

SUGGESTED PLANNING of TEACHING and ASSESSMENT

Grado	7 Music:	Croativo	Artc.	2021
Grade	/ MILISIC.	Creative	Arts:	/U/ I

Term 1 45 days	Week 1 27-29 January (3 days)	Week 2 1-5 February	Week 3 8-12 February	Week 4 15-19 February	Week 5 22-26 February	Week 6 1-5 March	Week 7 8-12 March	Week 8 15-19 March	Week 9 23-26 March (4 days)	Week 10 29-31 March (3 days)		
CAPS topic	Baseline Assessment	Baseline Assessment	Music Literacy Music Listening Performing and Creating Music		Music Literacy Music Listening Performing and Creating Music		Music Literacy Music Listening Performing and Creating Music		Formal Practical Assessment	Formal Practical Assessment		
	Treble clef	lar music. llayed by others. s with body percussion,	Formal Assessment Task: Practical Music Performance 50 marks assessed with a rubric: Practical performance by individual and/or groups									
Concepts, skills and values	 Letter names of notes on the treble clef Duration -concepts of all note values: crotchets quavers minims semibreves. 	 Letter names of notes on the treble clef Duration -Concepts of all note values: crotchets quavers minims semibreves. 	 (three beats) or quad Pitch: Sight singing melodic unknown songs using fa, so, la, ti, do). Following simple mus to music. Active listening to a v 	s duple (two beats), triple ruple time (four beats). phrases from known and tonic sol-fa. (do, re, mi, sical scores while listening rariety of recorded or live humming and/or moving.	 and the instruments u Following simple mus to music. Active listening to a va 	t the music is telling ing a dance, a march etc.) ised in the performance. ical scores while listening ariety of recorded or live numming and/or moving.	 instruments, Orff instruments, Orff instruments Creating instruments context using: A Rhythmic repetidrumming. 	traphic scores. al music in group and solo tion through clapping or ion and answer through	Group and solo performances of mucreated including all concepts cover during 1st term.			
Requisite pre- knowledge	Basic understanding	of musical staves, treble cle			e clef. Basic understanding atterns in a practical fun way			mibreve. Elementary use of	non – melodic instru	iments or body		
Resources (other than textbook) to enhance learning	CD player / laptop with selected songs. Workbook Sheet with stave Poster with stave and treble clef. Flashcards with crotchets, minims and quavers, semibreves, semiquavers. Open, adequate classroom space, CD player, interactive whiteboard/ data projector & la				ior Phase Music Guide. WCED.		Appropriate perfor classroom, hall, sta video camera/ cell (optional) Music system.	ge, etc.; CD player,				
	Co	ntinuous informal assessme	ent through observation, cla	ssroom discussions, learne	Lesson Plans: https://bit. rs' continuous reflection in v		sheets, puzzles, quizzes, cla	ss tests, etc.) assessed by se	lf, peer or teacher.			
Informal assessment; remediation	Music Literacy quizzes to consolidate concepts learned during the first week (written sheet or music workbook.)	Workbook: Practical consolidation/ revision of treble clef as well as crotchets, quavers, minims using rhythmic patterns and	Observation, Listening to selected piece Discussion on Sol-fa notati		Workbook: worksheet Discussion of each song: hi	story, mood, era, etc.	Workbook: Group work considerable perform own music. Side coaching on group w	reating graphic scores to ork creating graphic score.	Classroom discussion performances.	on and reflection on		
	Supporting learners/gro	well-known songs. Short written test to consolidate concepts.	with their creation of th	eir practical performance	e.				Formal Assessmen	t Task: Practical		
SBA (Formal Assessment)	_	of practical music proces		e praetical periormana	- .				Music Performance 50 marks assessed Practical performa and / groups	e with a rubric:		



Term 2 51 days	Week 1 13 – 16 April (4 days)	Week 2 19 – 23 April	Week 3 26 – 30 April (4 days)	Week 4 03 – 07 May	Week 5 10 – 14 May	Week 6 17 – 21 May	Week 7 24 – 28 May	Week 8 31 May – 04 June	Week 9 07 – 11 June	Week 10 Week 11 14 – 18 June 21 – 25 June			
CAPS topic	Music Literacy Music Listening Performing and Creating Music	Music Literacy Music Listening Performing and Creating Music	Music Literacy Music Listening Performing and Creating Music	Music Literacy Music Listening Performing and Creating Music	Music Literacy Music Listening Performing and Creating Music	Music L Music Li Performing and	istening	Music Literacy Music Listening Performing and Creating Music	Music Literacy Music Listening Performing and Creating Music	Formal Practical and Written Assessment			
	♬ De	Start each week's lesson with a warm-up and breathing exercise. Develop the ability to sing in tune through a repertoire of songs that include folksongs (indigenous songs, cultural songs), light music, rounds, and part singing (songs with descants). Music literacy should be developed through the songs and instrumental pieces learners perform and their active listening to music played by others.											
