basic education

Department:
Basic Education
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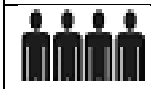
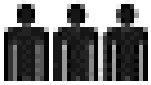
CREATIVE ARTS



TEACHER GUIDE

YEAR THREE: TERM 1 - 4

Guide to icons used in the manual

 Output	 Formal Assessment
 Facilitator / Teachers Notes	 Informal Activity
 Time (Duration)	 Oral Discussion
 Read (Instructions)	 Games
 Group Work	 Extended Opportunity
 Individual work	 Written work
 Drawing / Creating	 Research
 Pair work	 Teachers Assessment
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 Report back / Reflection	 Class work
 Policy	 Homework
 Classroom resources	

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Guide to icons used

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4. **Reference:** Visual Arts

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3. **Reference:** Performing Arts

Visual Arts

Year 3

Term 1

Learner Book

Self and others



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Visual Arts

Visual Literacy

SELF AND OTHERS

Dear learner, by the end of this lesson you will be able to:

- Observe and discuss visual stimuli in images and **identify elements of art**.
- Observe and identify **focal point, shading and shapes of faces**.

- Have a look at the following 10 photographs (portraits) of people around the world.
- If your teacher has a mirror in class also have a look at yourself and all your classmates.
- What makes you different? What things do you have in common?
- Take notes in your visual diary.

Teacher's Notes:

Lead the class discussion.
Encourage the learners to take part in the discussion, identify elements of art: focal point, shading shapes of faces. (look at the face, if you had to draw the outline of the face, what shape would you see)
Provide learners with their visual diaries should they want to make notes.

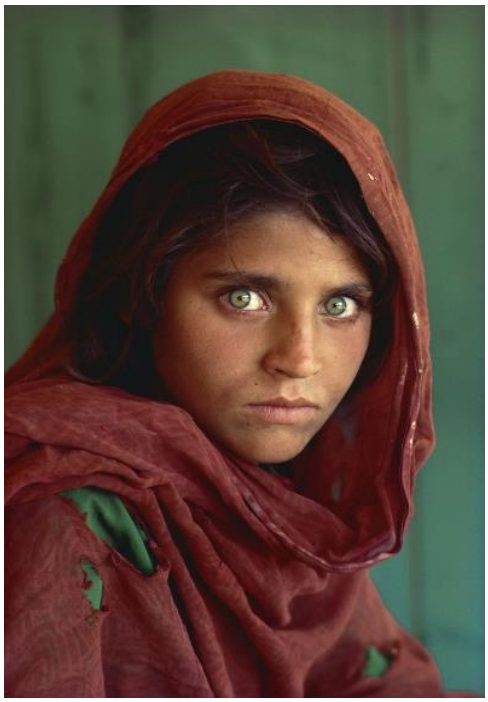


Photo by Steve McCurry

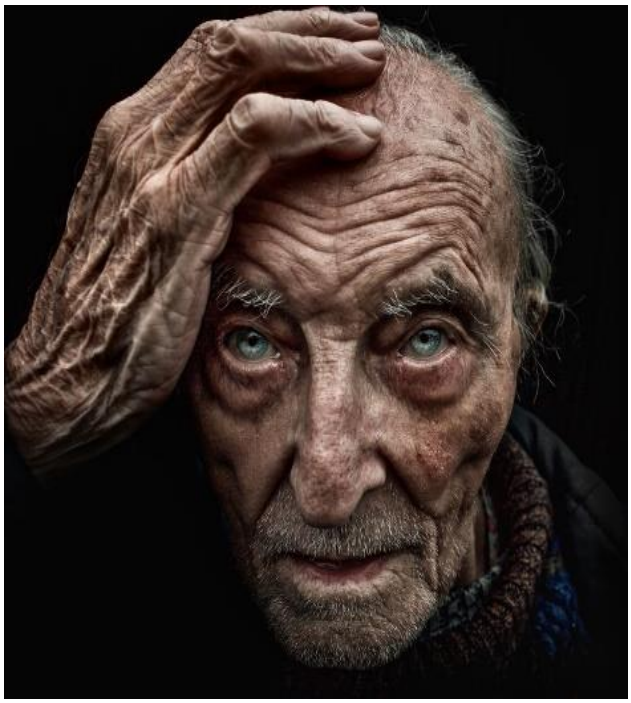


Photo by Lee Jeffries



Photo by Rehahn Photography



Photo by Rehahn Photography

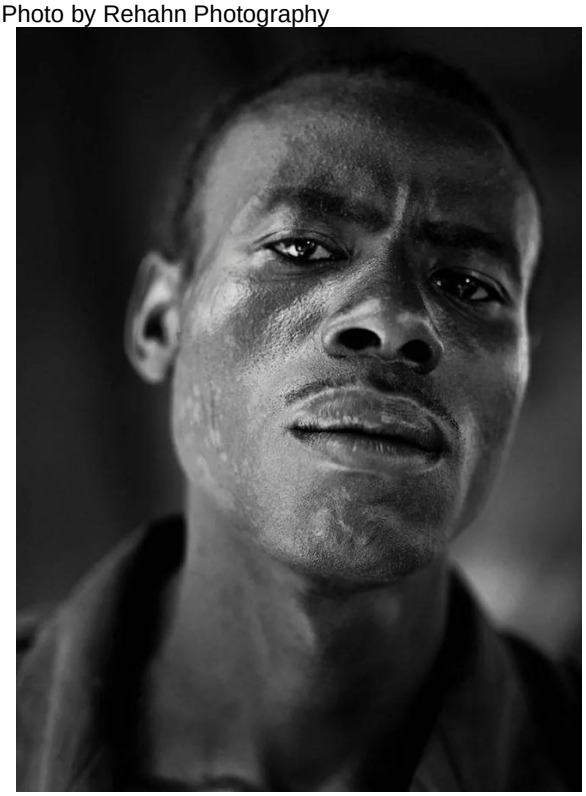


Photo by Rob McLean

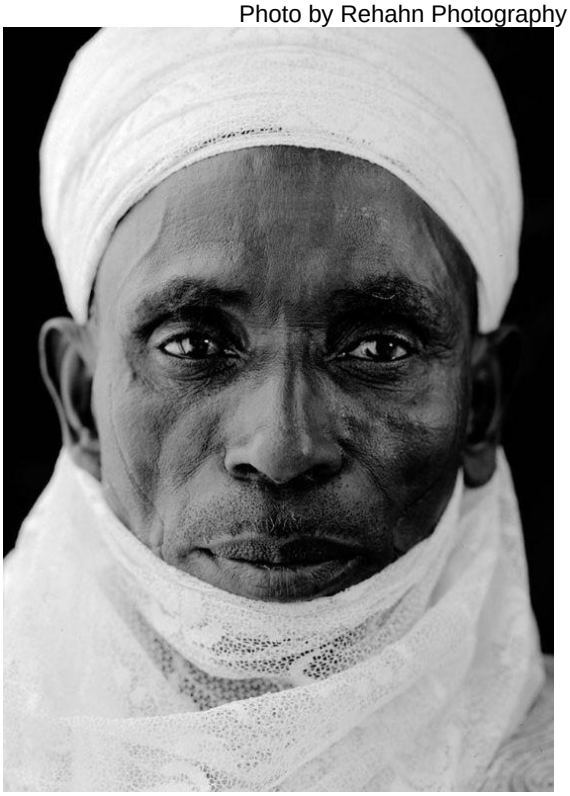


Photo by Rob Mc Lean



Photo by Rob McLean

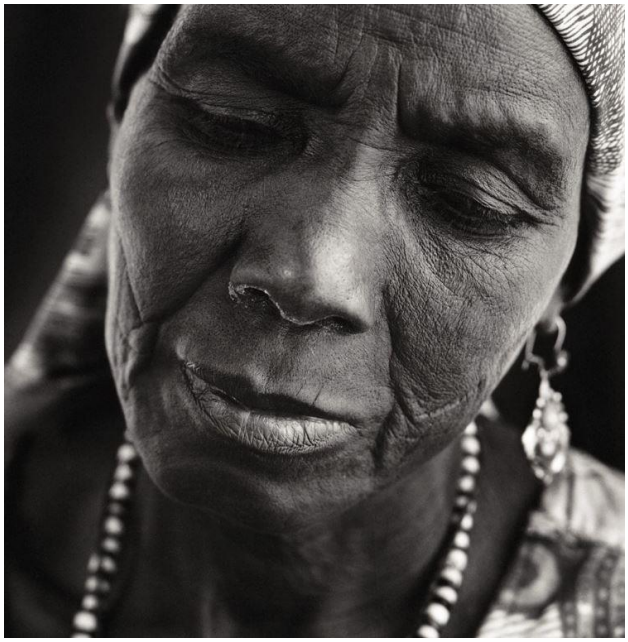


Photo By Rob Mc Lean

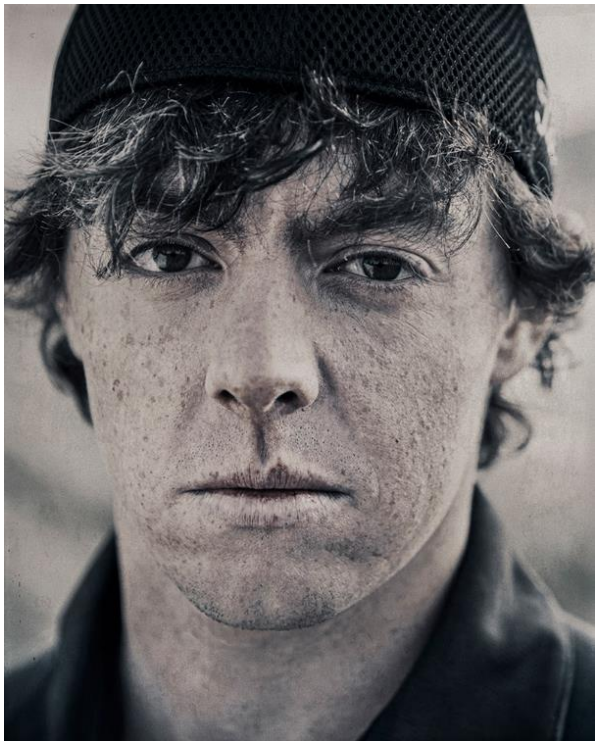


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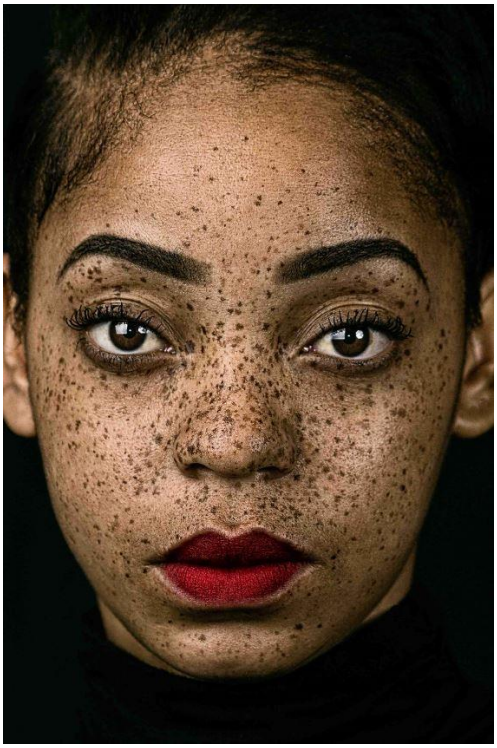


Photo by Sphiwo Hlatshwayo

Elements of art

Shape

Shape is flat (2D), geometric or organic objects, used in art to create multiple images.

Dear learner, by the end of this activity you will be able to:
• Identify **shapes, value/shading and focal point** in different faces.

Activity 1

- Please use your visual diary for the activity.
- Look at the images at the beginning of this book (photographs of people) that we already discussed.
- Now, see if you can identify the art elements in each of these faces e.g., **shapes** of the faces, **value** in **shading**, and what the **focal point** of these faces are e.g., red lips, big smiles, teach etc.
- Use the template that your teacher will provide and complete the activity in your visual diary.
- By the end of this activity, you should be able to identify **shape, value and focal point** in images.
- PLEASE do not write in this book.

Reference ONLY – Use image in book.	Shape	Value - Shading	Focal point
	Oval, round, square etc.	Under eyes, shading created by light on the neck, wrinkles etc.	What is the focal point of the image and why? Big eyes, red lips, teeth, nose etc.

Reference image	Shape	Value - Shading	Focal point
			
			

Complementary colours

Complementary colours may also be called "opposite colours." They appear across from each other on the colour wheel.

Dear learner, by the end of this lesson you will be able to:
• Identify, make and use **complementary colours**.

Activity 2

Please use the template page that your teacher will provide and colour the colour wheel.

Then, use this template to make notes regarding complementary colours in your visual diary.

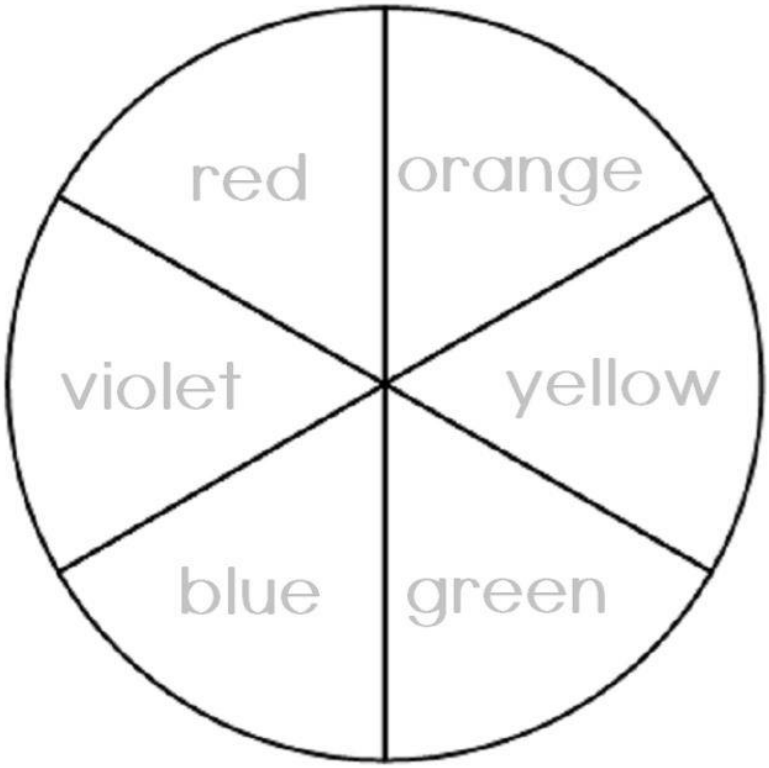
You will use this template and the information on complementary colours together.

By the end of this activity, you should be able to identify and know how to create complementary colours.

Teacher's Notes:

Hand out visual diaries.
Provide each learner with the template required for activity 2.
The template must be copied and handed out to each learner.
The learner needs to complete the activity, cut and paste it into their visual diaries.
They will use this template to make notes regarding complementary colours.
By the end of this activity learners must be able to identify and make complementary colours.

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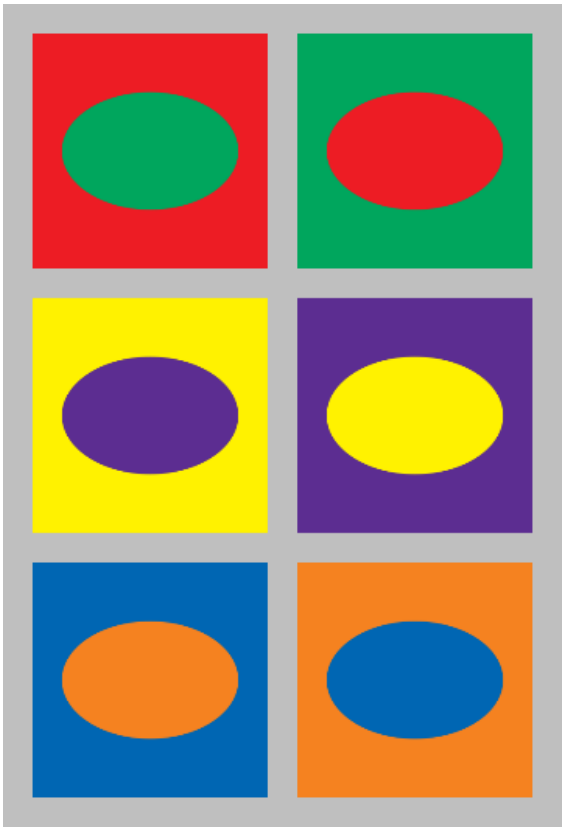


www. Learnerhandouts.com

The complementary colours are: Blue and Orange,

Red and Green,

Yellow and Purple.



Wikipedia

When placed next to each other, they create the strongest contrast for those two colours.

When combined or mixed they cancel each other out (lose hue) by making a grayscale colour like white or black.

Teacher's Note:

Learners will use the template / colour wheel image/ to make notes about above work in their visual diaries.

Activity 3

Dear learner, by the end of this activity you will be able to:

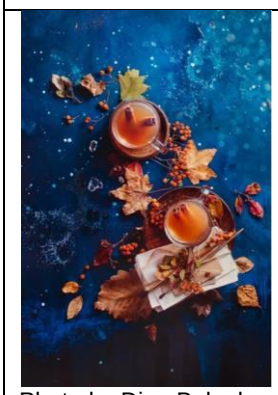
- Identify and name **complementary colours** in images.

- Please use the template page your teacher will provide to identify and name the complementary colours in each of the following 6 images.

- Use your visual diary to complete this activity.

Teacher's Note:

Provide each learner with the template required for activity 3.
This template must be copied and handed out to each learner.
The learner needs to complete the activity, cut and paste it into their visual diaries.
By the end of this activity learners must be able to identify complementary colours from images.

Photograph	Complementary Colour
 Photo by Dina Belenko  Photo by Mae Mu on Unsplash.	
 Photo by Daniel Herron on Unsplash  Photo by Dina Belenko	
 Oscar Aguilar on Unsplash  Nicole Honeywill on Unsplash	

Create in 2 D

Self and others

Assessment 1 Formal activity

Start Date: _____ **End date:** _____

Dear learner by the end of this activity you will be able to:

- Observe and discuss visual stimuli in photographs, pictures, artwork and real objects to identify and name **complementary colours** in images of self or others.
- Use elements of art: stressing **focal point, shading, shape of faces** etc.
- Use design principles: **emphasis** (focal point).

 Teachers Notes:

Hand out visual diaries.
Learners may use their visual diaries to help them complete this activity.
They may bring a picture from home or cut one out of a magazine, the bigger the better.
Remind them to look at the brief and to use all the required elements in their design.

Resources

A3 cardboard
Cutting knife, drawing materials, food colouring, ink or water paint.
Collect pictures from magazines, newspapers, computer printed or use selfies.

Instructions

Look for a picture of a face that you would like to draw, it can be any face you like.



Step 1

- Select pictures out of books or magazines of other people (face pictures) or take pictures of your own face.
- Cut out the picture of the face you have selected.
- Take one picture that you like the most, preferably a full-face picture.

Step 2

- Orientate the picture on the A3 page. Own choice.
- Trace or re-draw the picture onto your project page (A3).

Step 3

- Cut out all the shaded features within the face, i.e., look at the face all the parts of the face that has shadows on it, you cut out.

Step 4

- Lay out the picture on the A3 page.
- Draw in all the parts of the face that you cut out. (shadow parts)

Step 5

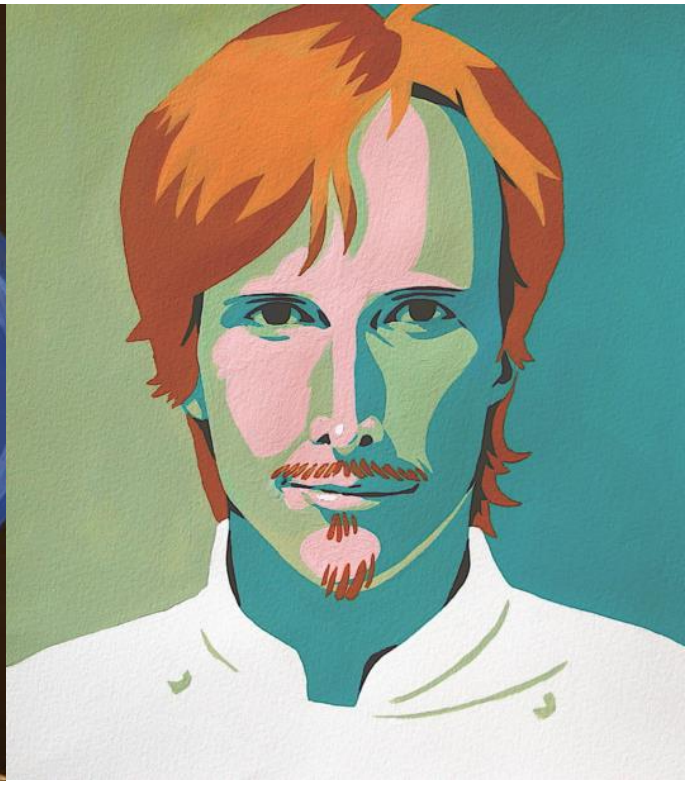
- Colour (pencils, paint, food colour etc.) the parts that you drew in.
- Colour the face with complementary colours and create a focal point.
- You may use any colour medium of your choosing – just keep in mind that you must use complementary colours.

Step 6

- The finished image should look like the one you started with.
- Only, now the shades will be in different and interesting colours.
- Alternatives may include a self-portrait of how you see yourself and using only two colours (complementary colours) to colour the image.



Colour block by Heather L. Jones



Colour block by Tomo Hillbo

Marksheet

Assessment criteria	Marks allocated	Marks received
Elements of Art:		
1. Colour: Use of complementary colours in artwork.	**3**	
2. Appropriate recreation of shading.	**3**	
Principles of Design:		
1. Emphasis was created and used successfully.	**3**	
Finished image is neat, with crisp, clean lines. Does the image resemble the original?	**3** **1**	
Does the reference image meet with the brief and is it a successful choice?	**3**	
Was the learner able to identify all the shading on the face and colour block?	**3**	
Made use of the whole page?	**3**	
Time was used efficiently, and learner finished in a timely manner.	**3**	
TOTAL	**25**	

Reflection (Use the visual diary to complete reflection)

1. What about this activity was the most difficult?
2. Were you able to overcome the challenges, how?
3. Would you ever consider doing this form of art again for personal use?

