storeroom in your school or classroom)
- Natural dyes from vegetables and plants
- Clay from clay soil
- Seeds, leaves, bark, wood, shells, etc
- Drift wood, wood scraps — great for carving
- Paper: Used Computer paper or A4 scrap paper (with one blank surface)
- Beads, buttons, bobbins,
- Make your own paper from scraps: use for designing paper mache objects, puppet heads, or craft paper, etc.
- Architects and engineers old plans (with one blank surface) — phone around — most of these plans go to the scrap suppliers
- Try and phone around for free scrap paper and off cuts from any of the paper and card suppliers, printers or packaging companies and newspaper publishers — use old phone directories — look in the yellow pages or ask your learners if their parents have any contacts or work for one of the above types of companies or factories
- Collect scrap coloured paper and cardboard packaging, corrugated cardboard, old magazines, posters, packets, boxes, cardboard rolls — ideal for making collages and puppets
- Any scrap paper or cardboard bobbins, containers and packages can be used for 3 dimensional projects, etc
- Any scrap coloured or patterned materials and fabrics, string, wire, and metals
- Old machinery (lovely to draw and create sculptures from)
- Ask members of your school community if they have access to any useful donated or waste resources