Concepts, skills and values	 Duration: introduction of the dotted note, also in relation to: - crotchets - quavers - minims - semibreves - dotted minim. Active listening to a variety of recorded or live music by clapping or humming or moving along. Listening to a variety of recorded or live music and describing the Meter of the music as duple (2 beats) or triple (3 beats) or quadruple (4 beats) time. 	 Clapping or drumming short rhythmic phrases that use crotchets, minims and quavers. Active listening to a variety of recorded or live music by clapping or humming or moving along. Listening to a variety of recorded or live music and describing the Tempo (fast/slow; faster/slower). Follow musical scores while listening to music. 	 Sight singing melodic phrases from known and unknown songs using tonic solfa. Active listening to a variety of recorded or live music by clapping or humming or moving along. Listening to a variety of recorded or live music and describing the Dynamics (soft/loud; softer/louder). Follow musical scores while listening to music. 	 Active listening to a variety of recorded or live music by clapping or humming or moving along. Listening to a variety of recorded or live music and describing the Meaning or story of the music. Follow musical scores while listening to music. Accompanying songs with body percussion, found or self-made instruments, traditional instruments, African drumming, Orff instruments including instruments that learners are studying. 	 Active listening to a variety of recorded or live music by clapping or humming or moving along. Listening to a variety of recorded or live music and describing the Lyrics of the music. Follow musical scores while listening to music. Accompanying songs with body percussion, found or self-made instruments, traditional instruments, African drumming, Orff instruments including instruments that learners are studying. 	body percus self-made in traditional in African drur instruments instruments are studying • Performing music that u	nstruments, nming, Orff including that learners g. and composing ases non- al notation, e.g.	Creating own vocal and instrumental music in group and solo context: Melodic repetition (vocal or instrumental); Melodic question and answer (vocal or instrumental); Rhythmic improvisation on African drums.	Creating own vocal and instrumental music in group and solo context: Melodic repetition (vocal or instrumental); Melodic question and answer (vocal or instrumental); Rhythmic improvisation on African drums.	GUIDELINES FOR MID-YEAR EXAMINATIONS Content is made up of notes, reflections, activities in learners' workbooks (Music Literacy) based on all the practical and theoretical work done during terms 1 and 2. NB: Classroom discussion and critical reflection using music terminology, sharing ideas on individual and group performances. Appreciation for polished performance and skills acquired. Rehearsal towards polished performance during past 8 weeks. Performance skills, audience behaviour, theatre etiquette. Formal Practical Performance: individual and /or groups 50 marks Formal Written Assessment focussing on music literacy covered during terms 1 and 2.			
Requisite pre- knowledge	_					_		ms, quavers, semibreve and the nderstanding of tonic-sol-fa thr		50 marks Cognitive levels:			
Resources to enhance learning	Open, adequate classroom space, CD player, interactive whiteboard/ data projector & laptop; videos clips, appropriate electronic apps, i.e. EdPuzzle; PowToon; Canva; Book Creator, Muse Score and audio editor programmes etc. Lesson Plans: https://bit.ly/39BuXGc Musical instruments, textbooks/ songbooks/file resource with or without CD with music and/or accompaniments.												
Informal Assessment;	Workbook: new terminology	Workbook: mind map of elements of	t through observation, Workbook: mind map of elements of	earners' continuous reflection Workbook: reflection by mean of journal on	n in workbooks (journals, w Peer assessment on creating musical		s, quizzes, class to con creating	ests, etc.) assessed by self, peer Rehearsal, directing by teacher and peers towards	Rehearsal, directing by teacher and peers	Equal weighting between practical and written assessment.			
remediation	explored with quizzes, pictures, diagrams, etc.	music.	music.	relationship in music.	performances.			polished Music performance.	towards polished Music performance.	Recommendation: exam slot on time table to assess practical and theory examination.			
SBA (Formal Assessment)	Supporting learners /	groups, rendering ass	sistance with their cre	ation of their practical per	tormance. Observational	support of pract	ical music proc	esses.					