Create in 3D
Self and others
Assessment 2 Formal activity

Start Date: _____ **End date:** _____

Dear learner, by the end of this activity you will be able to:

- Use art elements: reinforce **texture, shape, shading and colour** in own models of self and others.
- Use design principles: introduce **emphasis** into the model being crafted.
- Spatial awareness: reinforce conscious awareness of working in space e.g., front, back and sides of model.
- Use tools appropriately and enhance safety measures.

Resources

A3 page
Hard cardboard, manila etc.
Silicone sealer, double sided tape, Sellotape, bottle cork, match sticks etc.

Teacher's Notes:

Hand out visual diaries.
Learners may use their visual diaries to help them complete this activity.
They will need to refer to work done in 2D artwork.
Learners are allowed to use the same image that they used for the 2D art, they may even use a copy of the finished work to build their 3D work on.

Instructions

Make a layered paper portrait.

Step 1

- Take your full-face image and place it at the bottom of your A3 page.

Step 2

- Use colour blocking techniques (look at example images) to layer you face.

Step 3

- Use different colour cardboard, or you may choose to work within a colour range (warm and cool, complementary colours etc.)
- Start building up your face.
- Deep shadows are lower than highlights. The colour will also change the higher you go.

Step 4

- Use silicone to make small beads that you use to elevate and stick your coloured pages.
- Use whatever medium that suits you to do this. (silicone, double-sided tape, cork, matchsticks etc.)

Examples



Layered Paper art by Shelley Castillo

Marksheet

Assessment criteria	Marks allocated	Marks received
Elements of Art:		
1. Texture, shape and shading used successfully in artwork	**5**	
Principles of Design:		
1. Emphasis was created in the image. (anyway, that is appropriate)	**5**	
Spatial awareness: Finished product is viewable from multiple angles.	**5**	
Layers appear 3D, space between layers.	**4**	
Work reflects 2D work, learners built on and developed new skills and techniques that were learned.	**3**	
Time was used efficiently, and learner finished in a timely manner.	**3**	
TOTAL	**25**	



Reflection (Use the visual diary to complete reflection)

1. What about the activity did you find most enjoyable?
2. Would you say you developed a new skill by doing this form of art?
3. Are you proud of what you created? Why?

References

Cover page	http://www.theinclusionsolution.me/engaging-bold-inclusive-conversations-focusing-self-understanding/
Colour Wheel	https://www.learnerhandouts.com/00-kindergarten/arts-crafts/color-wheel-primary-school-art-worksheet.htm
Complementary colours	https://expertphotography.com/complementary-colors-examples/
Self and others	National Geographic celebrates 125th anniversary https://thestar.blogs.com/photodesk/2013/01/national-geographic-turns-125-iconic-images-over-125-years.html https://www.rehahnphotographer.com/portfolio/portraits-vietnam/#&gid=1&pid=29 https://rodmclean.com/portrait-of-african-man/ https://www.worldphoto.org/blogs/14-03-18/highlights-3-2018-sony-world-photography-awards
Create in 2D	https://colorandcoffee.wixsite.com/colorandcoffee/fullscreen-page/comp-j5myssat/3fee2e40-9dda-4a6d-bd05-be5835cc646f/2/%3Fi%3D2%26p%3D%26s%3D http://tomohillbo.com/art-1
Create in 3D	https://visi.co.za/paper-art-maud-vantours/maud-vantours4/ https://br.pinterest.com/pin/443886107025947869/?lp=true https://theinspirationgrid.com/layered-paper-portraits-by-shelley-castillo/



PERFORMING ARTS
YEAR THREE
TERM ONE

Performing Arts

Year Three Term One



Warmup and Play

The Warmup and Play topic will be a building block for this term's work. This term you will learn of performing arts genres that are performed in unconventional spaces.



The teacher must bring to the attention of the learners that they will explore performing arts genres happening in unconventional spaces, but in public spaces.

Unconventional – not traditional space for performance like a stage.

Miming Improvisation Games

- 

Mime Improvisation Game

Encourage groups to think about using different levels with their body shapes, e.g. high, medium and low

Choose objects from a play you are rehearsing or a theme you are exploring.

Groups can be given a couple of minutes to devise an object of their own which the rest of the class try to guess.

It can be fun to make objects that involve movement (and sound).

You can use the shapes as a quick way to create ideas for physical theatre.

- Ten Seconds Game
- This is a very popular drama game and a useful technique which can be developed easily towards improvisation or physical theatre. It's also highly accessible and great fun!

Game	What are you doing?
Mime Improvisation	• Stand in a circle. The first person (A) starts miming an activity, such as eating an apple. • The person to their left (B) says "What are you doing?".

	• A continues miming and at the same time says the name of a different activity. • For example, if A was miming eating an apple, they could say “playing the piano”. B then starts playing a piano. A stops their mime. Now the third person (C) asks B, • “What are you doing?”. B keeps playing the piano and names a different activity, which C must mime. • And so, it goes on. • There should be no repetition and no similar activities. For example, if you are miming climbing a ladder you cannot say, “climbing the stairs”. • Equally you should not name an activity that looks like the one you are actually doing. For example, if you are cleaning a window you cannot say “waving good-bye” – because it looks very similar!
Ten Seconds Game Body Improvisation	• Divide into small groups (4-6). • The teacher calls out the name of an object and all the groups have to create the shape of that object using their bodies, joining together in different ways while the teacher counts down slowly from ten to zero. • Usually, every group will find a different way of forming the object. These ones are good to try: a car, a clock, a washing machine, a volcano, a fire.
Addition to Ten seconds game	• The object created in the last game also come into life when sound is added. • The object will no longer be silent but with sound, for example, when a volcano comes to life, there will be slashing of fire and the fire will have different sound variations.  Source: Google Images from Forbes

Improvise and Create

The reason the learners are drawn to street theatre as a genre, is because street theatre comprises a number of performing arts genres and various acts found in a street theatre have been presented below.

Street Theatre

Street theatre takes place outdoor in public spaces such as shopping malls, car parks and any open space that are not within the traditional theatre space setting.

Street theatre involves various genres of performance; mime; juggling, music street performance but not limited.



Music Street Performer. Source: Google Images



Mime Artist in a street performances Google Images



Clown Source: Google Images

Miming: Informal Activity 1

Miming is a silent act using gestures, movement and facial expression to communicate. See the video clip demonstrating a mime artist miming a car: https://www.youtube.com/watch?v=FPMBV3rd_hI

Think of yourself inside a small box and come out of the box:

- Mime using your body sitting inside the box.
- Imagine yourself inside the box (to assist your imagination - there could be flies inside the box and you keep on hitting them with your hand but missing).
- Your facial expression must present your feelings.
- Demonstrate from the moment you are inside the box to the moment you come out of the box.
- In creating this piece, ensure that you remain in character (own choice).

In front of your class, you will be assessed by three of your peers using a rubric. Ensure your piece is thoroughly rehearsed. Please note, the piece will contribute towards your pre-production process mark at the end of term.

 Peer Assessment: Informal Activity 2

Your teacher will give you a copy of a rubric where you will assess your classmate. This type of assessment is called peer assessment.

The teacher can divide the learners into three and assign other three learners whom they will conduct a peer assessment. The teacher must explain the criteria (as per rubric) in which they will be using to informally assess one another.

PEER ASSESSMENT RUBRIC (INFORMAL ASSESSMENT)

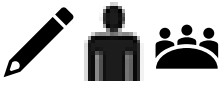
No	Criteria	Total Mark	Your Mark allocation
1	Miming clearly presenting a person inside the box	3	
2	Show of facial expressions	3	
3	Clear transmission from inside to outside the box	2	
4	Characterization	2	
TOTAL MARKS		**10**	

You have now learnt about the street theatre performance with particular focus in miming. The miming process was intending to make you self-aware of your movements and their timing.

You will further study music elements which will later be incorporated into the gumboot dance as a formal task. The key music elements you will focus on is tempo, duration and dynamics.



Improvise and Create



Elements of Music

These are the music elements and their meaning:

No	Music element	Meaning
1	Timbre	Refers to the characteristics of sound and tone quality of a musical instrument.
2	Pitch	Highness and lowness of sound.
3	Texture	Refers to how musical elements such as melody and harmony are arranged and combined to achieve a certain quality of sound.
4	Tempo	How fast or slow is the speed of the music.
5	Duration	How long or short sounds are which relates to values.
6	Structure	Refers to the form of music which shows how sections are arranged.
7	Dynamics	Refers to softness and loudness of music.
8	Rhythm	Refers to the arrangement of different note values arranged in time to form patterns.
9	Harmony	Refers to the blending of two or more sounds at a different pitch played simultaneously. Harmony deals with the vertical aspect of music.



Learners are expected to use the elements of music to help them analyse and read music from all different genres. It is important to understand the elements of music such as duration and rhythm which will be your core elements of music study for the term.



Duration in Music

As a music learner you are expected to use the elements of music to help you analyse and read music from all different genres. It is important to understand the elements of music such as **duration and rhythm** which will be your core elements of music study for the term.

Duration is how long, and short notes sounds. The arrangement of the note values produces a rhythmical pattern.

There are a variety of notes values that represent duration known as s**emibreves, minims, crotchets, quavers and semi-quavers**. Below is an illustration of the note values and their counts which determine how long or short a sound is.

American / German note names	British note names	Note symbols	Note value
Whole note	**Semibreve**		4 beats
Half note	**Minim**		2 beats
Quarter note	**Crotchet**		1 beat
Eighth note	**Quaver**		1/2 of a beat
Sixteenth note	**Semiquaver**		1/4 of a beat

 Below are rhythmic patterns in different time signatures i.e., 2/4, ¾, 4/4. Learners are required to practise and perform these rhythmic patterns in class as they will help you understand note values as appearing in the exercises.

 **Notes values explanation**

- Semibreve is equal to one clap that lasts for four counts.
- Minim is equal to one clap that lasts for two counts.
- Crotchet is equal to one clap that lasts for one count.
- Quaver is equal to one clap that lasts for half of one count. This means two quavers fit into one count.
- Semi-quaver is equal to one clap that lasts for a quarter of one count. This means four semiquavers fit into one count.

- A semibreve is equal to four beats. Clap the note once and hold it for the duration of four counts or beats.
- A minim is equal to two beats. Clap the note once and hold it for the duration of two counts or beats.
- A crotchet is equal to 1 beat. Clap the note once and hold it for the duration of one count or beat.
- A quaver is equal to ½ of 1 beat. Clap 2 quaver notes (½ beat + ½ beat) in one count or beat.
- A semiquaver is equal to ¼ of 1 beat. Clap 4 semiquaver notes (¼ + ¼ + ¼ + ¼) in one count or beat.

Elements of Music: Informal Activity 3

Music is all around us, and still images also have sound to them, referred to as abstract sound**.**

Study the still images of natural elements below. Use the elements of music to analyse the tempo, duration, and dynamics of the movement of these pictures.

NATURAL ELEMENT	MUSIC ELEMENT		
	TEMPO (FAST / SLOW)	**DURATION (LONG / SHORT)**	**DYNAMICS (LOUD / SOFT)**
	e.g., Fast	e.g., Long and short	e.g. Loud
			
			

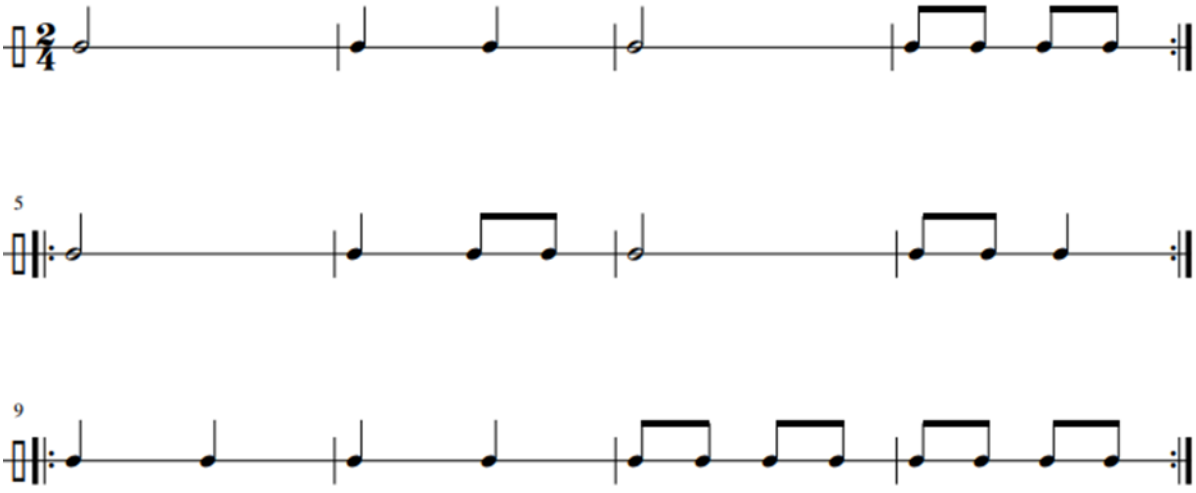
			

Informal Activity 3.1

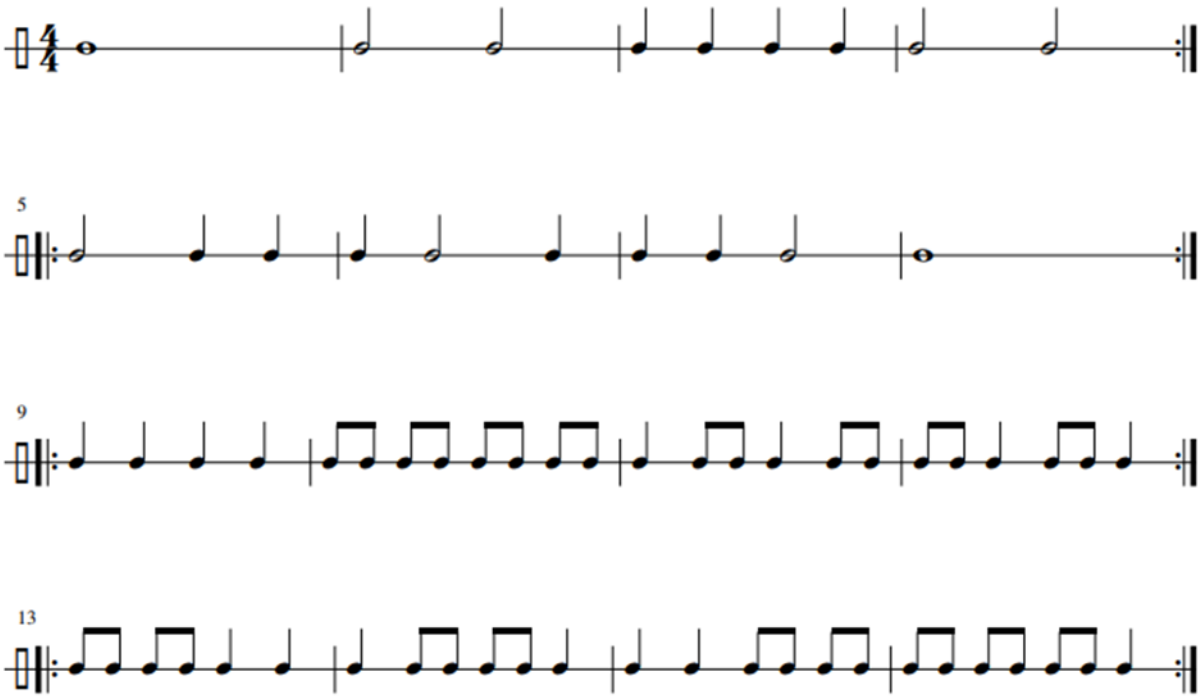
In this activity you will deal with note durations. Study and practise the following rhythmic patterns.



Activity 3.1.2



Activity 3.1.3


5
9
13

Music Listening

Listening to music is known to reduce stress, anxiety, assist with healing, and help human beings to relax and focus. It is also known to help grow the brain and improve memory. Thus, it is very important that learners listen to as many music genres as much as possible.

In this segment you will be guided to learn to listen to music more thoughtfully so you can aurally identify the following: **tempo, meter, dynamics, instrumentation.**



Informal Activity: Music Listening

Use the listening log below as a guide to listen to a variety of music.

MUSIC LISTENING ACTIVITY LOG

EXAMPLE 1: SIMPHIWE DANA - NDIREDI

Title of the Song/ Music: Ndiredi
Composer: Simphiwe Dana
Meter of the music: 4/4
Tempo of the music: The music is in a medium fast tempo generally, but starts with a slow tempo and changes after the guitar and voice introduction.
Dynamics: The use of dynamics is mostly moderately loud to loud.
Mood of the music: The music starts in a sombre and plea like mood but changes to a mostly energetic mood.
Meaning of lyrics: The lyrics seek to drive a message of hope as she says she is ready to succeed and has escaped hopelessness.
Comment on instrumentation: The music employs the voice and the guitar at the introduction with the drum and bass guitar joining as the music changes to a different section. This is followed by the piano and the brass section which joins the rest of the instruments.
What have you liked about the music and why?
I enjoyed the message of the lyrics which is about hope and achievement because it gives encouragement to those in a state of hopelessness.
What did you not like about the music and why?
The singer doesn't seem to be confident with the high registers as she uses too much chest voice instead of the head register**.**



3. 2 Informal Activity: Music Listening

Choose any song available in your environment and listen to it and write a review using the guide below.

MUSIC LISTENING ACTIVITY LOG

Title of the Song/Music	
Composer	
Meter of the music	
Tempo of the music	
Dynamics	
Mood of the music	
Meaning of lyrics if there are.	
Comment on instrumentation of the music.	
What you liked about the music and why?	
What did you not like about the music and why?	

Improvise and Create

GUMBOOT DANCING

FACTS ABOUT GUMBOOT DANCE:

- A popular South African dance.
- Originated from South African mines.
- Miners used gumboot dancing to keep themselves entertained, as majority of miners were immigrants.
- Gumboot dance is used by corporate companies, groups for team building.
- The style of dance is highly upbeat and maintains strong polyrhythms for their sequences.

Images of Gumboot dancers





Source: Google Images

Video Resource of Gumboot Dancing: https://youtu.be/poxeApDNlGw

Below is an example of the Gumboots step:

Gumboot Dance Steps

1. Side to Side. To do the side-to-side step, bend over with your feet together, stomp with your left foot as you lift up your right foot to the side and slap the side of your right boot with your right hand. ...
2. Add a clap. ...
3. Add more claps and steps. ...
4. Add a jump. ...
5. Bring it up to tempo then add some more.

Learners who are not sure of how to start the gumboot dance, must be encouraged to start with the basic sequence as provided below:

Informal Activity 4 - Gumboot Dancing (Build Up to Formal Activity)

Using tempo, dynamic and duration as element of music; create a gumboot sequence in which you explore locomotor and non-locomotor movements.

Interpret and Perform

Formal Assessment Activity

INSTRUCTIONS

- Divide yourself in groups of not more than 8 learners.
- Create a THREE-minute gumboot movement sequence.
- Ensure you have variation of movement through inclusion of TEMPO, DURATION AND DYNAMIC
- Be creative and innovative with your gumboots dance

Marks will be awarded for the following

Process		**Mark allocated**
Pre-production	Miming	No marks
Production	Musicality Confidence, expression Gumboot dance sequence Memory and accuracy	5 5 30
Post- Production	Reflection	No marks
Total		**50**

Group Reflection

Describe the creation process of your performance from start to finish. In your description answer the following questions:

1. Which music element dominated your performance?
2. How did the music element in (No. 1) enhance the quality of your performance?

3. What could your group have done differently?


Group reflection can also be done orally and using still images depending on the context of the learners.

ASSESSMENT RUBRIC				
Criteria				
MIME [10]	**0-1**	**2**	**3-4**	**5**
Clear Beginning and end.	No clarity of beginning and/or end.	In part, some clarity of beginning and end.	Adequately clear beginning and end.	Well thought through and executed, clear beginning and end.
Coordination and control; posture and alignment.	Displays uncoordinated movements with no control Posture and alignment not understood or applied	Displays some uncoordinated movements with little control. Posture and alignment lacking in either locomotor or axial movements.	Displays well-coordinated movements with good control. Posture and alignment demonstrated and regularly corrected.	Displays excellent coordination of movements and control. Posture and alignment demonstrated with ease and understanding and always applied.
MUSICALITY [10]				
Fluidity, dynamics, musicality.	Movement sequences are performed without fluidity, dynamics or musicality	Movement sequences are performed with some fluidity, dynamics and musicality.	Movement sequences are mostly performed with fluidity, varying dynamics and musicality.	Movement sequences are performed with excellent fluidity, varying dynamics and artistic use of music.
Confidence, expression	The learner is not confident, focused or committed.	The learner at times appears focused and committed.	The learner is confident at times and appears focused and committed.	The learner is very confident, clearly focused and committed.
				Total: _/20

GUMBOOT DANCE [30]	**0-3**	**4-6**	**7-8**	**9-10**
Style of dance genre.	Displays no understanding of dance genre.	Displays some understanding and style of dance genre.	Displays good understanding and style of dance genre.	Displays excellent understanding and style of dance genre.
Performance, expression, confidence focus.	Focus, projection, dynamics and energy are not exhibited	Focus, projection, dynamics and energy are exhibited some of the time.	Focus, projection, dynamics and energy are exhibited most of the time.	Focus, projection, dynamics and energy are exhibited at all times.
Memory and accuracy.	Unable to perform any sequences from memory with no understanding of detail and purpose.	Performs some sequences through memorisation with little understanding of detail and purpose.	Performs most sequences through memorisation with good understanding of detail and purpose.	Performs all sequences through memorisation with excellent understanding of detail and purpose.
				Total: _/30

References

Game 'What are you doing" Ten second Game	https://dramaresource.com/what-are-you-doing/ https://dramaresource.com/ten-second-objects/
Volcano eruptions	https://www.forbes.com/sites/ericmack/2019/12/01/a-volcanic-eruption-triggered-a-tsunami-taller-than-the-statue-of-liberty/#6314fb0f7c6c
Clowning Miming Music Street Performance	https://www.youtube.com/watch?v=FPMBV3rd_hI https://www.techspot.com/news/74828-london-street-performers-now-accepting-contactless-payments.html https://www.youtube.com/watch?v=FPMBV3rd_hI
Fire Waves Earthquake Wind	*http://clipart-library.com/moving-fire-cliparts.html* blogs.timeofisrael.com Earthquake in Delhi -m.economictimes.com 350+wind pictures/Download – unslaph.com
Gumboot Dance Steps	ourpastimes.com › gumboot-dance-steps-12207213
Gumboot Dancing Pictures	dancehistorygumbootdancing.weebly.com http://www.drumcafe.co.za/interactive-gumboots.php

Visual Arts

Year 3

Term 2

Learner Book

Comic Strips



Visual Arts

Visual Literacy

Comic Strips

Dear learner, by the end of this lesson you will be able to:

- Observe and discuss art elements and design principles that make a comic strip character.

Teacher's Note:

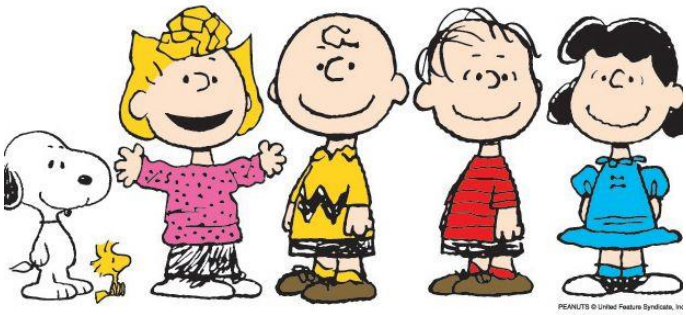
Hand out visual diaries.
Learners are encouraged to take notes and make simple drawings.
Lead a class discussion on the comic strip characters.
What elements of art and design are being used and in what way.
What elements of art and design are absent and why?

In the world of comic books and comic strips you find a variety of different types of comics.

Below you will see three of the most famous comic strips.

Use your visual diary to make notes for reference:

- What elements of art and design are being used and in what way?
- What elements of art and design are absent and why?





Peanuts by Charles M. Schulz





Garfield by Jim Davis





Calvin and Hobbes by Bill Watterson





- Simple use line, colour and texture.
- Shapes 2D and not Form 3D
- Excellent use of space in such a small block- We can clearly see when things are close or far.
- Very limited value - flat 2D pictures.
- Not a lot of detail.
- Design principles are used to their full potential in comic strips.
- You will be able to identify almost all the principles in a comic strip.

Informal Activity 1

Dear learner, by the end of this activity you will be able to:

- Discuss and Identify sequencing.

Teacher's Note:

Hand out visual diaries.
Learners are encouraged to take notes and make simple drawings.
Lead class discussion of comic strips and sequencing (sequence of events).
Discuss each of the comic strips and identify the sequence, ensure understanding of concept before moving on to the next activity.

- Have a look at the two comic strip below.
- Can you identify the **sequence of events** and **what is happening** in each strip, without being told?
- Do you know how it was created and how to follow the sequence?
- What is happening in each one of the comic strips?
- Please use your visual diary to write down the answers.



Comic Strip by Omake Theater



Illustrated by Alex Maleev

Informal Activity 2

Teacher's Note:

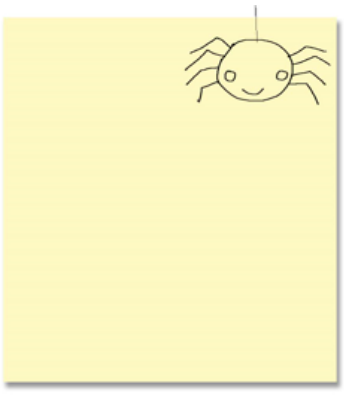
Provide each learner with the template required for activity 2.
This template must be copied and handed out to each learner.
The learner needs to complete the activity, cut and paste it into their visual diaries.
Look at the 2 sets of images and identify sequence of events.
Strip 1 answers: 1,3,2 (see below)
Strip 2 answers: 6,1,3,8,5,2,7,4 (see next page)

Dear learner, by the end of this activity you will be able to:

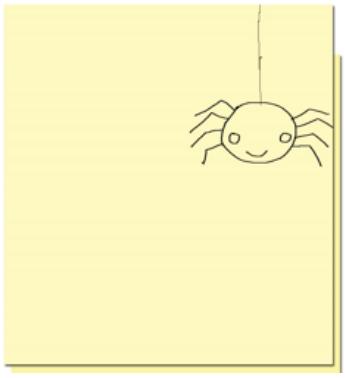
- Identify and order images in correct sequence.
- You will also know how placing images in sequence can create movement and tell a story.

- Have a look at the 2 stop motion strips below.
- Take the template that your teacher will provide and paste it into your visual diary.
- Identify and write down the sequence in which each one of the pictures should appear in the stop motion strip.
- PLEASE do not write in this book.

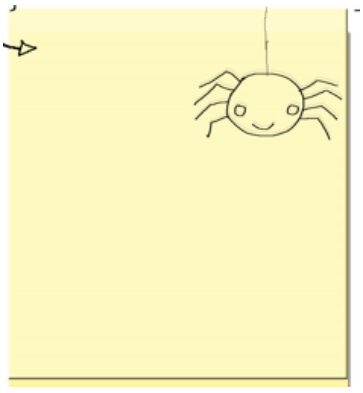
Strip 1



1



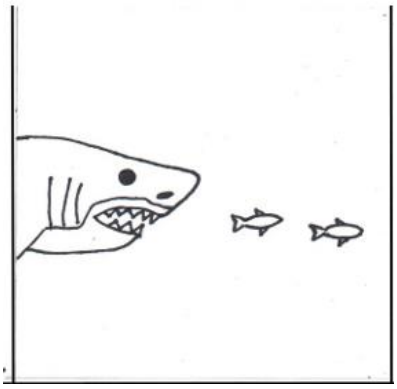
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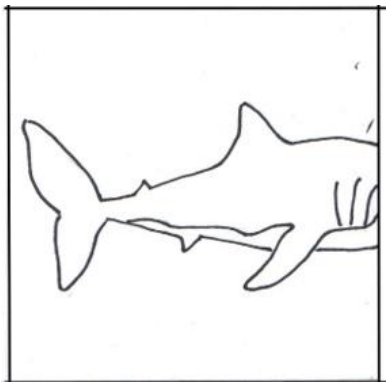
3

PLEASE do not write in this book.

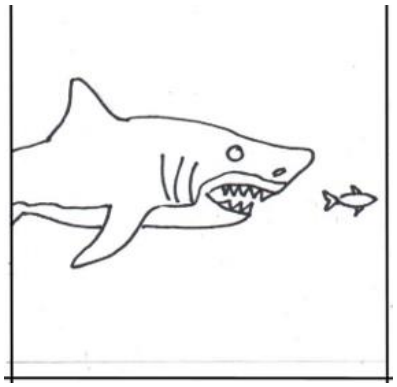
Strip 2



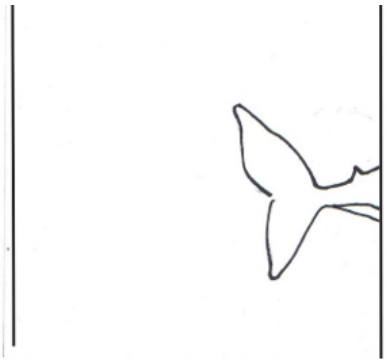
1



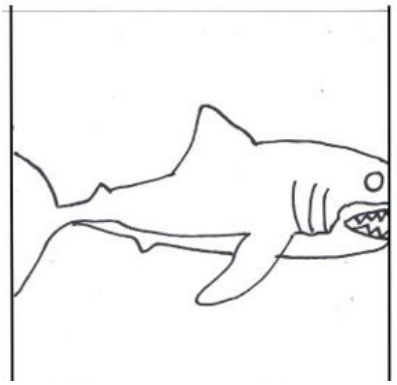
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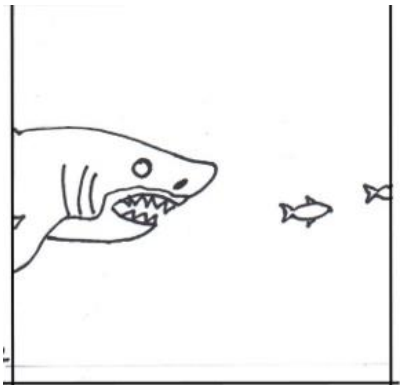
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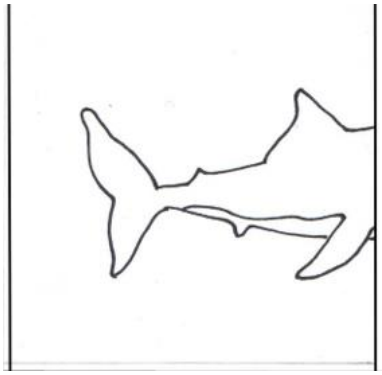
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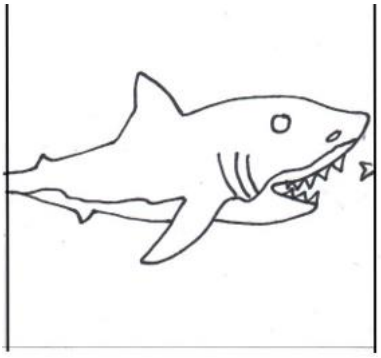
5



6



7



8

What do you think will happen next?

Make a sketch in your visual diary of what the next image (block; 9) will look like.

Create in 2D

Comic Strip

Assessment 1 Formal activity

Start Date: _____ **End date:** _____

Dear learner, by the end of this activity you will be able to:

- Observe and discuss visual stimuli in photographs, artwork and real objects to identify and name all art elements in comic strips.
- Use art elements: complementary colours, shape.
- Use design principles: emphasis, size and sequencing.
- Use art elements and design principles taught in year 1 and 2.
- Draw using any colour media: explore a variety of media and techniques.

Resources

A4 white paper

Visual stimuli

2/3B pencils, charcoal, colouring ink, oil pastels, tempera paints, computer and cell phones.

Instructions

Create your own comic strip.

Use and A4 page and fold it so that it creates a fold pattern that when laid out will resemble /represent a film strip.

Draw a comic face that express different facial expressions and has a follow up sequence.

Teacher's Notes:

The below steps are an example that should be used to guide learners in making their artwork.

Learners should use their visual diaries as reference when doing this activity.

Remind them of the requirements for the brief.

Step 1

- Take your A4 page and place it in front of you.

Step 2

- Fold the page into 8 squares.
- Fold it in half (short edges) and then in half again (short edges), and then in half again (short edges).

Step 3

- Open the page.
- Use a ruler to draw the lines that you just folded.
- Your page should have 8 equal size rectangles.
-

Step 4

- Think of an event that causes great emotion in you e.g., a surprise, a fight, afraid, getting a puppy etc.

Step 5

- Draw the sequence of facial expressions that you have while experiencing this emotion.
- Image it is like when you take a slow-motion video of someone's face when you scare them.
- You can identify a range of different facial movements all in a few seconds.

Example only

Emotion set 1



Disney's Tangles Character Finn - Glen Keane

Emotion set 2



Disney's Tangles Character Finn - Glen Keane

✓ Marksheet

Assessment criteria	Marks allocated	Marks received
Elements of Art:		
1. Complementary colours: Present and used to complement artwork.	**3**	
2. Shapes: Present, variety and development.	**3**	
Principles of Design:		
1. Contrast and emphasis: Used to enhance drawings and story being told.	**3**	
Facial expressions are clear and easy to identify.	**3**	
Used elements that were identified in creating a comic and storytelling.	**3**	
Finished comic strip is colourful and well executed.	**3**	
Drawings follow a logical sequence of events/ emotions.	**3**	
Originality: Own original and creative work.	**2**	
Technique: Coverage of planning lines, folding lines and generally neat appearance.	**2**	
TOTAL	**25**	

 **Reflection** (Use the visual diary to complete reflection)

1. What about this activity did you find the most challenging?
2. How were you able to overcome or work with this challenge?

Create in 3D

Comic Strip

Assessment 2 Formal activity

Start Date: _____ **End date:** _____

Dear learner, by the end of this activity you will be able to:

- Use all art elements.
- Use design principles: emphasis and contrast.
- Spatial awareness: reinforce conscious awareness of working in space.
- Use tools appropriately with safety measures in place.

 Teacher's Notes:

The below steps are an example that should be used to guide learners in making their flipbook.
Teachers are encouraged to only help where needed.
Learners should use their visual diaries as reference when doing this activity.
Remind them of the requirements for the brief.

Resources:

Flip book
White paper (size may vary according to need).
Glue (Ponal, craft glue)
Thin string for making the spine of the book.
Content/ drawings
Any drawing/colouring/painting medium you are comfortable with.

Instructions

Step 1

- Determine the size of your flipbook
- Get paper the size you need for your flip book.
- Recommended no bigger than A5 (210mm x 148mm) no smaller than A7 (105mm x 74mm)

Step 2

- Combine/stack all your correctly sized papers together.

Step 3

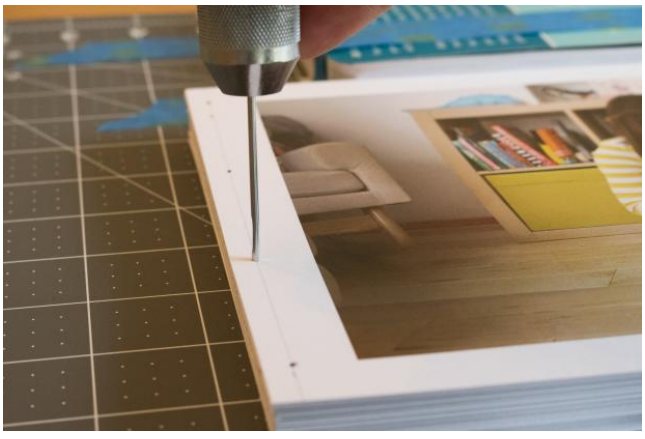
- Measure 10mm in from the edge of the book spine, and pencil in a fine line.
- Along this line mark the holes for the binding.
- Mark the first hole 10mm form the top of the book and the second 10mm from the bottom of the book.
- Depending on the hight of the book, evenly space several more marks along the spine.



Emily Fazio

Step 4

- Use a toothpick, skewer sticks or anything thick enough and strong enough to make holes through your pages (be mindful of sharp point and your fingers).
- With the pages firmly aligned, poke down through the top layers of the paper.
- Keep your instrument 90-degrees to the paper, so that the holes are placed consistently through the layers.
- If need be, lift the punctured layers and do the same to the unpunctured layers.



Emily Fazio

Step 5

- Thread the string through the holes in the pages.
- Bind them tightly and securely.



Emily Fazio

Step 6

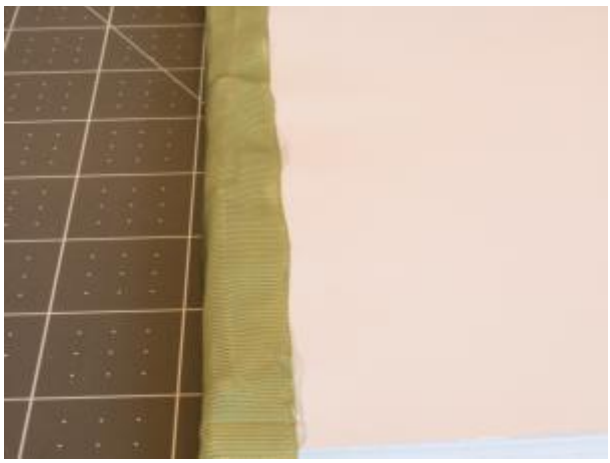
- Use Ponal glue to glue the spine of the book and the string.



Emily Fazio

Step 7

- Take your tape and stick it over and along the sides of the spine of your book, this must cover the holes and string.
- It will serve as the binding or spine of your flipbook.



Emily Fazio

Flipbook content

Before you start drawing, use your visual diary and brainstorm a few ideas for your final story. Once you start drawing it would be best to have a plan and to know what it is that you are going to draw.

Step 1

- Take your newly made flipbook.

Step 2

- Use a pencil to draw an image on the bottom sheet of paper in the flipbook.
- This will be the first sequence of your flipbook, back to front.

Step 3

- Draw the same image on the next sheet of paper, changing it slightly.
- Draw the image around the same spot on the page and the first image.
- This will be the second image in your sequence.

Step 4

- Continue drawing slightly changed images on each next sheet of paper.
- Always draw the next image on the page that is on top of the previous image that you drew.
- The slight changes will create the animation when you flip through the book.

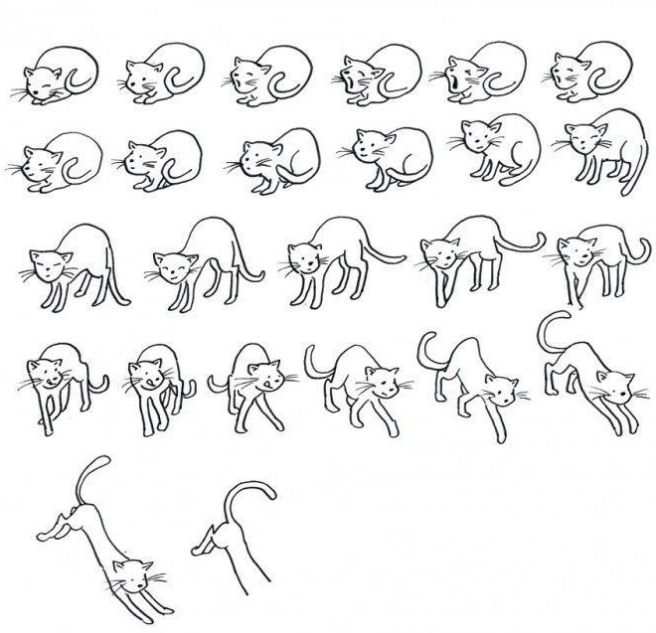
Step 5

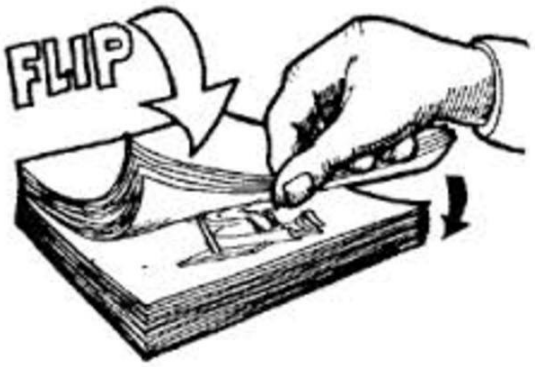
- Use colour to make your flipbook animation more interesting.
- Try using a marker of colour pencils to fill in the image you drew.
- Use the same colours in each sequence of your animation so your animation looks fluid and continues when you flip through.

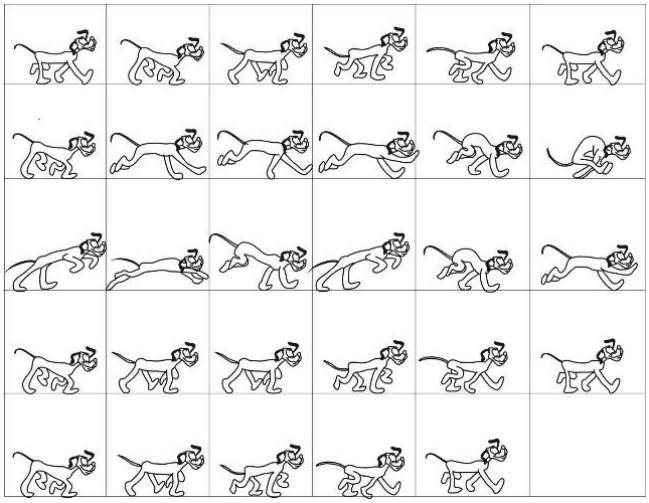
Step 6

- Flip through your flipbook to watch your animation once you are finished.

Examples only







✓ Mark sheet

Criteria for flip book	Mark	
1. Your drawings are neat and carefully illustrated	**2**	
2. Your illustrations are smooth between pages and transitions	**2**	
3. You carefully designed artwork for the cover	**2**	
4. You have a clearly defined main character	**2**	
5. The events in your flip book follow a logical and clear sequence	**2**	
6. You have included art elements in you flip book. (1 mark per element)	**4**	
7. Work is complete and handed in on time	**2**	
8. Principles of design emphasis and contrast used.	**2**	
9. You made good use of the allocated class time	**2**	
10. Your handwriting is easy to read	**2**	
11. Flipbook is well crafted and neat. (clean pages, no excess glue)	**2**	
12. Overall work is neat and well presented	**1**	
Total	**25**	

Reflection (Use the visual diary to complete reflection)

1. What was the most enjoyable part of this activity?
2. What part of the activity was most challenging?

References

Cover Page	
Comic strip characters Peanuts	https://en.wikipedia.org/wiki/Charlie_Brown https://www.telegraph.co.uk/men/the-filter/qi/7979762/QI-Quite-Interesting-facts-about-brown.html http://www.toptenz.net/wp-content/uploads/2014/03/peanuts.jpg
Garfield	https://en.wikipedia.org/wiki/Garfield https://parade.com/305842/iraphael/happy-birthday-garfield-36-of-his-best-quotes/
Calvin and Hobbes	http://homeschoolhome.blogspot.com/2013/06/calvin-and-hobbes.html https://www.businessinsider.com/calvin-and-hobbes-just-turned-30-heres-the-history-of-the-strip-and-its-mysterious-creator-bill-watterson-2015-11?IR=T
Sound effects	https://yandex.ru/collections/card/5d23229b3cbd83055088dfdc/
Create in 2D	https://www.pinterest.at/pin/382454193340823811/?lp=true
Create in 3D	https://www.diynetwork.com/how-to/make-and-decorate/crafts/how-to-bind-your-own-book https://www.pinterest.pt/pin/309481805614767310/?lp=true https://www.wikihow.com/Make-a-Flipbook
Cover page	https://www.quoteinspector.com/media/car-insurance/comic-car-crash-wo.jpg

Performing Arts

Year 3

Term 2

Warm Up and Play

Practical Warm Up

Two balls

Multiple Balls: Concentration Game

- Learners stand in a circle. One learner will be given a ball to pass across the circle.
- The ball must move only across the circle from learner to learner.
- You (learner) will only have one opportunity to pass the ball in each round.
- Do not pass the ball to a learner who has already received the ball.
- The teacher will introduce a second ball that will be a different in size and texture.
- The second ball will be passed around at the same time as the first ball.
- Be alert and make sure all has had an opportunity to pass on both balls.
- No verbal communication is allowed in this game

Sound Improvisation

- Still standing in a circle, one learner must come up with a sound (not lyrics) and an action.
- The next learner will copy the sound and action of the previous learner and add his/her unique sound and action.
- Continue, until all has added their own sound and action.
- The whole group performs the sequence of actions and sounds in unison.