	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10	Week 11	
Term 3	13 – 16 July	19 – 23 July	26 – 30 July	02 – 06 Aug	10 – 13 Aug	16 – 20 Aug	23 – 27 Aug	30 Aug – 03	06 – 10 Sep	13 – 17	20 – 23	
52 days	(4 days)				(4 days)			Sep		Sep	Sep (4 days)	
CAPS topic	Music Literacy	Music Literacy	Music Literacy		Music Literacy	Music Literacy	Music Literacy	Music Literacy		Formal	Practical	
	Music Listening	Music Listening	Music Li	-	Music Listening	Music Listening	Music Listening	Music Listening		Asses	ssment	
	Performing and Creating Music	Performing and Creating Music	Performing and	Creating Music	Performing and Creating Music	Performing and Creating Music	Performing and Creating Music	Performing and Creating Music				
	iviusic	IVIUSIC			Creating Music	Creating Music	iviusic					
			1 Ctot							Formal Asses	sment Task: ic Performance	
	4 Berelevillerel	. 112 m	Start each week's lesson with a warm-up and breathing exercise.									
	Develop the ability to sing in tune through a repertoire of songs that include folksongs (indigenous songs, cultural songs), light music, rounds, and part singing (songs with											
	descants), soprano/soprano; soprano/alto; soprano/baritone)											
	Accompanying songs with body percussion, found or self-made instruments, traditional instruments, Orff instruments											
	Music literacy should be developed through the songs and instrumental pieces learners perform and their active listening to music played by others.											
	Treble and bass clef.	Duration:	Clanning on	d	Crooto o guanhia	Crooto o granhia		Croata aum u	and and	Group and so		
	 Letter names of notes 	consolidation of	Clapping or or the state of the state o	t use crotchets,	Create a graphic score (sound)	Create a graphic score (sound	Create own vocal	Create own vo	nusic in group and	performances created include		
	on the treble and bass	content learned	minims, qua	•	picture) of a	picture) of a	and instrumental		ncluding some of		ered during 1st	
	clef.	Pitch: Sight singing	minims and	-	musical piece	musical piece	music in group and solo context	the following:	•	term.		
Concepts,	Pitch: Sight singing	melodic phrases from		the concept of	listened to or	listened to or	including some of					
skills and	melodic phrases from	known and unknown	polyrhythm.	•	based on a story	based on a story	the following:		tion and answer.			
values	known and unknown	songs using tonic sol-fa			or poem e.g.	or poem e.g.	✓ Melodic	_	rovisation on an			
	songs using tonic sol-	Clapping or drumming			storm, rain, etc.	storm, rain, etc.	repetition.	ostinato or ri	f by clapping or			
	fa.	rhythms that use			 Performing 	 Performing 		drumming.				
	 Listen to a variety of 	crotchets, minims,			music that uses	music that uses	and answer.		dic improvisation			
	recorded or live music	quavers, dotted			non-	non-	□ Rhythmic	on an ostinat	o or riff.			
	and describe the	minims and			conventional	conventional	improvisation on					
	Meter (duple or triple or quadruple time, the	semibreves.			notation, e.g.	notation, e.g.	an ostinato or riff					
	Tempo (fast/slow) and	Listening to a variety of recorded or live			graphic scores. • African	graphic scores. • African	by clapping or					
	the Dynamics	music and describing			drumming.	drumming.	drumming.					
	(soft/loud) of the	the Meaning or story ,			a. a	G. G	 Vocal or Melodic improvisation on 					
	music.	the lyrics and the					an ostinato or riff.					
		texture of the music.										
Requisite	Basic understanding of musical	staves, treble clef and letter nan	nes of the lines and s	spaces in the treble	clef. Basic understanding	g of note values: crotchets,	, minims, quavers, semibreve	and the value of dot	ed notes in relation	1		
pre-	to all the note values. Element	ary use of non-melodic instrume	nts or body percussi	on to consolidate r	hythmic patterns in a prac	tical fun way. Some under	standing of tonic- sol-fa throu	igh songs.				
knowledge Resources to	Onen adequate classroom sna	ace, CD player, interactive whitek	noard/data projecto	r & lanton: videos (line annronriate electroni	icanno i a EdDuzzla: Dowl	Toon: Canua: Rook Creator, M	use Score & audio ed	tor programmes etc	_		
Resources to enhance	open, adequate diassioonii spo	ice, ab piayer, interdelive willter	outu, uata projecto		Plans: https://bit.ly/36nNl		ioon, canva, book creator, IVI	ase score & addio ed	נטו פוטפומווווופט בננ.			
learning		Musica	al instruments, textb			ut CD with music and/or ac	companiments.					