Cooling Down Exercise

- Learners standing in the neutral position.
- Learners roll down the spine in a count of eight.
- Ensure that your head goes down first, and it should be the last body part to come up when rolling up.

Improvise and Create

South African songs

Music Song Techniques

www.vocabulary.com › dictionary › unison

Unison

- occurs when two or more people play or sing at the same pitch.

Call and response will be the focus of this section, where learners need to understand the features of the call and response songs. Video resources link are provided for enrichment purpose. You must ensure that the learners listen to the music and explore the songs. Call and response songs will also form part of their practical formal task.

Call-and-response

- The leader sings a line (the **call**)
- Chorus answer (the **response**).
- The chorus usually stays the same while the soloist improvises.
- There is often overlapping in sound between the leader and the chorus.

- In music, *call-and-response* is a compositional technique that works similarly to a conversation. A "phrase" of music serves as the "call," and is "answered" by a different phrase of music. These phrases can be vocal, instrumental, or both.

- *Call-and-response* has its roots in traditional African music, which largely employed a vocal version. If you think of gospel music, for example, you will immediately recognize the technique: it's when the pastor or song leader calls out or sings a line, and the congregation or choir responds. In other styles of music, call-and-response is used as a form of experimentation, and it is also used to speak directly to the listener. In live performances, for example, some performers use call-and-response to connect with their audience.

- For more information on call and response, click on the link: https://www.iskme.org/our-ideas/call-and-response-sound-collaboration

Let us listen to some call and response songs:

Happy Hippopotamus (Call and Response Song) Lyric Video - YouTube

EXAMPLE OF SOUTH AFRICAN CALL AND RESPONSE SONG

The Lion Sleeps Tonight

Video resource: https://youtu.be/I82PFHKgY2c

Lala kahle [Sleep well]
In the jungle, the mighty jungle
The lion sleeps tonight
In the jungle, the mighty jungle
The lion sleeps tonight
Imbube
Ingonyama ifile [The lion's in peace]
Ingonyama ilele [The lion sleeps]
Thula [Hush]
Near the village, the peaceful village
The lion sleeps tonight

Near the village, the peaceful village

The lion sleeps tonight…

Source: LyricFind (Extract verses)

OR

"Shosholoza" is a Ndebele word that means go forward, move forward or forge ahead (with the idea of striving for something). It's an onomatopoeia, playing on the sounds a steam train makes, "shoo-shoo".

https://www.mamalisa.com/?t=es&p=4266

Video Resource: https://youtu.be/2aFlQS4k3wo

Shosholoza
Move Forward (Shoo-shoo!)
Call and Response Song
(Ndebele & Zulu)
(English)
Shosholoza
Kulezo ntaba
Stimela siphume South Africa.

Wen' uyabaleka
Kulezo ntaba
Stimela siphume South Africa.
Move forward (shoo-shoo)
On those mountains,
The steam train to South Africa.

You are running away
On those mountains,
The steam train to South Africa.

Asimbonanga

Video Resource: https://youtu.be/UJujyzA2Q1E

https://www.lyricfind.com/

Songwriters: Jonathan Paul Clegg

Asimbonanga lyrics © Rhythm Safari Pty Ltd

Asimbonanga
Asimbonang' u Mandela thina

Laph'ekhona
Laph'ehleli khona
Asimbonanga
Asimbonang' u Mandela thina
Laph'ekhona
Laph'ehleli khona
Oh, the sea is cold, and the sky is grey
Look across the Island into the Bay
We are all islands till comes the day
We cross the burning water
Asimbonanga
Asimbonang' u Mandela thina
Laph'ekhona
Laph'ehleli khona
Asimbonanga
Asimbonang' u Mandela thina
Laph'ekhona
Laph'ehleli khona…

By: Jonathan Clegg

Source: LyricFind

Video Resource: **https://youtu.be/rbYaLejatBQ**

https://www.youtube.com/watch?v=PeY0TxZRr1M

Sibongile Khumalo - Plea From Africa Lyrics

Artist: Sibongile Khumalo
Album: Rainbow Nation

Give a thought to Africa
'Neath the burning sun
There at hosts of weary hearts
Waiting to be won

Many lives have passed away
And in many homes
There are voices crying out
To the living God

Tell the love of Jesus
By the hills and waters
God bless Africa
And her sons and daughters

Breathe a prayer for Africa
God the father's love
Can reach down and bless all hearts
From his heav'n above

Oh the lips when moved by Grace
They so sweetly sing
Pray for peace in Africa

To the loving God

Tell the love of Jesus
By the hills and waters
God bless Africa
And her sons and daughters



Informal Activity 1: Call and Response Song

- ✓ Form a group of not more than six learners.
- ✓ Select a call and response song.
- ✓ Choose a song leader.
- ✓ Decide on the lines where you will sing in unison.
- ✓ The song must be written /pasted in your books, highlight or mark where you will be singing.
- ✓ You may use the two songs above, however, you should not be limited to such.



DANCE ELEMENTS

ASK	WHO? A DANCER DOES	WHAT? MOVES	WHERE? THROUGH SPACE	WHEN? AND TIME	HOW? WITH ENERGY
B.A.S.T.E DANCE ELEMENTS	**BODY**	**ACTION**	**SPACE**	**TIME**	**ENERGY**
These are just some of the ways to describe each dance element.	Parts of the body: Head, eyes, torso, shoulders, fingers, legs, feet **Body shapes**: Symmetrical/ asymmetrical rounded twisted angular arabesque	**Non-locomotor** (axial): stretch bend twist turn rise fall swing rock tip shake suspend **Locomotor** (traveling): slide walk hop somersault run skip jump leap roll crawl gallop	**Size**: large, small narrow wide Level: High / medium / low **Direction:** forward/backward sideways diagonal right/left	**Metered**: pulse tempo accent rhythmic pattern	Flow: free, bound balanced neutral

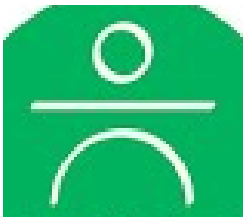


The learner needs to understand the elements of dance as they underpin every dance piece. You will explore the types of dances that are associated with people residing in South Africa. You must discuss the dance features with the learners, at times the allow the learners to demonstrate the dance for their peers. The content can be written or presented orally depending on the context of the learners.

Informal Activity 2: Dance Elements

Identify and match the dance element presented in each picture:

ENERGY	TIME	SPACE	BODY	ACTION







Informal Activity 3: Dance genres

Find the words below in the crossword puzzle.

Monsterwordsearch.com

P	M	Q	L	V	S	L	W	N	X	R	H	T	C	U	H	S
B	S	V	H	U	L	A	L	L	C	R	G	X	A	N	H	Q
A	X	K	O	M	M	P	A	K	A	B	L	C	N	R	T	U
R	W	D	L	W	N	S	I	R	J	A	L	T	C	E	X	A
N	L	K	M	K	N	G	M	K	Y	L	V	W	A	R	R	R
Z	R	Y	J	E	B	N	Y	I	H	L	K	R	N	D	W	E
O	K	B	A	L	L	E	T	A	J	R	L	W	S	C	B	Y
T	B	X	Q	B	W	V	B	B	J	O	M	Q	T	A	L	G
C	T	M	I	Y	P	H	Z	M	Q	O	S	D	L	I	N	E
Y	A	P	S	L	G	S	D	G	O	M	D	C	E	L	Y	F
C	P	W	U	C	O	H	V	Y	T	N	T	A	H	Y	B	S
Z	Q	F	L	A	M	E	N	C	O	T	G	G	Q	P	R	B
D	M	M	K	F	I	H	K	P	B	E	I	F	X	T	E	G
Q	J	I	Z	Z	P	V	U	L	P	L	G	S	B	N	A	A
T	B	E	L	L	Y	V	F	I	G	B	T	I	Y	W	K	M
S	J	J	A	A	E	P	T	M	W	N	E	O	N	C	C	L
F	U	H	Z	B	Z	Z	M	B	J	N	S	W	I	N	G	F
F	N	I	D	F	C	T	X	O	T	G	O	M	B	E	V	C
Y	J	P	S	W	F	Y	M	V	B	L	N	E	S	X	U	W
E	R	H	Q	S	J	H	D	D	I	S	C	O	T	W	N	B
G	H	O	Q	H	U	Q	X	S	A	R	F	S	S	M	C	M
H	Q	P	L	U	P	I	O	A	E	A	D	S	L	E	E	L

BALLET **DISCO**

BALLROOM	**CAN CAN**
BELLY	**FLAMENCO**
BARN	**HIP HOP**
SQUARE	**HULA**

DANCE GENRE

There are number of dance genres that are popular in South Africa and across boarders:

Toyi-toyi

- Originally created in Zimbabwe, by Zimbabwe People's Revolutionary Army (ZIPRA)
- Used a lot in political protests in South Africa.

en.wikipedia.org › wiki › Toyi-toyi

https://actipedia.org/project/toyi-toyi



google image

Maypole dance

- A ceremonial folk dance performed around a tall pole garlanded with greenery.
- Dances are survivals of ancient dances around a living tree symbolising rites to ensure fertility.
- Typically performed on May Day (May 1),

- They also occur at midsummer in Scandinavia



Hip Hop

- The first **hip hop** movement ever to be documented in **South Africa** dates back to the late 80's.
- A crew called Black Noise erupted from the Cape flats with their Graffiti and breakdancing and eventually explored lyrics that addressed social issues.
- Five distinct elements, all of which represent the different manifestations of the culture: **MCing** (oral), turntablism or **DJing** (aural), **b-boying** (physical), **graffiti** art (visual) and knowledge



https://www.theguardian.com/stage/2018/oct/08/pantsula-dance-south-africa-via-kanana

Pantsula

- This is a traditional and also a highly energetic dance form that originated in the black townships of South Africa during the apartheid era.
- It developed into a form of social commentary for black South Africans.

- The bouncing hop-**step** of boarding a train, known as s'parapara, **is** central to **pantsula**,
- It is a **dance** form that combines quickstepping, duck walks, house beats.



For more information on Pantsula, click on these links:

https://www.goodthingsguy.com/lifestyle/pantsula-new-york/

https://en.wikipedia.org/wiki/Pantsula

Umxhentso

https://str8talkmagazine.com/index.php/2020/09/16/xhosa-umxhentso/

https://en.wikipedia.org/wiki/Umxhentso#Umngqunggo

- This is the traditional dancing of Xhosa people performed mostly by Amagqirha, the traditional healers/Sangoma.
- Ukuxhentsa-Dancing has always been a source of pride to the Xhosas as they use this type of dancing in their ceremonies.
- This dancing includes overt shoulder movements that include shaking the thoracic and the rest of the upper body, stomping barefoot.
- Umxhentso is usually accompanied by a drum beat or slow vocal music called ukhombela with clapping to give the dancers a rhythm to follow



Ukgibo /Umkhibo

- Performed during girl's initiation and cultural celebrations.
- It is a dance performed by women on their knees.
- The body gently rises and fall as the hands are swept upwards.
- An informal choir stands at the side and sings and claps.
- A small drum called *morupa* is used when the girls come out of initiation.

https://southafrica.co.za/cultural-practices-of-the-basotho.html

Video Resource: https://www.youtube.com/watch?v=VHNDmKX63UE

Interpret and Perform

Formal Assessment Task

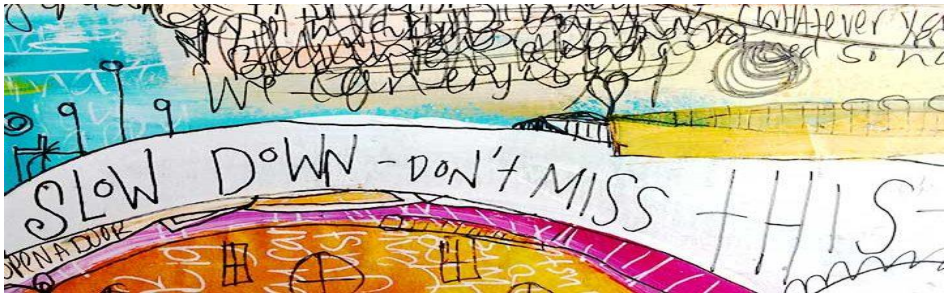
This term you have explored **call and response** and various **dance forms** that are associated with South Africa irrespective of the origins of dance.

Instructions

1. In a group choose **ONE call and response song**.
2. You may use at least TWO of the following: **vocals, drumming or any musical instrument.**
3. Ensure that your call and responses range from individual to group participation.
4. Choose ANY **dance style** in which you incorporate the call and response song.

5. Create a visual reflect in your work for term 2. You can reflect on your contributions, sections of content that you liked or disliked, etc.

   Some ideas of visual journey: Source Google Images





Mark Allocation: Total 50 marks

Production	Mark Allocation
Dance Call and Response song	25 25

The formal assessment task is a combination of call and response and a dance that learners have explored in class. Learners must be encouraged to be innovative by presenting their style of dance which they enjoy doing. The learners are expected to produce a visual journal as a reflection into the term's work. Learners can create the journal in a poster or any form of presentation according to their context.

CALL AND RESPONSE RUBRIC

CRITERIA	EMERGING 1-2 MARKS	DEVELOPING 3 MARKS	ACCOMPLISHED 4-5 MARKS
Melody	Song is not sung or chanted with any musical thought. Melody is not used effectively and is irrelevant to the music genre.	Song is sung or chanted in a mostly musical manner. Melody is used satisfactorily which depicts the music genre.	Song is sung or chanted in a musical manner. Well balanced melody, interesting and captivating, excellent depiction of the music genre.
Rhythm	Call and Response does not maintain a steady beat or fall into the four-beat category. Very limited and inconsistent rhythm, Song's rhythm is not clear and effective.	Call and/or response sometimes exceeds or does not reach four beats. Song's rhythm is mostly defined.	Call and Response always fits within a four-beat frame. Song has a clearly defined rhythm and excellent
Performance	Lacks creativity and demonstrates no enthusiasm to create an effective performance. One member or fewer is carrying the performance.	Attempts to be creative but portrays limited enthusiasm to create an effective performance. Most members contribute to the performance.	Innovative and creative performance, portrays originality and enthusiasm to create a memorable and polished performance. All members contribute to a strong performance.
Content	Lyrics are not captivating, does not depict a story. Lyrics have no evidence of form or function. Response line has little or nothing to do with the story being told.	Lyrics have evidence of a rhyme scheme but is not strong. Response is creative but is not the main idea of the story. Lyrics are somewhat captivating, lacks description of the story.	Lyrics are extremely captivating, depicting the story creatively and innovatively. Response is the main idea of the story.
Overall Effectiveness	Lacks cohesion: parts do not interrelate. Poorly prepared and presented. Little evidence of effort.	Somewhat cohesive, parts interrelate somewhat. Prepared and presented satisfactorily. Minimal evidence of effort.	Extremely cohesive; all parts interrelate very well. Superior evidence of effort.
Total			**_/25**

DANCE RUBRIC

CRITERIA	EXCEEDS EXPECTATIONS 5 MARKS	MEETS EXPECTATIONS 3-4 MARKS	APPROACHING EXPECTATIONS 2 MARKS	DOES NOT MEET EXPECTATIONS 0-1 MARK
Knowledge of Choreography	Demonstrates excellent knowledge of choreography and performs movement free of errors.	Demonstrates knowledge of movement and performs with few errors.	Demonstrates some knowledge of movement, and performance has many errors.	Demonstrates no knowledge of movement
Stage Presence	Dancer uses their face and body to fully express the intent of the movement.	Dancer uses facial and body expressions when performing.	Dancer uses little face and body expressions when performing the movement	Dancer uses no facial and/or body expressions.
Technique	Great attention to the quality of movement, body position, and demonstrates excellent understanding of dance style.	Choreography is performed with attention to details and shows proficiency of dance style.	Choreography is performed with little attention to details of movement, and learner is not proficient is dance style.	Choreography shows no attention to details of movement and demonstrates little knowledge of dance style.
Musicality	Shows a full understanding of rhythm and timing by staying on beat for the entire dance.	Shows understanding of rhythm and timing by staying on beat throughout most of the dance.	Has some knowledge of rhythm and timing, but speeds up/and or slows down many time throughout dance.	Dancer speeds up/ and or falls behind often throughout the dance.
Effort	Shows great effort while performing choreography.	Shows effort when performing choreography	Shows little effort while performing the choreography	Shows no effort while performing choreography
Total				**_/25**

Reference	
Hip Hop Dance	*silasbeats.info › south-african-hip-hop-history*
Panstula dance	https://www.goodthingsguy.com/lifestyle/pantsula-new-york/ https://en.wikipedia.org/wiki/Pantsula https://www.luredby.com/blog/counterculture-south-africa-johannesburg-township-pantsula-dan
Hip hop dance	https://www.theguardian.com/stage/2018/oct/08/pantsula-dance-south-africa-via-kanana
Call and response	https://www.iskme.org/our-ideas/call-and-response-sound-collaboration Happy Hippopotamus (Call and Response Song) Lyric Video - YouTube
Unison	*www.vocabulary.com › dictionary › unison*
Toyi-toyi	en.wikipedia.org › wiki › Toyi-toyi https://www.google.co.za/url https://actipedia.org/project/toyi-toyi
The lion Sleeps tonight Song by Lebo M	https://www.lyricfind.com/
Asimbonanga Song by Jonathan Clegg	https://www.lyricfind.com/ Songwriters: Jonathan Paul Clegg Asimbonanga lyrics © Rhythm Safari Pty Ltd
Shosholoza	https://www.mamalisa.com/?t=es&p=4266
Dance Elements	s/ElementsOfDance_organizer.pdf
Puzzle	*Monsterwordsearch.com*
Umngqungqo	https://en.wikipedia.org/wiki/Umxhentso#Umngqunggo
Ukgibo	https://southafrica.co.za/cultural-practices-of-the-basotho.html https://www.keralapool.com/photos/traditional-history-of-lesotho.html
Umxhentso	https://str8talkmagazine.com/index.php/2020/09/16/xhosa-umxhentso/
Journals	https://artjournalist.com/category/art-journal-prompts/

Visual Arts

Year 3

Term 3

Learner Book

Reptiles of Insects



This Photo by Unknown Author is licensed under CC BY

Visual Arts

Visual Literacy

Reptiles or Insects

Dear learner, by the end of this activity you will be able to:

- Observe and discuss images and identify and name **art elements and emphasis** in each image.

- Below are 10 photographs showing different reptiles and insects.
- Use your visual diary to identify and illustrate the elements art e.g., shape, size, colour and textures that you can identify.
- Think of all the work you have done about elements of art in Year 1-2.
- What parts of these 10 photographs are being emphasised and how is this done?

Teacher's Note:

Hand out visual diaries.
Learners are encouraged to take notes and make simple drawings illustrating the elements of art that they can identify in each image.
Lead the class in their discovery and identify the emphasis in each photograph and how it was accomplished.
Let them discuss the patterns and textures of these animals, the shapes their bodies make and all the interesting ways art elements are represented in each one.



Sponsored Image by Shutterstock



Dartfrog Connection



Alex Wild



Wallhere; @mchathusha



Malik Imran Awan; Beauty of Wildlife



Free Image; Wallpeper13



Admin; EpidemicFun.com



J-K.LT



paulparent.org



dalantech

Informal Activity 1

Dear learner, by the end of this activity you will be able to:

- Identify **texture, shape and form** in images of reptiles and insects.

Teacher's Note:

Provide each learner with the template required for activity 1.
This template must be copied and handed out to each learner.
The learner needs to complete the activity, cut and paste it into their visual diaries.
Use the images that are in the book, the table is only for example.

- Please use your visual diary for activity 1.
- Your teacher will provide you with the template, you will then cut and paste it into your visual diary.
- Complete this activity in your visual diary.
- Identify; name or draw the **shapes/form** and **textures** that are evident in each of the images in the table below.
- The images in the table are for reference only, use the enlarged image in your book.
- PLEASE do not write in this book.

REFERENCE	TEXURE	SHAPE/FORM
		
		

REFERENCE	TEXURE	SHAPE/FORM
		
		
		

Create in 2D

Reptiles or Insects

Assessment 1 Formal activity

Start Date: _____ **End date:** _____

Dear learner, by the end of this activity you will be able to:

- Use draw and/ or colour media to explore a variety of media and techniques.
- Use art elements: reinforce relevant art elements through image of reptiles or insects.
- Use design principles: emphasis and focal point and integrating previous knowledge from Year 1-2.

Resources

A3 white paper

Charcoal, grey pencil or pens.

Instructions

Draw a reptile or insect by using different features from visual literacy.

Create a fantasy reptile or insect by looking at images for reference.

Teacher Notes:

Learners must make a fantasy drawing of an insect or a reptile.
Emphasis should be place on fantasy, this drawing does not need to be of an actual/ real insect or reptile.
It could be something completely made up or it could be an existing insect with elements that are not realistic/ true. (See example images)
The learner may only use a pen, pencil or charcoal/ or a mix of all three.
This is an open activity and learners have creative freedom to draw any insect or reptile they want; they just need to stick to the drawing medium.

Step 1

- Planning in visual diary.
- Think of what you want to draw, how you want to do it and in which medium (pen, charcoal or pencil)

Step 2

- Take your A3 page and make light pencil outlines and basic shapes of your insect or reptile.

Step 3

- When you are happy with the basic shapes, form and proportions of your insect/ reptile, go over the lines and add the identifying details.

Step 4

- Add your fantasy element to your drawing.

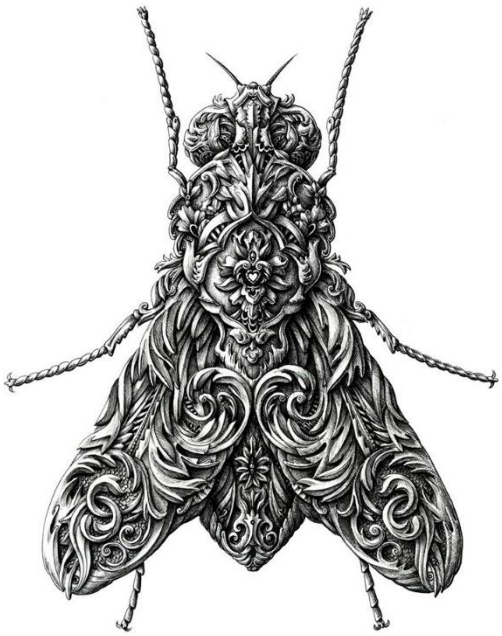
Step 5

- Finishing touches and details.

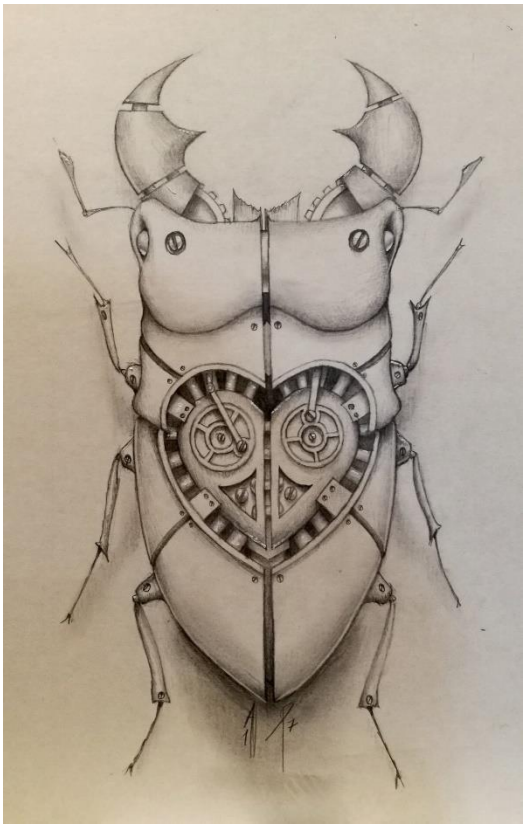
Example only



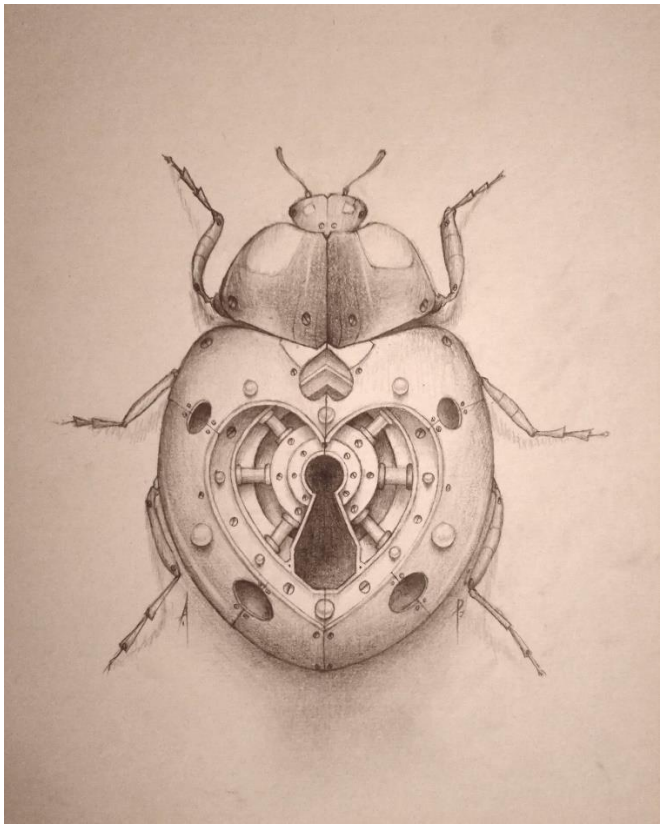
Little Wings by Alex Konahia



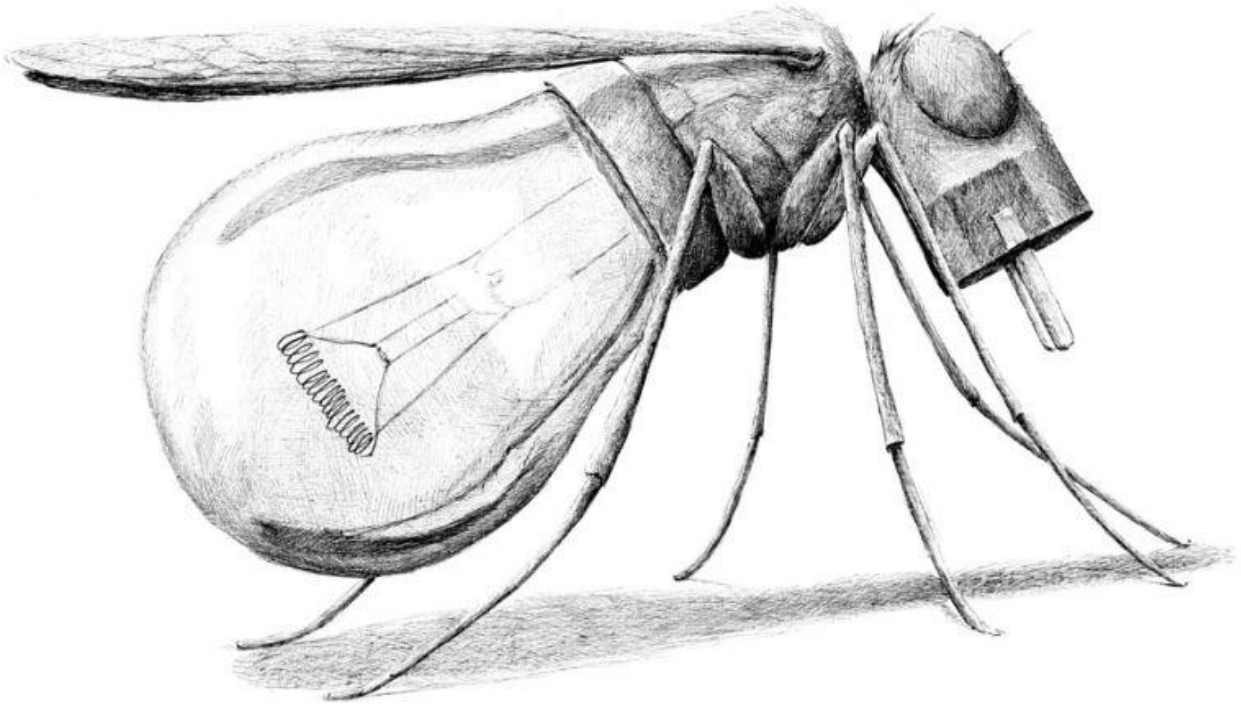
Little Wings by Alex Konahin



Arnaud Pollette



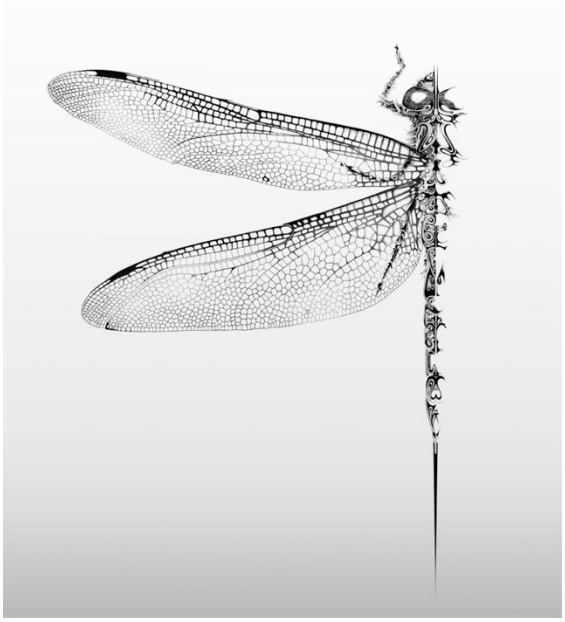
Arnaud Pollette



Drawing by Redmer Hoekstra



Swirling pen and Ink Wildlife by Si Scott



Swirling pen and ink Wildlife by Si Scott

✓ Marksheet

Assessment criteria	Marks allocated	Marks received
Elements of Art:		
3. Elements of art: Texture, shape, form, line, value. (1 mark for every element used)	**5**	
Principles of Design:		
1. Emphasis: Was clearly and effectively created.	**2**	
2. Focal point: This may form part of emphasis, does your eye fall on the focal point?	**2**	
3. Is this image in unity with effective use of all appropriate design principles.	**5**	
Medium used was pencil, charcoal or pen / mix.	**3**	
This is a work of fantasy without any doubt to the viewer.	**2**	
The subject choice is a reptile or insect.	**3**	
Planning was done in visual diary and finish product resembles planning.	**3**	
TOTAL	**25**	

Reflection (Use the visual diary to complete reflection)

1. Did you enjoy this activity?
2. Did this activity make you look at insects or reptiles in a different way?
3. What was the most challenging part of this activity?

Create in 3D
Reptiles or Insects
Assessment 2 Formal activity

Start Date: _____ **End Date:** _____

Dear learner by the end of this activity you will be able to:

- Use skills and techniques: sculpting.
- Use art elements: reinforce texture, shape and form.
- Use design principles: reinforce emphasis and focal point.
- Spatial awareness: reinforce conscious awareness of working in space e.g., view model from multiple angles.
- Use tools appropriately and safety requirements.

Teacher's Notes:

Teachers need to give guidance as well as make a few samples to demonstrate what must be done.
Show them how to create texture with scratching and cutting.
There should be a focal point.
Refer to teachers' resources at the end of visual literacy.

Resources

Cutting knife.
Any type of clay or soap.
Toothpicks, or any other sculpting tools.

Instructions

You may choose any sculpting medium that you are comfortable with.
Make your own fantasy insect/ reptile.
You may make the same insect /reptile that you drew in 2D or a new fantasy insect/ reptile.

Example

Clay Snake (example only - you will make a fantasy insect/ reptile)

Step 1

- Roll a piece of clay between your fingers.
- You roll the clay until the snake is as thin or thick that you would want it to be.



wikihow.com

Step 2

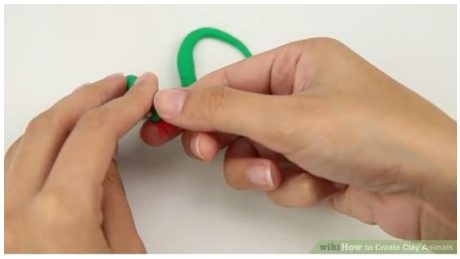
- Flatten one end of the clay that you rolled for the snakes' head.
- You can attach two small balls to the head or poke holes with toothpicks for the eyes.



wikihow.com

Step 3

- Make a tiny clay tongue and attach to the head.



wikihow.com

Step 4

- Now, you will add the details and interesting patterns, textures and shapes that make your snake a fantasy snake.



wikihow.com



Fantasy Porcelain Animals by Ukrainian Artist Duo Anya Stasenko And Slava Leontyev

✓ Marksheet

Assessment criteria	Marks allocated	Marks received
Elements of Art:		
1. Texture: Evident and creatively made in your sculpture.	**4**	
2. Shape and Form: Accurate or effective for the design. Created with intent.	**4**	
Principles of Design:		
1. Emphasis: There is a clear focal point created with effective use of emphasis / design principles.	**4**	
4. Focal point: There is a clear focus point where your eye land on your fantasy creature.	**4**	
Spatial awareness: Sculpture, viewable from multiple angles and extends into space.	**4**	
Correct use of tools used to create texture, help form and make your sculpture.	**3**	
Planning was done for a new sculpture of resembles the 2D drawing and planning in visual diary.	**2**	
TOTAL	**25**	



Reflection (Use the visual diary to complete reflection)

1. Were you able to mould and sculpt your fantasy creature as you wanted it?
2. What part of this activity was most difficult?

Your teacher will do this with you in class.

Teacher's resource

How to make paper clay

1. **Gather your supplies.** To make paper clay, you'll need toilet paper as well as a few supplies you can find at the hardware store. This recipe results in a smooth, malleable clay you can mould over any type of prepared form. It dries into a hard surface to which you can apply paint or varnish. Here's what you need:

- 1 roll of single ply toilet paper (not the kind with lotion, scent or colour added)
- 1 cup premixed joint compound (do not buy it in powdered form; get "regular")
- 3/4 cup PVA glue (white school glue)
- 2 tablespoons mineral oil
- 1/2 cup white flour
- 2 large bowls
- Electric mixer
- Measuring cups

2. **Remove the toilet paper from the roll.** It's less messy to slip the entire roll of paper off of the cardboard roll at once, rather than unwinding the paper entirely. Place the toilet paper in one of the bowls.
3. **Fill the bowl with water.** Pour it over the toilet paper until it's completely saturated. Push the toilet paper down into the water to make sure it all gets wet.
4. **Squeeze out the toilet paper and place the pulp in a separate bowl.** Tear it off in smaller chunks (1 inch or less) so you can squeeze out as much water as possible. Place the pulpy chunks in a separate bowl so you can mix them with the other ingredients. Keep going until you've squeeze out all the toilet paper.
5. **Measure 1 1/2 cups of toilet paper pulp.** One roll of plain toilet paper typically equals a cup and a half of pulp. If your brand of toilet paper makes very small or large rolls, you might end up with less or more pulp than you need. Make more toilet paper pulp or discard the excess as needed, so you have 1 1/2 cups of pulp in the bowl.
6. **Add the remaining ingredients.** To the bowl with the pulp, add a cup of premixed joint compound, 3/4 cup white school glue, 2 tablespoons mineral oil, and 1/2 cup white flour.

- Do not substitute these ingredients. Different types of glue, oil, flour, and so one will change the consistency of the paper clay and may not produce the results you want.

7. **Mix up the clay until smooth.** Use your electric mixer to beat the clay at a high speed. The paper fibres will break down and blend with the joint compound, glue, oil and flour until it takes on a smooth, dough-like consistency.

- If you want a thicker clay, mix in an extra half cup of flour.
- For a thinner consistency, add an extra half cup of glue.

How to make clay

Ingredients

Flour and Salt Clay

- 4 cups (480g) of all-purpose flour
- 1.5 cups (417g) of salt
- 1.5 cups (350ml) of water

1. **Mix 4 cups (480 g) of flour and 1.5 cups (417 g) of salt in a large bowl.** Add both dry ingredients to a large mixing bowl. Then, use a big plastic or wooden spoon to stir the dry ingredients until they are thoroughly mixed.

- Make sure the flour and salt are **mixed well before you add the water** because it will be harder to redistribute one of the ingredients once the clay starts to form.

2. **Add 1.5 cups (350 mL) of water gradually as you stir the mixture.** Pour small amounts of water into the bowl at a time, stirring between pours. Blend the mixture as well as you can before you add more water. By the time all of the water is added to the bowl, your clay should be forming a ball.

- It should get harder to stir each time you add more water.

3. **Knead the clay until it reaches an even consistency.** Take your clay out of the bowl and place it on a flat surface, like the kitchen counter. Use your hands to push and pull the clay to work it into a nice consistency.

- You can also pick up your clay and throw it down on the counter to work out any air bubbles that might be present. This will help your clay stay moist longer.

4. **Sculpt the clay as you desire.** Now that your clay is ready, you can mould it into a figure, create ornaments, or just play around. Use it as you would use a store-bought clay.

- This kind of clay can make great keepsakes. For example, press your child's foot or hand into the dough until there is an imprint, then let the mould harden to make a gift.

  Tip: Use cookie cutters or a glass to cut out shapes if you like. Start by rolling your clay out flat using a rolling pin. Then, cut your clay into shapes using a cookie cutter or a drinking glass, which can make circles for ornaments. If you wish to hang the shapes as ornaments, poke a hole near the top of the shape using a drinking straw or a toothpick.

5. **Allow the clay to air dry for 2 days to preserve your model.** If you want to create a sculpture or keepsake, you'll need to let your clay dry. This kind of clay dies out quickly, but it's best to leave it untouched for at least 2 days to make sure it's fully dry.

   Variation: If you need to speed up the drying process, bake your clay at 100 °C for 3 hours. If it still feels soft after 3 hours, you can put it back in the oven for up to 2 more hours.

6. **Store unused clay in an airtight container.** You can preserve your clay for a few weeks by keeping it in an airtight container. Make sure you leave the clay in the container whenever you're not playing with it, as it will dry a little bit whenever it's exposed to the air.

For instance, you can use a plastic bag with a zipper or a Tupperware container. For extra longevity, place the clay in the refrigerator.

References

Cover Page	
Iguana Snake Crocodile Turtle Frog Beatle Fly Lady bug Worm	https://www.wallpapers13.com/beautiful-iguana-colourful-hd-wallpaper/ https://wallhere.com/en/wallpaper/131861 https://pixabay.com/photos/eye-alligator-reptile-nature-1446419/ https://cwildlife.blogspot.com/2013/02/awesome-collection-of-world-best_6.html https://www.dartfrogconnection.com/imitator-veradero/ http://www.j-k.lt/take-incredible-macro-insect-photographs/ https://mymodernmet.com/paul-parent-macro-photography/ https://citybugs.tamu.edu/2015/05/13/wild-about-insect-photography/ http://www.epidemicfun.com/2011/stunning-close-ups-of-insects/ https://www.designbolts.com/2012/10/04/25-breathtaking-moments-of-nature-macro-photography/
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Performing Arts

Year 3

Term 3

Learner Book



Performing Arts

Warm up and play – Physical

Dear Learner

During this activity, you will do physical warm up activities for co-ordination and control (including spinal rolls, swings, floor work, body part isolations, knee bends and rises).

- Hand-eye coordination games to improve your movement.

https://youtu.be/GvdLf45mGq0

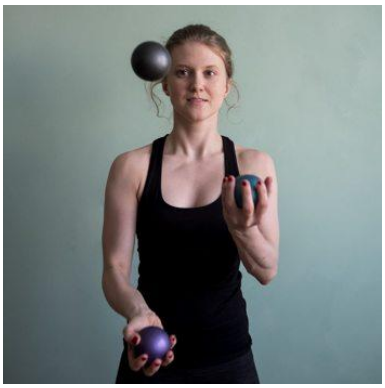
Drill 1- Balloon/ Ball Tossing



This fun partner exercise has you catching and bumping the balloon/ ball back and forth with each other using your hands, heads, and other body parts.
Change the angles and speed to keep it random and try starting out facing different directions or work on standing closer together or further apart.
You will see, this game can be a lot more challenging than it looks.

By Jarlo Ilano, MPT, OCS

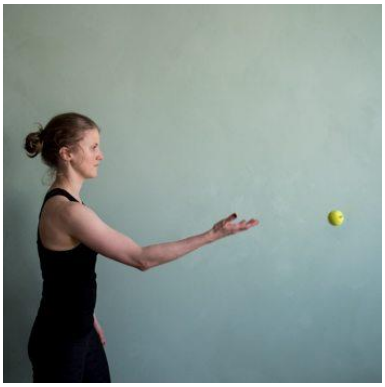
Drill 2 - Juggling



Juggling is a great way to develop rhythm and timing.
Start with slow circles with just two balls, finding your pacing and coordination between both hands, then add the third ball. It is amazing how the addition of that extra ball can make you speed up too much and lose your rhythm.
The benefit of this exercise is in the repetition and the awareness of how off-beat you can be when you are nervous.

By Jarlo Ilano, MPT, OCS

Drill 3 - Small Ball Tossing



Another two-person exercise, this time with a small ball, this drill allows for faster speed than with balloons.
Change up the speed, angles and throwing patterns for endless variations.
Also work on facing away, then your partner tells you to turn as she/ he tosses the ball over. This requires a quick orientation of direction that you do not get from simply watching the ball as you catch it.

By Jarlo Ilano, MPT, OCS

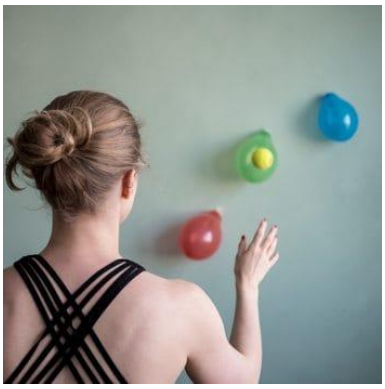
Drill 4 - Jump Rope Drills



A classic conditioning exercise, jumping rope also works on hand/foot/implement coordination when you go beyond two-foot hopping. Running in place, one-foot multiple hops, and crisscrossing are all options you can play with. Keep the rope moving at a steady pace while you get fancy in your footwork and jumping rope can be a good coordination drill that teaches you how to maintain rhythm and control while tired.

By Jarlo Ilano, MPT, OCS

Drill 5 - Target Practice



A staple hand/eye drill, target practice involves the difficult but very natural skill of throwing and accurately seeing and aiming.

It's both difficult and addicting to practise hitting at a target.

Start close to the target and progressively move further away from it, and also play with standing at different angles rather than directly in front of it. You can add another level of difficulty by facing away, then quickly turning and aiming for the target.

By Jarlo Ilano, MPT, OCS

Drill 6 – Ball throw from different positions



Back to the ball throw, you can change your orientation and positioning to add even more variety to the activity.

Try on both knees, moving in a squat, lying on your back or stomach or side, lunge positions–whatever feels most challenging and fun.

By Jarlo Ilano, MPT, OCS

Drill 7 – Balloon Hockey



Using a balloon instead of a small bean bag slows down the rate of fall, making this an easier exercise, though the balloon's lightness can be a bit more random when you hit it hard.