Informal	Continuous	informal assessment through ob					-	by self, peer or teach	er			
assessment;	Workbook: new terminology	Workbook: mind map of	Workbook: reflect	•	Peer assessment on	Peer assessment on	Rehearsal, directing by tea	cher and peers towar	ds polished Music			
remediation	explored with quizzes,	elements of music.	journal on relation	ship in music.	creating musical	creating musical	performance.					
	pictures, diagrams, etc.	rendering assistance with thei	r creation of their	nractical parform	performances.	performances.	processes			Formal Asses	smont Task:	
SBA (Formal	Supporting learners / groups i	chacing assistance with thei	i creation of their	practical periorm	ance. Observational Suf	ישטוניטו אומכנוכמו ווועצוני (processes.			Practical Mus		
Assessment)										Performance		
											"	



Term 4 47 days	Week 1 05 – 08 Oct (4 days)	Week 2 11 - 15	Week 3 18 – 22	Week 4 25 - 29	Week 5 01 – 05 Nov	Week 6 08 – 12	Week 7 15 – 19	Week 8 22 – 26	Week 9 29 Nov – 03 Dec	Week 10 06 – 08 Dec (3 days)
CAPS topic	Music Literacy Music Listening Performing and Creating Music	Music Literacy Music Listening Performing and Creating Music	Music Literacy Music Listening Performing and Creating Music		Performing and Performing and Creating		Music Literacy Music Listening Performing and Creating Music	Music Literacy Music Listening Performing and Creating Music	GUIDELINES FOR M EXAMINATIONS Content is made up reflections, activitie	of notes,
Concepts, skills and values	 Treble and bass clef. Letter names of notes on the treble and bass clef. Pitch: Sight singing melodic phrases from known and unknown songs using tonic sol-fa. Listening to a variety of recorded or live music and describing the Meter (duple or triple or quadruple time, the Tempo (fast/slow) and the Dynamics (soft/loud) of the music. 	 Duration: consolidation of content learned. Pitch: Sight singing melodic phrases from known and unknown songs using tonic sol- fa. Clapping or drumming rhythms that use crotchets, minims, quavers, dotted minims and semibreves. Listening to a variety of recorded or live music and describing the Meaning or story, the lyrics and the texture of the music. 	in tune through a r songs with body poped through the s Clapping or dru polyrhythmic pl	epertoire of sor ercussion, found songs and instru mming hrases	Creating a graphic score (sound picture) of a musical piece listened to or based on a story or poem e.g. storm, rain. Performing music that uses non-conventional notation, e.g. graphic scores. African drumming.	 Create own vocal and instrumental music in group and solo context including the following: Rhythmic and melodic improvisation on an ostinato or riff Sound pictures based on a story or poem using the voice or instruments. Writing own fourline song lyrics and melody based on a social issue. 	 Create own vocal and instrumental music in group and solo context including the following: Rhythmic and melodic improvisation on an ostinato or riff Sound pictures based on a story or poem using the voice or instruments. Writing own four-line song lyrics and melody based on a social issue. 	Create own vocal and instrumental music in group and solo context including the following: Rhythmic and melodic improvisation on an ostinato or riff Sound pictures based on a story or poem using the voice or instruments. Writing own four-line song lyrics and melody based on a social issue	workbooks (Music Lall the practical and done during term 3 NB: Classroom discureflection using must sharing ideas on independent performances. Appreciation for poand skills acquired. Rehearsal towards performance during Performance skills, behaviour, theatred formal Practical Periodividual and forget somewhat with the second performance skills, somewhat seco	iteracy) based on theoretical work and 4. ussion and critical sic terminology, lividual and group lished performance polished grast 8 weeks. audience etiquette. ussion and critical sic terminology, lividual and group lished performance weeks. Surformance weeks weeks. Surformance: groups wered during by tween practical
Requisite pre- knowledge	_	sical staves, treble and bass cle ation to all note values. Elemen						minims, quavers and semibreve as nderstanding of tonic-sol-fa	Recommendation: table to assess prac	exam slot on time
Resources (other than textbook) to enhance learning		tor, Muse Score and audio editor	examination.							
Informal assessment; remediation	Workbook: new	nformal assessment through ob Workbook: mind map of elements of music.	servation, learners' cor Workbook: reflection journal on relationshi	by means of	in workbooks (journals, wo Workbook: reflection by means of journal on relationship in music.	1	Peer assessment on creating musical performances.	y self, peer or teacher Rehearsal, directing by teacher and peers towards polished Music performance.		
SBA (Formal Assessment)	Supporting learners /group Observational support of p		Formal Assessment Music Performance Formal Written Que	:						