Work on softening your movements to keep the balloon up in the air and play with the positioning of your foot and body. Again, different positioning changes the exercise entirely, so work from standing, squatting, kneeling, and on your back.

By Jarlo Ilano, MPT, OCS

Drill 8 – Dribbling



Dribbling a small ball as you would a larger soccer ball is more unpredictable with the size of the ball needing changes in how hard you hit.
The speed you need to maintain the right angles needs a good amount of practice and persistence.
Practice dribbling with one hand and switching back and forth between both hands. Play with different speeds and dribbling closer to the ground or further away from it. There are many possibilities here.

By Jarlo Ilano, MPT, OCS

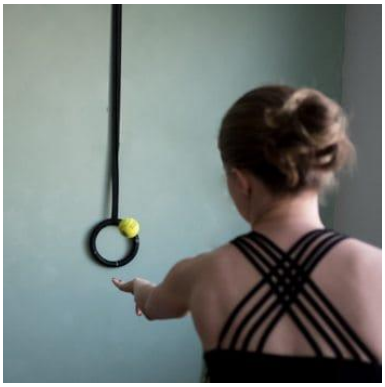
Drill 9 – Wall ball bounce



When you do not have someone available to toss around a ball with you, all you need is a solid surface in front of you and bouncy ball. When you switch up how you toss the ball, and the angles from which you aim for the wall, there's little predictability in the way the ball returns to you.
Work on throwing the ball from different distances and aim for different points on the wall or aim for the floor so that the ball bounces off the wall.

By Jarlo Ilano, MPT, OCS

Drill 10 – Targeting through rings



This is another version of target practice, where you are now tossing objects through an object with an open area. Hoops, rings, cardboard cut-outs, large to small openings etc, they add even more variation to your target practice. The further away you are from the rings or other open area, the harder it will be to make your target. See how challenging you can make this fun drill!

By Jarlo Ilano, MPT, OCS

Warm up and play – Vocal

Dear Learner

By the end of this warmup activity, you will have done **vocal warmups** by using any type of music genre to enhance unison, canon, two-part harmony, and call and response and create musical phrases, in pairs, using repetition, accent, call and response, and/or echo.

- Warming up is key – we do it for sports, so why not for our vocal cords?

- We all know that every professional athlete needs to take the time to stretch their muscles to effectively prepare for a big game. In much the same way, any good actor understands that vocal warmups are necessary to ensure that they can deliver their best performance when they step up to the microphone.
- Vocal warmups are very beneficial. Vocal warmups can help loosen your vocal cords and set you up to succeed in your next audition or school speech. Using your voice for a long time is challenging if you are not prepared.
- Each time you use your voice, you place strain on your body. This is something you should take into consideration before giving a lengthy speech or singing. It is very important for you to warm up your voice.

LET US EXPLORE DIFFERENT VOCAL WARM UP ACTIVITIES

1. Entire body

- Bend
- Stretch
- Make faces
- Tap your chest

 https://youtu.be/CFXqyl4C1J4

2. Loosening the muscles in your head and activating your lungs

- Close your right nostril.
- Breathe in deeply through your left nostril.
- Close your left nostril.
- Breathe out through your right nostril.
- Close your left nostril and do the same again the other way around.

3. Long breaths

- Breathe in through your nose and lift your arms out at your sides.
- While breathing out, make an “S” sound and bring your arms down again.

4. Diaphragm exercises

- Say a few individual letters with intensity: F – S – T – SH
- Tongue and diaphragm: say a few individual syllables with intensity: da – de – di – do – du
- Palate and diaphragm: raise your palate and the top of your head: ga – ge – gi – go – gu
- Jaw and diaphragm: let your jaw hang loosely: ja – je – ji – jo – ju

5. Letting your lips go loose

- Say “brrrrrrr” several times and allow your lips to vibrate

6. Tongue Twisters

- Unique New York, unique New York, unique New York.
- A big black bug bit a big black bear.
- She sells seashells by the seashore.
- Peter Piper picked a peck of pickled peppers.
- How much wood could a woodchuck chuck if a woodchuck could chuck wood?
- What time does the wristwatch strap shop shut?
- A skunk sat on a stump and thunk the stump stunk, but the stump thunk the skunk stunk.
- No need to light a nightlight on a light night like tonight.
- My cutlery cuts keenly and cleanly.
- Four furious friends fought for the phone.
- Reading and writing are richly rewarding.
- Any noise annoys an oyster, but a noisy noise annoys an oyster most.
- I saw a kitten eating chicken in the kitchen.
- He threw three free throws.
- Three free thugs set three thugs free.
- Someone said something simple
  A simple something said to me
  Simply simple someone said
  A simple something said to me.

 https://youtu.be/5pLs8gO0myg

7. Yawn

The sillier you sound and the better a vocal warm up makes you feel. Do not be shy. Have fun with it!

- Step 1: Open your mouth as if to yawn.
- Step 2: Slide all the way down from the top of your vocal range to the lowest grumble you can muster.
- Step 3: You will know when you bottom out.

You should only do this exercise a few times as a part of each vocal warm up routine. You should never start with this one, and it is often best to leave it until the end when you have already warmed up your voice.

 https://youtu.be/2pvGfc3wEVE

Improvise and Create

Informal Activity 1

Balance

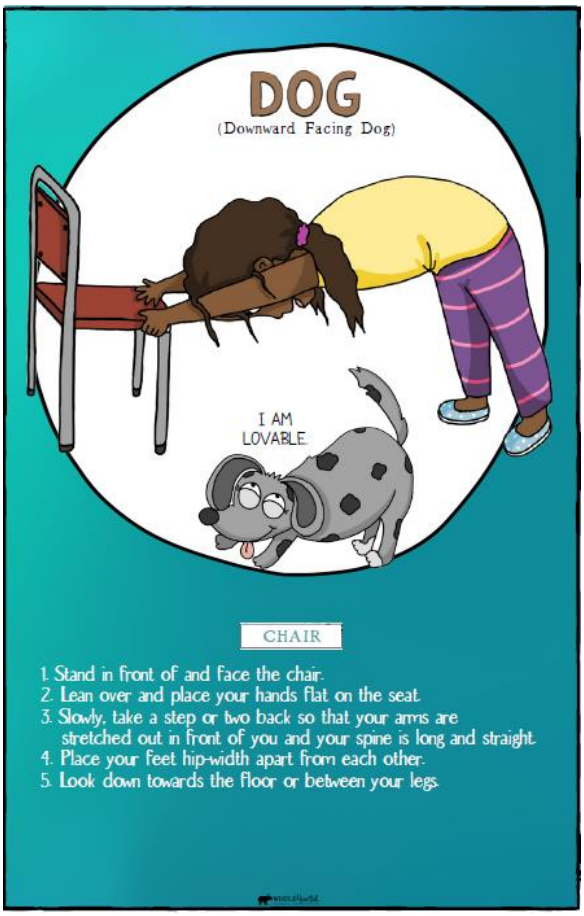
Dear Learner
• By the end of this activity, you should have developed skills in **mirroring**. Partner skills such as copying, leading, following, mirroring, and balance.

Mirroring is a dramatic activity based on a common daily experience. Two learners face each nother. One pretends to be a person looking into a mirror while the other pretends to be the reflection of that person, exactly duplicating the person's movements.

- Learners are divided into pairs.
- Have a look at the Yoga poses in the images below.
- Practise each pose and focus on your posture and movements.
- Next, your teacher will give you a sequence of movements that you will complete.
- Each learner works with a partner and imitates the movement made by the other, or mirrors the movements made.
- The focus is on developing concentration and observational skills.

https://www.youtube.com/watch?v=cNe-QxsMvoM







CHAIR

1. Stand in front of your seat.
2. Lean over and hold onto the edges of your chair with both hands.
3. Step back with your left foot, keeping your toes on the ground but heel lifted up.
4. Bend your right leg until your thigh is parallel to the floor.
5. Try to keep your spine flat and long as you face forward.
6. Hold for several deep, steady breaths and then repeat on the other side.

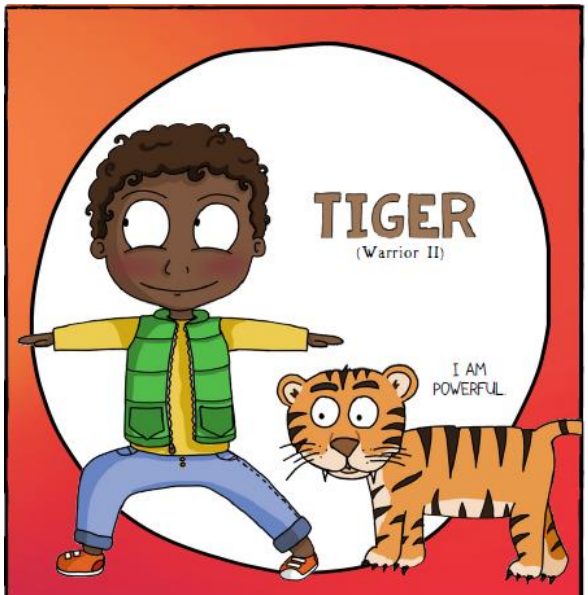
STANDING

1. Stand tall with your feet shoulder-width apart.
2. Step back with your left foot, keeping your toes on the ground but heel lifted up.
3. Bend your right leg until your thigh is parallel to the floor.
4. Lift your arms up above your head and reach toward the sky.
5. Hold for several deep, steady breaths and then repeat on the other side.



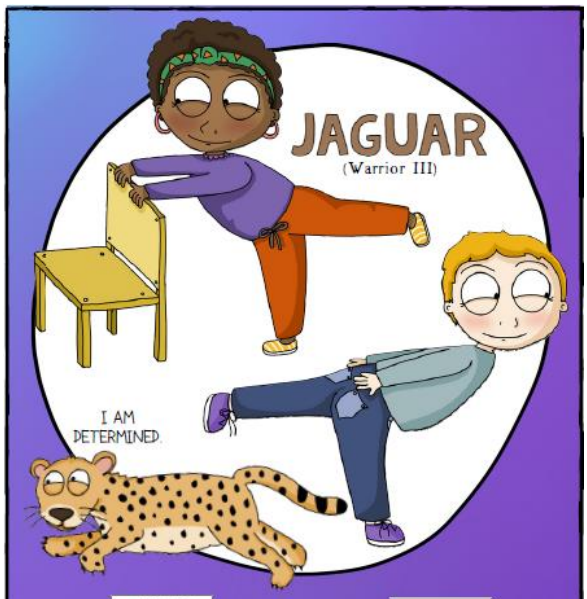
STANDING

1. Stand tall with arms to your side.
2. Step your left foot behind you and face it out at a slight angle, keeping it flat on the ground.
3. Bend your front right leg into a lunge position, so that your right thigh is parallel to the ground and your right foot is facing forward.
4. Lift your arms above your head toward the sky, while keeping the top part of your body facing forward.
5. Feel your strength and courage as you hold this pose for a few deep and steady breaths.
6. Repeat on the other side.



STANDING

1. Stand tall with arms to your side, in Bear Pose.
2. Step your left foot behind you and face it out at a slight angle, flat on the ground.
3. Bend your front right leg into a lunge position, so that your right thigh is parallel to the ground and your right foot is facing forward.
4. Lift your arms up, stretching your right arm in front of you and left arm behind you.
5. Look straight ahead and try to keep the top part of your body facing forward.
6. Feel your power as you hold this pose for a few deep and steady breaths. Then repeat on the other side.



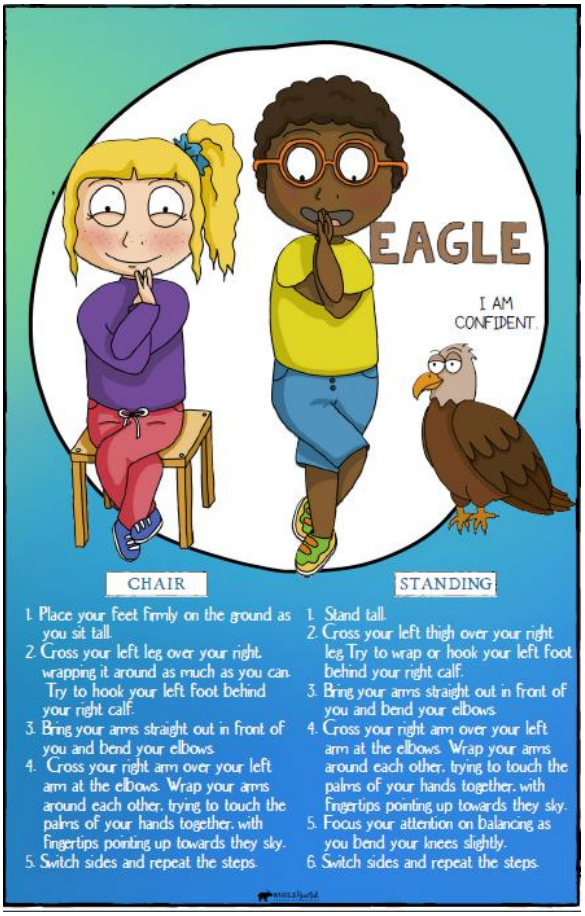
CHAIR

1. Stand behind your chair and hold onto the backrest with your hands, so that there is enough space for you to straighten your arms out in front of you.
2. Lift and extend your left leg behind you as you stand on your right leg.
3. Flex your left foot.
4. Bend your upper body forward so that it is parallel with the ground.
5. Focus on your balance and strength.
6. Repeat the steps on the other side.

STANDING

1. Stand tall in Bear Pose.
2. Lift and extend your left leg behind your body as you stand on your right leg.
3. Bend your upper body forward so that it is parallel with the ground.
4. Extend your arms either straight in back of you or straight in front of you.
5. Focus on your balance and strength.
6. Repeat the steps on the other side.


I AM
AWESOME.
PEACOCK
(Triangle)
CHAIR
STANDING
1. Stand tall with your feet a few inches wider than shoulder-width apart.
2. Face your back left foot out at a slight angle.
3. Raise your arms up parallel to the ground and then lean your upper body slightly over your front right leg.
4. Bend at your waist as you reach your right hand down and rest it on your chair.
5. Reach your left arm straight up toward the sky.
6. If it feels okay with your neck, look up toward your raised arm.
7. After a good stretch, switch sides.
1. Stand tall with your feet a few inches wider than shoulder-width apart.
2. Face your back, left foot out at a slight angle.
3. Raise your arms up parallel to the ground and then lean your upper body slightly over your front, right leg.
4. Bend at your waist as you reach your right hand down and rest it on your shin or ankle.
5. Reach your left arm straight up toward the sky.
6. If it feels okay with your neck, look up toward your raised arm.
7. After a good stretch, switch sides.


EAGLE
I AM
CONFIDENT
CHAIR
STANDING
1. Place your feet firmly on the ground as you sit tall.
2. Cross your left leg over your right, wrapping it around as much as you can. Try to hook your left foot behind your right calf.
3. Bring your arms straight out in front of you and bend your elbows.
4. Cross your right arm over your left arm at the elbows. Wrap your arms around each other, trying to touch the palms of your hands together, with fingertips pointing up towards they sky.
5. Switch sides and repeat the steps.
1. Stand tall.
2. Cross your left thigh over your right leg. Try to wrap or hook your left foot behind your right calf.
3. Bring your arms straight out in front of you and bend your elbows.
4. Cross your right arm over your left arm at the elbows. Wrap your arms around each other, trying to touch the palms of your hands together, with fingertips pointing up towards they sky.
5. Focus your attention on balancing as you bend your knees slightly.
6. Switch sides and repeat the steps.


I AM
CALM.
DEER
(Side Angle)
CHAIR
STANDING
1. Place your feet flat on the ground and sit toward the front of your chair.
2. Lean your upper body forward.
3. Twist to the right, as you rest your left arm on your right thigh or knee. Straighten your left arm and point your fingers toward the ground.
4. Lift your right arm up and point your fingers toward the sky.
5. Get in a good stretch and then repeat the steps on the other side.
1. Stand tall and step your feet wide apart.
2. Lift and extend your arms out to both sides, with your palms facing the ground.
3. Turn your left foot and toes in at a slight angle and point your right foot forward.
4. Bend your right knee so that your right thigh is parallel to the floor.
5. Lift your left arm up towards the sky and lower your right arm down towards the ground.
6. Get in a good stretch and then repeat on the other side.


CRANE
(Dancer)
I AM
FLEXIBLE
CHAIR
STANDING
1. Stand tall in Bear Pose behind the chair.
2. Hold the back of your chair with your left hand.
3. Balancing on your left leg, lift your right leg behind you, bending it at the knee.
4. Grasp your right foot with your right hand and notice the stretch in your thigh.
5. Lean slightly forward and lift your back leg higher for a deeper stretch.
6. Now try this pose on the other side.
1. Stand tall in Bear Pose.
2. Balancing on your left leg, lift your right leg behind you, bending it at the knee.
3. Grasp your right foot with your right hand and notice the stretch in your thigh.
4. Lean slightly forward and lift your back leg higher for a deeper stretch, as you extend your left arm forward.
5. Now try this pose on the other side.

Informal Activity 2

Vocal repetition

Dear Learner By the end of this activity, you should be able to create **musical phrases** in pairs using repetition, accent, call and response and or echo.

Building focus through acting exercises - Written by Troy Dobosiewicz

- Repetition exercises can help actors develop focus.
- Repetition exercises can be practiced in person or online.



https://za.pinterest.com/pin/create/bookmarklet/?media=https://dramatics.org/wp-content/uploads/2020/09/repetition_acting_web1.jpg&url=https://dramatics.org/value-of-repetition/&is_video=false&description=Girl%20interacting%20with%20someone%20on%20computer

1.

Repetition exercises can be practiced in person or online.

Exercise 1

- One of the most difficult things about repetition is getting started, because you may think it feels silly.
- Keep in mind that many acting activities may seem silly at first are actually exceptionally good at developing your skills. Embrace the silly, laugh, mess up, and have fun developing your performance skills.
- First, get a partner and sit six feet apart. (If you are making a video or using video chat you are already in the correct position.)
- Let us say you are Partner One. Start by closing your eyes. When you are comfortable, open your eyes and say the first thing you notice about Partner Two (the person that is across from you, or that is on the other end of the video). You might say something like “You have a yellow shirt,” “You have brown hair,” or “You are wearing jeans.” You cannot say something mean, and you must identify something you believe, or think is true in the moment.
- With opened eyes, Partner One observes and says: “You have a yellow shirt.”

At this point Partner Two repeats what Partner One said with a simple *word change*: "I have a yellow shirt."

Partner One repeats, "You have a yellow shirt."

Partner Two repeats, "I have a yellow shirt."

- This repetition activity should go on for two or three minutes.
- Two or three minutes is a long time to hold focus, but as performers onstage or screen, we must train endurance focus. Again, the main goals of the exercises are to develop your ability to focus on another person and identify what is true in the moment. That is what actors do onstage, but with memorized lines.
- After two or three minutes, it's Partner Two's turn to lead.
  Partner Two opens their eyes, observes Partner One and identifies what is true in the moment. Partner Two might remark, "You are wearing a gold necklace."
  Partner One must repeat, "I am wearing a gold necklace."
- Even if Partner One knows the necklace is not real gold, Partner One must repeat, "I am wearing a gold necklace," since Partner Two noticed the necklace and believed it to be gold.
- This follows the basic "Yes, and …" principle of improvisation, in which nothing can be refuted, in this case because it would interrupt the exercise.

Differentiation on exercise 1

- Now Partner One and Partner Two both close their eyes.
- After a verbal count of three, they both open their eyes.
- The first person who notices something says it.
  Perhaps Partner Two says, "You are wearing a sweater."
  Partner One may either repeat, "I am wearing a sweater," or state a new observation, for example, "You have brown eyes."
  Partner Two can then repeat, "I have brown eyes," or state a new observation.
- The exercise goes on with each partner either confirming their partner's statement or saying something new. This is more difficult than it sounds because both performers are living in the moment. So, do not worry about messing up. Just laugh and try again. Remember this is challenging for everyone.
- Continue Repetition Exercise One for about 15 minutes, or until you get into a smooth back-and-forth in which you see and respond to the moment. Remember, this activity is not as simple as it sounds. Expect lots of laughing but try to stay focused.

 https://www.youtube.com/watch?v=f_HLiM2b2gQ

Exercise 2

- First, take a break. After all, staring at another person for so long can be challenging.
- Now, go back to the positions you were in exercise 1.
- Take a minute or two to practice Repetition Exercise 1.

- In the second exercise, not only can you identify physical characteristics of the other performer, you also can look deeper.
- This time, when you open your eyes, you can either make a visual observation, such as “You are wearing a hat,” or you can identify Partner Two’s perceived state. For example, you might say, “You are happy.”
- Partner Two then repeats, “I am happy,” (even if they are not happy) or notice and state something new about Partner One. Practice Repetition Exercise Two for 15 minutes or more, then take another break.

Exercise 3

- Keep an open mind when transitioning to Repetition Exercise Three.
- This step goes beyond both physical features and simple states of being.
- In this round, performers close their eyes, count to three, and open them together.
- Whoever notices something about the other performer first makes a statement beyond a state of being.

Example

- Partner One may say, “You are dressed nicely to go to dinner,” “You hate this game,” or “You are ready for this to be over.”
- The idea is to look beyond the physical, beyond the state of being, and into what the state of being might indicate.
- Partner Two may repeat, “I am dressed nicely to go to dinner,” “I hate this game,” or “I am ready for this to be over.” However, they can also identify something new or repeat elements from Repetition Exercise One or Two.
- The lesson continues with new observations or repetitions. If you have time, repeat these exercises for an hour each day.

 Encourage learners to practice it with a friend. They will find it increases comfort with scene work and cultivates a sense of improvisation by placing focus on the other learner instead of themselves. Even with video communication, you can still hone your performance skills for the stage and the screen with this deceptively simple (though not easy), somewhat silly, but surprisingly useful game.

Informal Activity 3

Dear Learner

By the end of this activity be able to **pair role-plays**, using appropriate language, movement, facial expressions, perform group role-play using characters created, body language, movement, facial expressions, gestures and voice control.

Gibberish, also called jibber-jabber or gobbledygook, is speech that is (or appears to be) nonsense.

It may include speech sounds that are not actual words, or language games and specialized jargon that seems nonsensical to outsiders.



https://www.toptengama.com/wp-content/uploads/2017/10/Gibberish-words-in-English.jpg

Gibberish may also be actual words that are just placed together in random ways and in that way, they make no sense.

The following sentences are Gibberish in how they appear and said:

- Cold is with the monkey's ears and toes.
- Friends are baskets and hats.
- Wishes are hoping and trees are wet.
- TV shows on radios are lazy.
- Food is sitting with weather flying.

The poem "Jabberwocky" in Alice in Wonderland is a classic example of gibberish usage.

Jabberwocky - Alice in Wonderland



Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

"Beware the Jabberwock, my son!
The jaws that bite, the claws that catch!
Beware the Jubjub bird, and shun
The frumious Bandersnatch!"

He took his vorpal sword in hand:
Long time the manxome foe he sought—
So rested he by the Tumtum tree,

And stood awhile in thought.

And as in uffish thought he stood,
The Jabberwock, with eyes of flame,
Came whiffling through the tulgey wood,
And burbled as it came!

One, two! One, two! and through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

The Jabberwock, with eyes of flame,
Jaws that bite and claws that catch.
Beware the Jabberwock, my son,
And the frumious Bandersnatch.

He took his vorpal sword in hand
And the vorpal blade went snicker-snack.
He left it dead, and with its head
He went galumphing back.
-by Lewis Carroll-

Interpret and Perform

Informal activity 4

Gibberish – Language, body, and facial gestures.

Instructions

- Learners pair up.
- Learner 1 start to act out a scenario in Gibberish using appropriate language, movement, facial expression, and gesture.
- Learner 2 needs to interpret what Learner 1 is saying.
- Each learner will get a turn to interpret the Gibberish.

Give different scenarios to each group
e.g., Buying fruit at the market,
Changing a baby's diaper,
Cooking dinner,
Making a peanut butter sandwich,
Bathe your dog etc.

Interpret and Perform

Formal Assessment Activity

Improvisation sentences and scenarios

Start Date: _____ **End Date: _____**

Dear Learner, by the end of this activity you will be able to:

- Perform group role-play using characters created, body language and movement, facial expressions, gestures, and voice control

https://youtu.be/6HzaVp7HWZo

If it is at all possible, show the learners the video clip. It will give you and the learners a good grasp of what is expected and how to do it. Please use your own deaccession and view the video before showing your learners and remove or stop the video if there is any inappropriate content.

Instructions

- Learners receive a scenario form the teacher e.g., *a day at the dentist*, or *two customers at a 50% off sale*, or *boyfriend/girlfriend cheated on you*, or *helping grandmother in the kitchen*, etc.
- Learners remain in their pairs.
- Use appropriate language, movement, facial expression, and gesture when playing your character.
- Start with the scenario given to you.
- At any point in time your teacher will give one learner in the pair a sentence that needs to be incorporated in the scene.

 Provide learners with a strip of paper that they can write on, take this strip of paper and place it into a hat, bag or box, together with all the other learners.
You as teacher will then randomly draw a strip of paper during each pair's drama and give it to the learners. They must then read the sentence and place it into their drama, as is shown in the video.
The formal assessment should cater for and take into account the current world situation.

✓ Rubric

Improvisation sentences and scenarios						
	Not achieved 0	**Below standard 1-3**	**Average 4-5**	**Good 6-7**	**Very good 8**	**Excellent 9-10**
Personal performance	Not done	Almost no emotion / personality shown	Some attempt at emotion / personality	Very little emotion / personality	Capturing of character done well	Excellent performance
Performance as group member	Not done	Does not work well with group	Very little participation and group spirit shown	Just enough participation and group spirit shown	Works well with rest of group	Team player
Conflict and Resolution	No conflict and resolution	Almost no conflict and resolution were created in the play	Some conflict and resolution were noted	Conflict and resolution were detected in the play	Conflict and resolution were very good and the audience was captured by it	Excellent conflict and resolution in the play. It kept the audience on the edge of their seats

Character Interaction	No interaction	Almost no interaction with other role players	Some interaction was notable	Interaction did take place	Interaction was good and a good repour in role playing	Excellent Interaction and repour.
Character Development	No Character	Almost no character development	Some character development was noticeable	Character development showed growth	Character development was good and had a build up	Excellent character development
Total Marks						**50**

Resources	
Vocal warm up	Voices.com Ricola.com
Physical warm up	10 Fun Hand-Eye Coordination Drills and Games | GMB Fitness
Activity 1 Yoga	Wholehearted School Counselling WholeHearted School Counseling Teaching Resources | Teachers Pay Teachers
Activity 2 Vocal Repetition	https://dramatics.org/value-of-repetition/
Activity 3 Gibberish	https://www.toptengama.com/facts/gibberish-words-english/ https://en.wikipedia.org/wiki/Jabberwocky#/media/File:Jabberwocky.jpg

Visual Arts

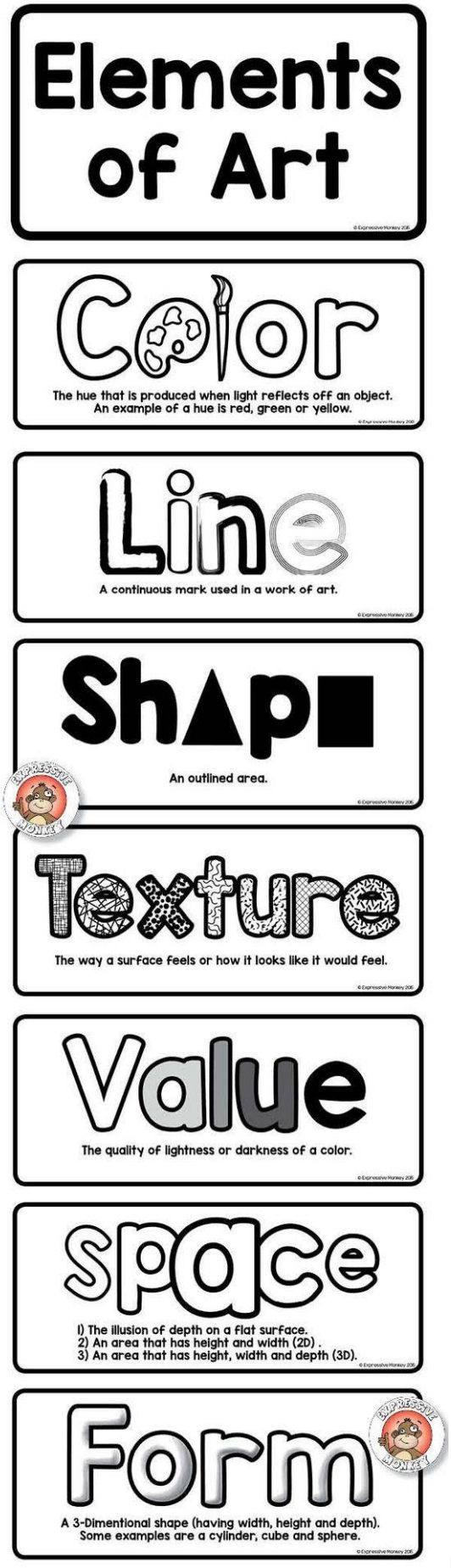
Year 3

Term 4

Learner Book

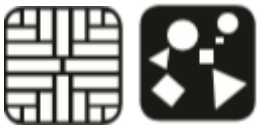
VISUAL LITERACY

Let's recap the Elements of Art:



Expressive Monkey

PRINCIPLES OF DESIGN

Balance 	Balance is the visual weight of objects in your image. If the design was a scale, these elements should be balanced to make the design feel stable. • In symmetrical balance, the elements used on one side of the design are like those on the other side. • in asymmetrical balance, the sides are different but still look balanced. • In radial balance, the elements are arranged around a central point and may be similar.
Pattern 	Pattern is the organised/ uniform repeating of an object or symbol all over the work of art. Repeating the elements of art.
Proportion 	Proportion is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.
Emphasis and Contrast 	Emphasis is the part of the design that catches the viewer's attention. Usually, the artist will make one area stand out by contrasting it with other areas. The area could be different in size, colour, texture, shape, etc.
Unity and Variety 	Unity is the feeling of harmony between all parts of the work of art, which creates a sense of completeness. Variety is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through and around the work of art. Too much unity is boring and too much variety is chaos, you need balance.
Rhythm 	Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized, but not uniform, movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.
Movement 	Movement is the path the viewer's eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and colour within the work of art.

Visual Arts

Visual Literacy

Term 1-3

Teacher's Notes:

Hand out visual diaries.

Lead a class discussion on what they have done this year.

Have a look at learner's old word.

Discuss with them things that they would do different, knowing what they know now.

What was their best and worst work and why?

Teachers are also encouraged, where possible, to create a presentation (PowerPoint) containing examples of work.

Encourage an open discussion where we respect everyone's work, and we build up and give constructive feedback.

Learners must feel comfortable discussing their work.

Dear learner by the end of this activity you will be able to:

- Discuss the successes of your work done throughout the year.
- Consider art elements and design principles that your learned as part of the discussion.

- Take part in a class discussion about the work you have done this year, Term 1-3.
- Take what you have learned this year and evaluate your work.
- What about your work was done very well and where could you have improved?
- Work with your teacher and fellow learners.
- This is a constructive session, and we are not here to point out everyone's mistake.
- Have respect for each other and the work.

Teacher's Notes:

Hand out visual diaries.

Lead the discussion and help learners to identify and come to conclusions as part of their own discovery.

This is a class discussion, but should the learners feel the need to take notes in their visual diaries they can do so.

All formal assessments to follow are going to be related to one another (Theme Term 1-3)

The activity examples to follow are ONLY examples and are created with themes from Term 1-3 in mind.

It will be up to each individual teacher and her class to develop and plan the activities.

This is an open topic, but there are still assessment requirements that must be met.

See rubrics or CAPS document assessment plans.

Create in 2D

Term 1-3

Assessment 1 Formal activity

Start Date: _____End date: _____

Dear learner, by the end of this activity you will be able to:

- Use drawing and/ or colour media to explore a variety of media and techniques.
- Use art elements: use all elements taught during the year.
- Use design principles: contrast and proportion.

Resources

A3 white paper.

Mix mediums.

Instructions

Combine all the techniques learned throughout the year.

Create a picture combining all the work done from Term 1-3.

Teacher's Notes:

For this activity learners will have to make a drawing of themselves or a reptile/insect in a cartoon style drawing.

Emphasis one part of this cartoon drawing by enlarging it out of proportion with the rest of the figure/ body e.g., large nose, eyes, feet etc.

Also, only use one colour theme. (only primary colours) (only complementary 2 colours) etc. Choose.

The product being advertised in 2D will be made in the next 3D assessment activity.

Example

Resources

A3 white paper.

Mix mediums.

Instructions

For this activity learners will have to make a drawing of themselves or a reptile/insect in a cartoon style drawing.

Emphasis one part of this cartoon drawing by enlarging it out of proportion with the rest of the figure/ body e.g., large nose, eyes, feet etc.

Also, only use one colour theme, (only primary colours) (only complementary colours) etc.

Step 1

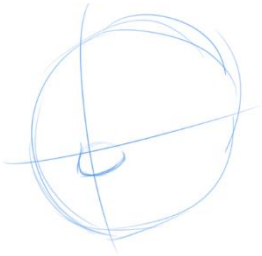
- Draw the outline of the face and its guideline.
- Draw a circle, place the vertical (guideline) off to one side.
- This will show that the head is slightly turned to a side.



wikihow.com

Step 2

- Add a nose where the lines cross.
- Start with an oval and change the nose shape to the shape that you would like it to be.
- Big, small, wide, narrow etc



wikihow.com

Step 3

- Draw a mouth. (Start with a long triangle)
- The mouth can be crooked, straight, upside down etc.
- Also, draw teeth. (As you would like them to be)



wikihow.com

Step 4

- Sketch the eyes.
- This is a cartoon and usually the eyes are large, but you may make them any size or shape you would like.



wikihow.com

Step 5

- Add a body.
- The proportions of your cartoon body may be out. You may choose the size you desire.



wikihow.com

Step 6

- Draw your cartoons hair, hat, or whatever covers the head.



wikihow.com

Step 7

- Trace over your sketch lines with darker lines.
- Here you can add extra details, like a gap tooth or earrings.
- Also add some details to the body.



wikihow.com

Step 8

- Colour your cartoon in the colours that you have selected.
- Adding shadows may add to the overall look of your cartoon.
- Also, consider adding in a background or other relevant information.



wikihow.com

✓**Marksheet**

Assessment criteria	**Marks allocated**	**Marks received**
Elements of Art:		
Elements of art: Texture, shape, form, line, value. (1 mark for every element used)	**5**	
Principles of Design:		
Contrast: Was clearly and effectively created.	**5**	
Proportion: All proportions are correct and/ or used to benefit the artwork and used with intent.	**5**	
Combination of different techniques were used to make this artwork.	**3**	
The drawing is inspired by a variety of work done in Term 1-3	**2**	
Planning was done in visual diary and finish product resembles planning.	**2**	
Reflection (Use visual diary)		
What things that you learned in Term 1-3 did you find helpful for this activity?	**1**	
What is your favourite thing about your artwork?	**1**	
What was most difficult to do?	**1**	
TOTAL	**25**	

Create in 3D
Term 1-3
Assessment 2 Formal activity

Start Date: _____ **End date: _____**

Dear learner, by the end of this activity you will be able to:

- Perform skills and techniques like pasting, cutting, wrapping, typing, joining various recyclable materials.
- Use art elements: all art elements taught during the year.
- Spatial awareness: reinforce conscious awareness of working in space.


Teachers Notes:

Hand out visual diaries.

Learners will reflect on previous activity, build on it and do planning in their visual diary.

These two assessments (2D and 3D) need to follow on one another or relate.

This activity will follow and incorporate with the 2D activity.

Again, this is only an example and teachers together with their class will have to come up with appropriate activities.

This activity was developed with Term 1-3, themes, in mind.

Teachers resources at the end of Visual Literacy.

Resources

Mix art media.

Instructions

- Combine all the techniques that you learned this year a create a picture using one of the themes done this year, Term 1-3.
- Consider combining all the things you had to make into one.

Example

Resources

Recycled materials.

Cardboard box that fits over your head.

Coloured paper (cut offs, scrapes)

Glue, ruler, pencil, craft knife.

Instructions

Use recycled materials to make a 3D product/sculpture of the image you drew in 2D. (Cartoon person)

Use your visual diary for planning and refer to the planning you have done for your drawing.

Step 1

- Use your visual diary, refer to work that you have done throughout the year.
- Decide on the face that you want to make, the cartoon drawing or a new one.
- Design the face that you want to make and style it into a block image.



wikihow.com

Step 2

- Get together scrap paper in the colours that you would like to use for your face/ head sculpture.
- Pick the colours that you would like to use and get different shades of these colours.



wikihow.com

Step 3

- Cut the paper into small squares.
- 5cm x5cm size squares.



wikihow.com

Step 4

- Arrange the square into the face that you want to make.
- Do not paste anything yet, just do a dry run to see what it would look like and make changes where needed.



wikihow.com

Step 5

- Take your cardboard bow.
- Draw a gird onto the box (5cm x 5cm blocks) front, back and sides, the top as well.



wikihow.com

Step 6

- Glue the squares onto each side of the box.
- In the design that you have laid out.
- Work on one side at a time, allow the glue to dry and make sure everything fits and works out before moving on.



wikihow.com

Step 7

- Cut out spaces for your/ the eyes.
- Use a craft knife to cut out the eye squares in your design.



wikihow.com

Step 8

- Try it on.



wikihow.com

Your teacher will do this with you in class.

Teacher's resource

How to make paper clay

1. **Gather your supplies.** To make paper clay, you'll need toilet paper as well as a few supplies you can find at the hardware store. This recipe results in a smooth, malleable clay you can mould over any type of prepared form. It dries into a hard surface to which you can apply paint or varnish. Here's what you need:

- 1 roll of single ply toilet paper (not the kind with lotion, scent or colour added)
- 1 cup premixed joint compound (do not buy it in powdered form; get "regular")
- 3/4 cup PVA glue (white school glue)
- 2 tablespoons mineral oil
- 1/2 cup white flour
- 2 large bowls
- Electric mixer
- Measuring cups

2. **Remove the toilet paper from the roll.** It's less messy to slip the entire roll of paper off of the cardboard roll at once, rather than unwinding the paper entirely. Place the toilet paper in one of the bowls.
3. **Fill the bowl with water.** Pour it over the toilet paper until it's completely saturated. Push the toilet paper down into the water to make sure it all gets wet.
4. **Squeeze out the toilet paper and place the pulp in a separate bowl.** Tear it off in smaller chunks (1 inch or less) so you can squeeze out as much water as possible. Place the pulpy chunks in a separate bowl so you can mix them with the other ingredients. Keep going until you've squeeze out all the toilet paper.
5. **Measure 1 1/2 cups of toilet paper pulp.** One roll of plain toilet paper typically equals a cup and a half of pulp. If your brand of toilet paper makes very small or large rolls, you might end up with less or more pulp than you need. Make more toilet paper pulp or discard the excess as needed, so you have 1 1/2 cups of pulp in the bowl.
6. **Add the remaining ingredients.** To the bowl with the pulp, add a cup of premixed joint compound, 3/4 cup white school glue, 2 tablespoons mineral oil, and 1/2 cup white flour.

- Do not substitute these ingredients. Different types of glue, oil, flour, and so one will change the consistency of the paper clay and may not produce the results you want.

7. **Mix up the clay until smooth.** Use your electric mixer to beat the clay at a high speed. The paper fibres will break down and blend with the joint compound, glue, oil and flour until it takes on a smooth, dough-like consistency.

- If you want a thicker clay, mix in an extra half cup of flour.
- For a thinner consistency, add an extra half cup of glue.

How to make clay

Ingredients

Flour and Salt Clay

- 4 cups (480g) of all-purpose flour
- 1.5 cups (417g) of salt
- 1.5 cups (350ml) of water

1. **Mix 4 cups (480 g) of flour and 1.5 cups (417 g) of salt in a large bowl.** Add both dry ingredients to a large mixing bowl. Then, use a big plastic or wooden spoon to stir the dry ingredients until they are thoroughly mixed.

- Make sure the flour and salt are **mixed well before you add the water** because it will be harder to redistribute one of the ingredients once the clay starts to form.

2. **Add 1.5 cups (350 mL) of water gradually as you stir the mixture.** Pour small amounts of water into the bowl at a time, stirring between pours. Blend the mixture as well as you can before you add more water. By the time all of the water is added to the bowl, your clay should be forming a ball.

- It should get harder to stir each time you add more water.

3. **Knead the clay until it reaches an even consistency.** Take your clay out of the bowl and place it on a flat surface, like the kitchen counter. Use your hands to push and pull the clay to work it into a nice consistency.

- You can also pick up your clay and throw it down on the counter to work out any air bubbles that might be present. This will help your clay stay moist longer.

4. **Sculpt the clay as you desire.** Now that your clay is ready, you can mould it into a figure, create ornaments, or just play around. Use it as you would use a store-bought clay.

- This kind of clay can make great keepsakes. For example, press your child's foot or hand into the dough until there is an imprint, then let the mould harden to make a gift.

Tip: Use cookie cutters or a glass to cut out shapes if you like. Start by rolling your clay out flat using a rolling pin. Then, cut your clay into shapes using a cookie cutter or a drinking glass, which can make circles for ornaments. If you wish to hang the shapes as ornaments, poke a hole near the top of the shape using a drinking straw or a toothpick.

5. **Allow the clay to air dry for 2 days to preserve your model.** If you want to create a sculpture or keepsake, you'll need to let your clay dry. This kind of clay dies out quickly, but it's best to leave it untouched for at least 2 days to make sure it's fully dry.

Variation: If you need to speed up the drying process, bake your clay at 100 °C for 3 hours. If it still feels soft after 3 hours, you can put it back in the oven for up to 2 more hours.

6. **Store unused clay in an airtight container.** You can preserve your clay for a few weeks by keeping it in an airtight container. Make sure you leave the clay in the container whenever you're not playing with it, as it will dry a little bit whenever it's exposed to the air.

- For instance, you can use a plastic bag with a zipper or a Tupperware container. For extra longevity, place the clay in the refrigerator.

✔ **Marksheet**

Assessment criteria	**Marks allocated**	**Marks received**
Elements of Art:		
Elements of art: Texture, shape, form, line, value. (2 marks for every element used)	**10**	
Spatial awareness: 3D model, viewable from front back and sides.	**3**	
Technique: skill cutting, pasting, joining etc was used to create this product.	**3**	
Product presents well, neat and well crafted.	**3**	
Combination of different techniques were used to make this artwork.	**2**	
The 3D product is inspired by a variety of work done in Term 1-3	**2**	
Planning was done in visual diary and finish product resembles planning.	**2**	
TOTAL	**25**	

 **Reflection** (Use the visual diary to complete reflection)

1. What about this activity was the most fun?
2. Do you like the product you made?
3. Why? **Motivate your answer.**

References

Cover page	https://za.pinterest.com/pin/197243658655093665/
Create in 2D	https://www.wikihow.com/Draw-a-Cartoon-Child
Create in 3D	https://www.wikihow.com/Make-a-Steve-Head



Performing Arts

Year 3

Term 4

Learner Book

Drama and Dance

PERFORMING ARTS

Warm up and play

Dear Learner, during this term, we will continue with the warm-up and cool down activities that we explored in term 3. Refer to this book, Term 3 warm-up for guidance on these activities.

Let is explore cooldown activities a bit more.

Cool Down

Dear Learner, by the end of this activity you will be able to do: You will know about the benefits of cooling down and also how to cool down successfully.
https://www.healthline.com/health/exercise-fitness/cooldown-exercises

Dear Teacher

IMPORTANT

The following lessons Activity 1 – 2 will take place over the span of 3 periods. Please use the allocated time to properly explain and expose the learners to the social issues.

In class, with your stlearners, decide on a social, cultural, or environmental issue that you would want to express or create awareness.

Look at the videos provided, but also have a look at other examples.

Poems that have been changed into songs, or drama recitals.

Music videos that have been expressed with dance.

Benefits of cooling down

- Cooldown exercises and stretches lower your chance of injury, promote blood flow, and reduce stress to your heart and other muscles.
- Plus, you'll bring your heart rate, body temperature, and blood pressure levels back down to their normal levels before you continue carrying on with your usual activities.
- Cooldown exercises start the recovery process, increase flexibility, and promote relaxation.
- All these benefits work to improve your body's overall function and flexibility, allowing you to feel better, perform at a higher level, and have less chance for injury.

Cool down activities

- Do these exercises at a slower speed and lower intensity than your normal workout.
- Breathe deeply while cooling down to deliver oxygen to your muscles, release tension, and promote relaxation.

1. Light jogging or walking

- This is one of the most straightforward ways to cool down.
- Do 3 to 5 minutes of light jogging followed by 3 to 5 minutes of brisk or easy walking.

2. Upper body stretch

- From a standing or seated position, interlace your fingers and press your palms up toward the ceiling.
- Draw your hands up and back as far as you can while maintaining a straight spine.
- Then place your left arm in front of your right and turn your palms to face each other, stretching your hands up and back.
- Repeat on the opposite side.

3. Seated Forward Bend



- Sit with your legs extended in front of you.
- Lift your arms.
- Hinge at your hips to fold forward.
- Place your hands on your legs or the floor.
- Hold this position for up to 1 minute.

Share on Pinterest

https://www.healthline.com/health/exercise-fitness/cooldown-exercises

4. Knee-to-Chest Pose



- Lie on your back with your left leg bent or extended.
- Draw your right knee in toward your chest, interlacing your fingers around the front of your shin.
- Hold this position for up to 1 minute.
- Repeat on the opposite side.
- Do each side 2 to 3 times.

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https://www.healthline.com/health/exercise-fitness/cooldown-exercises

5. Reclining Butterfly Pose

- Lie on your back with the soles of your feet together and your knees out to the sides.
- Place your arms alongside your body or overhead.
- Hold this position for up to 5 minutes.

6. Child's Pose



- From tabletop position, sink back to sit on your heels, reaching your arms forward or alongside your body.
- Allow your chest to fall heavy into your thighs, breathing deeply.
- Rest your forehead on the floor.
- Hold this position for 1 to 3 minutes.

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https://www.healthline.com/health/exercise-fitness/cooldown-exercises

7. Spinal twist

- Lie on your back with your left leg bent or extended.
- Draw your right knee in toward your chest.
- Extend your right arm over to the side and place your left hand to the outside of your right knee.
- Gently twist over to the left side.
- Hold the twist for 30 seconds.
- Repeat on the opposite side.

8. Marching arm circles

- March in place with your arms extended out to the sides at shoulder height.
- Circle your arms forward 8 to 10 times.
- Circle your arms backward 8 to 10 times.

9. Body shakes

- Gently shake your right arm, then your left arm, and then both arms at the same time.
- Then, shake your right leg, then your left leg.
- Next, shake your head, your hips, and your whole body.
- Shake each body part for 15 seconds.

Vocal Warm up

Dear learner, by the end of this activity you will have done: Vocal warmups by using any type of music genre to enhance unison, canon, two-part harmony, and call and response and create musical phrases, in pairs, using repetition, accent, call and response, and/or echo.

Voices.com

Ricola.com

- Warming up is key – we do it for sports, so why not for our vocal cords?
- We all know that every professional athlete needs to take the time to stretch their muscles to effectively prepare for a big game. In much the same way, any good voice actor understands that vocal warm-ups are necessary to ensure that they can deliver their best performance when they step up to the microphone.
- Vocal warm-ups are very beneficial. Vocal warm-ups can help loosen your vocal cords ~~and~~ set you up to nail your next audition or school speech. Using your voice for a long time is challenging if you are not prepared.
- Each time you use your voice, you place strain on your body. This is something you should take into consideration before giving a lengthy speech or singing. It is very important for you to warm up your voice.

Different vocal warm up activities

1. Entire body

- Bend
- Stretch
- Make faces
- Tap your chest

https://youtu.be/CFXqyl4C1J4

2. Loosening the muscles in your head and activating your lungs

- Close your right nostril
- Breathe in deeply through your left nostril
- Close your left nostril
- Breathe out through your right nostril
- Close your left nostril and do the same again the other way around

3. Long breaths

- Breathe in through your nose and lift your arms out at your sides
- While breathing out, make an “S” sound and bring your arms down again

4. Diaphragm exercises

- Say a few individual letters with intensity: F – S – T – SH
- Tongue and diaphragm: say a few individual syllables with intensity: da – de – di – do – du
- Palate and diaphragm: raise your palate and the top of your head: ga – ge – gi – go – gu
- Jaw and diaphragm: let your jaw hang loosely: ja – je – ji – jo – ju

5. Letting your lips go loose

- Say “brrrrrrr” several times and allow your lips to vibrate

6. Tongue Twisters e.g.

- Unique New York, unique New York, unique New York.
- A big black bug bit a big black bear.
- She sells seashells by the seashore.
- Peter Piper picked a peck of pickled peppers.
- How much wood could a woodchuck chuck if a woodchuck could chuck wood?
- What time does the wristwatch strap shop shut?
- A skunk sat on a stump and thunk the stump stunk, but the stump thunk the skunk stunk.
- No need to light a nightlight on a light night like tonight.
- My cutlery cuts keenly and cleanly.
- Four furious friends fought for the phone.
- Reading and writing are richly rewarding.
- Any noise annoys an oyster, but a noisy noise annoys an oyster most.
- I saw a kitten eating chicken in the kitchen.
- He threw three free throws.
- Three free thugs set three thugs free.
- If you stick a stock of liquor in your locker
  It is quick to stick a lock upon your stock
  Or some joker who is quicker’s
  Going to trick you of your liquor
  If you fail to lock your liquor with a lock
- Someone said something simple
  A simple something said to me
  Simply simple someone said
  A simple something said to me.

https://youtu.be/5pLs8gO0myg

7. Yawn

The sillier you sound and the better a vocal warm up makes you feel. Do not be shy. Have fun with it!

- Step 1: Open your mouth as if to yawn.
- Step 2: Slide all the way down from the top of your vocal range to the lowest grumble you can muster.
- Step 3: You will know when you bottom out.

You should only do this exercise a few times as a part of each vocal warm up routine. You should never start with this one, and it is often best to leave it until the end when you have already exercised your voice.

https://youtu.be/2pvGfc3wEVE

Let the Games Begin

- As a drama game, start The Machine with simple movements.
- One volunteer goes in front of the class and begins a repetitive movement of his/her choice, for example, she may bend her right knee up and down repeatedly.
- One by one, the other learners choose to join the machine by standing next to their classmates and making their own repeating movement.
- If your class is working on a skit or a play, you can perform *The Machine* with both movement and sound.
- The sound must compliment (match) the person that went before you.
- As each learner joins The Machine, she chooses a simple movement and a simple sound, for example a high pitched “bee bah, bee ba, bee bah,” or a low pitched “ow, ow, ow.” This adds another valuable dimension to the activity.

https://youtu.be/uZblHVQf2zQ

https://www.youtube.com/watch?v=YCLyAmXtpfY

https://www.youtube.com/watch?v=PQUo7eimhWA

Improvise and Create

Informal Activity 1

SOCIAL, CULTURAL, OR ENVIRONMENTAL ISSUE

https://examples.yourdictionary.com/common-examples-of-social-issues.html

Dear Learner, by the end of this activity you should have:

- Below is a long list of social, cultural and environmental issues that will form the basis of your performance.
- Read and select one of these social, cultural, or environmental issue relevant to you.
- Create short drama/dance improvisations, reflecting a social, cultural or environmental issue relevant to you.

Read and discuss - **Common Social Issues**

All these issues are problems that affect many people in a society, rather than problems that affect only a few**.**

Poverty and Homelessness

- Poverty and homelessness are worldwide problems.
- According to *Habitat for Humanity*, one-quarter of the world's population lives in conditions that harm their health and safety.
- Many do not have shelter, a basic human need for survival.

Climate Change

- A warmer, changing climate is a threat to the entire world.
- Climate change affects the entire world population, and the *Union of Concerned Scientists* calls this social issue "one of the most devastating problems humanity has ever faced."
- Around the world, people are already noticing warmer winters, more severe storms and rainfall events, and more frequent wildfires.

Overpopulation

- As the population of the world grows, resources become scarcer.
- The United Nations reports that the current population (7.7 billion people) is expected to grow in coming decades, with a projection of 8.5 billion people by 2030.
- The fastest growing areas of the world, such as sub-Saharan Africa, often face already scarce resources like land for farming.
- As the population becomes more than the country can sustain, people will need to move elsewhere to avoid starvation and homelessness.
- People move from one country to another, and this is not a social problem.

- However, immigration can place stress on government programs and social systems within a country, and it can be a divisive topic in a society.
- These immigration-related stresses affect many people.

Civil Rights and Racial Discrimination

- Civil rights, or the rights of citizens in a country to have equal treatment socially and politically, is another big issue around the world.

Gender Inequality

- Women still lag behind men in wages and top leadership positions, even though they are now more likely to get a college/ university degree.
- Worldwide, the situation is even more extreme. UNICEF reports that 12 million girls are married before they reach adulthood, and 98 million high school-aged girls do not attend school.

Health Care Availability

- When people are sick or hurt, they need access to medical care to get better.
- Many people do not get needed medical care because it is too expensive.
- Worldwide, 97 million people become impoverished because they go and get needed medical care.
- Governments around the world are working on this problem, as are non-profit organizations.

Bullying

- Obesity can also have an impact on another important social issue: bullying.
- The PACER National Bullying Prevention Centre indicates that obesity and other appearance issues are among the top reason's children report being bullied.
- A third of those being bullied report that it happens at least once or twice each month.
- Additionally, 24% of primary school learners report they have been victims of cyberbullying.

Poor Leadership

- Many of the social problems in society are connected in indirect ways, but all social problems are connected to the leadership of countries, corporations, and other groups.

Raise Awareness Through Education

- Discussing social issues can be difficult, but it is also an important part of making progress on these problems facing society.
- Community and classroom activities involving social issues can help raise awareness for these topics.

https://www.womenagainstabuse.org/education-resources/learn-about-abuse/types-of-domestic-violence

Physical abuse

Perhaps the most recognized form, physical abuse may include behaviours such as:

- Hitting, slapping, punching, kicking
- Burning
- Strangulation
- Damaging personal property
- Refusing medical care and/or controlling medication
- Coercing partner into substance abuse
- Use of weapons

Emotional abuse

Emotional abuse occurs when an intimate partner seeks to control his/her loved one by:

- Name calling, insulting
- Blaming the partner for everything
- Extreme jealousy
- Intimidation
- Shaming, humiliating
- Isolation
- Controlling what the partner does and where the partner goes
- Stalking

Sexual abuse

Sexual abuse is not about sex. It is about power and includes any sexual behaviour performed without a partner's consent. Examples include:

- Forcing a partner to have sex with other people (human trafficking)
- Pursuing sexual activity when the victim is not fully conscious or is afraid to say no.
- Coercing partner to have sex without protection / sabotaging birth control.

Technological abuse

This form of abuse includes the use of technology to control and stalk a partner. Technological abuse can happen to people of all ages, but it is more common among teenagers who use technology and social media in interact in a manner often unmonitored by adults. Examples include:

- Hacking into a partner's email and personal accounts
- Using tracking devices in a partner's cell phone to monitor their location, phone calls and messages
- Monitoring interactions via social media
- Demanding to know partner's passwords

Financial abuse

Any behaviour that maintains power and control over finances constitutes financial abuse. Examples include causing a partner to lose their job through direct and indirect means, such as:

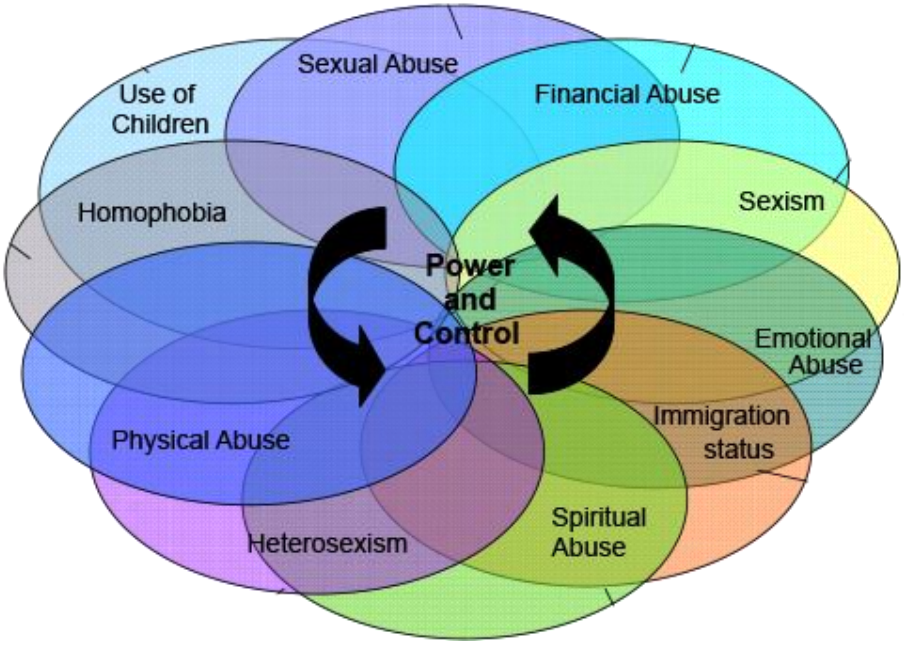
- Inflicting physical harm or injury that would prevent the person from attending work
- Harassing partner at their workplace
- Controlling financial assets and effectively putting partner on an allowance
- Damaging a partner's credit score

Abuse by immigration status

There are specific tactics of abuse that may be used against immigrant partners, including:

- Destroying immigration papers
- Restricting partner from learning English
- Threatening to hurt partner's family in their home country
- Threatening to have partner deported

Any of the above behaviour may be used to control or exert power over a partner, and they may be part of a larger cycle of violence and reconciliation.



https://www.womenagainstabuse.org/assets/img/layers-types-of-abuse.png

Have a look at this music video. See how one would express powerful emotions through dance.

https://youtu.be/SqMhX90eKS0

This poem is an example of expressing emotions with words. You can perform this poem as part of your improvisation.

Abuse

© Adri

Published: February 2008

He pulls my hair.
He slaps my face.
He kicks me on the floor.

I love him so much,
So I don't have the strength
To walk right out the door.

There's blood on my face.
Everything hurts,
And all I can do is cry.

I made him mad,
So this is what he does.
I wish I knew his reason why.

My heart won't let me leave him,
And it hurts too much to try.

I wonder if this is how my life will be
From now until I die.

He says he's sorry.
He takes me in his arms.
He even starts to cry.

I tell him I forgive him
And that everything is fine.

For now at least because I know
It will happen again in time.

Source: https://www.familyfriendpoems.com/poem/domestic-violence

Interpret and Perform

Formal Assessment

activity

IMPROVISATION

Start Date: _____ **End Date:** _____

This activity follows on activity 1 and 2 and they should flow from one to the next, refresh learners' memory and make connections between the lessons.

Dear learner by the end of this assessment you should show your knowledge of:

- Perform **Drama/Dance presentation**, reflecting a social, cultural, or environmental issue relevant to learners, and using selected tableaux, movement, poetry and speaking/singing in unison or individually.
- Participate in an **ensemble to create a short music piece**, combining a few instruments (drums, marimba, etc.) reflecting a mood related to the social, cultural, or environmental issue.

Instructions

- Divide into groups and create an ensemble.
- You will present your performance to your teacher.
- The performance must contain music (song/body percussion), dance, and drama.
- You may use musical instruments that you have or that you made from other materials or body percussion.
- The ensemble performance must be on a social, cultural, or environmental issue.

IDEAS TO GUIDE YOU IN ADDING MUSIC TO YOUR PERFORMANCE.

https://www.youtube.com/watch?v=Bj9JINeD9qw

What is body percussion?

- Body percussion is using different parts of the body to make music.
- Have you ever stopped to think how may sounds you can make with your body? You can clap, snap, tap, stomp, click and more.
- Making sounds and music with our bodies may seem simple but it is actually very complex.

https://www.yourtherapysource.com/blog1/2020/05/01/what-is-body-percussion/

https://www.musicel.org/activities/using-body-percussion-techniques-to-explore-sensory-needs/

Rhythmical body percussion activities: Exam class body percussion https://youtu.be/I62vz9sO1Tc Body percussion show **https://youtu.be/sb-2VsE2y-U** Becher Rap / Beker Rap / Cup Rap **https://youtu.be/hCsPB0e1MIM**	In the class percussion **https://youtu.be/LxPXMgGwJug** Newspaper percussion to music **https://youtu.be/3iYqXjl6Etw** Body Percussion by Latin Groove Kids **https://youtu.be/5AhrTeBVW4M**

The following examples must be discussed and then used by the learners. Encourage the learners to take part in this activity and experiment with different techniques and rhythms.

Examples of Body Percussion

- clapping hands together
- snapping fingers
- tapping fingers on table
- slapping knees
- tapping top of head
- stomping feet
- rubbing hands together
- popping air filled cheeks
- tapping two fingers on palm of hand
- rubbing hands on floor.

Once the learners have practised the above examples try mixing it up to follow a two-step pattern. This is also an interactive activity and learners should take part.
Encourage the learners to maintain a rhythm as they complete the body sounds. This is a great brain break or indoor recess activity that requires no equipment and concentration.

Add Patterns and Rhythm

Clap hands – slap knees – clap hands – slap knees – clap hands – slap knees.

Try adding a rhythm.

Clap 2x – stomp feet 3x – clap 2x – stomp feet 3x…

Make it more difficult by trying a three-step pattern.

Clap hands – tap top of head – snap fingers – clap hands – tap top of head – snap fingers.

What is an ensemble?

- It is a group of people (musicians, actors, or dancers) or things that make up a unit that perform together.

Examples of movement ensembles:

https://www.youtube.com/watch?v=2FWAUncAvv4

Examples of instrumental ensembles:

https://www.youtube.com/watch?v=9YcrMk_cZyI

https://www.youtube.com/watch?v=0VqTwnAuHws

https://www.youtube.com/watch?v=d9NF2edxy-M

https://www.youtube.com/watch?v=LT7MOirwZdM

Examples of vocal ensembles:

https://www.youtube.com/watch?v=Hqm7M4NRON4

https://www.youtube.com/watch?v=vOTtCjGqXYo

✓ Rubric

Rubric to assess the performance

Criteria	Level 4 10-8 marks	Level 3 6 -7 marks	Level 2 4 -5 marks	Level 1 0-3 marks
Choreographic devices.	Four choreographic devices added to the sequence.	Three choreographic devices added to the sequence.	Two choreographic devices added to the sequence.	One choreographic device added to the sequence.
Quality of dance sequence.	Sequence flows well and is confidently executed.	Sequence flows and is well executed.	Sequence does not flow very well and is not well executed.	Sequence does not flow at all and is poorly executed.
Performs an improvisation using interpretive and technical skills.	Performance displays: • a fully developed, confident and maintained character displaying appropriate relationships to others. • skilfully created place and space to support and enhance the action in the scene. • a believable interpretation of the	Performance displays: • a suitable character and some indication of relationship with others. • some awareness of place and space to generally	Performance displays: • partially established character. • use of place and space that supports only moments of action in the scene.	Performance displays: • reliance on given suggestions for aspects of character, set or blocking. • limited and unimaginative use of own voice and mannerisms.

	dialogue pieces with convincing tension, motivated movement and clear and well-modulated voice. • established and maintained focus throughout.	support the action in the scene. • a reasonable interpretation of the dialogue pieces, moments of tension and suitable movement with some lapses in vocal clarity and modulation of voice. • established focus with some lapses in concentration.	• a limited interpretation of sections of the text and limited movement with uneven modulation of voice. • inconsistent focus.	• inconsistent focus, looking away from other actors.
Performs the given song / body percussion using a set of rhythmic movements.	Confidently performs with clear understanding of the given set of rhythmic movements.	Performs with understanding of the given set of rhythmic movements.	Attempts to perform with some understanding of the given set of rhythmic movements.	Poor performance without understanding of the given set of rhythmic movements.
Learner discipline.	Able to work independently and concentrate and focus on own development.	Mostly able to work independently and concentrate fairly well on own development.	Unable to work independently and cannot focus on own development.	Unable to work independently and is easily distracted from the task.
TOTAL MARKS				**50 MARKS**

Performance aspects to consider / Tick List	**Is this in our ensemble?** ✓ **X**
Performance - Individual performance and your performance within the group.	
Performance type – Song, dance, or drama. Is it clearly identifiable, recognizable, and well planned and executed?	
Instruments used – voice, body percussions, instruments real or improvised.	
Social, cultural, or environmental issues – Is there a clear theme and is it represented accurately.	
Body language, eye contact, facial expressions, and emotions – is there a clear emotion that fits with the theme and issues?	

Use of space, movement, and rhythm.	
Atmosphere created using props or costumes.	
Timeframe – use of time and completion of task within the timeframe.	
Discussion with teacher, parent or peers about your ideas and the execution.	



Reflection

Discuss your marks with your teacher.

1. See where you lost marks and discuss why you lost the marks.
2. What you could change or do differently next time to improve your performance.

Resources	
Physical warm up	10 Fun Hand-Eye Coordination Drills and Games | GMB Fitness
Cool down	https://www.healthline.com/health/exercise-fitness/cooldown-exercises
Vocal warm up	Voices.com Ricola.com
Social Issues Activity 1	https://examples.yourdictionary.com/common-examples-of-social-issues.html
Abuse Activity 2	https://www.womenagainstabuse.org/education-resources/learn-about-abuse/types-of-domestic-violence
Body Percussion Activity 3	https://www.yourtherapysource.com/blog1/2020/05/01/what-is-body-percussion/ https://www.musicel.org/activities/using-body-percussion-techniques-to-explore-sensory-needs/